"I am dedicated to education and to the appreciation of the role of the arts in society. The reason I began writing for students and for the general public was a missionary zeal to introduce the largest possible number of people to the visual arts." - Marilyn Stokstad, 2002

This edition of the newsletter is dedicated to the memory of Dr. Marilyn J. Stokstad (1929-2016), the Judith Harris Murphy Distinguished Professor Emerita of Art History, who passed away in March after a long, rich life and remarkable career.

A Michigan native, Marilyn came to KU in 1958, a year after completing her doctorate at the University of Michigan where she wrote a dissertation on the Romanesque Pórtico de la Gloria of the cathedral of Santiago de Compostela. Early in her KU career Marilyn established art history – previously taught in the School of Fine Arts – as an independent discipline within the College of Arts and Sciences and in her first decade here implemented our graduate program in the field. From 1961-68 Marilyn served simultaneously as the director of the Museum of Art (then housed in Spooner Hall) and as chair of the art history department. She continued in the latter role until 1972. That same year she participated in the now legendary February Sisters protest of gender inequality at KU which led to such significant developments as the founding of the Hilltop Day Care Center, the establishment of KU’s Women’s Studies program and major, and the first appointment of a woman (Marilyn) as associate dean in the College of Arts and Sciences (1972-76). Marilyn was named University Distinguished Professor of Art History in 1980 and the Judith Harris Murphy Distinguished Professor of Art History in 1994. After her retirement in 2002 she remained active – writing, lecturing, and traveling.

Marilyn made many important contributions to the profession, holding official positions in numerous organizations ranging from the Midwest Art History Society to the Women’s Caucus for Art, the Medieval Academy of America, and the Archaeological Institute of America. She served the College Art Association as president (1978-80), and later was president of the International Center of Medieval Art (1993-96).
In addition to curating dozens of exhibitions and publishing dozens of articles, book chapters, and reviews, Marilyn authored several significant books, including *Renaissance Art Outside of Italy* (1968); *Santiago de Compostela in the Age of the Pilgrimages* (1978); *Scottish Culture* (1981, with Henry L. Snyder and Harold Orel); *Gardens of the Middle Ages* (1983, with Jerry Stannard); *Medieval Castles* (2005); and three highly successful textbooks: *Medieval Art* (1986; second edition, 2001); *Art History* (first published in 1995 and now in its seventh edition); and *Art: A Brief History* (first published in 2000 and now in its sixth edition).

Marilyn's textbook writing was a natural outgrowth of her dedication to teaching, which was recognized through such honors as the Chancellor’s Club Career Teaching Award from KU (1997) and a Governor’s Arts Award as Kansas Art Educator of the Year (1997). Testimony from her former students and colleagues speaks to the lasting impact she made as a teacher and mentor.

Recalling the first time he heard Marilyn lecture, Charles Eldredge, Hall Distinguished Professor of American Art and Culture and Marilyn’s friend and colleague for over forty years, writes of her “engaging enthusiasm, her confident delivery, the charisma that flowed from the podium.” Her lectures, Charlie continues, “were models of careful planning – rich in insights, enlivened by provocative juxtapositions and personal anecdotes (she’d traveled everywhere, it seemed). The investment of passion and industry provided a worthy model for her students and colleagues alike.”

Another long-time art history colleague, Edmund Eglinski, recalls that one summer Marilyn and her sister Karen joined his study abroad program in Rome, which always started with a visit to the Church of San Clemente because its excavations reveal the layers of civilization upon which Rome rests. “I went to the sacristy to buy tickets for the group members to see the excavations,” writes Ed, “and when I rejoined the group, there was Marilyn standing in the atrium of the church lecturing the students on some of the fine points of Romanesque architecture. She couldn’t help herself – she was always a teacher.”

Susan Craig (BA ’70), recently retired as KU’s art and architecture librarian, recalls classes from Marilyn that “made a lasting impression.” A Medieval art class was notable because Marilyn, frustrated that she never made it through the whole of Medieval art in a semester and ended up “short-changing one of her favorite subjects, Gothic art and architecture,” decided to begin with Gothic and then cover the periods leading up to it. “I sometimes reminded her of this experience,” recalls Susan, “and told her that my vision was that people first built soaring cathedrals and then lived in caves and huts.” For Susan, as for many former students, Marilyn’s positive attitude, eagerness to continue learning, and enthusiasm for new challenges remain “a model of how to live a fulfilling life.”

Sculptor Michael Aurbach (MA ’79), who, like Marilyn, served as president of the College Art Association (2002-04), is one of many to praise Marilyn’s life-long mentoring of her former students. Sometime around 2010, Michael reports, “Marilyn took a look at my CV. She told me it was terrible and offered to make improvements. It was returned to me with lots of red marks. The point of this story is that Marilyn continued to help her former students long after they were in school. At the time she restructured my CV I was already a full professor [at Vanderbilt]. Even more ironic is the fact that I led the CAA Professional Practices Committee that established the first set of CV conventions for artists, art historians, and museum professionals. Her recommendations were actually very good but her long-term commitment to former students was even greater.”

Other former students also gratefully recall Marilyn’s commitment to helping them advance professionally. Ellen Goheen (BA ’65, MA ’67) thinks of Marilyn “as the conduit to my initial connection to The Nelson Gallery, where I spent my professional life. She was networking for her students before networking was a full-blown skill. She truly saw opportunity in three dimensions.” In a similar vein, Sarah Blick (PhD ’94) reports: “When I was in the...
UK working on my dissertation in 1991, I received a letter ... from Marilyn telling me that she had submitted an application on my behalf for a job that she thought would suit me. It was a wonderful and silly surprise. Of course, the folks at that school were not amused and never responded, but I’ve never forgotten her kind vote of confidence.”

Many former students of Marilyn speak of the high expectations she had of them. Donald Sloan (PhD ’04), who studied under Marilyn as an undergraduate in the 1960s, calls Marilyn a “great teacher because she expected, even demanded, so much of her students. In British art, she knew that we could figure out the sources of Gothic sculpture in England and recognize, in considerable detail, the differences among the major British cathedrals. These works were not known to Kansas students in the 1960s, but because she expected us to excel, we did.”

Similarly, Gregory Gilbert (BFA ’81), writes of taking a graduate seminar on Gothic cathedrals for which “we had to complete a daunting assignment of identifying all of the sculptural decoration on several major churches. This exercise taught me the necessity of having a specific, detailed knowledge of art historical works.” Noting that he exclusively took graduate-level art history courses as a junior and senior, Greg avers, “The rigorous training I received ... made me much better prepared for the demands of graduate school. I know that this policy stemmed from Prof. Stokstad’s belief in pushing students to excel and trusting that they would perform at high levels if given the opportunity and support.”

Jill Vessely Greenwood (PhD ’09), one of Marilyn’s PhD advisees, writes that as a dissertation advisor, Marilyn “never held my hand, in fact, on more than one occasion she gave me a swift kick in pants; but she made me stronger—as a student, as a woman, as a human being. Marilyn embodied independence, self-confidence, determination, perseverance, all while holding a cup of coffee with a smile and twinkle in her eye.”

Another of Marilyn’s doctoral students, Martha Breckenridge (PhD ’09) remembers her advisor for her “wit and zest of discovery first of all. A marvelous role model, mentor and advisor for my dissertation—seemingly never tiring of my questions and the endless re-readings—she continued her own research, while broadening her exposure to that of other scholars, as well. Marilyn never lost her passion for travel or for inspiring her students to continue learning, and I will always be grateful for her guidance.”

Marilyn’s “feminist background as well as her mentorship” encouraged Maria Elena Buszek (PhD ’03) to approach Marilyn about serving on her dissertation committee, though Maria was “a little nervous about whether she would feel it appropriate for a contemporary-art subject, much less one pertaining to popular culture as much as ‘fine arts.’” Maria reports: “When I voiced this concern, she barked one of those wonderful Stokstad laughs and said: ‘My goodness! All Medieval art is popular culture!’ and finally took me on as an official student. Her parting comment at my dissertation defense – ‘This is all excellent feminist scholarship, but where is the feminist activism?’ – led to an overhaul of the dissertation that became my first book, Pin-Up Grrrls: Feminism, Sexuality, and Popular Culture, directly influenced by Marilyn’s advice.”

Maria, who worked as a graduate teaching assistant under Marilyn’s direction, also recalls her pride at being recognized for her contributions to the art history department’s teaching mission through receipt of a Marilyn Stokstad Award. Marilyn established this award in 1996, funding it initially through royalties from the sale of her Art History textbook at KU – one of many philanthropic contributions Marilyn made to KU in the last decades of her life. Over the last twenty years more than fifty KU graduate students have been honored to receive a Stokstad Award – each of them a shining example of the same commitment to learning that Marilyn herself embodied. Contributions in Marilyn’s memory to the Marilyn J. Stokstad Art History Graduate Student Fund are welcome and may be made through the KU Endowment Association.

This fall, in recognition of Marilyn’s remarkable legacy, and above all her dedication to teaching, the art history department formally designated Spencer Museum room 211 as the Marilyn Stokstad Lecture Hall. We see naming our primary classroom for the professor who so often lectured in it as a most fitting tribute to her “missionary zeal” for the teaching of art history. Hers was a career and a life that continue to inspire.

— David Cateforis
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 2015-16:

Bijan Amini & Mary Alice Taylor Amini
Gretchen Day Atwater & Beauford W. Atwater III
Michael L. Aurbach
Laurie A. Baker
Nila A. Baker
James K. Ballinger & Linda Ballinger
Marianne Barnard
David Cateforis & Elizabeth Cateforis
Joshua T. Daul
Michelle Mead Dekker
Edmund T. Eglinski & Pamela Boles Eglinski
Charles Eldredge & Jane Eldredge
Ellen R. Goheen & John R. Goheen
Edward J. Goldstein
J. Richard Gruber
Anne D. Hedeman & John H. Hedeman
Barbara L. Hicks
Janey L. Levy
Susan Weinlood McLeod
Nancy S. Mitchell
Elizabeth A. Morin
Margaret E. Nelson & Paul R. Nelson
An-yi Pan
Dale D. Slusser and Sherry Fowler
Cynthia R. Sorrell
Robert L. Speer
Andrew R. Stevens & Anna M. Stevens
Denise R. Warner
Jane C. Weaver
Mark A. White
Kathryn Tarwater Woodrow & Donnie W. Woodrow

Special thanks to THE MARK AND BETTE MORRIS FAMILY FOUNDATION for its endowment of the Morris Family Scholarship, which supports 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 academically excellent undergraduates at our annual Amsden Awards Ceremony.

4 | Department of Art History
The Spencer Museum of Art reopened on October 15, 2016 after an eighteen-month-long renovation that transformed exhibition and educational spaces. The museum had not been updated since its opening in 1978. Major highlights of the renovation include a glass-encased entryway and expanded lobby and new windows on the east and west sides of the building including a two-story window overlooking historic Marvin Grove. There is also a new in-gallery staircase and elevator as well as the newly established Stephen H. Goddard Study Center and the Jack & Lavon Brosseau Center for Learning. Located just off the museum’s Central Court, the new academic spaces will transform the museum’s learning, teaching, and research collaborations with the University through opportunities for up-close study of objects from the museum’s collection.

Images courtesy of the Spencer Museum of Art, The University of Kansas.

For more information about the museum, current exhibitions, and hours, please visit SpencerArt.ku.edu
The Franklin D. Murphy Distinguished Alumni Lecturer for 2016 was Scott A. Shields. Scott is the Associate Director and Chief Curator at the Crocker Art Museum in Sacramento, CA, and received his PhD from KU in 2004 with an emphasis on American painting from 1825-1940. He has twenty years of museum experience in the Midwest and California. Having curated more than fifty exhibitions, he has been the primary or sole author of numerous exhibition catalogues, including *Artists at Continent’s End: The Monterey Peninsula Art Colony, 1875–1907*; *Edgar Payne: The Scenic Journey; A Touch of Blue: Landscapes by Gregory Kondos*; *Armin Hansen: The Artful Voyage*, and *David Ligare: California Classicist*. He is currently curating three traveling exhibitions for 2017 with accompanying publications: *Full Spectrum: Paintings by Raimonds Staprans; E. Charlton Fortune: The Colorful Spirit;* and *Richard Diebenkorn Beginnings, 1942–1955*.

Scott was kind enough to answer a few questions from David Cateforis via email.

**Briefly describe your career path from graduate school to your current position – and what motivated you to follow that path.**

In graduate school I was fortunate enough to do an eighteen-month internship at the Fine Arts Museums of San Francisco under the auspices of the National Endowment for the Arts. At this time, the de Young Museum was opening an exhibition titled *Facing Eden: 100 Years of Landscape Art in the Bay Area*. I remember thinking how little most people—even those in the field—knew about these California artists and decided to gear my own research in that direction, as I find it more satisfying to work on artists who have been less explored. After completing my PhD coursework, I accepted the position of Fine Arts Curator at the California Historical Society while at the same time writing my dissertation on the Monterey Peninsula art colony. Nearly three years later, I became Curator at the Crocker Art Museum. I have since become the Crocker’s Associate Director and Chief Curator. I don’t typically feel like I am following a path so much as I try to take advantage of opportunities as they present themselves. And, in the realm of art in the American West, I have more projects looming than I will ever be able to realize.

**What was the most important thing you learned as a graduate student that helped prepare you for your career?**

I’m always relying on what I learned about the broader context of art history, even though I’m not typically working on artists that I studied in graduate school.

**What do you wish you had learned as a graduate student that would have helped to prepare you better for your career?**

The importance of relationship building, especially for someone going into museum work. This is certainly true of organizing exhibitions, which require numerous collaborators from co-authors to editors, publishers, institutional partners, collectors, photographers, funders, etc. It is also true in terms of working with donors and potential donors, which occupies at least half of my time. It is also critical to be able to work effectively with the internal museum staff, especially the development, education, and marketing departments.

**What advice do you have for today’s undergraduate and graduate students regardless of their career aspirations?**

Take as many internships as you can. Try to avail yourself of opportunities and make the most of them. And, be flexible by taking on projects that might actually be realized as an exhibition or publication instead of pursuing...
ones that won’t. Finally, if possible, never burn a bridge.

*What is the biggest adjustment that one has to make in transitioning from life as a graduate student to a working as a full-time professional?* In graduate school I had a rather rosy idea about how I thought things should be. That gets shorn pretty quickly in the real world of too many projects and not enough time to do them all.

*How has the museum profession changed since you entered it over twenty years ago?* The way one does research has changed immensely. The internet has opened up so much in terms of archival sources—almost too much sometimes, and it can become overwhelming. We have come a long way since microfilm. On the other hand, sometimes one just has to say “enough” as you could research forever based on what is available now.

*What has been your greatest professional challenge?* A lack of a great art library close at hand. I miss so much just being able to go downstairs to the Murphy Art and Architecture Library and get practically anything I needed. Now, it requires travel to one of the university libraries, which requires travel time (in traffic), parking hassles, etc., and I just don’t have the luxury to do much of this.

*What do you consider to be your one or two greatest professional accomplishments, and why?* Steadily producing publications on California artists long overdue for recognition and building the Crocker’s collection. The latter is especially satisfying, as when I go through the galleries I have very personal memories of acquiring more than half of the pieces now on view.

*What question do you wish I had asked you, but didn’t?* I think, perhaps, “What did graduate school not prepare you for?” When asked by students what I do, I often say, “I write thank-you notes.” Academic programs do not really teach future curators how to effectively interact with donors, their colleagues, and the public, and it’s an enormous part of the job. The ability to work with so many different personalities, often for years or even decades, is critical.
In 2015-16, the Franklin D. Murphy Lecture Fund sponsored the following presentations:

**Word as Image: Chinese Calligraphy in Modern and Contemporary Art**

**Lecture By:**
Prof. Zaixin Hong
University of Puget Sound

Professor of Art Zaixin Hong has published broadly in his two major areas of research: 10th-14th-century and 20th-century Chinese art. He was the 2006-07 ACLS and NEH fellow, conducting research for his new book, *The Transformation of Chinese Painting Through Overseas Collecting*. The revised and enlarged edition of his award-winning textbook *A History of Chinese Art* (Zhongguo meishu shi), for Chinese college students, came out in October 2012 after twenty printings of its first edition in 2000. Before he joined the faculty at Puget Sound in 2000, Professor Hong was a Research Fellow at the Harvard Center for the Study of World Religion (1998-99) and the Center for Chinese Studies at UC Berkeley (1992).

**Erika Doss**
Professor of American Studies
University of Notre Dame

Carol Armstrong teaches and writes about 19th-century French painting, the history of photography, the history and practice of art criticism, feminist theory and the representation of women and gender in art and visual culture. She has published books and essays on Edgar Degas, Édouard Manet, Paul Cézanne, 19th-and 20th-century photography, and modern and contemporary women artists, and has curated exhibitions at the Princeton University Art Museum, the Drawing Center in New York, the Yale Center for British Art, and the J. Paul Getty Museum. Armstrong is about to embark on a new project on modern medium-specificities in the visual arts, music, dance, theater and literature, considered from a feminist point of view.


For listings of former and upcoming Murphy Lectures, visit our website: arthistory.ku.edu/events
MEET OUR NEWEST FACULTY MEMBER

JASON DI RISTA

In August 2016, the department was pleased to welcome Dr. Jason Di Resta as Visiting Assistant Professor of Renaissance and Baroque Art. Jason was most recently a Research Associate for the Department of Italian Paintings at the National Gallery of Art and has also taught at Johns Hopkins University where he received his PhD. Jason answered the following questions for us:

What are your primary research and teaching fields?

I am a specialist in the painting and sculpture of the southern Renaissance, but I also indulge an affinity for the graphic arts of early modern Germany and the Netherlands. My teaching frequently addresses the mechanisms and materiality of artistic transmission and the role that style plays in strategies of self-differentiation and community formation. My courses also stress the importance of image theory, religious practice, and the beholder’s participation in the generation of an object’s meaning(s) within specific contexts of use. I am currently working on two distinct research projects within the fields of early modern art and material culture. The first is a book-length study that examines the art of traveling painters working in northern Italy at the start of the Reformation era. This project highlights the role of migration and the significance of place in processes of individual and communal identity building. By doing so, I hope to bring awareness to alternative networks of creative exchange and forms of emulation for the study of Western art. My second project considers the material vitalism of human remains as artistic media in the bone-encrusted mortuary chapels of the Capuchin Order. For this latter project I am investigating how the materiality and function of ossified ornaments infer beliefs about their origins, potential reanimation, and power to organize social life in seventeenth-century Europe.

Where do you see your field going in the future?

This is a rather fraught and freighted question. I believe that recent scholarship in early modern art history testifies to the advantages of post-colonial and new materialist studies, reception theory, queer theory, and so on. Yet I find that the engrossment with epistemological breakthroughs and “new” technologies that these approaches bring to the fore are too often expressed in ways that unwittingly uphold progressive or linear models of historical unfolding. This is to say that historiographical questions will continue to be of vital importance for future scholarship. My hope for the field of early modern art bears the love of continuous re-interrogation, one that does not fail in its questioning of historical artifacts to address the mechanisms by which they disclose their unique ontological status and the essence of an understanding of being within specific historical backgrounds. Like many of my colleagues, my aspirations align with those who remain receptive to new conceptualizations of art and ways of telling its history.

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

My strangest experience occurred in 2009 while conducting research near Brescia in northern Italy. A colleague of mine and I were driving past Lake Garda when, in a fit of inspiration, we decided to pull over and recreate the farcical expedition undertaken by the Renaissance court artist Andrea Mantegna and his humanist friends Felice Feliciano, Samuele da Tradate, and Giovanni Marcanova. This adventure consisted of a field trip to the lake where we searched for classical antiquities rumored to lay in ruin along its shore. Just like Mantegna and his companions, we agreed to imitate the dress of Roman consuls by wearing togas and laurels (purchased from a nearby Ikea). The day was spent scouring the beach for antiquarian oddities, offering libations to the gods, and posing for photos with German tourists. Alas, not a single artifact was discovered.
FACULTY NEWS

DAVID CATEFORIS
Professor and Chair, American Art, Modern and Contemporary Art

David Cateforis is grateful to everyone in the department for their continuing goodwill and support of his work as chair. In addition to carrying out his administrative, teaching, and advising responsibilities, Prof. Cateforis published a review in the Kansas City Star in January 2016 (on Dylan Mortimer’s exhibition, “Cure,” at Kansas City’s Leedy-Voulkos Art Center) and reviewed an article manuscript for the journal American Art in September. He devoted most of his summer to the completion of a proposal and sample chapter for a new modern art textbook. Prof. Cateforis is also co-editor, with Steven Duval and Shepherd Steiner, of Hybrid Practices: Art in Collaboration with Science and Technology in the Long 1960s, under contract with the University of California Press. This book of essays grows out of the conference, “Hybrid Practices in the Arts, Sciences and Technology from the 1960s to Today,” organized by the Spencer Museum of Art in March 2015.

CHARLES C. ELDREDGE
Hall Distinguished Professor of American Art & Culture

O’Keeffe in Peru? La Farge in Samoa? Hopper in Wyoming? “Out of Orbit: Modern Artists and Their Exceptional Travels,” Prof. Eldredge’s fall seminar in American art, considered these and other artists-with-passports at large in the world, examining how unique travel experiences affected modern artists in the century from the Civil War to the dawn of the jet age (ca. 1860s-1960s).

How does the eye travel? Do departures from the familiar and encounters with the new re-shape an artist’s vision? In other words, what happens when an artist leaves “home” (however defined)? Does the artist’s familiar “eye” travel with him or her? Is the new work shaped by habitual vision? Or is it re-shaped by the unfamiliar?

Students initially traveled vicariously to varied destinations depicted by artists, among them Valparaiso, Chile (James Whistler), the Canadian Rockies (John Singer Sargent), New Mexico (Marsden Hartley, and many other New Yorkers), even the moon and beyond (sci-fi illustrator Chesley Bonestell). Subsequently participants embarked on independent research on their artist-travelers, for example Marguerite Thompson (Zorach) in India, Childe Hassam in Oregon’s Harney Desert, or Albert Bierstadt in Nassau. Bon voyages for all.

In his own continuing investigation of American landscapes and their depictions, Prof. Eldredge spent part of August in Alaska, retracing some of the route taken by the fabled Harriman Expedition. That 1899 excursion “out of orbit,” organized by railroad magnate Edward Harriman, brought several prominent landscapists (among them R. Swain Gifford and Frederick Dellenbaugh) plus other notable writers, scientists and business associates of the host, to the Alaska Territory. There the party was joined by the distinguished naturalist John Muir for a voyage of artistic and scientific discovery.

SHERRY FOWLER
Professor, Japanese Art

First and foremost, Sherry Fowler would like to thank everyone involved for supporting her promotion to Full Professor and for helping with her book Accounts and Images of Six Kannon in Japan, which is finished and is now in print from University of Hawai’I Press.

In March, Prof. Fowler attended the exciting workshop Women, Rites, and Objects in Premodern Japan at the University of Pittsburgh. Karen Gerhart, [PhD ’92] Professor of Japanese Art History, coordinated and hosted the workshop and is now busy editing a volume of the revised papers, including Prof. Fowler’s chapter “Connecting Kannon to Women Through Print.” In April, Prof. Fowler served as co-organizer with Patricia Fister [PhD ’83] and chair of the panel “Bloody Hell: Navigating the Visual in Conceptions of the Japanese Underworld” at the Association of Asian Studies Annual Meeting in Seattle.

As gleefully reported elsewhere in the newsletter, this was a big year for dissertations in the department. Prof. Fowler was not only proud to serve as chair for Rachel Voorhies’ dissertation, “Carved into the Living Rock: Japanese Stone Buddhist Sculpture and Site in the Heian and Kamakura Periods,” but also to be a member of all five of the committees for the successfully defended art history dissertations over the past year.
In June and July, Prof. Fowler had an action-packed trip to Japan. A highlight was her invitation to participate along with twelve other scholars in the intensive International Lotus Sutra Seminar in Saitama, sponsored by Risshō Kōsei-kai International, where she presented her paper, “Printing Women’s Interests in Kannon Pilgrimage Temples.” Also while in Japan she served as discussant for the panel “Utsushi: Copying Buddhist Hopes” at the Association of Asian Studies in Asia Annual Conference at Doshisha University in Kyoto and she chaired the workshop for the Sacred Materialities Project at Sophia University in Tokyo. In addition to the academic environments, the trip included excursions to several Kannon pilgrimage spots, including the temples Nakayamadera, Ishiyamadera, Iwamadera, Chōhōji, and the Nanendō (South Octagonal Hall) at Kōfukuji, which is the subject of PhD candidate Yen-yi Chan’s dissertation. Please see the photo taken in front of the Nanendō of Hillary Pedersen [PhD ’10], Sherry, and expert Yen-yi.

Back in the United States, Prof. Fowler continues to serve on the board of the journal Archives of Asian Art and is involved with the online catalogue of the Freer Gallery of Art in Washington, DC, The World of the Japanese Illustrated Book: The Gerhard Pulverer Collection (http://pulverer.si.edu). She completed six essays on printed Buddhist books from the seventeenth through nineteenth centuries for the project.

**MARSHA HAUFLER**

*Professor, Chinese Art*

A highlight of Marsha Haufler’s year was watching two of her doctoral students, JANET CHEN and GHICHUL JUNG, successfully defend their doctoral dissertations in the spring (2016). Her research activities included a paper titled “Purchased by L. Sickman in Peking” presented at the Sixth International Conference on Tibetan Archaeology and Arts held in Hangzhou, China in October; the paper concerns a little-known group of Tibeto-Chinese thangkas collected by Laurence Sickman in Beijing in the early 1930s for the Nelson-Atkins museum. (LING-EN LU [PHD ’07] also presented a paper at the conference.) In November Prof. Haufler gave a talk titled “Beyond Belief: Portraits of Two Eminent Buddhist Monks of the Early Fifteenth Century,” at the University of Michigan. She published “Faces of Transnational Buddhism at the Early Ming Court” as a chapter in Ming China: Courts and Contacts 1400-1450 (British Museum Press, 2016), and a review of Ursula Toyoka’s The Splendours of Paradise: Murals and Epigraphic Documents of the Early Ming Buddhist Monastery Fahai Si in Arts Asiatiques, 70 (2015). Last spring, she joined Prof. Sherry Fowler and an intrepid group of graduate students in a seminar that explored “sites of memory” in East Asia. Prof. Haufler also continued 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*

Anne D. Hedeman has had a productive year. In March she gave a paper in Paris that will be published next year in a volume, Humanisme et politique à la fin du Moyen Âge, and in late May she gave seminars at the Centre for Medieval Studies at the University of Stockholm and at Uppsala University in Sweden, before participating in a conference, “Inscribing Knowledge on the Page: Sciences, Tradition, Transmission and Subversion in the Medieval Book,” that she helped to co-organize at the Université d’Orléans. The conference took place during the third annual 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. Prof. Hedeman reports, “we six consortium members were pleased to discover that our book prospectus on the subject of the conference already garnered a publication contract.”

This November Prof. Hedeman participated in a symposium at Harvard in conjunction with the exhibition Beyond Words: Illuminated Manuscripts in Boston Collections. She contributed six catalogue entries and a brief essay to the exhibition catalogue published by the University of Chicago Press.

A major highlight of Prof. Hedeman’s year was visiting two exhibitions of Hieronymus Bosch that marked the 500th anniversary of his death! In March she went to s’Hertogenbosch to see Hieronymus Bosch — Visions of genius at Het Noordbrabants Museum, and in June, she saw Bosch. The 5th Centenary Exhibition at the Prado. Both included the Bosch panel from the Nelson-Atkins Museum in Kansas City.

She continues to work on her book, Visual Translation and the First French Humanists, which she hopes to complete in the spring.

Maki Kaneko  
Associate Professor, Japanese Art

Given a sabbatical leave in fall 2015, Maki Kaneko engaged with several ongoing as well as new projects throughout the year. She has been working on two projects headed by the St. Louis Art Museum and the Spencer Museum of Art (SMA) respectively. Regarding the former, she has contributed the essay titled “War Heroes of Modern Japan: The Early 1930s War Fever and Bakudan Sanyūshi (Three Brave Bombers)” to the catalogue of the exhibition Conflicts of Interest: The Art of War in Modern Japan (the exhibition runs October – December, 2016). Concerning the latter, Prof. Kaneko has been translating two essays on Taniguchi Fumie and Yoshida Chizuko as well as an interview with Kimura Ryōko (their works are in the SMA collection) into English for a forthcoming special edition of the SMA Register.

During her sabbatical leave, Prof. Kaneko conducted research in Japan as well as presented her research outcomes in Japan and the UK. She gave a talk at the Image & Gender study meeting in Tokyo in late August on the state of Japanese modern art history in the U.S. and the historiography of Asian American art. This presentation has been developed into a book chapter for an anthology to be published in 2017. In October, invited by the School of Oriental and African Studies, University of London, Prof. Kaneko gave a 30-minute presentation on the Japanese American artist Jimmy Tsutomu Mirikitani at the International Symposium titled “Deconstructing Boundaries: Is ‘East Asian Art History’ Possible?” A précis of her presentation has been published in the conference proceedings.

In spring 2016, Prof. Kaneko was delighted to have an opportunity to co-teach a seminar on avant-garde art of Korea and Japan with visiting professor Dr. Jungsil Jenny Lee. One of many highlights of this seminar was to have Dr. Gennifer Weisenfeld (Professor at Duke University), a pioneer scholar on the study of Japanese avant-garde art, as a Franklin D. Murphy lecturer. It was an invaluable experience for the KU professors. and the students to learn about Prof. Weisenfeld’s latest research on the Tokyo Olympics and join her research of early 20th-century Japanese postcards in the Kate Hansen Collection, which was realized with generous support from the Spencer Research Library. Also, during the spring semester, Prof. Kaneko was invited by Dr. Aileen Wang, an associate curator at the Marianna Kistler Beach Museum of Art in Manhattan, KS, to participate in a film screening event as a Faculty News
guest speaker. She was excited for and appreciated this wonderful opportunity to meet the curators and museum staff as well as the film director of *The Cats of Mirikitani*, Linda Hattendorf.

Lastly but most importantly, Prof. Kaneko was very pleased that Alison Miller, her first PhD student, successfully defended her dissertation in April. Congratulations to Alison Miller!

**Marni Kessler**  
*Associate Professor, Nineteenth-Century European Art*

Professor Kessler has temporarily pulled up stakes and moved from the Spencer Museum of Art across campus to the Hall Center for the Humanities, where she is enjoying a fall 2016 Research Fellowship to continue work on her book-in-progress, “The Matter of Food in Late Nineteenth-Century French Visual Culture.” While she has missed teaching and her close engagement with the graduate students as Director of Graduate Studies this semester, she is thrilled to have this opportunity to focus on her book project. She is also delighted to be the 2016-2017 Food Studies Fellow at the New York Public Library and to be able to use the extraordinary history of gastronomy resources there during this coming year.

In spring of 2016, Prof. Kessler got to live the lyrics of two great American standards—“April in Paris” and “I Love Paris in the Spring Time”—when she presented a paper at the annual conference of the Society of Dix-Neuviémistes, which was held at Reid Hall in Montparnasse. Everything was in bloom and the weather was perfect. She was also asked to give a presentation in July at the Museum of Modern Art for the scholars’ study evening associated with the *Degas: A Strange New Beauty* exhibition. Prof. Kessler was happy to see two former Murphy Lecturers, Professors Carol Armstrong (Yale University) and Hollis Clayson (Northwestern University), who also gave presentations that evening, and a third former Murphy Lecturer, Professor Ewa Lajer-Burcharth (Harvard University), who was in attendance. In mid October 2016, Kessler traveled to the UK to deliver invited lectures at Cambridge University and University College London. And she presented “Ingredients: Édouard Manet’s *Fish (Still Life)*,” which is based upon material from her book-in-process, at the annual Nineteenth-Century Studies Colloquium at Brown University in later October.

This fall has also seen the publication of her chapter, “Edgar Degas’s *Princess Pauline de Metternich* and the Phenomenological Swirl,” for *Perspectives on Degas* as well as the completion of a chapter entitled “Beyond the Shadow of the Veil: Claude Monet’s *The Beach at Trouville*,” for a forthcoming anthology on fashion in the long French nineteenth century.

**Jungsil Jenny Lee**  
*Visiting Assistant Professor, Korean Art and Visual Culture*

Prof. Lee’s first year at KU was filled with excitement while teaching Ceramics of Korea and co-teaching a graduate seminar on the avant-garde of Japanese and Korean Art with Prof. Maki Kaneko, as well as two consecutive online courses on Modern Korean Art and Culture. While teaching the online courses, in particular, Prof. Lee has enjoyed the interactive communication with her students both online and offline, and witnessed the positive fruit of the online pedagogy with advanced technology. Serving as an undergraduate advisor, Prof. Lee has been learning how to help and encourage students to pursue their art history major or minor in the department.

While she has been working on her book project on Ku Ponung (1906-1953), Prof. Lee has extended her research to two other modern artists in Korea: Lee Jung-seob (1916-1956) and Park Soo-keun (1914-1965). Her research trip in Korea during the summer of 2016 allowed Prof. Lee to observe most of Lee Jung-seob’s remaining artworks through the special exhibitions in commemoration of the 100th year of his birth. She also continued her investigation on Park Soo-keun further in Korea, on which she had previously presented in a panel discussion, Park Soo-keun & Korean Modern Art, held at the USC Pacific Asia Museum at Pasadena in January 2016. Additionally,
Prof. Lee visited Jungjae Conservation Center in Seoul to see the Guo Ziyi screen, which was sent from the Spencer Museum of Art for conservation, and hoped for its beautiful resurrection and safe return home for displaying next spring. Most of all, her trip to Gyeongju, the 1000-year long capital city of an ancient kingdom, Silla (57 BCE – 935 CE), was full of breathtaking re-encounters with royal tombs, Buddhist stone sculptures, and architecture, by which many Korean modern artists must have been inspired as well.

Now, Prof. Lee is helping with a traveling exhibition, The Power and Pleasure of Possessions in Korean Painted Screens, to be held in April 2017 at the Spencer Museum of Art, and co-organizing an international conference on Korean painted screens of “books and things (Chaekgeori)” with SMA curator Kris Ercums in conjunction with the exhibition.

**AMY McNAIR**

Professor, Chinese Art

Professor McNair was on sabbatical leave over the last year, with two research and writing projects to complete. The first was to produce a finished manuscript of her translation of *Xuanhe huapu*, the anonymous catalogue of the Chinese imperial painting collection of the early 12th century. She wrote a 30,000-word Introduction that explains the book’s contents, how it was created, and the aesthetic and social values it embodies. The Afterword (equally long!) put forward her theory that the catalogue was not a project of Emperor Huizong, as has generally been thought, but rather one devised to satisfy the purposes of his art-collection manager, the chief eunuch official Liang Shicheng. The second project was a chapter for the *Cambridge History of China* called “The Visual Arts of the Sui and T’ang Dynasties.” This included writing on material she has been teaching at KU for over twenty years, such as calligraphy and Buddhist sculpture, but also involved looking into new international research on new discoveries such as the jeweled headdress found in the tomb of Princess Li Chui and the dated export ceramics recovered from the wreck of the Arab ship off Belitung Island. In this picture, she is shown in front of the porcelain letters and characters suspended in the installation piece done at the Asian Art Museum of San Francisco in 2016 by Liu Jianhua called *Mingled Scripts*. She feels this expresses her mental world during the past year!

**HEBA MOSTAFA**

Assistant Professor, Islamic Art and Architecture

From July 2015-July 2016, Professor Mostafa was a postdoctoral research fellow at the Kunsthistorisches Institut-Max Planck Foundation in Florence, Italy. Her research project, *Site and Narrative: Story-Shaping, Early Islamic Sacred Space and the Legacy of Pre-Islam in Jerusalem*, considered the assimilative role of narrative in establishing spaces and sites of sacrality in early Islam, with a particular focus on Jerusalem.

Since July 2015, Prof. Mostafa has also been a participant in the *Art of the Crusades: A Re-evaluation*, an International Research Seminar funded by the Getty Foundation Connecting Art Histories program, where she carried out fieldwork in Turkey, Israel and Greece. She traveled to Jordan this November and will be headed to London in July to complete this research and present her findings. While on research leave, she carried out additional fieldwork in Cairo, Ravenna, Nicosia, Famgusta and Berlin for her book titled “The Mosque and Palace in Early Islam” and other research projects. This fall her article titled “The Early Mosque Revisited: Introduction of the Minbar and Maqsūra,” appeared in *Muqarnas, An Annual on the Visual Cultures of the Islamic World*. She also delivered several papers and public talks this year, which included three papers on her ongoing Jerusalem project; the first presented at the Byzantine Studies Colloquium at the University of Cyprus in March, the second presented at the International Congress on the Archaeology of the Ancient Near East in Vienna in April, and the third presented at the Ernst Herzfeld Conference in Berlin in June. This fall she is developing two new online courses on the history of Islamic art and architecture and the history of the Islamic city.

**JOHN Pultz**

Associate Professor, Art Since 1900 & History of Photography

During fall 2015, while on medical leave for a hip replacement, John Pultz nevertheless kept busy, serving the NEH Summer Stipend Program as a peer-review panelist, reading some forty art and architectural history proposals for funding. In spring 2016, he wrote the essay “Harry Callahan’s Modernist Photography and the Street in the Cold War Era” for *Harry Callahan: The Street*, an exhibition catalogue for the Vancouver Art Gallery, in British Columbia, and co-published with Black Dog Publishing, in London. On March 20, he gave the talk “Americans at their Best: Patriotism and J. B. Muecke’s Photographs of Franklin County” in...
Ottawa, Kansas, as part of the Franklin County Historical Society’s efforts to preserve and exhibit World War II-era photographs in its collection. Working on the project gave Prof. Pultz a chance to get to know FCHS Executive Director Deborah Barker [MA ’78], who has been with the FCHS since 1990. In April he delivered the paper, “John Dewey’s Experiential Education, Photography Pedagogy at the Institute of Design, and Cold War Modernist Photography,” at the Midwest Art History Society’s annual meeting, in Chicago. The paper was part of the session, “The ‘Chicago Bauhaus’: A Force of Modernism,” which was chaired by Susan Baker [PhD ‘94] (John was on her dissertation committee). She is now professor of art history at University of Houston Downtown. Also on the panel was Mark White [PhD ’99], who is the Wylodean and Bill Saxon Director of the Fred Jones Jr. Museum of Art at the University of Oklahoma. Over the summer John wrote a review of a fascinating new book, The Camera Does the Rest: How Polaroid Changed Photography, for the journal Technology and Culture.

For fall semester 2016, Prof. Pultz has combined his long-time interest in cities and urbanism (which included a Keeler Family Intra-University Professorship to study in KU’s architecture department in 2006) with his research in photography to organize a graduate seminar “The City in Photography.” During the 2016-17 academic year, Prof. Pultz is the acting Director of Graduate Studies, filling in for Marni Kessler, who has the year off to advance her book project.

Faculty News

For the Association for Asian Studies (AAS) Conference in Seattle in April 2016, Prof. Stiller organized the panel “Online Teaching in Asian Humanities — Opportunities & Challenges” to provide a platform about online teaching. In her paper “Creating a Community of Learners: Interactive Teaching in an Online Class,” she shared her experiences of creating an online class with the wider community of Asian Studies faculty. In collaboration with Sun Joo Kim (Professor, Harvard University) and Nancy Lin (Assistant Professor, Lawrence University), Prof. Stiller co-organized the Third Korean Art History workshop at Harvard University on December 8, 2016 as an inter-disciplinary venue for scholarly discussions about pre-modern and modern Korean art.

Maya Stiller
Assistant Professor, Korean Art and Visual Culture

Professor Stiller had a productive year as Soon Young Kim Post-Doctoral Fellow at Harvard University. In a book manuscript workshop organized by the Korea Institute in May 2016, Harvard professors and graduate students provided fruitful comments and made helpful suggestions for the overall structure of her manuscript, which will hopefully be submitted to a publisher very soon. From January until May 2016, Professor Stiller’s small exhibition Early Korean Ceramics (burial/funerary ware) from the Henderson Collection was on view in the Harvard Art Museums’ Teaching Gallery. The exhibition included fifteen high-quality ceramic objects from the Three Kingdoms period (ca. 300-700 CE). Prof. Stiller curated this small exhibition for her undergraduate seminar on the history of Korean ceramics taught in spring 2016. Aside from studying the Harvard Art Museums’ collection of Korean art, Prof. Stiller explored Buddhist art collections in the wider metropolitan area of Boston. In the accompanying photograph, she is examining a Buddhist nectar ritual painting in the collection of the Peabody Essex Museum in Salem, MA.
LINDA STONE-FERRIER

Professor, Seventeenth-Century Dutch and Flemish Art


In spring 2016, Prof. Stone-Ferrier enjoyed seven visits to the Nelson-Atkins Museum of Art in Kansas City to see the outstanding traveling exhibition Class Distinctions: Dutch Painting in the Age of Rembrandt and Vermeer, organized by the Museum of Fine Arts, Boston. KU art history undergraduate and graduate students, including those in Prof. Stone-Ferrier’s two spring semester courses, accompanied her on four of those visits. Everyone contributed to spirited conversations and benefited from students’ great insights in front of exceptional paintings from European and American collections. In the spring 2016 semester, Prof. Stone-Ferrier also participated in a new CLAS faculty initiative to mentor, support and retain struggling freshmen and sophomore students.

Prof. Stone-Ferrier received a sabbatical for the fall 2016 semester to make further progress on her book project “Johannes Vermeer’s Little Street and Other Neighborhoods in Seventeenth-Century Dutch Art and Culture.” She continues to advise four art history doctoral students on their dissertations, which will make significant contributions to the field: MEG BLOCKSOM, “Images of Processions in Seventeenth-Century Dutch Visual Culture;” TYLER YORK, “Dressing the Part/Parting with the Dress: Rembrandt’s Re-fashioning of Middle Eastern Attire;” REILLY SHWAB, “Images of the Night in Seventeenth-Century Dutch Visual Culture;” and LINDSEY (WAUGH) WAINWRIGHT, “Images of Hunting in Seventeenth-Century Dutch Visual culture.”
CHARLES M. “CHUCK” BERG (1941-2016) a long-time member of the KU faculty in Film & Media Studies, was also a contributor to art history department and museum activities, including service on dissertation committees, saxophone performances with his jazz group and, most notably, as collaborator in the course on Kansas Art and Popular Culture he co-taught with Prof. Charles Eldredge. Initially developed as a one-time celebration of the Kansas Territory’s sesquicentennial in 2004, the class generated such interest – for its leaders, guest speakers, and students alike – that it was repeated several times.

Chuck Berg spent his teenage years in New York, where he worked as a page at Rockefeller Center and as a band member of the NBC Swing Kings. He studied music for a year at SUNY Potsdam before enlisting in the Army. Upon discharge he enrolled at KU where he met fellow student Beth Noe. They were married on Kansas Day, 1966 (January 29). After his undergraduate KU studies (Journalism and Radio TV/Film), the couple moved to Iowa City where Chuck earned his PhD in Film Studies from the University of Iowa (1973). He taught at Queens College in New York City from 1972 to 1977 and also hosted a jazz radio show. In 1977 he joined the KU faculty and quickly he became a beloved teacher. Among his numerous awards, two he especially cherished were KU’s Mortar Board Outstanding Educator Award and the Kemper Fellowship for Teaching Excellence. In addition to teaching and performing, he was a noted jazz and arts journalist, writing for Downbeat Magazine, Jazz Times, Coda, and several newspapers in our region. Chuck’s merry manner and his music are greatly missed.

NANCY CORWIN (1931-2016) served as assistant professor of art history and Spencer Museum curator from 1992-1996. An expert in modern art and crafts, particularly contemporary fiber arts, Dr. Corwin was the source of much merriment in the department. Students recall her animated lectures, prizing (in the words of one) how “she taught contemporary art and craft in a way that made it all very present rather than dryly academic.” We remember as well her colorful muumuus and her jolly laughter that could brighten any class or faculty meeting.

Following graduation from Oberlin College, Nancy Corwin earned her MA at the University of Michigan and a PhD from the University of Washington. During her career she received numerous awards and fellowships, among them a Renwick Fellowship at the Smithsonian, where
Erin Barnett (MA ’99) has been appointed Director of Exhibitions and Collections at the International Center of Photography, New York. She is responsible for developing the exhibitions program of ICP’s new museum on the Bowery and its satellite spaces as well as the research and acquisitions mandate of the permanent collection.

Annette Becker (BA ’11) accepted the position of Assistant Director of the Texas Fashion Collection, University of North Texas.

Mindy Besaw (PhD ’15) and husband Chuck welcomed baby Isaac David Neustifter, born on September 23 in Rogers, AR.

Erica Bittel (MA ’07) presented “Marsden Hartley’s Modernist Interpretation of the Redman” at the Midwest Art History Society Conference in April 2016 in Chicago. She was a visiting scholar at Northwest University for Nationalities in Langzhou, China from May to June, 2016, and assisted in the curation and label-writing for “Civil War Era Drawings from the Becker Collection,” an exhibition held at the Marianna Kistler Beach Museum of Art.

Rachel Epp Buller (PhD ’04) celebrated the culmination of several years of fellowship-supported work this year with her opening of the first-ever retrospective of the work of German artist Alice Lex-Nerlinger at Das Verborgene Museum in Berlin, and the bilingual publication of Alice Lex-Nerlinger: Fotomonteurin und Malerin / Photomontage Artist and Painter. Since she first began looking at Lex’s work in her grad school days, she thought fondly of the faculty and colleagues who gave input on early-stage writing. Other curatorial projects that allowed her to work with students and colleagues across disciplines included Transition and Turmoil: Human Expressions 1900-1945 at the Ulrich Museum of Art; Beyond the Martyrs Mirror: The Prints of Jan Luyken at the Regier Art Gallery; and a Kansas Humanities Council grant project, Root for the Home Team, at the Kauffman Museum. In her creative practice, she had the chance to collaborate with KU emeritus professor and poet Elizabeth Schultz on a new series of artist books. A highlight of the teaching year at Bethel College was hosting fellow KU grad Erin Barnett (MA ’99), director of exhibitions and collections at the International Center for Photography, to present the annual Greer Visiting Art Scholar Lecture and work with students on short-form art writing.

ALUMNI NEWS

ALAN ATKINSON (PhD ’97) recently left the University of Oklahoma and is now the Director of Visual Arts and Curator of Capitol Collections for the Oklahoma Arts Council where he oversees the acquisition, display, and preservation of the Oklahoma State and the Oklahoma Capitol Art Collections.

ELISSA ANDERSON AUERBACH (PhD ’09) participated in “Marian Iconography East and West,” the Tenth International Conference of Iconographic Studies held in June at the University of Rijeka, Croatia. With her preschool daughter in tow, she then traveled to Amsterdam and Paris, where she and her husband, Stephen, co-directed their study abroad program. Earlier in the year she presented papers at conferences in New Orleans, LA and Athens, GA. She also contributed the essay, “Pilgrimage and the Liminal Landscape in Early Modern Netherlands Art,” to the edited volume, Formations of Identity: Society, Politics, and Landscape (Cambridge Scholars Publishing, 2016).

MICHAEL AURBACH (MA ’79) has retired from the Department of Art at Vanderbilt University in Nashville, TN. In October 2016 Michael spoke about his work and the issue of surveillance at the Southeastern College Art Conference in Roanoke, VA in a presentation titled, “For Your Eyes Only.” From December 2016 until January 2017 his work will be included in an exhibition in New Orleans called The Dog Show. In February 2017 Aurbach will help lead a workshop at the College Art Association Conference in New York. The session is about job hunting for both studio artists and art historians. By late spring of next year he hopes to have completed his move from Nashville to Overland Park, KS where he is building a new home.

ERIN BARNETT (MA ’99) has been appointed Director of Exhibitions and Collections at the International Center of Photography, New York. She is responsible for developing the exhibitions program of ICP’s new museum on the Bowery and its satellite spaces as well as the research and acquisitions mandate of the permanent collection.

ANNETTE BECKER (BA ’11) accepted the position of Assistant Director of the Texas Fashion Collection, University of North Texas.

MINDY BESAW (PhD ’15) and husband Chuck welcomed baby Isaac David Neustifter, born on September 23 in Rogers, AR.

ERICA BITTEL (MA ’07) presented “Marsden Hartley’s Modernist Interpretation of the Redman” at the Midwest Art History Society Conference in April 2016 in Chicago. She was a visiting scholar at Northwest University for Nationalities in Langzhou, China from May to June, 2016, and assisted in the curation and label-writing for “Civil War Era Drawings from the Becker Collection,” an exhibition held at the Marianna Kistler Beach Museum of Art.

Rachel Epp Buller (PhD ’04) celebrated the culmination of several years of fellowship-supported work this year with her opening of the first-ever retrospective of the work of German artist Alice Lex-Nerlinger at Das Verborgene Museum in Berlin, and the bilingual publication of Alice Lex-Nerlinger: Fotomonteurin und Malerin / Photomontage Artist and Painter. Since she first began looking at Lex’s work in her grad school days, she thought fondly of the faculty and colleagues who gave input on early-stage writing. Other curatorial projects that allowed her to work with students and colleagues across disciplines included Transition and Turmoil: Human Expressions 1900-1945 at the Ulrich Museum of Art; Beyond the Martyrs Mirror: The Prints of Jan Luyken at the Regier Art Gallery; and a Kansas Humanities Council grant project, Root for the Home Team, at the Kauffman Museum. In her creative practice, she had the chance to collaborate with KU emeritus professor and poet Elizabeth Schultz on a new series of artist books. A highlight of the teaching year at Bethel College was hosting fellow KU grad Erin Barnett (MA ’99), director of exhibitions and collections at the International Center for Photography, to present the annual Greer Visiting Art Scholar Lecture and work with students on short-form art writing.
Maria Elena Buszek (PhD ’03) spent a good part of the last academic year at work on the exhibition Danger Came Smiling: Feminist Art and Popular Music, which opened at Stamford, Connecticut’s Franklin Street Works on July 23rd, and will remain on display until January 2017. The show emerged from her ongoing book project “Art of Noise,” on which Maria hopes to make significant progress during her sabbatical in spring 2017. She was delighted to return to her alma mater last June to speak about this research as a part of the Spencer Museum of Art’s Free State Festival programming. Maria was also invited to interview one of the book’s subjects, artist Wynne Greenwood, at the 2016 Experience Music Project Pop Music Conference in Seattle. Maria is also eager to let KU art history alumni know that she has organized an informal roundtable dedicated to the late Marilyn Stokstad at the forthcoming College Art Association annual conference in New York City (5:30-7pm on Friday, February 17th). The panel will consist of colleagues, collaborators, and former students, who will discuss and celebrate her wide-ranging influence. Maria hopes to open up the session to more remembrances among those assembled, and looks forward to meeting and reconnecting with fellow alums and colleagues interested in celebrating Dr. Stokstad’s life.

John Castello (BA ’14) is the Assistant Lab Coordinator in the Common Shop and Visual Art Studio Technologies (VAST) Lab in the University of Kansas Department of Visual Art.

Emma Cormack (BA ’15) is pursuing an MA in art history at Bard Graduate Center in New York.

Lea Rosson DeLong (PhD ’83) wrote a biography of the American/Australian artist, Gordon Samstag (1906-1990) included in the book, The Samstag Legacy: An Artist’s Bequest, published by the Anne and Gordon Samstag Museum of Art at the University of South Australia in Adelaide. In connection with the opening of the exhibition on Samstag in mid-October 2015, Lea spoke at the University in Adelaide and in Sydney. Earlier in 2015, Lea’s monograph on the American painter and educator, Wilber Moore Stilwell (1908-1974), was published by the University of South Dakota and she was an essayist for Campus Beautiful: Shaping the Aesthetic Identity of Iowa State University (Ames, 2015). Currently she is researching and writing exhibition labels for the collection of the Des Moines Women’s Club at the Hoyt Sherman Foundation. The collection is composed largely of late-19th- and early 20th-century paintings by American artists.

Emily Black Fry (BFA ’06) welcomed a baby girl, Imogen Ling Fry, in April 2016. In September 2016 Emily left the Peabody Essex Museum as Lead Interpretation Planner to be the Director of Interpretation at the Art Institute of Chicago.

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

Gregory Gilbert (BFA ’81) presented the talk “The ‘Women’s Network’ in the New Deal and the Illinois Federal Art Projects” at the Midwest Women Artists 1940-1960 Symposium held in October 2015 at Bradley University, Peoria, Illinois. In December 2015, he was a featured speaker at “A Symposium on Robert Motherwell” at the Smithsonian American Art Museum in Washington, DC that was sponsored by the Dedalus Foundation and the Archives of American Art; his presentation was titled “Pragmatist Poetics in the Early Art of Robert Motherwell.” Greg was also appointed as a guest reviewer for The Art Newspaper and published two articles last year, “Monuments to Absence: A New Book About Charles Ray” and “Robert Motherwell at 100: On the Artist’s Centenary.” He also authored the entry on Robert Motherwell for the Routledge Encyclopedia of Modernism, which was launched online in May 2016. In April 2016, he was awarded a travel grant by the Associated Colleges of the Midwest to conduct a site visit to the ACM Art History program in Florence, Italy. Continuing with more art history travel, he helped teach and lead a Knox College alumni trip to the Southwest, visiting ancient Native American sites and national parks. He recently celebrated the completion of a new Art and Art History building (designed by Lake/Flato) at Knox College.

Michael Grauer (BFA ’83) saw his most recent book published, Rounded Up in Glory: Frank Reaugh, Texas Renaissance Man (Denton: University of North Texas Press, July 2016). This year Michael was a panelist for
“Taos Society of Artists: Western Art or American Art?” at the University of New Mexico Harwood Museum of Art and Couse-Sharp Historic Site in Taos, NM. He also presented “Shot in the Brisket: Western Pulp Covers as Modern Art,” at the Prix de West Invitational Seminar, and “Philip R. Goodwin: The Most Famous Artist Nobody Knows the Name of,” both at the National Cowboy and Western Heritage Museum, Oklahoma City, OK. In 2015 Michael, along with fellow alum AMY VON LINTEL (BA ’01), presented “Cattle, Cowboys & Culture: Kansas City to Amarillo, Building an Urban West,” at the Kansas City Public Library, Kansas City, MO as well as “The Taos Society of Artists and the Lithography Renaissance of the 1930s,” at the University of New Mexico Harwood Museum, Taos, NM.

RANDALL GRIFFEY (PhD ’99) passed his three-year anniversary in the Department of Modern and Contemporary Art at the Metropolitan Museum of Art. Highlights of the past year include completing the Center for Curatorial Leadership (Class of 2016) and serving as speaker and panelist for “Rethinking American Modernism Today,” a symposium sponsored by the Smithsonian American Art Museum. For the symposium, Randy presented “An Ambivalent Prodigal: Marsden Hartley as ‘The Painter from Maine,’” an essay drawn from his contribution to the catalogue accompanying the forthcoming exhibition he is co-organizing with Beth Finch (Colby College Museum of Art) and Donna Cassidy (University of Southern Maine), Marsden Hartley’s Maine, which will open at Met Breuer in March 2017. He was pleased and proud to play a role in the acquisition of Let My People Go (ca. 1934 – 39) by Kansas native Aaron Douglas, the first major work of the Harlem Renaissance to enter the Met’s collection. Randy also successfully acquired for the Met Summer Night (1913) by Albert Bloch, the first major work of the Harlem Renaissance to enter the Met’s collection.

Leslie Chang Jantz (MA ’12) has been working as an Assistant Educator at the McClung Museum of Natural History and Culture at the University of Tennessee, Knoxville. Leslie was recently promoted to the position of Curator of Education and will begin her new role in January 2017.

BRENDA JORDAN (PhD ’93) is the Director of the University of Pittsburgh national coordinating site for the National Consortium for Teaching About Asia (NCTA), and Japan Studies Coordinator in the Asian Studies Center. She is also affiliated faculty with the Department of East Asian Languages and Literatures.

KARIL KUCERA (PhD ’02) completed a new book on Baodingshan, Ritual and Representation in Chinese Buddhism: Visualizing Enlightenment at Baodingshan from the 12th to the 21st Centuries, which is now available via Cambria Press. The book comes with a set of digital materials (a sort of virtual appendices) that Karil hopes will open at Met Breuer in March 2017. He was pleased and proud to play a role in the acquisition of Let My People Go (ca. 1934 – 39) by Kansas native Aaron Douglas, the first major work of the Harlem Renaissance to enter the Met’s collection. Randy also successfully acquired for the Met Summer Night (1913) by Albert Bloch, the first major work of the Harlem Renaissance to enter the Met’s collection.

LAURA KUYKENDALL (PhD ’11) published a chapter titled “Palmer Hayden’s John Henry Series: Inventing an American Hero” in Locating American Art: Finding Art’s Meaning in Museums, ed. Cynthia Fowler (Ashgate, 2016) and an essay on John Steuart Curry’s war bonds posters in the exhibition catalogue Art for Every Home: Associated American Artists, 1934-2000, which complemented a show at Kansas State University’s Beach Museum and toured to NYU’s Grey Art Gallery and the Syracuse University Art Galleries. She contributed essays on the Regionalists and the Ashcan School to the new online resource, Routledge Encyclopedia of Modernism, and essays on Marcel Duchamp’s Large Glass and Ben Shahn’s The Passion of Sacco and Vanzetti to the online textbook, Smarthistory. She looks forward to returning to Kansas City in April 2017 to chair a panel on teaching the art history survey with fellow Jayhawk, ASHLEY ELSTON (PhD ’11), at the FATE conference and will be bringing her husband Mike and new son, Wyatt (born in May 2016), along for the ride.

BRITTANY LOCKARD (PhD ’12), Assistant Professor of Art History and Creative Industries in the School of Art, Design and Creative Industries at Wichita State University, has been promoted to Program Director for Art History in the School.

HUI WANG MARTIN (PhD ’12) began teaching at the Kansas City Art Institute this fall in the art history department.

SOOA MCCORMICK (PhD ’14) successfully organized the inaugural rotation of the newly renovated Korean gallery at the Cleveland Museum of Art. In conjunction with the CMA’s centennial celebration, she invited Dr. Hwang Suro, the artist designated as a living treasure by the government of South Korea. Dr. Hwang and her assistants installed a pair of silk flower bouquets. In addition to her curatorial work, Sooa continues to pursue scholarly
Alumni News

Alison Miller (PhD ’16) and husband Joe welcomed baby Miles Gino Miller Bruscato, born in Portland, ME, July 25.

Michelle Moseley-Christian (PhD ’07) took a research sabbatical from Virginia Tech in fall 2015, at which time she completed two grant-funded research fellowship positions (University of Oxford and Leiden University). This period abroad wrapped up a long-term project related to prints and printed books as part of early modern European knowledge networks, with a focus on Northern Europe. Several weeks in summer 2016 were further spent in Amsterdam and Leiden to conduct research on other continuing projects. An essay on Rembrandt’s early etchings will be included in an edited volume of essays on early modern gender that have been accepted for publication by Palgrave MacMillan Press. During the past academic year, Michelle presented a paper on Rembrandt’s prints and drawings at the Renaissance Society of America in Boston (2015), in a session chaired by fellow KU Art History alumni Ashley Elston (PhD ’11) and Madeline Rislow (PhD ’12). She also presented at the Sixteenth Century Studies Conference in Bruges (2016). Michelle continues to develop new courses and received an internal university grant to develop a Global Renaissance course this academic year. She also participated in a Virginia Tech pilot program for online art history courses. She continues to serve as Art History Program Chair at Virginia Tech, and as teaching faculty for the growing MA cross-disciplinary program in Material Culture and Public Humanities.

Hillary Pedersen (PhD ’10) last spring became Assistant Professor in the Department of Aesthetics and Art Theory at Doshisha University in Kyoto, Japan.

Austin Porter (MA ’07) accepted a tenure-track appointment in the art history department at Kenyon College, where he has spent the past two years as a post-doc following his graduation from Boston University.

Julia Reynolds (BA ’16) is pursuing an MA in art history at Columbia University in New York.

Bailey Skiles (BA ’04) lives in Washington, DC and leads operations for Booz Allen Hamilton’s in-house creative team. During the spring semester of 2015, she held a guest teaching appointment within North Carolina State University’s Arts Entrepreneurship minor degree program. Having thoroughly enjoyed her time in Raleigh (and surfing Wrightsville Beach on the weekends!), she returned to D.C. to partner with friends in a film production startup, which recently won a CINE Golden Eagle for its short film Un Architecte (http://decade.is/un-architecte). Concurrently, she completed her MBA at the George Washington University in 2015, focusing on operational and organizational design for creative firms. Her master’s research on entrepreneurship models and the visual arts was presented at the U.S. Association for Small Business and Entrepreneurship 2016 Annual Conference.

Stacey Skold (MA ’95) continues to work on her PhD at the University of Nebraska, Lincoln. The title of her dissertation is “Ecological Art Exhibition as Transformative Tool in Cultivating Environmental Education, Environmental Sensitivity, and Environmentally-Responsible Behaviors.” Her study exhibition, Canary Concepts and the Hidden Danger of Ubiquitous Things, took place in April 2016 at the Hillestad Gallery in the Department of Textiles, Merchandising, and Fashion Design. It included installations by Skold: “Bought,” “Beaten,” “Wrapped,” and “Stuffed” as well as “Midway: Message from the Gyre,” a movie trailer by Chris Jordan. The exhibition focused on the relationship between the textile industry and human health. Stacey lives in Malcolm, NE with her husband, Mark, and their two girls.

Donald Sloan (PhD ’04) was the speaker at the 2016 Amsden Awards Ceremony last April. His talk, “What I’ve Learned Since Graduation” was well received by both undergraduate and graduate students alike.
JERRY N. SMITH (PhD ’12) became Interim Director of the Museum of Fine Arts, St. Petersburg, Florida following the retirement of the director in February 2016. He finished his second year on the AAMC Career Support Committee, and is now on the AAMC Governance and Nominating Committee. Together with Kathryn Blake, Director, Juniata College Museum of Art, and Christian Adame, Assistant Education Director, Phoenix Art Museum, Jerry co-authored the chapter “Aligning Authority with Responsibility for Interpretation,” for the pending text Visitor-Centered Exhibitions and Edu-Curation in Art Museums (Lanham, MD: Rowman and Littlefield) to be published in 2017.

SARAH STEELE (WALKER-MARTIN) (BA ’99) is living in Arizona with her family and has been offered an adjunct faculty position teaching art history at Western Arizona College.

AMY VON LINTEL (BA ’01) received tenure and promotion in September 2016 to Associate Professor of Art History at West Texas A&M University, as well as appointment as the director of the Gender Studies Program, and as the Doris Alexander Endowed Distinguished Professor of Fine Arts. Amy’s book, Georgia O’Keeffe Watercolors, was released with Radius Press of Santa Fe in late spring 2016, in conjunction with the exhibition Georgia O’Keeffe’s Far Wide Texas at the O’Keeffe Museum in Santa Fe, for which her book serves as the exhibition catalogue. Recent classes Amy has taught include a study abroad course to Athens and London that focused on the Parthenon Marbles and issues of cultural heritage, and a summer travel course to Santa Fe for students to learn about the creation of the exhibition Georgia O’Keeffe’s Far Wide Texas. Amy still resides in Amarillo, Texas with her husband and two adopted daughters, now 10 and 11, and their baby basset hound Fred.

ANKENEY WEITZ (PhD ’94) co-curated No Limits: Zao Wou-Ki, which is the first retrospective exhibition of this great Chinese-French painter in the United States. The exhibition opened at Asia Society Museum in New York City on September 9, 2016 and runs through January 8, 2017; it will be on view at Colby College Museum of Art, Waterville, ME from February 4 to June 4, 2017. The accompanying catalogue is being distributed by Yale University Press.

ELIZABETH WILLIAMS (PhD ’15), the David and Peggy Rockefeller Curator of Decorative Arts and Design at the Rhode Island School of Design (RISD) Museum of Art, published “A Gentlemen’s Pursuit: Eighteenth-Century Chinoiserie Silver in Britain” in Enlightened Objects: Essays on Material Culture and Gender in Eighteenth-Century Europe, from the series The Histories of Material Culture and Collecting, 1700-1950 (Ashgate, 2016), based on research conducted for the 2009 Franklin Murphy Seminar. She also published “A Curator’s Eye,” an essay in MODERN Magazine (Spring 2016); an essay entitled “Negative is the New Positive” in Arlene Shechet: Meissen Recast (Gregory R. Miller & Co., 2015); and a book review of Going for Gold: Craftsmanship and Collecting of Gold Boxes (Sussex Academic Press, 2014) for The Journal of the History of Collections (Oxford Journals, Oxford University Press). Elizabeth was a collaborating curator for the Arlene Shechet: Recasting Meissen exhibition, and curated the complete reinstallation of the museum’s Pendleton House Bridge Glass Galleries, Lucy Truman Aldrich Gallery of European Porcelain, and Farago Bridge Ceramics Gallery. She has been appointed to the Association of Art Museum Curators Career Support Committee and co-chaired the “Cultural Diversity within the Academic Art Museum” roundtable at the AAMC Conference in Houston. Elizabeth was an invited speaker by: the Art Institute of Chicago’s Antiquarian Society, where she presented “Making It in Providence: The Gorham Manufacturing Company;” the American Ceramic Circle Annual Symposium, where she presented “Arlene Shechet: Meissen Recast;” the Cincinnati Art Museum’s Kreines Lecture on Decorative Arts and Design, where she presented “Shining from Sea to Sea: American Silver from the Nineteenth Century to Now;” the Newport Art Museum’s Winter Speakers Series, where she presented “The Gorham Manufacturing Company: Reflections of an American Innovator;” and the Wunsch Americana Foundation’s Paul Evans: Documentary and Design, where she served as a panel discussant; as well as chairing the College Art Association conference session “The Period of the Period Room: Past or Present?” Elizabeth is currently developing an exhibition of the Gorham Manufacturing Company, opening in 2019, and curating the complete reinstallation of the RISD museum’s European galleries.
MEGAN BLOCKSOM (PhD candidate) will have a chapter from her dissertation, “Representation and Ritual in Adriaen van Nieulandt’s The Procession of Lepers on Copper Monday, 1633: Extolling Civic Virtues,” published this fall in a volume titled Material Culture - Präsenz und Sichtbarkeit von Künstlern, Zünften und Bruderschaften in der Vormoderne/ Presence and Visibility of Artists, Guilds, Brotherhoods in the Premodern Era, edited by Andreas Täcke.

LAUREN ERICKSON (MA student) is the Interim Director of KU Marketing Communications. Lauren also presented her paper, “A Metropolitan Meat Metamorphosis: Slaughter, Butchery, and Cuisine in Caillebotte’s Paris” at the KU History of Art Graduate Student Symposium in October 2016.

JENNIFER FRIESS (PhD candidate) began her position as the Assistant Curator of Photography at the University of Michigan Museum of Art in January 2016. She also presented part of a chapter from her dissertation at Ryerson University’s “Inventions of Light” conference in Toronto in February 2016. The title of her talk was “Man Ray’s Électricité (1931) series and the Commodification of Light.”


CHASSICA KIRCHHOFF (PhD candidate) presented a synthesis of research from her dissertation in a paper entitled “Armored Intersections: Genre, Meaning, and Memory in the Thun-Hohenstein Album,” at Newnham College, University of Cambridge as part of a DAAD-sponsored workshop on 16th-century manuscripts from the German-speaking lands. She was also invited to present this paper at the University of Leeds on May 7, as part of an exciting conference on “War and Medieval Culture” that was hosted in collaboration with Medium Ævum and the Royal Armouries. After Chaz’s presentations in the UK, she spent time in Munich, where she examined manuscripts and artworks in the Bayerisches Staatsbibliothek and the Bayerisches Nationalmuseum. Finally, Chaz traveled to Augsburg in order to analyze manuscripts and archival materials in the Universitätsbibliothek Augsburg and the Augsburg City Archives in collaboration with colleagues from the Max Planck Institut and Universität Augsburg. Once back stateside, Chaz and her husband were excited to relocate from the Missouri Ozarks to Lawrence, where she is teaching a newly-designed special study in Late-Medieval and Northern Renaissance Art in fall 2016.

SAMANTHA LYONS (PhD candidate) is continuing her internship at the Spencer Museum of Art in the European and American Art department while working on her dissertation. Sam has traveled to New York to interview artist Robert Kushner for a dissertation chapter, which she presented at both the Midwest Art History Society (MAHS) annual conference in Chicago and the University of Oregon’s graduate research symposium in Eugene, Oregon. Sam will also present at the College Art Association (CAA) conference in New York in February 2017.

LAURA MINTON (PhD candidate) accepted the position of Curator of Collections and Exhibitions at the Western Carolina University Fine Art Museum in Cullowhee, NC.

EUNYOUNG PARK (PhD candidate) delivered her paper “Tourist, Explorer, and Researcher: Curatorial Networks in South Korea and Other Asian Countries” at the CAA conference in Washington, DC last February. Eunyoung was also awarded a summer research fellowship from KU Graduate Studies for travel to Korea, New York, and Cincinnati.

EMILY SMITH (MA student) received a FLAS (Foreign Language and Area Studies) Grant to begin her Arabic language studies this past summer as a student in the University’s Kansas African Studies Center Summer Language Program.

LAURA MINTON, REILLY SHWAB, HEATHER TENNISON, and MEAGHAN WALSH all successfully completed their PhD comprehensive exams in 2016.

Laura Minton in her post-PhD comprehensive exam “crown.” Reilly Shwab, on the far right, faced his oral comps exam the following week.
Congratulations to those students who completed their Masters degree in 2016:

**Sadie Shillieto, Hailey Thiem, and Pinyan Zhu**

A group of graduate students and professors enjoyed dinner together following the 2016 Joseph S. & Ethel B. Atha Lecture at the Nelson-Atkins Museum of Art.

HAGS and profs at the graduate student appreciation breakfast reception last spring.

A group of seasoned graduate students took the new graduate student cohort to the Nelson-Atkins Museum of Art as part of their orientation week activities at the start of the fall semester.
The Department of Art History wishes to congratulate those who completed their dissertations in 2016:

**ELEN CORDERO RAIMOND**
“Upending the Melting Pot: Photography, Performativity, and Immigration Re-Imagined in the Self-Portraits of Tseng Kwong Chi, Nikki S. Lee, and Annu Palakunnathu Matthew”

**ALISON MILLER**
“Mother of the Nation: Femininity, Modernity, and Class in the Image of Empress Teimei”

**RACHEL VOORHIES**
“Carved Into the Living Rock: Japanese Stone Buddhist Sculpture in the Heian and Kamakura Periods”

**GHICHL JUNG**
“The Diamond Ordination Platform of Tongdosa: Buddhist Spaces and Imagery in Eighteenth-Century Korea”

**JANET CHEN**
“Representing Talented Women in Eighteenth-Century Chinese Painting: Thirteen Female Disciples Seeking Instruction at the Lake Pavilion”
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.

Name:

Address:

Phone:

Email:

Note: For the Art History Development Fund

To:
KU Endowment Association
PO Box 928
Lawrence, KS 66044-0928

Please send us your news

Have a comment, idea, correction, picture, or news item for our next newsletter?

Please send your information to us at arthistory@ku.edu
PARTING SHOT