On May 13, 2015, the department gathered at the home of Anne D. and John Hedeman to celebrate and thank Linda Stone-Ferrier for her twenty years as chair of the Kress Foundation Department of Art History. I succeeded her on July 1 and am honored to dedicate my first message as chair to Linda, who served so well and with such commitment in this position for so long. To put her remarkable four-term tenure in some perspective: during that span Linda served under five different associate deans and eight different deans in the College of Liberal Arts and Sciences (CLAS), while providing our department with steadfast leadership and demonstrating a tireless dedication to our program, faculty, and students.

Linda’s many important accomplishments as chair are far too numerous to represent fully in this brief space, but here are some of the highlights:

- In collaboration with partners in CLAS and the KU Endowment Association, Linda secured gifts from many generous alumni and other donors to fund scholarships for the recruitment and support of outstanding graduate students.
- Linda initiated and oversaw significant infrastructure improvements in the department, including a 2006 remodeling, funded by the Provost’s Office and CLAS, which relocated the Judith Harris Murphy Seminar Room and created a new suite of faculty offices. And in collaboration with KU Design Management, she coordinated the department’s recovery from the catastrophic flood of August 2012.
- Linda chaired sixteen departmental promotion and tenure committees, nine progress-toward-tenure review committees and chaired or served on fourteen faculty-search committees, and several professional staff search committees. She also served six times as chair of the search committee for the Judith Harris Murphy Distinguished Professor of Art History, which resulted in the 2012 appointment of Anne D. Hedeman.
- Linda nominated her departmental colleagues for thirteen major KU awards recognizing excellence in teaching or research; ten of the nominees were selected for those awards.
- Linda advanced traditions that are integral to our identity as a department, including hosting the annual spring Amsden Awards ceremony, at which we recognize our best undergraduate and graduate students; co-organizing and hosting the visits to our department of the Murphy Distinguished Alumni Award recipients; and overseeing publication of the annual newsletter that you are now reading.
Linda supported a string of successful applications by the department’s excellent curator of visual resources, Mark Olson, for funding from the Provost’s Office, KU Libraries, KU Instructional Technology, CLAS, and the School of Fine Arts for the digitization of our slide collection and development of an online collection of more than 65,000 images accessible through the KU Libraries website.

Like all administrators, Linda did much of her work out of the spotlight, often with scant recognition, chairing or serving on many committees and boards, leading or attending countless meetings, managing budgets, and preparing numerous reviews, proposals, and reports, such as the department’s self-studies for the accreditation reviews in 1998 and 2012 by the National Association of Schools of Art and Design. Some of these responsibilities required enormous quantities of time and effort.

Through it all, Linda maintained both an active research program and teaching excellence in her field of seventeenth-century Dutch and Flemish art. While serving as chair Linda published four peer-reviewed book chapters (including one in 2007 on the Rembrandt Research Project for the Duke University Press-issued *Partisan Canons*), an essay in the major 2010 Gabriel Metsu exhibition catalogue issued by Yale University Press, six book reviews (for such leading journals as *Simiolus* and *Renaissance Quarterly*), and numerous encyclopedia entries; and she has another peer-reviewed book chapter and a peer-reviewed journal article forthcoming. Linda also lectured widely at local, regional, national and international venues, including in KU’s prestigious Hall Center for the Humanities Lecture Series and at the Rijksmuseum in Amsterdam.

In addition to regularly teaching her signature survey of Northern Baroque art and graduate seminars on diverse topics in seventeenth-century Dutch and Flemish art, Linda in her time as chair saw eight doctoral students through to completion of their PhD degrees and is currently directing another four dissertations. Formal recognition of her outstanding teaching and advising came through a William T. Kemper Fellowship for Teaching Excellence (1998); the John C. Wright Graduate Mentor Award from CLAS (2004); being named an Outstanding Woman Educator by the Emily Taylor Women’s Resource Center (2006); and receipt of the Department Award for Graduate Teaching from the Center for Teaching Excellence (2007).

This semester Linda is on a well-deserved research leave, at work on a major book project, “Johannes Vermeer’s Little Street and Other Neighborhoods in Seventeenth-Century Dutch Art and Culture,” which promises to transform our understanding of many familiar Dutch Golden-Age images by attending to the significant role played by neighborhoods as the liminal space that negotiated between home life and the affairs of the city.

As all of us – friends, family, colleagues, and students past and present – wish Linda well in her ongoing scholarly endeavors and look forward to having her back in the classroom next semester, let us pause to reflect with deep gratitude on her two decades of remarkable leadership – and say one more time, from the bottom of our hearts, thank you!

– David Cateforis

*Quiringh Gerritsz. van Brekelenkam, The Tailor’s Shop, 1661, Rijksmuseum, Amsterdam.*
In 2014-15, the Franklin D. Murphy Lecture Fund sponsored the following presentations:

**Dr. Paul Groner**
Professor Emeritus, University of Virginia

**Adventures in Japanese Tendai Buddhism:** What a Textual Scholar Has Learned from Material Culture

**Monday November 10, 2014 • 5:15 PM**
**Spencer Museum of Art • Room 211**

Dr. Groner specializes in Japanese and Chinese Buddhism with a focus on the relationship between doctrine, monastic discipline, and institutional history in medieval Japan and he is one of the premier scholars of the Japanese Tendai Buddhist tradition. In addition to numerous articles, he is the author of the books *Saicho: The Establishment of the Japanese Tendai School, Ryogen and Mount Hiei: Japanese Tendai in the Tenth Century*, and has translated Akira Hirakawa’s *History of Early Indian Buddhism* into English.

**Dr. Bernard O’Kane**
Professor of Islamic Art & Architecture
American University in Cairo

**The Writing on the Walls:**
Epigraphy in Medieval Cairo

**Tuesday, April 21**
**5:15 pm**
**211 Spencer Museum of Art**

The architecture of Cairo provides us with a vast and fascinating corpus of monumental inscriptions, which served diverse religious, political, and dynastic purposes. This talk considered the context of this form of public writing and its reception among Medieval audiences in addition to the role they played in furthering the aspirations of the rulers of Medieval Cairo. Bernard O’Kane is Professor of Islamic Art and Architecture at the American University of Cairo and was project director of the Monumental Inscriptions of Cairo database project.

For listings of former and upcoming Murphy Lectures, visit our website: arthistory.ku.edu/events
On October 1 the department honored Ellen Goheen as the 2015 Murphy Distinguished Alumni Award recipient.

Ellen earned her BA in French and art history from KU, with honors, and went on to earn an MA in art history and do PhD coursework in art history at KU. She spent her entire career at the Nelson-Atkins Museum of Art in Kansas City, progressing from assistant to the curator of painting and sculpture (1967-70) to assistant curator for history of art programs (1970-73); associate curator for painting and sculpture (1973-75); and curator of twentieth-century art (1975-81). Between 1974 and 1979 she organized seven exhibitions, including American Impressionism (1974) and Christo: Wrapped Walk Ways (1978), both accompanied by catalogues.

From 1981 to 1983 Ellen was senior lecturer and coordinator of adult programming at the Nelson-Atkins and between 1985 and 1989 she was the coordinator of the Thomas Hart Benton project, for which she secured a $100,000 grant from the NEA to support programming, and which culminated in the major Thomas Hart Benton retrospective of 1989. During that interval she also wrote The Collections of the Nelson-Atkins Museum of Art (New York: Harry N. Abrams, 1988). Finally, between 1989 and 1999 Ellen served as the Nelson-Atkins’s director of collections and special exhibitions, carrying out numerous activities in the areas of administration, program planning, and research, and attending to major personnel and fiscal responsibilities, including supervising and overseeing the budgets of five independent departments.

In addition to her professional activities Ellen has served on numerous important boards and committees, including the Visual Arts Advisory Committee, Missouri State Arts Council (1977-83); the Redevelopment Authority of Kansas City, Missouri (1979-84); the Kansas Arts Commission Advisory Council (1986-91); the Acquisitions Committee, Kansas City Union Station Museums (2007-14); and the Advisory Board of KU’s College of Liberal Arts and Sciences (2006-15). She was a founding board member of Missouri Citizens for the Arts and served as president of the Kansas City Chapter of the Archeological Institute of America, the Historic Kansas City Foundation (1989-91) and Kansas City Young Audiences (2000-3).

In her October 1 lecture in our department entitled “From Temples of Art to Venues of Entertainment: The Evolution of the Art Museum,” Ellen reflected on her career at the Nelson-Atkins and that institution’s remarkable growth over her thirty-two years on its staff. She commented on major works she acquired for the Nelson-Atkins by such artists as Richard Estes, Joseph Cornell, Donald Judd, Robert Arneson, and Duane Hanson; memorable speakers she helped to bring to the museum including Helen Frankenthaler, George Segal, Charles Gwathmey, Leo Castelli, Hilton Kramer, and Jack Lenor Larsen; her work to facilitate Christo and Jeanne-Claude’s Wrapped Walk Ways in Kansas City’s Loose Park in October 1978; her successful effort in 1979 to place a 17.5-ton Mark di Suvero sculpture on the Nelson-Atkins’s lawn as a long-term loan; and her several years of effort helping to organize major exhibitions of Thomas Hart Benton (1989) and the sixteenth-century Chinese painter Tung Ch’i-ch’ang (1992).
As promised by her lecture title, Ellen noted the dramatic change in the nature of art museums, which have morphed physically from Neo-classical temples for art like the original William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts (opened 1933) into ultramodern architectural statements like the Nelson-Atkins’s Stephen Holl-designed Bloch Building (opened 2007). Accompanying these physical changes, in Ellen’s view, is a new conception of the museum less as a place for connoisseurship and contemplation than for entertainment and social events. But she is hopeful that visitors attracted by the latter will return the museum to look at the art.

Ellen Goheen concluded her lecture with these inspiring words about the field of study that launched her into her rewarding career: “In my mind, there is no better pure liberal arts discipline than art history. . . . A background in art history – and I believe this unequivocally – enriches your life in untold ways, both large and small, whether you go into medicine or law or teaching or banking or marketing or art history or museums or parenting. It develops analytical thinking and observation; it demonstrates the importance of context, of seeing the big picture, and it sharpens the ability to draw conclusions – and all are indispensable skills in life.”

– David Cateforis

IN CASE YOU HADN’T HEARD...

The Spencer Museum of Art is currently undergoing phase I of a major renovation that will transform nearly 30,000 square feet of the building. Phase I will provide a complete renovation of the Museum’s entry lobby and central court, expand the teaching gallery, introduce a multi-use object study room, and expand storage and research facilities.

So what does that mean for the art history department? For the moment, Professors Hedeman, Fowler, and Pultz are in temporary office locations so that steel beams can be put in for an elevator above their regular offices. There’s a lot of scaffolding outside our usual entrance to the building (the main museum entrance is closed and completely off-limits). We have our fair share of noise related headaches and complaints. The large auditorium, normally used for intro classes, is inaccessible. But overall, we’re excited for the changes and eager for the re-opening of the museum in mid-2016!
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 for their generous gifts in fiscal year 2015:

Bijan Amini and Mary Alice Taylor Amini
Gretchen Day Atwater and Beauford W. Atwater III
Michael L. Aurbach
Ellen B. Avril
Janet Baker
Laurie A. Baker
Nila A. Baker
James K. Ballinger and Linda Ballinger
David Cateforis and Elizabeth Cateforis
Clarence Chou
Susan V. Craig
Michelle Mead Dekker
Robert A. Delehanty
Marie Feng and Chester Feng
Ellen R. Goheen and John R. Goheen
Edward J. Goldstein
Marilyn Leidig Gridley and Roy E. Gridley
Paul M. Grossberg
J. Richard Gruber
Eileen K. Hammar
Anne D. Hedeman and John H. Hedeman
Barbara L. Hicks
David Woods Kemper Memorial Foundation
Janey L. Levy

B U.K. Li
Chu-tsing Li
Mike J. McGoffin, Jr. and Allison Sivells McGoffin
Susan Weinlood McLeod
Medical College of Wisconsin
Margaret A. Miller and David C. Miller
Nancy S. Mitchell
Melissa R. Montgomery
Margaret E. Nelson and Paul R. Nelson
An-yi Pan
Lisa M. Plattner and W. Michael Plattner
Marla F. Prather
Helen Piller Seymour
Dale D. Slusser and Sherry Fowler
Alexandra Schriner Sneegas and Jason M. Sneegas
Robert L. Thorp and Karen L. Brock
Lydia L. Tsui and Tien Ming Lee and Family
Hanna C. Villa
Jane C. Weaver
Ankeney Weitz
Margeaux E. Welsh
Dean A. Ziemke
Jessica L. Zuendel

Special thanks to The Mark and Bette Morris Family Foundation for its endowment of the Morris Family Scholarship, which supports two outstanding entering graduate students; to the Korea Foundation 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.
MEET OUR NEWEST FACULTY MEMBER

JUNGSIL JENNY LEE JIN

In August 2015, the department was pleased to welcome Dr. Lee as Visiting Assistant Professor of Korean Art. She comes to us from USC where she was the Korea Foundation Postdoctoral Fellow after having received her PhD from UCLA. Jenny moved to Lawrence with her husband Yong and son Daniel and was kind enough to answer some questions for us:

What are your primary research and teaching fields?

My research interests include the (dis)continuity between tradition and modernism in Korean art during the first half of the twentieth century, and the particularity and interdependency of Korean modern/contemporary art within East Asian and global contexts.

I am currently working on my first book, Korean Modern Art: Avant-garde Embodiment of Ku Ponung (1906-1953). In my book, I present a modern artist, Ku Ponung, as a case study of Korean modern art, whose lifetime spanned the political, social and cultural upheavals of the Japanese colonial period (1910-1945) and the Korean War (1950-1953). Ku represented controversial yet essential problems in Korean modern art by being a disabled artist with a hunchback who, nonetheless, received his training and presented his oeuvre both in Korea and Japan. Ku was also active as a critic, poet, illustrator, book publisher, collector of antiques, and art educator, seeking in all these activities to establish Korean modern art while retaining a connection with indigenous traditions. Using the conceptual frame of the physical, social, artistic, and national “body,” the book attempts to overcome patterns of biographical or formalist analysis that have previously dominated research on Ku and his works. My investigation of Ku’s art and my evaluation of Korean modern art during the Japanese colonial period in this way will be applicable to my interpretation of other Korean artists during the period as well as the post-colonial and post-modern art of Korea and beyond.

For many years, I have taught a Korean art survey that covered Neolithic pottery to contemporary media art. While I am here at KU I am looking forward to teaching more specialized topics with greater depth. This semester I am teaching Ceramics of Korea and Modern Korean Art and Culture (online). In the future I plan to teach various discourses in such subjects as Modern and Contemporary Korean Art, Korean Painting, Korean Buddhist Art, Korean-American Art, and Women’s Art History of Korea. In spring 2016, I will co-teach a seminar with Maki Kaneko on Japanese and Korean avant-garde art during the first half of the twentieth century.

Why did you become interested in your field?

When I was a child in Korea, I loved to draw with colorful crayons and soon became fascinated by acrylic and oil painting, mediums in which I could paint over and over until I grasped the inner spirit of the objects I saw several feet away from my easel. When I was in junior high, ardently observing, contemplating and expressing the objects on my canvas, however, my art teacher advised me not to continue fine art for my study or career saying, “Jungsil, you have passion but you don’t have much talent in art.” I was heartbroken and quit my art training as well as my interest in art during my high school years.

By destiny, however, when I was applying for college, I was told that there was a major regarding art that did not require any artistic skills— art history! During my undergraduate years at Hongik University, I learned broad aspects of traditional and modern art history, aesthetics, and art criticism, but the most intriguing parts were the frequent student-organized field trips to the historic and cultural sites in the Korean countryside as well as
in Japan and Taiwan. Moreover, when I first visited Japan by myself in my freshman year, I was shocked by the similarities and differences between Japanese and Korean art from the ancient to the contemporary periods, and decided to study more about the relationships between the two cultures. During this time, I resumed oil painting as a hobby without technical perfection. My style was very much like explosive Expressionism as if pouring out my long-suppressed desire to express myself, which I suppose led me to study an expressive Japanese printmaker, Munakata Shikō (1903-1975), and eventually a Korean expressionist, Ku Ponung.

I came to study art history in the US, hoping some day to teach Korean art and culture, which was relatively unknown outside Korea, in contrast to Japanese art outside Japan. I studied Japanese art history at the University of Maryland, College Park, under Sandy Kita, and wrote a master’s thesis on Sosaku Hanga, the creative print movement of modern Japan. In order to learn more about Korean art history, I did my doctoral study at UCLA under Burglind Jungmann. There I also continued my interest in the artistic relationships between Korea and Japan under the guidance of the late Donald McCallum. As I researched my dissertation on Ku Ponung, I hoped to deconstruct certain boundaries typically set between Western and Eastern, modern and traditional, and adopted and created paintings, painting materials and painting styles in order to overcome the overly simplistic dichotomies so often found today in the interpretation of artistic motivations, contemporaneous receptions, and historical evaluations. I continued to work on these issues in my postdoctoral year at the Korean Studies Institute at USC, and I hope to continuously develop them over the next three years at KU where my life-long dream of teaching and researching Korean art has come true in my classrooms and through my publications.

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

One of the most common problems facing researchers of Korean art is that few artworks from early twentieth-century Korea, as well as from other periods in Korea, survive because of the devastating circumstances during the Korean War and its aftermath. However, in the case of Ku Ponung’s oeuvre, several of his oil paintings of moderate sizes have been preserved in good condition at the National Museum of Contemporary Art and the Samsung Museum of Art (Leeum). Ku’s large-size masterpieces were lost and only exist in the memories of Ku’s descendants, because Ku’s house/studio, in which many of his paintings were stored, was bombed during the Korean War. It is my mission to revive the lost pieces of Ku’s art world. Digging out Ku’s small sketches, photos, and scribbled notes from the family collection of Ku’s descendants as well as from the deep closet of the private museums is like working with small puzzle pieces on a big unknown picture. In fact, over the last decade, public museums in Korea and in Japan have tried to ease the bureaucratic restrictions to make their collections more available. However, finding the true face of an artist is the most exciting as well as the most challenging hurdle in researching Korean art.
David Cateforis
Professor, American, Modern and Contemporary Art

Following the summer 2014 publication of his edited book, *Rethinking Andrew Wyeth*, Professor Cateforis was honored to present a paper, “Notes on the State of Andrew Wyeth Studies,” at “Andrew Wyeth in Context: Contemporary Art and Scholarship,” a Wyeth Foundation for American Art Conference at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in October 2014. Prof. Cateforis also addressed his Wyeth book as one of three KU humanities faculty invited to speak at the Hall Center for the Humanities’ Celebration of Books in March 2015.

These were but two of Prof. Cateforis’s numerous public presentations in 2014-15. In October 2014 at the Unitarian Fellowship of Lawrence he presented the talk, “What Makes that Art?!” and repeated it at the KU Osher Institute in May 2015. In November 2014 at the Wichita Art Museum he gave a Senior Wednesday Lecture, “Form as Content: Appearance and Meaning in American Moderns 1910-1960.” In March 2015 at the Spencer Museum of Art he presented “Sol LeWitt’s *Wall Drawing 519* in Context: Making Sense of Modern Art from Abstract Expressionism to Conceptualism.” That same month he gave a gallery talk in collaboration with Raechell Smith (MA’92) on their exhibition *Making Histories* at the H&R Block Artspace of the Kansas City Art Institute, and he served as a discussant for a session at the conference “Hybrid Practices in the Arts, Sciences, and Technology from the 1960s to Today” at the Commons at KU. In April 2015 he delivered the keynote lecture at Oklahoma State University’s Art History Symposium: “Praying in Public: The Art of Dylan Mortimer.”

Prof. Cateforis also participated in three public dialogues with Lawrence and Kansas City artists. In February 2015 he moderated a discussion with KU alumni Rena Detrixhe (BFA’13) and Eli Gold (MFA’14) at their exhibition *Full Time* at La Esquina in Kansas City. In April 2015 he conducted a dialogue with Peter Thompson and Rick Mitchell in their exhibitions at the Cider Gallery in Lawrence. And in September 2015 he participated in an Alt. Lecture KC panel discussion with Warren Rosser, James Woodfill, and art historian Rebecca Dubay at the exhibition *Rosser/Woodfill – Transmissions/Signals* at the University of Missouri – Kansas City Gallery of Art.

Prof. Cateforis served as co-curator of two 2015 exhibitions. He collaborated with Raechell Smith to organize *Making Histories*, which featured works of contemporary art that revisit and reinterpret the past. Shown at the H&R Block Artspace from February 4 – April 7, *Making Histories* was accompanied by a brochure with an introduction by the co-curators and texts on the included art works by six KU art history students – Andi Back, Matthew Hobart, Laura Minton, Allison Norris, Sadie Shillieto, and Meining Wang – who participated in Prof. Cateforis’s fall 2014 seminar, “Past Present: The Historical Turn in Contemporary Art,” in which Raechell Smith was a frequent guest. Prof. Cateforis next collaborated with Ben Ahlvers, exhibition program director at the Lawrence Arts Center, to organize *Albert Bloch – Themes and Variations: Paintings and Watercolors from the Albert Bloch Foundation* on view at the Lawrence Arts Center from September 25, 2015 – January 2, 2016, and accompanied by a 132-page catalogue of the same title, authored by Prof. Cateforis.

Prof. Cateforis’s other recent publications are an exhibition review, “Vibrant Sea Life Comes to KC’s Grand Arts in Glenn Kaino’s ‘Tanks’ Exhibit,” *Kansas City Star*, May 9, 2015; and an essay, “Connections and Disruptions: Warren Rosser’s and James Woodfill’s Early Years in Kansas City,” in *Rosser/Woodfill - Transmissions/Signals* (Kansas City, MO: Union Office, 2015), 29-46.

Ending on a note of parental pride, Prof. Cateforis and his wife, Beth, who teaches in the KU School of Law, were pleased to see their 18-year old son, Alex, enroll at KU this fall as a recipient of the Traditions Scholarship and member of the KU Honors Program. Among Alex’s first semester courses: Professor Anne D. Hedeman’s HA 160 History of Western Art, Ancient through Medieval – Honors!

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

This year Professor Charles Eldredge was kept busy preparing new courses. Three of them! In the spring he continued an earlier interest in comparative art histories with an exploration of parallels and differences between American and Russian art. The experimental course,
co-taught with Professor Emerita Maria Carlson from KU’s Slavic Studies department, focused on the so-called Decadence, comparing art and cultural developments in the two countries between 1890 and 1914.

A second new course, also in the spring term, focused on American “folk art” and “outsider art.” Students in the graduate seminar came from this department as well as visual art and other humanities programs. Their diversity enriched class discussions as together they dealt with history and connoisseurship, as well as vexing issues of methodology, classification, even terminology. (Who are the “folk”? “Outside” of what?)

In the fall, academic gears shifted yet again as Prof. Eldredge led another new course, this time devoted to Thomas Hart Benton, history painting—and Hollywood. The graduate seminar was developed to take advantage of an innovative loan exhibition on the same subject that was featured that season at the Nelson-Atkins Museum. Students had the opportunity to learn from curators and scholars involved with the project, both in Kansas City and Lawrence, one of benefits of proximity and of the long and fruitful relationship between KU and the host museum.

Beyond the classroom Prof. Eldredge enjoyed following his exhibition Eloquent Objects: Georgia O’Keeffe and Still-Life Art in New Mexico as it toured the nation. As curator of the show and author of its catalogue, he lectured on the topic at the Tacoma Art Museum in Washington State. Prof. Eldredge also completed a study of paintings by Arthur B. Davies inspired by his unique 1905 excursion to the American West, the subject of an essay to be published in the Smithsonian journal, American Art. And he initiated a new writing project, “‘We Gather Together’: American Artists and the Harvest,” an ambitious hybrid of art and agricultural history.

In the past year Prof. Eldredge retired from the board of directors of the Terra Foundation for American Art, but he continued as a grants panelist for the Henry Luce Foundation’s exhibition program 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

In the fall 2014 Japanese art history seminar, Professor Sherry Fowler and her students curated the exhibition Sacred Space and Japanese Art at the Spencer Museum of Art. Works in this exhibition, which challenged viewers to confront ways that objects construct as well as bolster the identities of revered spaces in Japan, varied widely in media (from sculpture to photography), in religious perspective (Shinto, Buddhism, and folk religion), and in time period (from prehistoric to contemporary times). Entries are stored on the Spencer Museum of Art website at: spencerart.ku.edu/exhibitions/sacred-space.shtml

Prof. Fowler had a busy year giving presentations on her new research area of Buddhist prints. In October 2014 she gave a paper and also served as chair and discussant for the panel “Expanding the Territory of Japanese Buddhist Art and Culture” for the Midwest Conference on Asian Affairs and Southwest Conference of Asian Studies held at KU. Along with MARY DUSENBURY (PhD’99), Research Curator at the Spencer Museum of Art and Eric Rath, Professor in the KU History Department, Japanese art history graduate students YEJEE KWON and YEN-YI CHAN also presented in the panel. Two weeks later, Prof. Fowler presented her research at the Japanese Studies Lecture Series: Religion, Art, and Gender at the University of Cincinnati and then the following month at the University of Michigan Center for Japanese Studies. (There she met former students ROB MORRISSEY (MA’14) and SEAN KRAMER (MA’14) who are now in the University of Michigan Art History PhD program.) In March 2015 she was invited to give two talks at the California State University, Long Beach Art Department and in April she was the keynote speaker of the exhibition symposium for Embodying Compassion in Buddhist Art: Image, Pilgrimage and Practice held at the Frances Lehman Loeb Art Center, Vassar College. In addition, Prof. Fowler’s article “Containers of Sacred Text and Image at Twelfth-Century
“Choanji in Kyushu” appeared in Artibus Asiae (74, no. 1) in 2014.

In summer 2015, Prof. Fowler went to Japan to put the finishing touches on her upcoming book Accounts and Images of Six Kannon in Japan. One highlight in Japan was a trip to the amazing Mt. Koya and another was to see the newly renovated galleries at the Kyoto National Museum. There she enjoyed meeting some friendly docents who handed her a model of a Buddha head (pictured, left) that demonstrates thirteenth-century sculpture techniques.

**STEPHEN GODDARD**

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

The biggest item on Professor Steve Goddard’s agenda during the past year was the task of securing the print collection with **KATE MEYER** (PhD’11) and their two interns and emptying his office in order to make way for the extensive renovation of the Spencer Museum of Art. Prof. Goddard and all Spencer Museum employees with offices on the main (third) floor of the building are now temporarily housed across Mississippi Street in the KU Memorial Union.

With curatorial intern and current PhD student, **LAURA MINTON**, Prof. Goddard organized an exhibition, The Second Battlefield: Nurses in the First World War (actually a subset of a much larger installation, Holding Pattern: New Works at the Spencer Museum—The Second Battlefield) on display at the National World War I Museum in Kansas City now through March 6, 2016.

Prof. Goddard also worked with the Biodiversity Institute and the Information & Telecommunication Technology Center, coordinating the role of an artist, Jarrett Mellenbruch, for their project involving image recognition of specific insect vectors of emerging infectious diseases.

**MARSHA HAUFLER**

Professor, Chinese Art

Professor Marsha Haufler presented some recent work on Chinese Buddhist art in a paper titled “Portraying Ming Monks,” for the “Ming Courts and Contacts 1400-1450” conference at the British Museum last October. A revised version, “Faces of Transnational Buddhism at the Early Ming Court,” will appear in the conference book to be published by the museum. She presented new work on North Korea in two papers: “The New Victorious Fatherland Liberation War Museum and Visual Narratives of Pyongyang” for the Association for Asian Studies Annual Meeting in Chicago in March 2015, and “Time in the Mosaic Murals of the DPRK” for the Association for Korean Studies in Europe meeting in Bochum, Germany, in July 2015. Prof. Haufler has a book review forthcoming in Arts Asiatiques. Last spring she joined Amy McNair in offering a graduate seminar on theory and method in Asian art—a stretch, but fun. 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 and Northern Renaissance Art

Professor Anne D. Hedeman has had a productive year in research and teaching. Ashgate Press published Textual and Visual Representations of Power and Justice in Medieval France, the book she co-edited with Rosalind Brown-Grant and Bernard Ribémont. It included her essay, “Translating Power for the Princes of the Blood: Laurent de Premierfait’s Des cas des nobles hommes et femmes.” In March 2015, she gave papers in Paris at seminars...
at the Sorbonne dedicated to the Capetians and to the authority of books. One of these papers, “Le pouvoir des images saintes dans les *Grandes Chroniques de France*: le cas de Saint Louis,” will appear in late 2015 in a volume entitled *Images, pouvoirs et normes. Exégèse visuelle de la fin du Moyen Age, XIIe-XVe siècle.*

In late May 2015 Prof. Hedeman visited the Houghton Library (Harvard), the Boston Museum of Fine Arts, and the Isabella Stewart Gardner Museum to research six catalogue entries and a brief essay, “Secular Pleasures: Edification and Entertainment,” for the catalogue of an exhibition that will take place in Boston in 2016: *Pages from the Past: Illuminated Medieval and Renaissance Manuscripts from Boston Collections.* Then in June 2015, she returned to France for the second week-long meeting of the Research Consortium on “Power and the Paratext in Medieval Manuscript Culture,” at Le Studium, the Loire Valley Institute for Advanced Studies at the University of Orléans. After returning to Lawrence in mid June, she completed her contributions to the Boston exhibition catalogue and finished drafting a chapter of her book in progress on *Visual Translation and the First French Humanists.*

Highlights of teaching included going with current PhD students LAURA MINTON, ASHLEY OFFILL, and REILLY SHWAB to the Study Day for *Beyond Bosch: The Afterlife of a Renaissance Master in Print,* at the Saint Louis Art Museum. The exhibition was beautifully installed and it was a wonderful opportunity to discuss prints with the curators and catalogue authors as well as with area faculty and graduate students.

**Maki Kaneko**

*Associate Professor, Japanese Art*

Professor Kaneko’s first book, *Mirroring the Japanese Empire: The Male Figure in Yōga Painting, 1930-1950,* was published in November 2014 by Brill. The book examines iconic male figures by yōga (Western-style painting) artists to explore new insight into the gender, race, and body politics of late Imperial Japan. She also has started working on new areas of research focusing on Japanese art critic/psychiatrist Shikiba Ryūzaburō (1898-1965) and Japanese artists working in the U.S. in the early to mid-20th century. A part of Prof. Kaneko’s new research investigation was presented in the symposium “A Sense of Place: Modern Japanese Prints in Context” hosted by Dr. Julie Nelson Davis at the University of Pennsylvania in April 2015.

Two other important projects Prof. Kaneko has been engaging in are a catalog essay for the exhibition *Conflicts of Interest: The Art of War in Modern Japan* to be held at the St. Louis Art Museum, and research for the forthcoming special issue of the *Register of the Spencer Museum of Art* on East Asian modern art. During the 2015 winter break, with generous support from the Museum, she made a trip to St. Louis to investigate the Lowenhaupt collection to be displayed in the exhibition.

Prof. Kaneko also travelled to Los Angeles to research the Japanese woman painter Taniguchi Fumie for the *Register* with the help of Prof. Kendall Brown at California State University Long Beach.

Prof. Kaneko offered a new lecture class “Manga: Its History and Method” in fall 2014 and co-taught a graduate seminar “Korea-Japan Artistic Interactions” with Prof. Maya Stiller in spring 2015. Professor Kaneko also served as the panel organizer of “Revising 20th-century Visual Cultures in East Asia” at the Southwest Conference on Asian Studies and the Midwest Conference on Asian Affairs Joint Conference held in October 2014. In this panel, the Spencer Museum of Art curator Dr. Kris Ercums and three art history PhD students, ALISON MILLER, SAM LYONS and EUNYOUNG PARK presented their papers.

**Marni Kessler**

*Associate Professor, Nineteenth-Century European Art*

2014-2015 quite unexpectedly turned out to be the year of Monet for Professor Kessler. An invitation to participate in a colloquium of ten international scholars entitled “Fashion, Materiality, and Modernity,” which was held in July at the glorious Château de la Bretesche in Missillac, France, somehow seemed to scream: MONET and the beach. Her paper, “Beyond the Shadow of the Claude Monet, The Beach at Trouville, 1870.
Veil: Claude Monet’s *The Beach at Trouville,*” gave her the perfect excuse to re-visit from a new perspective the veil in late nineteenth-century French visual culture, the topic of her first book, and she got to do this in a spectacular setting. She is now spoiled for all future colloquia, since every detail—from the accommodations to the food and wine—of this experience was so superb. Stopping off in London before heading to France allowed Prof. Kessler to look closely again at and do more research on the painting, which, amazingly, is covered in actual sand, presumably from Trouville on the very day that Monet worked on the painting.

In November of 2015, Prof. Kessler presented a related paper, “Facing Camille in Claude Monet’s *The Beach at Trouville,*” at the Nineteenth-Century French Studies Association meetings at Princeton University, also a wonderful setting, only without the beach, salt marshes, and French food. But she continues to find ways of engaging with French cuisine since it is the focus of her current book project on representations of food in late nineteenth-century French visual culture in relation to family, memory, nostalgia, and the past. Prof. Kessler had the chance to think about a very particular past—her time as a graduate student and the intervening years since—and also the present when she was delighted to be invited to contribute an essay about her mentor and friend Linda Nochlin for the July/August issue of the *Brooklyn Rail.*

In her capacity as Director of Graduate Studies, Prof. Kessler hooded three MA students in May 2015 and welcomed the new cohort of graduate students in August—a diverse group hailing from Massachusetts, Pennsylvania, Texas, Illinois, Colorado, Korea, and China. She continues to serve on the Committee on Graduate Studies, which governs policies related to graduate education in the College of Liberal Arts and Sciences.

**AMY McNAIR**

*Professor, Chinese Art*

Professor Amy McNair was invited to present two lectures at Hamburg University in November 2014. The occasion was the exhibition of contemporary Chinese calligraphy called *Secret Signs,* curated by Professor Uta Lauer. On the morning of the 25th, Prof. Lauer and Prof. McNair went to the university’s Centre for the Study of Manuscript Cultures, where Prof. McNair gave a talk to interested faculty and students on the subject of “Letters as Calligraphy: Issues of Copying and Transcription.” This is where she learned that Germans rap on the seminar table as a form of applause! (Students, please do not start doing this!) In the afternoon, Prof. McNair went to view *Secret Signs.* In the accompanying photograph, she is standing next to a mural installation created for the exhibition by Ai Weiwei, in which he reproduced the words of a famous text with characters drawn from other writings by the canonical calligraphers of the past. Was this yet another critique of the impossibility of personal expression in modern-day China? That evening, Prof. McNair gave a public lecture at the Deichtorhallen Museum of Contemporary Art, entitled “Death by Transcription? A Letter by Yan Zhenqing (709-785).” A surprise audience member was Professor Lothar Ledderose, who was the department’s Murphy Lecturer in 1994. After the lecture, Profs. Ledderose, Lauer, and McNair were taken to an elegant Italian restaurant by Michael Friedrich, the Director of the Centre for the Study of Manuscript Cultures, where they dined well and discussed many Sinological issues of great importance!

**HEBA MOSTAFA**

*Assistant Professor, Islamic Art and Architecture*

During 2015-2016, Professor Heba Mostafa will be carrying out research in Florence, Italy as a postdoctoral research fellow at the Max Planck Kunsthistorisches Institute. Her project is titled: “Site and Narrative: Story-Shaping, Early Islamic Sacred Space and the Legacy of Pre-Islam in Jerusalem.” The project considers the pre-Islamic legacy of narratives surrounding the forging of early Islamic sacred
spaces, focusing on the Haram al-Sharif in Jerusalem.

During this year she is also a participant in the traveling international research program Arts of the Crusades: A Re-Evaluation, part of the Connecting Art Histories program of the Getty Foundation, which explores the Medieval art and archaeology of the Eastern Mediterranean.

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

Professor John Pultz is on medical leave for the fall 2015 semester to have a nagging and painful hip replaced. Now post-op, any surgical pain pales in comparison to the pain he had before, he says. During the past year Prof. Pultz worked on several research projects, including a book addressing twentieth-century photography through the life and work of Harry Callahan. He’s continuing to work on the manuscript while he waits to hear from publishers on their interest. Meanwhile, Prof. Pultz is finishing a major essay on Museum of Modern Art curator John Szarkowski and American photography around 1967. Prof. Pultz’s spring 2015 seminar addressed photojournalism, giving attention to the powerful but contentious roles that pictures play in representing current social and political hotspots in the U.S. and around the world.

MAYA STILLER
Assistant Professor, Korean Art and Visual Culture

In fall 2014 and spring 2015, Professor Stiller taught an online course entitled “Korean Art and Culture” which, due to its focus on modern and contemporary topics, has recently been renamed HA 363 “Modern Korean Art and Culture.” The structure of the online class with its weekly group blogs, online live meetings and individual feedback sessions created a strong bond between students and teacher, which encouraged engagement and accountability, and made teaching the class quite enjoyable.

In spring 2015, Prof. Kaneko and Prof. Stiller co-taught a graduate seminar, “Korea-Japan Artistic Interactions,” in which participants benefitted from the two professors’ complementing expertise in a wide range of topics such as early Korean and Japanese pottery, landscape painting, Buddhist art, urban space in Colonial Korea and “Asian” Abstract Expressionism. With support from the Murphy Lecture Fund, they invited PATRICIA GRAHAM (PhD’83) to their seminar to talk about “Art Crime and Korean Buddhist Painting: Fakes and Frauds.”

In 2014/2015, Prof. Stiller submitted an article, “The Politics of Commemoration: Patronage of Monk-General Shrines in Late Chosŏn Korea,” that is currently under review for publication. She also wrote “Kim Hong-do’s Album of Kŭmgangsan and the Four Prefectures: A Visual Record of Late Chosŏn Travel Culture” that will be published in her former advisor’s Festschrift in late 2015.

Prof. Stiller gave a paper on the topic “Kŭmgangsan: A Versatile Pilgrimage Site in late Chosŏn Korea (1650-1910)” at the American Academy of Religion Conference. She also participated in the SSRC Korean Studies Workshop for Junior Faculty held at UC Santa Cruz, where she engaged in productive discussions with Korea specialists and received critical feedback from acquisitions and developmental editors on her book project.

Prof. Stiller was busy this summer with research, traveling, and preparing her move to Cambridge, Massachusetts. As recipient of two generous post-doctoral fellowships (Soon Young Kim Post-doctoral Fellowship; ACLS/Robert H.N. Ho Family Foundation Post-doctoral Fellowship in Buddhist Studies), she will spend the next three years at Harvard to work on her book manuscript.

**LINDA STONE-FERRIER**

**Professor, Seventeenth-Century Dutch and Flemish Art**

In 2015, Professor Linda Stone-Ferrier’s peer-reviewed article, “The Engagement of Carel Fabritius’ *Goldfinch* 1654 with the Dutch Window, a Significant Site of Neighborhood Social Exchange,” was accepted for publication in the international *Journal of Historians of Netherlandish Art (JHNA)* and will appear in the winter 2016 issue. The article resulted from Prof. Stone-Ferrier’s research for her in-progress book project, “Johannes Vermeer’s *Little Street* and Other Neighborhoods in Seventeenth-Century Dutch Art and Culture.” If you have read Donna Tartt’s *The Goldfinch*, which won the Pulitzer Prize for fiction in 2014, be sure to catch the JHNA article! In 2015, Prof. Stone-Ferrier also completed the final editing of her forthcoming essay, “An Assessment of Recent Scholarship on Seventeenth-Century Dutch Genre Imagery.” The peer-reviewed essay will be published in 2016 as a chapter in *The Ashgate Research Companion to Dutch Art of the Seventeenth Century*, ed. Wayne Franits (Farnham, England: Ashgate Publishing, Ltd.). Prof. Stone-Ferrier continues to mentor five PhD students in seventeenth-century Dutch art. At the end of June 2015, she stepped down as department chair after twenty years of service.
EMERITUS AND FORMER FACULTY

SALLY J. CORNELISON

Italian Renaissance Art

In fall 2014 Professor Sally Cornelison taught the seminar “Early Modern Encounters: Italy and World Cultures,” in which she and her students explored relationships between Italy and the Byzantine and Islamic worlds, Africa, and Northern and Eastern Europe. In October 2014 she presented the paper “Encountering Vasari’s Refectories” at the symposium New Perspectives on Renaissance Art at Syracuse University. She also presented the paper “Vasari’s Early Collaborations: The Case of San Michele in Bosco, Bologna,” in a session on artistic collaboration that she co-organized for the Renaissance Society of America’s annual conference held in Berlin in March 2015. It was Prof. Cornelison’s first time in Berlin and she was thrilled finally to have the opportunity to visit the Gemäldegalerie and Bode Museum, as well as several of the other truly impressive art collections in the city. She is now the proud owner of a Queen Nefertiti bust keychain and, while in Berlin, Prof. Cornelison duly found her way to the Hedemannstrasse so that her picture could be added to the prestigious collection of similar photographs in Prof. Anne D. and John Hedeman’s laundry room.

In June Prof. Cornelison presented the paper “Art & Religion in Late Renaissance Italy: Reconsidering the Reformation in Arezzo’s Pieve” at the international conference “Renaissance Religions: Modes and Meanings in History,” held at Villa I Tatti: The Harvard Center for Italian Renaissance Studies in Florence and Monash University’s Centre for Medieval and Renaissance Studies in Prato. After returning from Italy, Prof. Cornelison packed up her office, home, and cat, and moved to Syracuse, New York, where she has taken up a new position as Professor and Director of Syracuse University’s Florence Master’s Program in Renaissance Art. She is excited about this new challenge (less so about the prospect of an average of twenty feet of snow per winter), but misses her KU colleagues and thanks them and her KU students for thirteen wonderful years in Lawrence.

Marilyn Stokstad

Judith Harris Murphy Distinguished Professor Emerita, Medieval Art

Marilyn Stokstad and her sister Karen Leider traveled from Lisbon to Istanbul during August and September 2015. Their idea was to review places they have previously been rather than seek out new explorations. Anna, Marilyn’s niece, joined them for two weeks in Greece and Turkey. They were scheduled to stop in Lesbos for a day, but as they came near the pier, the captain took a look and turned around. Apparently the mob there was pretty awful; real despair. Thankfully that was the only migration problem they encountered.

IN MEMORIAM

SARAH L. BURT (1953-2015) was the Chan and Clara Ferguson Chief Curator at the C.M. Russell Museum in Great Falls, Montana. Sarah earned a master’s degree in journalism and later in East Asian art history from KU, and after two years of coursework toward a PhD in Japanese art history, switched her major field to American art. In 1996, Sarah went to work for the Georgia O’Keeffe Foundation in Santa Fe, NM, where she remained for almost ten years before becoming a curator at the Joslyn Art Museum in Omaha, and finally the C.M. Russell Museum.

RAMONA COSBY (1962-2014) At the age of fifty, Ramona returned to KU to earn a bachelor’s degree in art history. She was a model student in every way, engaged with the material, inquisitive and devoted to her studies; she was also battling cancer through it all. Though she was not able to complete her degree, Interim Dean of the College of Liberal Arts & Sciences, Don Steeples, was moved by Ramona’s strength and determination, and presented a certificate of academic achievement to Ramona’s daughter Krista.
Jill M. Hardesty (1965-2015), earned her MA from the department in 1992. With a love of learning and interest in other cultures, Jill spent semesters abroad in Rennes, France, and Utrecht, the Netherlands graduating with distinction with a BS in Education and a BA in French before pursuing graduate study; she was also a member of the Phi Beta Kappa national honor society. Jill began working at KU Paleontological Institute in 1989, ultimately rising to the position of Deputy Director and Assistant Editor of the Treatise on Invertebrate Paleontology. Jill also edited several other paleo-related publications, including serving as the managing editor of the journal PALAIOS from 2007-2013. A member of the Association of Earth Science Editors (AESE), Jill served on the board of directors from 2002-2004, and received the AESE Award for Outstanding Publication in 2008.

Reed Anderson (PhD ’08) was promoted to Associate Professor in early 2015 and is marking eleven years at the Kansas City Art Institute, where he is the resident specialist in American & Modern European Art. Last March he presented a paper titled “Street Art as Spectacle: JR’s Inside Out Project” at the Midwest Art History Society conference in Minneapolis and in October he and Kelly Ludwig, Assistant Professor of Graphic Design at the Art Institute presented a paper titled “Art in the Heartland: Lucas, Kansas and the Grassroots Art Movement” at the School of Visual Arts Conference in New York City. This paper will act as a catalyst for a book-length project on Lucas, Kansas and Grassroots Art, which he plans to publish in 2016. Last summer, Reed was one of twenty-three instructors in the United States invited to attend the week-long seminar “The Art of Storytelling in French Painting and Sculpture 1600–1850” sponsored by the Council of Independent Colleges, which was held at the Portland Art Museum, July 20-24, 2015.

Elissa Anderson Auerbach (PhD ’09) presented “Imagining Pilgrimage: A Marian Altarpiece from 1631 for Clandestine Dutch Catholics” at the Sixteenth Century Society and Conference in New Orleans. She was also invited to Virginia Tech by Michelle Moseley-Christian (PhD ’07) during an unexpected and harrowing snow emergency to give the public lecture, “In Image and Imagination: Pilgrimage After Iconoclasm in the Dutch Republic.” In the summer Elissa developed and taught a study abroad program in Amsterdam and Paris, which she looks forward to leading again next summer. Her current projects investigate interdisciplinary courses taught on site and using the Reacting to the Past pedagogy to teach art history.

Michael Aurbach (MA ’79), Professor of Art at Vanderbilt University, was recently awarded a development grant from the Tennessee Arts Commission. In November, Tennessee Tech University hosted a solo exhibition of his work. In January, Michael will exhibit his work at Eastern Illinois University in Charleston. He plans to retire from the Department of Art at Vanderbilt in December 2015.

Charles Barkley (BA ’14) is in his second year in the MA program in English Literature at Oregon State University.

Annette Becker (BA ’11), has returned to KU as the new assistant to the director of the Spencer Museum of Art. Since graduating from KU, she has worked at a number of museums and cultural institutions (Historic Deerfield, Kentucky Shakespeare, the Speed Art Museum, the Dallas Museum of Art, and the Texas Fashion Collection). Recently, she earned an MA in Art History and a Graduate Certificate in Art Museum Education from the University of North Texas.

Emily Bullard (BGS ’14) earned her MA in Curriculum and Instruction from the University of Denver through the Denver Teacher Residency in June 2015, and has started a position as a Gallery Teacher at the Clyfford Still Museum in Denver, CO.

Rachel Epp Buller (PhD ’04) was promoted last spring to Associate Professor of Visual Arts and Design at Bethel College, where she is also director of the Regier Art Gallery. One of her favorite classes to teach is the interdisciplinary First-Year Seminar course, where almost all learning happens in an active, non-lecture format. She continues to write about the maternal in contemporary art, including this year’s publications in n.paradoxa and in...
the forthcoming *Natal Signs: Cultural Representations of Pregnancy, Birth, and Parenting*, edited by Nadya Burton. Travel highlights of the past year included reconnecting with KU alumni at CAA2015 in New York, participating in a monotype workshop taught by Anita Jung in South Dakota, and speaking at international conferences on motherhood and creative practice in Rotterdam and in London, where the rest of the family joined in for sightseeing.

**MARIA ELENA BUSZEK** (PhD ’03) saw her essay on the artist and musician Mark Mothersbaugh published in the *Princeton Architectural Press’s* catalogue for the traveling exhibition *Mark Mothersbaugh: Myopia*. The exhibition opened at the Denver Museum of Contemporary Art in October 2014, traveled to the Minneapolis Institute of Art, and is currently on view at the Cincinnati Contemporary Arts Center. (The show will subsequently travel to the The Contemporary Austin, The Santa Monica Museum of Art, and NYU’s Grey Art Gallery.) The essay was derived from research pertaining to her ongoing book project on contemporary art and popular music, *Art of Noise*. Buszek also contributed a chapter to the Renwick Museum’s anthology *Nation Building: Craft and Contemporary American Culture*, and continues work on her own anthology *A Companion to Feminist Art Practice and Theory* for Blackwell’s Companions to Art History series, which she is co-editing with Hilary Robinson. Maria was delighted to be invited by the National Endowment for the Humanities to serve as faculty for its 2015 Summer Program in the Humanities for College and University Teachers at Drexel University in Philadelphia, entitled “The Canon and Beyond: Teaching the History of Modern Design.” She also served as a visiting lecturer at Cranbrook Academy of Art’s Critical Studies Series, and as part of the University of Mississippi’s Virtual Visiting Artist program. Most recently, Buszek was invited to speak on the subject of Georgia O’Keeffe’s influence on feminist artists by the Fine Arts Center of Colorado Springs, as part of its programming for the exhibition *Eloquent Objects: Georgia O’Keeffe and Still-Life Art in New Mexico*, curated by Charles Eldredge.

**MELISSA [MONTGOMERY] DAT** (BA ’01) has joined the sales team at Warner Bros. Digital Media as a Senior Account Executive selling media integrations on TMZ.com, Flixster/Rotten Tomatoes.com, DCEntertainment.com, EllenTube.com, and the Heads Up app. She writes, “on a personal note my husband, Vik, and I (along with our 3-legged dog, Marley) bought a house in Verona, NJ, a suburb west of New York City. After so many years in the city, suburban living is a welcome change!”

**GREGORY GILBERT** (BFA ’81) is a professor and director of Art History at Knox College. Last year, he curated and wrote a catalogue for the exhibition a *New Deal for Illinois: The Federal Art Project Collection of Western Illinois University* at the Figge Art Museum. The exhibition acted as the companion to the 1934 exhibition from the Smithsonian American Art Museum. In 2015, Gregory was promoted to the rank of full professor. He was also awarded a Dedalus Foundation Visiting Scholar at the Archives of American Art fellowship, which funded his summer research at the Archives of American Art in Washington DC and the Dedalus Foundation in New York City. This research focused on the early art of Robert Motherwell in relation to Pragmatism and American Poetry, a topic he will present on at a major Motherwell symposium in Washington DC this December. Gregory has also authored an entry on Motherwell in the upcoming *Routledge Encyclopedia of Modernism* and a review of the Robert Motherwell catalogue raisoné in the German intellectual journal *Sehepunkte*, and was invited to become a guest reviewer for the *Art Newspaper*. Gregory has enjoyed recent reunions with alumni and faculty, such as lunch with *ELIZABETH BROUN* (PhD ’76) in Washington DC and a tour with David Cateforis and *RANDY GRIFFEY* (PhD ’99) at the Metropolitan Museum of Art.

**MICHAEL GRAUER** (BFA ’83) is a member of the art history faculty at West Texas A&M University. He and fellow alum and WTAMU art history faculty member, *DR. AMY VON LINTEL* (BA ’01), co-delivered a paper at the Kansas City Public Library in October 2015. Further, Michael was featured in the story of a Native American talisman at Panhandle-Plains Historical Museum in an episode of “Mysteries at the Museum” on the Travel Channel, in which he described the story of Dot Babb.

**JEN GREEN** (MA ’03) was recently promoted at Stony Brook University, where she has transitioned from the Study Abroad and Exchange office to coordinating nationally competitive external fellowship opportunities such as Rhodes, Fulbright, Goldwater, and Truman for the Office for the Integration of Research, Education, and Professional Development. She writes that she is extremely grateful for the education she received from the KU art history department and for the transferable skills that
she uses daily as a higher education administrator. She is especially thankful for the History of Prints class that she took with Steve Goddard, which came in handy during a recent visit to Berlin’s Kupferstichkabinett with a group of SBU Study Abroad students!

**Kevin Greenwood** (PhD ‘13) was hired in May 2014 as the inaugural Joan L. Danforth Assistant Curator of Asian Art at the Allen Memorial Art Museum at Oberlin College (Oberlin, OH). In the past year he has done rotations of the permanent collection and curated two exhibitions, *A Life in Prints: Mary A. Ainsworth and the Floating World* (spring ‘15) that included 110 Japanese woodblock prints and nine historical illustrated books that ranged from the seventeenth century to 1920; and *Psycho / Somatic: Visions of the Body in Contemporary East Asian Art* (AY ‘15-16) that includes works by Kusama Yayoi, Zeng Fanzhi, Yoko Ono, Mariko Mori, Lu Yang, Hai Bo, Tadanori Yokoo and others. He also had a paper titled “Mixed Messages: Ambiguity and Imperial Universalism at Yonghegong in the Eighteenth Century” presented at the 2015 Association for Asian Studies conference in Chicago.

**Randall Griffin** (MA ‘85) has been working on a study of O’Keeffe’s late work since the publication of *Georgia O’Keeffe* (Phaidon Press, 2014). His essay “Andrew Wyeth’s Christina’s World: Normalizing the Abnormal Body,” was published in *Rethinking Andrew Wyeth*, edited by David Cateforis (University of California Press, 2014). Griffin also served as the Director of Graduate Studies for the Art History Department of Southern Methodist University and was made a University Distinguished Professor.

**Heather Belnap Jensen** (PhD ’07) is Associate Professor of Art History & Curatorial Studies and Women’s Studies Faculty Affiliate at Brigham Young University. She just finished a term as coordinator of the art history program, where she negotiated the program’s move to a new department and college on campus. In the last couple of years, Heather has directed study abroad programs in London and on the Continent, presented at several conferences in Europe (Norway, Belgium, Scotland), and participated in a research institute in Oxford, which has kept her wanderlust reasonably sated. She has also served on the CAA’s Committee for Women in the Arts and as the Utah representative for the Feminist Art Project. In late 2014, the volume she and **Temma Balducci** (PhD ’05) edited, *Women, Femininity, and Public Space in European Visual Culture, 1789-1914*, was published with Ashgate. This is a pendant volume to their 2011 volume on interior portraiture and masculinity. An essay that serves as a summary of her dissertation, “Le privilège des femmes dans la critique d’art en France, 1785-1815,” is included in the latest edition of *Sociétés & Répresentations* (Université I Paris), a special issue devoted to nineteenth-century art criticism. Heather is thrilled to report that she is on sabbatical this fall, which will hopefully enable her to complete a book manuscript on women, art, and fashion in post-Revolutionary France.

**Elizabeth Cattell Kanost** (BA ’09) was hired as the Communications Coordinator at the Spencer Museum of Art in August 2014.
**JAN KENNEDY** (PhD ’02) is Associate Professor of Art History and Program Head of the Asian Studies Certificate Program at the Kansas City Art Institute. She teaches a wide variety of Western and Asian art courses. During the fall of 2015, she is Acting Chair of Liberal Arts.

**MEGHAN KIRKWOOD** (MA ‘11) is Assistant Professor of Photography at North Dakota State University. In addition to her studio practice, she is currently completing a dissertation on the uses of landscape imagery by contemporary South African photographers in fulfillment of a PhD in Art History from the University of Florida.

**DANA CARLISLE KLETCHKA** (BA ‘95), curator of education at the Palmer Museum of Art and affiliate assistant professor of art education at Penn State, was named National Museum Division Art Educator of the Year by the National Art Education Association (NAEA). She received the award at the NAEA annual convention in New Orleans in March 2015.

**BRETT KNAPPE** (PhD ’08) has accepted the position of Executive Director of the Albrecht-Kemper Museum of Art in St. Joseph, Missouri.

**STEPHANIE FOX KNAPE** (PhD ‘13), Samuel Sosland Curator of American Art at the Nelson-Atkins Museum of Art, spoke at the department’s 40th Annual Amsden Awards Ceremony in May 2015. Her talk, titled “Between the Faraway Nearby (With Apologies to Georgia O’Keeffe)” was well received by undergraduate and graduate students in attendance.

**KARIL KUERA** (PhD ’02) is currently on sabbatical working on final revisions to her book, tentatively titled *Time Passed at Baodingshan: Viewing a Chinese Buddhist Site from the 12th to the 21st Century*, to be published with Cambria Press in 2016 with an extensive digital component. She will also be continuing to work on a new project: writing a textbook on sacred sites in Asia. Kucera has been chair of the Asian Studies Department at St. Olaf College for the past two years and will continue in that capacity upon her return from sabbatical.

**BEVERLY JOYCE** (PhD ’03) has been named director of the Mississippi University for Women Galleries. She continues to teach art history but has also returned to her studio career as a fiber artist. Beverly is teaching a course in weaving this fall and has recently shown her work in an exhibition, entitled *Sketches*, at Mississippi University for Women.

**JOE LAMPO** (MA ‘00) is the new director of development for the College of Arts, Letters and Sciences at the University of Arkansas at Little Rock. Joe’s extensive professional history includes service as the independent curator and consultant in the arts at the University of Arkansas for Medical Sciences in Little Rock from 2012 to 2014. He was the deputy director of programs and curator at the Arkansas Arts Center from 2004 to 2012 and the interim director of the center from 2010 to 2011. He has worked professionally with a number of law firms including Polsinelli, White, Vardeman & Shalton, as well as Niewald, Waldeck & Brown, both in Kansas City.

**SOFIA GALARZA LIU** (BFA ‘00), Spencer Museum of Art Collection Manager, contributed to *Rights & Reproductions: The Handbook for Cultural Institutions*, which is the first comprehensive resource to focus solely on the rights and reproductions guidelines, established standards, and emerging best practices at cultural institutions. With intellectual property laws and rights and reproductions methodologies ever-changing with new technologies, this digital publication, produced using the Online Scholarly Catalogue Initiative (OSCI) Toolkit platform, is a living document that can be updated to remain current with trends and best practices.

**JAMES MARTIN** (BA ‘89) works as an independent art consultant, curator, writer, editor and educator in the Kansas City area and loves being self-employed. His current public art management clients include the cities of Gladstone, MO; Leawood, KS; Merriam, KS and Olathe, KS. He also recently served on the public art selection panel for Lawrence’s East Ninth streetscape project. In terms of writing and editing, he writes frequently for KC Studio Magazine, and he served as copy editor for the exhibition...
A Shared Legacy: Folk Art in America at the Nelson-Atkins Museum of Art in 2015. Finally, as a curator he recently finished a four-year Curatorial Consultant contract at Truman Medical Centers in Kansas City, and looks forward to what is next.

**MEREDITH MOORE** (MA ’09) was one of eight artists commissioned for the East Ninth Project in Lawrence, and was selected for the project’s “East Ninth Artists” public art program. Her involvement with the East Ninth Project will largely reflect her ties to Wonder Fair gallery and may involve the gallery’s Secret Order of the Black Diamond.

**MICHELLE MOSELEY-CHRISTIAN** (PhD ’07) is on research leave from her current position as Associate Professor at Virginia Tech. She is spending the fall 2015 semester abroad conducting research on a long-term project. To complete this work she received the 2015 RSA-Kress Bodleian Grant, and has been in residence at the University of Oxford through early fall. She was also awarded a Scaliger Fellowship for residence at Leiden University in the Netherlands until December. In September 2014, she was the first recipient of the William R. Levin Art History Research Award that is administered through the Southeastern College Arts Conference (SECAC). In 2015 Virginia Tech’s College of Architecture and Urban Studies recognized her recent work with the College Excellence in Scholarship Award. This past year Michelle also participated in two scholarly conferences: the Renaissance Society of America in Berlin and the Sixteenth Century Studies Conference in New Orleans. The journal Doopsgezinden Bijdragen has invited a Dutch translation of the article “Salvation and Community in Seventeenth-Century Dutch Mennonite Portraiture: Egbert van Heemskerck’s Portrait of Jacob Hercules and His Family, 1669,” that originally appeared in the fall 2014 issue of Sixteenth Century Studies Journal. Other projects in progress include collaboration on a co-edited volume of essays that is focused on constructs of gender and otherness in medieval and early modern visual and material culture. Over winter break in 2014 she taught a Wintermester course online while continuing research in Amsterdam and London. Upon returning from sabbatical, Michelle will continue her term as Art History program chair at Virginia Tech.

**HALLE O’NEAL** (PhD ’11) welcomed a healthy second son, Atticus Francis O’Neal, this past July. Her article, “Performing the Jeweled Pagoda Mandalas: Relics, Reliquaries, and a Realm of Text,” was published in the September issue of The Art Bulletin. For its first Digital Humanities project, the journal is also hosting the article's animation, which maps the production of the painting's textual image.

**PALOMA OLAIS** (BFA ‘13) is an intern at the Kauffman Museum in Newton, Kansas, where she works under director Annette Lezotte. Paloma has contributed to a traveling exhibit called Sorting Out the Race as well as researched artifacts and written exhibit texts.

**HILLARY PEDERSEN** (PhD ’10) contributed the essay “Color Schemes in Early and Medieval Japanese Buddhist Imagery” to the new publication Color in Ancient and Medieval East Asia, edited by Mary Dusenbury, Research Curator, Spencer Museum of Art. The book is now officially available through Yale UP and Amazon.

**ROBERTA POKPHANH** (PhD ’09), previously assistant dean of Graduate Studies, was named the new academic director of the KU Academic Accelerator Program (AAP). In its second year, the KU AAP welcomed sixty new AAP students and 106 pre-AAP students from China, El Salvador, South Korea, United Arab Emirates, India, Iraq, Vietnam, Kazakhstan and Saudi Arabia. Outside of regular classes, activities planned this semester for the AAP students include: attending a KU football game and tailgate party, going on the Kaw Valley Farm Tour, visiting the Louisburg Cider Mill and the Haskell Art Fair, and attending Lied Center performances.

**LAURA POLUCHA** (BA ‘09) is pursuing an MA in Art History at Columbia University in New York.

**KARLEY AST PORTER** (MA ’07) is a Major Gifts Officer in the Office of Leadership Giving at the Massachusetts Institute of Technology. Though based in Cambridge, MA, Karley lives in Ohio with her husband **AUSTIN PORTER** (MA ’07), who is a postdoctoral fellow and visiting assistant professor at Kenyon College. Austin teaches courses on American art and has curated two exhibitions at the college’s special collections library. Additionally, Austin was recently invited to speak at museum exhibition symposiums that examined the work of Thomas Hart Benton (Peabody Essex Museum), and Peter Blume (Pennsylvania Academy of the Fine Arts). He is currently organizing a panel for the 2016 CAA conference that will examine the social history of American posters.

**RON RARICK** (PhD ’87) has authored an introductory/survey text, Condensed Art History, available from Cognella Academic Publishers of San Diego. He has taught various permutations of Intro and Survey at five schools, for art majors and non-art majors, both face-to-face and online.
Ron is now completing his twentieth year at Ball State University in Indiana, where he also teaches Gothic, Renaissance, eighteen-nineteenth century, and Asian courses. Ball State is his parents’ alma mater; his mother received her degree in art education in 1937 in the same department where he has been teaching. Ron and Lucinda (MPhil ’85) recently celebrated the graduation of their son John, who received his BA in Japanese and Natural Resources.

MADELINE RISLOW (PhD ’12) is in her first year as Assistant Professor of Art History at Missouri Western University.

DANA SELF (MA ’84) is raising her daughter, who is a freshman in high school, with all of the attendant activities that high school brings, and writing online art reviews for KC Studio, which cover local galleries. She remains the director of marketing at the UMKC Conservatory.

BAILEY SKILES (BA ’04) recently accepted the position of Operations and Finance Director at DECADE, a Washington, DC-based company that produces nonfiction short films and branded video series for socially minded businesses, brands, organizations, and causes. During the spring 2015 semester, she held a guest lecturer position at North Carolina State University, teaching undergraduate courses on entrepreneurship in the arts. She also completed her MBA at the George Washington University in May 2015, with a focus on operations and organizational culture in creative companies. Bailey lives in Washington, DC, where she continues to produce her own artwork, and travel home to Kansas as often as possible.

STACEY SKOLD (MA ’95) has continued to work on her dissertation: “Ecological Art as Transformative Tool in Cultivating Environmental Knowledge, Environmental Sensitivity, and Environmentally-Responsible Behaviors” in the Department of Textiles, Merchandising, and Fashion Design in the College of Education and Human Sciences at the University of Nebraska-Lincoln. The experimental research study/dissertation is based upon Canary Concepts and the Hidden Danger of Ubiquitous Things, an exhibition she is curating. She lives on an acreage outside Lincoln with her husband and two daughters.

DONALD SLOAN (PhD ’04) retired from full-time teaching at the University of Wisconsin-La Crosse. He has moved back to Lawrence for retirement, and is looking for involvement opportunities in the arts and education.

JERRY N. SMITH (PhD ’12) accepted a position as the Hazel and William Hough Chief Curator at the Museum of Fine Arts, St. Petersburg, Florida, which he began in mid-October. He will continue to serve on the Career Support Committee with the Association of Art Museum Curators.

EMILY STAMEY (PhD ’09) has accepted the position of Curator of Exhibitions at the Weatherspoon Art Museum at the University of North Carolina, Greensboro. In joining the Weatherspoon, she looks forward to becoming part of a dynamic university setting, and the opportunity to combine teaching with her curatorial work.

SHANA STUART (PhD ’94) serves as an adjunct instructor in the Department of Library and Information Science at the University of Iowa. Her first article, “My Duty and My Pleasure: Alice S. Tyler’s Reluctant Oversight of Carnegie Library Philanthropy in Iowa,” was published in Information and Culture: A Journal of History, v. 48, n.1, 2013. Shana also serves as the Director of the Carnegie Libraries in Iowa Project, and she works her love of art history into her life wherever possible.

LESLIE VONHOLTEN (BGS ’96) is Director of Programs for the Kansas Humanities Council, where she develops and oversees statewide cultural initiatives such as the Poet Laureate of Kansas program, literary book discussions, and lecture events designed to strengthen civic engagement in Kansas communities. She completed her Masters in Public Administration from KU in December 2014, during which she focused her research on community-driven public art projects. As a long-time enthusiast of outsider art environments, she is thrilled to have been recently voted onto the board of directors for S.P. Dinsmoor’s Garden of Eden in Lucas, KS.

MEINING WANG (BFA ’15) is working toward her MA in Art History at the University of Alberta, where she was granted a significant scholarship. In addition to her coursework, she serves as both a GTA and a research assistant. Her area of interest is East Asian art, which she studies under the direction of fellow KU graduate WALTER DAVIS (MA ’98).

ANKENNEY WEITZ (PhD ’94) was named to an endowed position in September 2014; she is now the Ellerton M. and Edith K. Jetté Professor of Art at Colby College.

MARK ANDREW WHITE (PhD ’99) is the Wylodean and Bill Saxon Director and Eugene B. Adkins Curator, Fred Jones Jr. Museum of Art at the University of Oklahoma. He organized the 2015 exhibition A World Unconquered: The Art of Oscar Brousse Jacobson, and contributed to its catalogue.
Mindy Besaw co-curated the exhibition “Painted Journeys: The Art of John Mix Stanley” which opened at the Buffalo Bill Center of the West in Cody, Wyoming on June 6, 2015. The exhibition traveled to the Gilcrease Museum this fall, and will go to the Tacoma Art Museum in the winter/spring. A catalogue authored by Mindy Besaw and Peter H. Hassrick accompanied the exhibition, published by the University of Oklahoma Press.

Megan Blocksom will present a chapter from her dissertation entitled “Representation and Ritual in Adriaen van Nieulandt’s The Procession of Lepers on Copper Monday, 1633: Extolling Civic Virtues” at the conference “Material Culture: Presence and Visibility of Artists, Guilds, Brotherhoods in the Pre-modern Era” in Munich, Germany in February 2016.

Jennifer Friess was awarded the Carlin GTA Award for the 2014-15 academic year and a 2015 Summer Research Fellowship, both from the Office of Graduate Studies. Using the stipend from the Summer Research Fellowship, Jennifer conducted dissertation research at the Getty Research Institute and the Art Institute of Chicago. Jennifer has now accepted a position at the University of Michigan Museum of Art as the Assistant Curator of Photography.

Denise Giannino gave the talk “Coasts and Kin: Mercantile and Familial Values in Nicolaes Maes’ Portrait of the Cuyter Family” at the Midwest Art History Society Annual Conference in April 2014. She presented the same paper at the inaugural graduate student symposium at the Bruce Museum (Connecticut) in February of 2015. In October 2014, Denise gave the paper, “Panoramas and Progeny: Intersections of Virtue and Civic Pride in Seventeenth-Century Dutch Family Portraits” at the Mark Roskill Symposium “In the City” at the University of Massachusetts, Amherst, and presented the same paper at SECAC in October of 2015. The presented works are based on chapters from her dissertation in progress.

Chassica Kirchhoff conducted arms- and armor-related dissertation research over the summer at the Philadelphia Museum of Art, the Detroit Institute of Arts, and the Cleveland Museum of art with the support of an Eldredge-Stokstad-Li Travel award. She was excited to share some of the discoveries that this trip facilitated during the fall 2015 semester; in October she presented a chapter, “The Heroic Imaginary of the Tournament in the Thun Album,” as part of the Hall Center for the Humanities Early Modern Seminar. Later that month, Chassica presented a paper entitled “Armored Bodies of Knowledge: Convergences of Fifteenth-Century Art and Literature in the Thun-Hohenstein album” at the Southeastern College Art Conference in Pittsburgh, Pennsylvania.

Sasha Miller went to Korea to participate in the National Museum of Korea’s fourth annual fellowship program, NMK 2015 Museum Network Fellowship in Seoul, from June 28 to July 11, 2015. Currently, she is studying at Sophia University in Tokyo along with fellow MA student Emily Cowan. They had the chance to visit the Yokohama Museum of Art where they saw Cai Guo-Qiang’s phenomenal exhibition There and Back Again. In the picture, they are standing in front of his work Nighttime Sakura (2015) located right inside the museum’s entrance.

Emily Smith presented a section of her paper, “Royal Saint-Denis: The Emergence of the Gothic Style as an Embodiment of the Capetian Monarchy” at the annual MAHS conference held in Minneapolis/St. Paul last March, as well as at her alma mater’s (Kansas City Art Institute) annual Art History Symposium. Over the summer, Emily spent three weeks backpacking through Europe on an architecture-inspired tour of Istanbul, Prague, and Spain, with a few days of hiking in Austria as well. Some of the most influential structures she visited were Hagia Sofia and the New Mosque in Istanbul, St. Vitus Cathedral in Prague, the Alhambra, the Great Mosque-Cathedral of Cordoba, and Gaudi’s Sagrada Familia in Barcelona.

Shannon Sweeney is excited to be working as the Collections Intern for the Spencer Museum of Art, and recently had the opportunity to travel to the ARCS (Association of Registrars and Collections Specialists) conference in New Orleans.
**Graduate Student News**

**Weitian Yan** attended the Final Conference of the Mellon Chinese Object Study Workshop at the Freer|Sackler Galleries of Art in Washington, DC and presented his paper “Stories Behind Image and Text: A Re-investigation of Shen Zhou’s *Farewell to Lu Zhi* in the Nelson-Atkins Museum of Art.” Over the summer, Weitian was invited to participate in the Mellon Chinese Object Study Workshop on Chinese Porcelains at the Asian Art Museum of San Francisco. He spent a week with hundreds of beautiful Chinese ceramics and later completed a research paper about a Cizhou-type wine vessel from the museum’s collection.

**Kristan Hanson** and **Ashley Offill** both successfully completed their PhD comprehensive exams in fall 2015.

**Undergraduate Student News**

**Julia Reynolds** had her paper for Profs. McNair and Haufler’s East Asian Art Theory & Method course published in the KU Journal of Undergraduate Research. The paper, titled, “Chinese Export Porcelain and Global Spaces of Imagination,” examines a Chinese porcelain plate in the collection of the Victoria and Albert Museum from the perspective of material culture and globalization. The Journal of Undergraduate Research is an annual KU publication intended to highlight the scholarly works of undergraduate students across campus.

It has become a tradition for fellow HAGS to create a piece of headgear or crown, relevant to each person’s areas of study, for comrades facing their PhD oral comprehensive exams.
Congratulations to those students who completed their Masters degree in 2015:

**JOSHUA DAUL, JIAQI LIU, EUNHO PARK, REILLY SHWAB, CRISTI SLOCUM, MEAGHAN WALSH, AND WEITIAN YAN**

Pre-hooding ceremony, MA graduates Reilly, Cristi, Meaghan, and Eunho pose with Professors Marni Kessler and Maki Kaneko.

A group of graduate students and professors enjoyed dinner together following the 2015 Joseph S. & Ethel B. Atha Lecture at the Nelson-Atkins Museum of Art.
CONGRATULATIONS
The Department of Art History wishes to congratulate those who completed their dissertations in 2015:

**ELIZABETH WILLIAMS**
“Casting a New Design: The American Silver Industry and Japanese Meiji Metalwork 1876-1893”

**MINDY BESAW**
“Re-Framing the American West: Contemporary Artists Engage History”

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David Cateforis, Sherry Fowler, Elizabeth Williams, Sally Cornelison, Susan Earle, and Diane Fourny, following Dr. Williams’s successful defense.

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**Mindy Besaw**
PhD Dissertation Defense

Re-Framing the American West: Contemporary Artists Engage History

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Stephen Goddard, John Pultz, Charles Eldredge, Mindy Besaw, David Cateforis, and Michael Krueger, following Dr. Besaw’s successful defense.
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.

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