This issue of the newsletter is dedicated to Marsha Haufler, who retired this past summer as Professor Emerita after 26 years at KU. An expert in later Chinese art (Yuan through Qing dynasties), Marsha earned her PhD from the University of California, Berkeley, in 1982 and taught at Oberlin College and the University of Virginia before joining the KU faculty in 1991.

Active throughout her career as both a curator and scholar, Marsha edited and contributed to several important books and catalogues that shed new light on women artists in East Asia and on expressions of Buddhism in later Chinese art and culture: *Views from Jade Terrace: Chinese Women Artists, 1300-1912* (Indianapolis: Indianapolis Museum of Art, and New York: Rizzoli, 1988); *Flowering in the Shadows: Women in the History of Chinese and Japanese Painting* (Honolulu: University of Hawaii Press, 1990); *Latter Days of the Law: Images of Chinese Buddhism* (Lawrence, KS: Spencer Museum of Art; Honolulu: University of Hawaii Press, 1994); *Perspectives on Heritage of the Brush* (Lawrence, KS: Spencer Museum of Art, 1997); and *Cultural Intersections in Later Chinese Buddhism* (Honolulu: University of Hawaii Press, 2001). Both the “Views from Jade Terrace” and “Latter Days of the Law” exhibitions were supported by grants from the National Endowment for the Humanities. Marsha has also published over two dozen scholarly articles, essays and reviews, and has given dozens of lectures and presentations at important conferences and prestigious venues across the country and around the world. These scholarly contributions have addressed not only Ming and Qing dynasty topics but also subjects in Korean art, in which Marsha developed a secondary research and teaching field during her years at KU.

Marsha’s vital service to the profession includes chairing the editorial board of *Archives of Asian Art* (2001-11) and serving on the advisory board of the Center for Advanced Study in the Visual Arts at the National Gallery of Art (2009-12).
At KU, she served as Director of the Center for East Asian Studies (1998-2000, with two additional years as Acting Director, 2005-7) and as Associate Dean for International and Interdisciplinary Studies in the College of Liberal Arts and Sciences (2010-16). Signal accomplishments in these roles were her successful applications for two Title VI National Resource Center grants for the Center for East Asian Studies (2000 and 2006), and the successful application to the Korea Foundation for a seeded position in Korean art history in our department, which made possible the hiring of Dr. Maya Stiller in 2013.

Marsha also excelled as a teacher and mentor, with KU recognizing her contributions through the Provost’s Award for Leadership in International Education (2004) and the William T. Kemper Fellowship for Teaching Excellence (2007). In her time at KU, she chaired or co-chaired a remarkable 21 dissertations. “One of the primary reasons I left UVA to come to KU,” Marsha wrote recently, “was the strength of KU’s Asian art history graduate program, and the rewards have been great – and often surprising. For instance, I doubt that I would have discovered the joys of Korean art without the help of our Korean students. And one of the pleasures of age is seeing our students moving into leadership roles in the field. Along the same lines, I am very lucky to be able to retire secure in the knowledge that my colleagues in Asian art will keep the Asian art program strong.”

Former students offer testimony to the indelible and positive impact of Marsha’s teaching and mentorship. Sangnam Lee (PhD ’14) praises her as “always a good teacher, adviser and supporter” whose “enthusiasm and curiosity for art history inspires me to walk in the same path.” Meining Wang (BFA ’15) writes that Marsha “always answers students’ questions from her unique perspective . . . and the discussion questions she raised in class are always illuminating and inspiring.”

Many have lauded what Michelle C. Wang (MA ’97; PhD from Harvard, ’08) calls Marsha’s “legendary toughness and her impeccably high standards.” Hui Wang Martin (PhD ’12) recalls that when she came from China to KU to study Chinese art history she had “virtually no training in the field,” but “Marsha believed in me and trained me with her exceptionally high academic standards and legendary toughness. Were it not for Marsha, I simply would not become the scholar and the person I aspire to become. She is truly a great mentor.”

Brian Hogarth (MA ’13), writes that “Dr. Haufler taught us to sharpen both our observation and our writing skills and not be too quick to make assumptions or jump to conclusions.” In a similar vein, Elizabeth Kindall (PhD ’06), remarks: “Prof. Haufler taught me how to really LOOK at a painting. She would not allow us to simply rattle off the characteristics of Shen Zhou or Wen Zhengming that we had read. She made us notice the individual elements of paintings and describe them. Only later did I realize this kind of close reading was what would really make the difference in my own work.”

Kevin R. E. Greenwood (PhD ’13) writes that, “Marsha’s classes were invariably demanding, fascinating, unpredictable, and energized by her sly wit. As a dissertation adviser, she provided a constructive mix of patience and encouragement with a kick in the pants when needed. Her painstaking editing and direction helped me ‘tame the bull’(!) and make an unwieldy topic into something coherent.”

Amanda S. Wangwright (PhD ’11) likewise calls Marsha “a tenacious editor who pores through dissertation drafts with rigorous attention to detail and with razor-sharp precision cleaves extraneous words to expose the beating heart of a beleaguered manuscript. She repeatedly challenged my assumptions and taught me to question even the smallest details that I had overlooked or taken for granted.” Amanda also offers a fond recollection of Marsha and her husband Chris opening their home to her and her new husband for a celebration in their honor. “For my husband, a freshly arrived immigrant, and for me, a still dazed newly minted PhD, the warm gesture and night of well wishes meant more than words can convey.”

Walter Davis (MA ’98; PhD from The Ohio State University, ’08) writes, “Were it not for Marsha, I simply would not be an art historian. A year after finishing my B.A., when I realized that I was not meant to be a classicist or a philosopher, I thought back to the course that I had most enjoyed as an undergraduate – Marsha’s survey of Asian art. I recalled in particular how her perfectly measured delivery, vivid description, and matter-of-fact presentation of foreign terms and concepts had kept me rapt, my eyes glued to the auditorium’s screen and my cramping hand desperately trying to note her every turn of phrase.” Encouraged by Marsha to pursue graduate study in Chinese art history, Walter started learning Mandarin the summer before enrolling in her seminar in Chinese landscape painting. He writes, “I have been grateful ever since that Marsha made time and space for someone whose initial approach to Asian art was so oblique.”
On May 9, 2017, the department celebrated Marsha’s retirement at a reception co-hosted by the College of Liberal Arts and Sciences. This was followed immediately by a potluck at the home of Anne D. and John Hedeman at which we also bid farewell to our colleague Heba Mostafa, who has moved on to the University of Toronto.

**KU Libraries Fund in Honor of Marsha Haufler**

At the May 9 reception, the Art History Department announced a fund dedicated to the purchase of Chinese art books in Marsha’s honor for the KU libraries. Many of her friends, colleagues and students have already given to the fund. Additional contributions are welcome. Please direct gifts to the Art History Development fund (35133) and mark them “In honor of Marsha Haufler,” either online at www.kuendowment.org/give or by mailing a check payable to the KU Endowment Association, P.O. Box 928, Lawrence, KS 66044.

The department is profoundly grateful to Marsha and Chris Haufler for their inspiring generosity and commitment to the continuing strength of KU’s internationally recognized program in East Asian art history. We thank Marsha deeply for all she has done for KU, our department, and our students, and we wish her a most enjoyable and fulfilling retirement.

—David Cateforis

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**The Marsha S. and Christopher H. Haufler Scholarship**

Marsha and her husband Chris, KU Professor and Chair of Ecology and Evolutionary Biology, have established the Marsha S. and Christopher H. Haufler Scholarship with a $30,000 gift to the KU Endowment Association. They plan to give more in the future.

Income from this fund will provide scholarships for students studying Chinese or Korean art history in the Kress Foundation Department of Art History at KU. Several of Marsha’s colleagues and students have made or pledged donations to supplement Marsha and Chris’s initial gift – and they invite you to join them.

Please direct gifts to the Marsha S. and Christopher H. Haufler Scholarship (41964), either online at www.kuendowment.org/give or by mailing a check payable to the KU Endowment Association, P.O. Box 928, Lawrence, KS 66044.

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Marsha with students from her spring 2017 seminar “Old Chinese Paintings: Then and Now.”

Sherry Fowler, Marsha, and David Cateforis at Marsha’s May 9, 2017 retirement reception.
This fall the department welcomed back An-yi Pan as the 2017 Franklin Murphy Distinguished Alumni lecturer. Currently Associate Professor in the History of Art and Visual Studies and in Asian Studies at Cornell University, An-yi Pan received his BFA from National Taiwan Academy of Art in 1981. He earned his MA ('92) and PhD ('97) from KU, both with honors. His dissertation research enjoyed the support of prestigious fellowships from the Metropolitan Center for Far Eastern Studies (Kyoto); American Oriental Society; and Samuel H. Kress Foundation. He developed his dissertation on Li Gonglin into a monograph, *Painting Faith: Li Gonglin (1049-1106) and Northern Song Buddhist Culture* (Leiden: Brill, 2007). Also very active as a curator, Dr. Pan’s other major publications include the exhibition catalogue *Nature Imagined and Observed – 500 Years of Chinese Painting* (Ithaca, NY: Herbert F. Johnson Museum of Art, Cornell University, 2010) and several exhibition catalogues devoted to contemporary Taiwanese art: *Contemporary Taiwanese Art in the Era of Contention* (Taipei: Taipei Fine Arts Museum, 2004); *Destiny Intertwined, Tuvalu Pavilion, 55th International Art Exhibition – la Biennale di Venezia* (on the work of Taiwanese artist Vincent J.F. Wang, Venice Biennale, 2013); *Boundaries: Contemporary Art from Taiwan* (National Museum of Fine Arts in Taiwan and the Herbert F. Johnson Museum of Art, 2014); and *Power, Haunting, and Resilience: Contemporary Art from Taiwan* (Taipei Fine Arts Museum and the Herbert F. Johnson Museum of Art, 2017). He is currently writing a book with the working title *Taiwan Modern: Postwar Art Movements, 1945-1970*.

Dr. Pan has over two dozen articles and book reviews to his credit and has given over sixty public lectures and scholarly presentations around the world. His prolific service to the profession includes membership on the advisory board of Brill Academic Publishers and on the executive council of the Taiwan Art History Association.

Pan (as we fondly refer to him here at KU) kindly responded to 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.**

I have been focusing on teaching and curating exhibitions since graduation. As an artist, I am interested in hands-on experiences with artworks, and seeking a curatorial position in a museum was my original career goal. Since teaching became my main career path, I try to combine both interest in scholarly research and curatorial projects. Through the synergy of both, I have been able to work closely with the Herbert F. Johnson Museum in organizing exhibitions and teaching exhibition seminar courses.

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

Passion and patience. I enjoyed art and art history, but didn’t think too much about the future, except to tell myself to do my best.

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

When I was a graduate student, the field of art history was undergoing drastic changes due to the emergence of “visual culture” and “visual studies.” I did not learn about this trend until I arrived at Cornell. It took me a few years to retool myself.

**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?**

The first year of teaching was the toughest thing to adjust to. In the old days, a new faculty member had to prepare slides and write all new lectures. Nowadays, the internet and PowerPoint make it much easier to prepare lectures. What has not changed is that new faculty members oftentimes also have young families, and so balancing family life and academic demands, particularly the first book, is a very tough challenge.
How has your field changed since you started working in it?
Inter-disciplinary, cross-boundary, colonial, post-colonial, and transnational are a few key phases that indicate the drastic shifts in Chinese art historical research. Much attention and interest in recent years have been focused on modern and contemporary art. I am fortunate to have a solid foundation in traditional art historical training, and am capable of working on both premodern and modern/contemporary topics. Being an artist and having lots of artist-friends also helps.

What advice do you have for today’s undergraduate and graduate students regardless of their career aspirations?
Art history is a wonderful discipline capable of enriching human society. It is also a tough field for getting jobs and financial rewards. If one aspires to pursue this discipline as a career, one should, in addition to preparing oneself to become a good scholar/curator in public institutions, be open-minded and explore possibilities in the private sector, such as auction houses and galleries. Art history trains people to develop critical thinking, research skills, and visual acuity, which can be applied to many fields unrelated to art history.

Views From Sunflower Terrace
This October, the department honored Marsha through a series of events entitled “Views from Sunflower Terrace.” The first was the October 19 Murphy Distinguished Alumni Lecture by Dr. An-yi Pan of Cornell University (PhD ‘97), who was one of Marsha’s first PhD students (co-advised by Dr. Chu-tsing Li). The second was an October 20 lecture by Marsha’s long-time friend and occasional collaborator, Dr. Patricia Berger of UC Berkeley: “Buddhism’s Women: Thoughts in Honor of Marsha Haufler.” This served as the keynote for an all-day symposium held the next day. The symposium featured scholarly presentations by 14 of Marsha’s students on a variety of Chinese and Korean topics. (The symposium schedule is archived on the department website.) It concluded with a presentation to Marsha of the original painting made for the symposium poster by the multi-talented Alan Atkinson (PhD ‘97). He was one of nearly 20 of Marsha’s former students who came back to Lawrence for the celebration, traveling from across North America and as far away as Korea. In addition to the lectures and symposium, some of them were able to attend a special viewing of Chinese paintings in storage at the Nelson-Atkins Museum of Art, and they all enjoyed group dinners on October 20 and October 21. A special temporary exhibition in the Spencer Museum of Art, “Latter Days Reprised: Buddhist Art in Honor of Professor Marsha Haufler,” mounted by Dr. Kris Ercums, the Spencer’s Curator of Global Contemporary and Asian Art, complemented the lectures and symposium.

“Views from Sunflower Terrace” was organized by Marsha’s students Hui Wang Martin, An-yi Pan, and Ling-en Lu (PhD ‘07), with advice from the department chair and essential planning assistance from the department’s office manager, Lisa Cloat. It was supported by the department’s Franklin D. Murphy Lecture Fund, the Spencer Museum of Art, KU’s Center for East Asian Studies, and the Nelson-Atkins Museum of Art.
The department notes with sadness the passing of Edmund Eglinski, Associate Professor Emeritus, who died on May 7, 2017, in Lawrence at the age of 85. An obituary is published at: warrenmcelwain.com/obituary/edmund-ed-r-eglinski/.

A native of Lorain, Ohio, Ed earned an AB in art and a BS in education in 1953 from Bowling Green State University. After service in the U.S. Air Force (1954-56) he entered the State University of Iowa (now the University of Iowa), earning an MFA in 1959 and a PhD in 1963. The recipient of a Fulbright grant to Italy in 1961, Ed wrote his dissertation on 13th-century painting in Siena. He joined the KU art history faculty in 1963 and spent his entire career at KU. He served as chair of the art history department from 1992 to 1995 and as acting chair in fall 1996. He retired in 2001.

A gifted and dedicated teacher, Ed regularly taught courses in medieval and Renaissance Italian art (and published an introductory textbook, *The Art of the Italian Renaissance*, in 1968), as well as the introductory survey of Western art history and other courses ranging from Greek and Roman art to twentieth-century art and Japanese art.

In a remarkable outreach effort, between 1985 and 1990 Ed ran a series of summer workshops entitled “Educating the Senses” that enrolled public K-12 schoolteachers for three weeks of resident study on the Lawrence campus and in Kansas City. Ed invited numerous KU professors to lecture to the teachers on subjects including the arts, literature, drama, history and music. The class meetings in Kansas City emphasized application of the material introduced at KU.

A strong advocate of the importance of learning about art and architecture through direct experience, Ed taught the history of British art in KU’s Summer Humanities Institute in Great Britain in 1982 and 1984; in 1990 and 1993, he directed the Institute and taught its art history component. Between 1996 and 1999, Ed taught art history in a KU summer study abroad program in Rome, and in the summer of 2000, he taught a study abroad course in Paris and Nice on modern French painting.

Following Ed’s retirement, the Edmund Eglinski Prize for Study Abroad in Art History was established in his honor by friends, led by Donald Sloan (PhD ’04) and Marilyn Stokstad, Judith Harris Murphy Professor Emerita of Art History (who passed away last year). This competitive scholarship benefits KU undergraduates studying art history in Europe. Ed and his wife, Pam, contributed to the endowment that makes this prize possible and Ed always enjoyed meeting the prize recipients and hearing about their study abroad experiences.

The family requests that gifts in Ed’s memory be made to the Edmund Eglinski Prize for Study Abroad in Art History. Many of Ed’s friends, colleagues, and former students have already done so and we invite you to join us. You may donate online at www.kuendowment.org/give or by mailing a check payable to the KU Endowment Association, P.O. Box 928, Lawrence, KS 66044. Please indicate that your gift is in memory of Edmund Eglinski.
Crafts in Japan: Materials, Making, and Meaning

The 2017 Franklin D. Murphy Seminar explored the concepts and meanings behind the making of crafts in early modern Japan (1550-1860). Not limited to a single category of “craft,” students examined a diverse range of media including painting, textiles, ceramics, and lacquer, with special attention to their cross-categorical intersections of production, distribution processes, workshop systems, social statuses of “artist/artisan,” transnational points of origin, and modes of consumption. Professors Sherry Fowler and Maki Kaneko had the pleasure of team-teaching the seminar with the highly accomplished and widely published Japanese art historian Dr. Christine Guth, Senior Tutor Emerita of Asian design history at the Royal College of Art and Victoria and Albert Museum, as the 32nd Franklin D. Murphy Lecturer.

We were delighted to welcome Dr. Guth back to KU. Many years ago, after completing her PhD at Harvard in Japanese art history, she arrived at KU with two small children to take her first teaching job in the Art History Department, which was then located up the hill in Spooner Hall. Even though she was only here for one year, she had a great impact. Dr. Guth went on to teach at Princeton, the University of Pennsylvania, and University of California, Berkeley, among other places, before the Royal College of Art in London. Dr. Guth’s book-length publications include Art Tea and Industry: Masuda Takashi and the Mitsui Circle (1993), The Arts of Edo Japan: The Artist and the City (1996; 2012), Longfellow’s Tattoos: Tourism, Collecting and Japan (2004), and Hokusai’s Great Wave: Biography of a Global Icon (2015). Her articles and other accolades are far too numerous to list here.

During the spring 2017 semester, Dr. Guth’s residency was in two parts: January 29-February 5, and April 23-30. She gave her first public lecture, “Wit & Wisdom in a Japanese Teabowl,” on February 4 at the Nelson-Atkins Museum of Art and gave the second, “Gender, Ritual, and Needlework in Early Modern Japan,” on April 2 at the Spencer Museum of Art.

Twelve art history graduate students benefited from Dr. Guth’s scholarship, teaching, and new insights about how to think about craft with stimulating classes, and inspiring art-viewings, both at the Nelson-Atkins and the Spencer Museum of Art. The students developed research projects on topics from ceramics, lacquer boxes, woodblock-printed books, bronze falcons, and baskets to ball gowns.

Murphy Seminar students and instructors at the KU Natural History Museum.

The 2017 Murphy Seminar Cohort, from left: Rachel Quist, Sara Stepp, Sherry Fowler, Yayoi Shinoda, Jingyao Ma, Nuohang Tian, Christine Guth, Naren Gao, Seongim Lee, Kelsey Johnson, Emily Cowan, Maki Kaneko, Andi Back, and Ying Zhu (not pictured: Ruiying Gao).
In 2016-17, the Franklin D. Murphy Lecture Fund sponsored the following presentations:

**A. Asa Eger**  
Associate Professor  
UNC, Greensboro

Dr. A. Asa Eger is an Associate Professor in the department of history at the University of North Carolina, Greensboro and holds a PhD in Islamic Archaeology from the University of Chicago. His research and teaching interests are the Early and Medieval Mediterranean and Islamic Near East focusing on the intersection of archaeology and history. Dr. Eger specializes in Anatolia and Syria-Palestine (the Levant) from the Byzantine period through the Early and Middle Islamic periods (until the 12th century). His most recent book, *The Islamic-Byzantine Frontier: Interaction and Exchange Among Muslim and Christian Communities* (2014) won the American Schools of Oriental Research (ASOR) G. Ernest Wright Award, and he is currently co-authoring a book on the history of Antioch to appear in a series on Ancient Cities (Routledge).

**Christine Guth**  
Senior Tutor Emerita  
Royal College of Art and Victoria & Albert Museum

As part of Dr. Guth’s role as the 32nd Franklin D. Murphy Lecturer, her first lecture, “Wit & Wisdom in a Japanese Teabowl,” explored how the tea ceremony is widely appreciated for its social and aesthetic values, but scholars tend to ignore the important role it has also played in the creation of knowledge. The focus of the lecture was a lacquer teabowl made by Ogawa Haritsu (aka Ritsuo; 1663-1747), an artist celebrated for his innovative and imaginative use of materials. It asks why the bowl was made of lacquer rather than ceramic, and what messages the experience of handling it conveyed to its users. In her second lecture, “Gender, Ritual, and Needlework in Early Modern Japan,” Dr. Guth presented the relationship between the agency of the needle from three perspectives: the *kikkoden* or “pleading for skills” ritual enacted by women of the court since the Nara period; its centrality to Confucian ideals of female virtue promoted during the Edo period; and its ritual disposal in the *harikuyo*.
BURGLIND JUNGMANN
Professor
University of California, Los Angeles
Dr. Burglind Jungmann studied East Asian art history at the University of Heidelberg and at Seoul National University, receiving two PhDs from Heidelberg University. She has been a professor of Korean art history at UCLA since 1999 and also held an appointment as Curator of Korean Art at the Los Angeles County Museum of Art from 1999 to 2003. Dr. Jungmann’s teaching and research interests include the history of Korean painting in its cultural, social, and political contexts, and the exchange in art between China, Korea, and Japan. In her monograph, *Painters as Envoys: Korean Inspiration in Eighteenth-Century Japanese Nanga*, published in 2004 by Princeton University Press, she explored Korean embassies to Japan and their impact on Japanese literati painting. She is currently working on a new book project, *Pathways to Korean Culture: Paintings of the Choson Dynasty*.

ZRINKA STAHULJAK
Professor
University of California, Los Angeles
Dr. Zrinka Stahuljak, Professor of Medieval Studies in the departments of French and Francophone Studies and Comparative Literature, received her PhD from Emory University and has been teaching at UCLA since 2005. Her fields of interest include Continental French, Anglo-French, and Outremer literature, historiography, and culture, as well as Mediterranean literature, manuscript studies, medievalism, history of sexuality, and translation studies. Dr. Stahuljak has been supported by a Fulbright Research Scholarship in Paris (2012-13) and was a John Simon Guggenheim Memorial Foundation fellow in 2016. Dr. Stahuljak has begun to collaborate with art historians more recently as shown in her 2015 co-authored book with Elizabeth Morrison, *The Adventures of Gillion de Trazegnies: Chivalry and Romance in the Medieval East*.

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

ARELI MARINA

Dr. Areli Marina joined the department this past August as Associate Professor of Medieval Art and Architecture, Italian Architecture and Urbanism 1000-1600. She came to us from the University of Illinois where she taught from 2006-2017. Prof. Marina received her BA in East Asian studies from Harvard, her MA in art history from Florida State University, and her PhD in history of art and architecture from the Institute of Fine Arts, New York University. We’re thrilled to welcome Prof. Marina aboard, and she was kind enough to answer these questions for us:

What are your primary research and teaching fields?

I teach the art and architecture of Western Europe from the High Middle Ages to the dawn of the Renaissance, with particular emphasis on the built environment. My research examines the intersections of public rhetoric, political authority, and monumental art production in Italy between the medieval and early modern eras, especially in relation to the spatial arts: urbanism, architecture, and sculpture. Currently, I am working on a book-length history of Italian baptismal buildings from 1000 to 1500, as well as a study of the spatial practices of the lords of northern Italy at the end of the Middle Ages.

Why did you become interested in your field?

My interest in historic architecture was born walking the ramparts of San Felipe del Morro Castle in my native Puerto Rico. But I come from an art loving family—our first cat was called Picasso.

Where do you see your field going in the future?

One welcome change is that more and more scholars are turning their attention to the relationships between the multiple buildings and spaces that shape the built environment, rather than the study of individual monuments in isolation.

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

There have been many, but perhaps the most memorable is dodging the flocks of pigeons circling overhead inside the stacks of the Venetian state archive, which is housed in the cloisters of the church of Santa Maria Gloriosa dei Frari.

Areli on her way to the episcopal compound at San Pietro di Castello, Venice.


DAVID CATEFORIS

Professor and Chair, American Art, Modern and Contemporary Art

David Cateforis continued his engagement with contemporary art by publishing an essay on Kansas City artist Susan White’s Thorn Works and an interview with Brooklyn-based painter Jared Flaming. Both pieces appear in books self-published by the artists. He also wrote an overview article on the permanent collection of the Nerman Museum of Contemporary Art for a special fall 2017 issue of KC Studio devoted to the Nerman’s tenth anniversary. Meanwhile, Prof. Cateforis continued work on his long-term writing project – a new modern art textbook – and devoted substantial effort to preparing for publication the manuscript of Hybrid Practices: Art in Collaboration with Science and Technology in the Long 1960s, a volume of essays he is co-editing with Steven Duval and Shepherd Steiner, forthcoming in 2018 from University of California Press.

Prof. Cateforis was active in outreach as well. In February, he gave a presentation to the Kemper Museum of Contemporary Art docents on New York artist Rashid Johnson in preparation for the Kemper exhibition, “Rashid Johnson: Hail We Sing Now Joy” (February-May 2017). In April, at the Kansas City Film Festival, Prof. Cateforis participated in a panel discussion with the filmmakers following the screening of their documentary, The American Artist: The Life and Times of George Caleb Bingham. That same month, Prof. Cateforis gave a Spencer Museum of Art Senior Session talk on Andrew Wyeth’s Christina’s World. He was also interviewed and quoted as a Wyeth expert in two articles assessing Wyeth at his centenary, in the Portland Press Herald (April 9) and in Delaware Today (July 25). In late June-early July, Prof. Cateforis traveled with his family to see the Venice Biennale, documenta 14 in Kassel, and the Skulptur Projekte in Münster. Prof. Cateforis and his son Alex – now a KU junior – especially enjoyed Münster with its wonderful tree-lined Promenade encircling the center of the city and facilitating pleasant strolling from one public sculpture to the next. However, they took a cab to see the Skulptur Projekte’s most talked-about work, Pierre Huyghe’s After ALife Ahead, an installation in an abandoned ice-skating rink on the edge of the city.

JASON DI RESTA

Visiting Assistant Professor of Renaissance and Baroque Art

Jason Di Resta has enjoyed a productive first year at KU, developing upper level courses on Renaissance printmaking and artistic exchange in Italy. Both courses benefitted from the great insights of undergraduate and graduate students as we considered different methods for interpreting the circulation of artworks and styles around early modern Europe and the impact of such circulation on local practices. A highlight of the fall semester was watching students engage with Renaissance prints and incunabula firsthand at the Spencer Research Library and the Spencer Museum of Art. The museum maintains a significant collection of early etchings and engravings and our mornings were often spent poring over these treasures with Kate Meyer (PhD ’11), Curator of Works on Paper.

While working on a book manuscript that examines the art of traveling painters in early modern Italy, Prof. Di Resta has conducted research on a distinct project that explores the bone-encrusted mortuary chapels of the Capuchin Order. In April, Prof. Di Resta traveled to Chicago to present the first results of this research at the annual meeting of the Renaissance Society of America. This paper argued that the use of human remains as an artistic medium was part of a deliberate effort by the Capuchins to recover medieval Christian mechanisms for manufacturing sacred matter. As such, the bone chapels may be read as a response to certain ecclesiological debates, especially those concerning the cults of contemporary would-be saints and the question of what accounts for the identity of the earthly and risen body in Counter-Reformation Europe.

Prof. Di Resta spent the summer preparing another article for publication, “Negotiating the Numinous: Pordenone and the Miraculous Madonna di Campagna of Piacenza.” This article investigates the relationship between a miracle-working statue and the frescoes Pordenone painted in 1530 to frame it.

Faculty News

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

The spring issue of the Smithsonian’s journal, American Art, included Charles Eldredge’s article on Arthur B. Davies’s 1905 trip to California. For the confirmed Europhile, it was Davies’s only visit to the American West, but the experience of Sierras peaks and Pacific coastlines left its mark on his subsequent work. For example, the Spencer Museum’s recently acquired painting, Leda and the Dioscuri, depicts the mythic Roman trio by the water with a mountainous skyline beyond, a composition with an unexpected Leda-at-Lake Tahoe effect. The Davies study developed from Prof. Eldredge’s earlier graduate seminar, “Out of Orbit: Modern Artists and Their Exceptional Travels,” which considered how unique travel experiences affected artists in the century from the Civil War to the dawn of the jet age (circa 1860-1960).

Prof. Eldredge spent the spring 2017 semester on sabbatical and he continued on leave in the fall, working on a long-term research-and-writing project examining American artists’ concern with the harvest, both literal and metaphorical. Consideration of artworks—still lifes, genre scenes, and landscapes—is combined with agricultural issues—e.g., mechanical inventions, plant hybridization, corporate farming—in an art-and-agricultural history: Cyrus McCormick reaps wheat with Winslow Homer and Tom Benton, or Luther Burbank pairs with Georgia O’Keeffe at the florist. During the past spring term, he completed drafts of five chapters, each a case study: wheat and other grains; tobacco; pome and stone fruits; potatoes and other roots and tubers; and nineteenth-century ice cutting. Corn is in progress; cotton, callas (floriculture), and other harvests await. The Grim Reaper is saved for last.

Sherry Fowler  
Professor, Japanese Art

Sherry Fowler and Prof. Maki Kaneko had a busy spring team-teaching an exciting Franklin D. Murphy seminar with Dr. Christine Guth, recently retired from the Royal College of Art and Victoria & Albert Museum. The seminar theme on Japanese crafts provided a great chance to work with unusual objects in the Spencer Museum of Art collection. In addition, Mary Dusenbury (PhD ’99) treated the seminar to a lively discussion of the Spencer’s Japanese textiles.

During spring break, Prof. Fowler was able to use an award from the Association for Asian Studies to see Japanese Buddhist prints in the Boston area. Over the course of the week, curators and staff members graciously showed her hundreds of Buddhist prints among other objects at the Museum of Fine Arts Boston and Harvard University Art Museums. Most of the items were wonderful printed talismans of temple icons (ofuda) from the seventeenth to the nineteenth century – valuable sources for Prof. Fowler’s research of popular practice in Japanese religion and pilgrimage. She had a great trip to the Phillips Library and the Peabody-Essex Museum in Salem with KU colleague Prof. Maya Stiller.

In the summer, Prof. Fowler took a wonderful trip to Japan and Korea where she was able to concentrate on her research project examining how large bronze temple bells have been used as the centerpieces of dramatic stories, plays, and illustrations that associate them with dragons and water. In addition to seeing exhibitions, archives, and several marvelous Japanese bells, she was also able to examine some precious Korean bells from the eleventh and twelfth centuries that are held in Japan. While in Tokyo, Prof. Fowler launched her book Accounts and Images of Six Kannon in Japan (University of Hawai‘i Press, 2016) with a talk titled “Kannon by the Numbers: Locating Lost Image Alliances in Japan” for the Sophia University (Tokyo) Institute of Comparative Culture Lecture Series: Materialities of the Sacred.

From Japan, Prof. Fowler went on to Seoul, South Korea, where she enjoyed staying with KU colleague Prof. Jungsil Jenny Lee and her family. The main goal for the trip was to present the paper “Wading in on Water, Dragons, and Buddhist Bells in Japan” for the panel “Movement and Exchange of Buddhist Art Across Borders” (sponsored by the journal Archives of Asian Art) at the AAS-in-Asia Conference 2017 “Beyond Borders and Boundaries” at Korea University in Seoul. While the conference was certainly enriching, the hosting by Jungsil, KU graduate students, and alumni was phenomenal. We toured the National Museum of Korea, Deoksu Palace (see
photograph of Sherry with PhD candidate Yegee Kwon and fifteenth-century bell), Gyeongbok Palace, National Palace Museum of Korea, Samsung Museum of Art, Hwajeong Museum, and Horim Museum. We heard the ringing of the giant bell at Jogyesa temple and saw a special exhibition of Buddhist bells at its Central Buddhist Museum. Profs. Fowler and Lee were also able to take the fast train to Gyeongju and visit the amazing Seokguram Buddhist grotto and Bulguksa temple. At the Gyeongju National Museum they saw the largest bronze bell in Korea. This marvel is 3.33 meters high, weighs nearly 19 tons, and was cast in the eighth century.

Back in the U.S. in July, Prof. Fowler gave the lecture “Roads to Reincarnation: Japanese Buddhist Pictures of the Six Paths” at the San Antonio Museum of Art in conjunction with the exhibition “Heaven and Hell: Salvation and Retribution in Pure Land Buddhism.” Prof. Fowler noted that the audience at the lecture was particularly enthralled by hell.

ANNE D. HEDEMAN
Judith Harris Murphy Distinguished Professor of Medieval and Northern Renaissance Art

Anne D. Hedeman has had a productive year in research and teaching. In November 2016, she gave a paper at Harvard entitled “Rereading Boccaccio in Etienne Chevalier’s Decameron (Houghton Library MS Richardson 31),” at the symposium accompanying the exhibition, “Pages from the Past: Illuminated Medieval and Renaissance Manuscripts from Boston Collections.” It will be published in the proceedings of the symposium. In March 2017, Prof. Hedeman was invited to give a paper in Odense at the University of Southern Denmark’s workshop, “Reconsidering the Boundaries of Late-Medieval Political Literature: France, Burgundy, and England,” and profited further by visiting France to see the newly restored interior painting at Chartres Cathedral and the House of Jacques Coeur in Bourges.

In June, she returned to France for research in Paris and a final trip to Orléans to participate in the international conference, Inscribing Knowledge on the Page: Sciences, Tradition, Transmission and Subversion in the Medieval Book, organized as part of the final 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. Prof. Hedeman also joined her husband for three days on the pilgrimage route to Santiago de Compostela, so that she could visit and photograph the Abbey at Moissac.

Highlights of teaching included having Dr. Zrinka Stahuljak come as a Murphy lecturer in April to the seminar on “Text, Image and Translation” attended by graduate students in medieval and early modern studies.

MAKI KANeko
Associate Professor, Japanese Art

In the 2016-17 academic year, Maki Kaneko was pleased to find a number of opportunities to meet and work with exciting scholars and artists. Thanks to the Spencer Museum curator Dr. Kris Ercums and his exhibition “Temporal Turn,” four artists from Asia stayed in Lawrence for two weeks in October 2016. It was a wonderful opportunity for Prof. Kaneko as well as her students in her new fall course “Asian Artists across the Pacific;” they had a chance to interview the four artists-in-residence and closely observe their art-making processes. In spring 2017, Prof. Kaneko co-taught the 32nd Franklin D. Murphy seminar titled “Crafts in Japan: Materials, Making, and Meaning” with Prof. Sherry Fowler and invited eminent scholar in the field, Dr. Christine Guth. Proposed by Dr. Guth, the seminar examined the practice and concept of “crafts” produced in early modern Japan from the perspective of “thing theory,” which turned out to be a truly exciting intellectual endeavor. Prof. Kaneko appreciated Dr. Guth’s huge contributions to the success of the seminar and her inspiring public lectures, as well as the twelve graduate students’ close engagement with the seminar.
In the area of her research, Prof. Kaneko continues to work on the Japanese American artist Jimmy Tsutomu Mirikitani; she was thrilled to have the opportunity to meet Ms. Linda Hattendorf and Mr. Masa Yoshikawa, the director and producer respectively of the award-winning documentary film *The Cats of Mirikitani*. Thanks to Ms. Hattendorf and Mr. Yoshikawa’s cooperation, during spring and summer 2017, Prof. Kaneko investigated a large number of Mirikitani’s works and gained insight into the artist’s life and working methods. Based on the outcomes of her research, she contributed a short essay that appears in the movie booklet and on the official website of *The Memory of Mirikitani*, a sequel to the previously mentioned film. Also, during her summer research trip to Japan, Prof. Kaneko welcomed the unexpected opportunity to give a gallery talk at the opening of a solo exhibition of Mirikitani’s Hiroshima Panels held at the Maruki Gallery.

Besides her investigations on Mirikitani, Prof. Kaneko contributed the catalogue essay, “War Heroes of Modern Japan: Early 1930s War Fever and the Three Brave Bombers,” to the exhibition “Conflicts of Interest: Art of War in Modern Japan” at the St. Louis Art Museum (October 2016-January 2017) and completed her 10,000-word essay on the historiography of Asian American art history (in press). She also translated an interview with the Japanese painter Kimura Ryōko and a few other essays to be published in the forthcoming *Register* of the Spencer Museum of Art.

Lastly but most importantly, Prof. Kaneko is very pleased to report that her second PhD student, Takaaki Kumagai, successfully defended his dissertation in April 2017. Congratulations to Takaaki!
art. A thread of nostalgia continued to weave its way into later April when Prof. Kessler was delighted to present a paper for the “Food and France” symposium at her alma mater, Vassar College.

In June, Prof. Kessler travelled to Antwerp, where she was honored to deliver a keynote address at the annual European Society for Nineteenth-Century Art conference. Her lecture, “Mapping Oranges, Pears, Figs, Quinces, Apples, Tomatoes, and Grapes: Gustave Caillebotte’s *Fruit Displayed on a Stand,*” was based on a chapter of her current book project. The conference, held on the top floor of the water-surrounded Museum Aan de Stroom, also amazingly enough featured food catered by a Michelin starred chef. The journey to Antwerp – as if the experience there wasn’t terrific enough – was framed by a short research trip to London at the start and two glorious days at the end in Amsterdam.

Prof. Kessler was pleased to see the official publication of her chapter, “Edgar Degas’s *Princess Pauline de Metternich* and the Phenomenological Swirl,” which is in *Degas in Perspective* (Routledge Press, 2017). She also finished the final round of edits on her chapter “Beyond the Shadow of the Veil: Claude Monet’s *The Beach at Trouville,*” forthcoming in *Fashion, Modernity, and Materiality: From Rousseau to Art Déco.*

In November of 2017, Prof. Kessler delivered a conference paper entitled “Misia’s BIG Hair and Vuillard’s Melon,” for the Nineteenth-Century French Studies colloquium at the University of Virginia. The panel, “BIG Style,” which she co-organized with former Murphy lecture series speaker Prof. Susan Hiner, allowed Prof. Kessler to bring together her past work on fashion and visual culture with her current work on representations of food. Not a bad way to cap off the year.

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

In the fall 2016 semester, Jungsil Jenny Lee taught HA 166: Visual Arts of East Asia as a survey course that includes an equal portion of Korean art along with Chinese and Japanese art. In spring 2017, she taught a new course on Korean paintings made in various genres and styles during the Joseon Dynasty (1392-1910).

In April 2017, Prof. Lee co-hosted the international conference, “Paintings in Brilliant Colors: Korean Chaekgeori Screens of the Joseon Dynasty,” with SMA Curator of Global Contemporary and Asian Art Dr. Kris Ercums, in conjunction with the travelling exhibition, “The Power and Pleasure of Possessions in Korean Painted Screens,” at the Spencer Museum of Art. *Chaekgeori* refers to the paintings of books and precious things, a Korean painting genre that became popular in the eighteenth century both within the court and among the common people. The keynote speaker, Dr. Burglind Jungmann, Professor of Korean Art and Visual Culture at UCLA, as well as other eminent scholars and curators from the U.K., U.S., and Korea, and enthusiastic members of the audience had dynamic discussions from various perspectives on the conference theme. The exhibition and the conference proved that KU is indeed one of the world’s centers of Korean art history.

Prof. Lee also organized a retirement symposium for her mentor, Burglind Jungmann, at UCLA in June 2017, in which Dr. Jungmann’s students and colleagues honored her by presenting their current research on Korean art. Prof. Lee’s paper was “Rock-Carved Mothers: Female Iconography in Park Soo-keun’s Painting.”

During her research trip to Korea in the summer of 2017, Prof. Lee attended three major conferences, researched in museum archives, visited numerous exhibitions and various cultural sites, and met with influential scholars and artists in Seoul, Gyeongju, Busan, and Jeju Island. Moreover, Prof. Lee spent a mutually productive time with Prof. Sherry Fowler, who visited Korea during the summer. Prof. Lee is now writing on two of Korea’s most famous modern artists, Lee Jung-seob (1916-1956) and Park Soo-keun (1914-1965), based on her research during the last two summers.

**Amy McNair**
*Professor, Chinese Art*

Last summer, Amy McNair traveled to Japan and China, to study gardens in anticipation of creating a course on gardens of East Asia. Since she was already familiar with such famous temple sites as the Ryoan-ji and Daisen-in in
Kyoto and major estate gardens of Suzhou, such as Master of the Nets and the Garden of the Unsuccessful Politician, her itinerary was focused on places she hadn’t yet seen. These included other spots in Suzhou, such as the Lingering Garden and the Couple’s Garden, and the famous mansion-gardens of Yangzhou, including the He Family Garden, where so many movies and TV shows have been filmed. In Japan, Prof. McNair went to marvelous places like Ginkakuji and the Hojo Garden at Tofukuji, both in Kyoto, where the azaleas were still in bloom. She also stumbled upon many gardens she hadn’t planned on. For instance, Slender West Lake, now a large public park in Yangzhou, contains the intimate Xu Garden, centered on a charming pond, and on Mount Koya, where Prof. McNair thought she would view Buddhist architecture, she also saw the largest stone garden in Japan on the grounds of Kongobuji temple. In a magical scene, the rocks were arranged to represent two dragons rising up to protect the temple buildings!

**JOHN PULTZ**

*Associate Professor, Art Since 1900 & History of Photography*

Summer 2017 saw the publication of John Pultz’s essay in a book on the Argentinian photographer Leandro Alochois. From that relationship, Prof. Pultz traveled in September 2017 to Buenos Aires to participate in “Buenos Aires Photo,” which is billed as the largest photography fair in Latin America. There he spoke on “The Body in Photography: Diane Arbus, A Case Study,” and had the opportunity to extensively view contemporary Latin American photography. The latter activity fits well with his fall seminar, co-taught with Prof. Maki Kaneko, “Photography from Colonialism to Globalism.”

**MAYA STILLER**

*Assistant Professor, Korean Art and Visual Culture*

Maya Stiller’s second year at Harvard was a busy and productive one. She continued working on her book manuscript, in which she discusses the cultural and religious history of a sacred mountain in Korea. She taught an undergraduate/graduate seminar entitled “Buddhist Art of Korea: Faith, Power and Paradise” and published a research article on the features of Korean monk portrait painting in the catalogue of the special exhibition “Buddha in the Heart (Maǔm’i kot Puch’ŏ)” held at the National Museum of Korea in Kwangju.

In winter, spring, and summer 2017, Prof. Stiller attended seven conferences and workshops, among which were the “Goryeo Buddhist Painting: A Closer Look” conference at the Freer and Sackler Galleries in Washington D.C. in February and the “Paintings in Brilliant Colors: Korean Chaekgeori Screens of the Joseon Dynasty” conference at the Spencer Museum in April. At the Association for Korean Studies in Europe conference in Prague, she presented a paper entitled “Repentance for Awakening: The Avatamsaka Building Complex at Late Chosŏn Period Songgwangsa” in Prof. Marsha Haufler’s panel “Across the Social, Spiritual and Physical Terrain of Chosŏn/ Joseon Korea.” In June, Prof. Stiller gave a talk entitled “Promoting Critical Thinking and Cultural Awareness in an Undergraduate-Level Course” at the “(Re)imagining Humanities Teaching Conference” in Kansas City. In August, she presented a paper entitled “Amitābha Triads Concealed in Craggy Cliffs: An Analysis of Sculpture Burial in 14th/15th Century Korea” at the “Consecrating the Buddha: On the Practice of Interring Objects in Buddhist Statues” conference held at Ehwa Womans University in Seoul.

In preparation for future classes about the materiality of pre-modern Korean art, Prof. Stiller examined Korean Buddhist paintings in storage at the Boston Museum of Fine Arts, and together with Prof. Sherry Fowler she looked at rare books in the collection of the Phillips Reading Room at the Peabody Essex Museum in Salem, MA.
LINDA STONE-FERRIER
Professor, Seventeenth-Century Dutch and Flemish Art

In 2017, Linda Stone-Ferrier taught two new courses at the undergraduate and graduate levels: last spring a graduate seminar, “Women in Seventeenth-Century Dutch Art and Culture,” and this fall a seminar for first-semester freshmen entitled “Visualizing War and Peace in Western Art.” She also continued to advise four PhD dissertation students. Prof. Stone-Ferrier saw two of those doctoral students successfully defend their dissertations in November 2017: Denise Giannino (“Familial Identity and Site Specificity: A Study of the Hybrid Genre of Dutch Family-Landscape Portraiture”) and Megan Blocksom (“Picturing Processions: the Intersection of Art and Ritual in Seventeenth-Century Dutch Visual Culture”). Prof. Stone-Ferrier continued work on her book-length project on the neighborhood in seventeenth-century Dutch art and culture. She also completed a scholarly article entitled “Drawing on the Neighborhood in Rembrandt’s Inscription on a Drawing,” currently under peer review by an art history journal.

Faculty News

HEBA MOSTAFA

Prof. Mostafa left KU and Lawrence last spring to become an Assistant Professor of Islamic Art and Architecture at the University of Toronto, in her hometown. She provided these parting words:

When I arrived at KU in 2014, I was promised many good things. These ranged from access to resources, a strong sense of community, an inspired student body, a lively cultural scene, and the promise of an institution I would be proud to call home. I quickly learned that KU keeps its promises and then some. My time at KU was one of great personal growth and reinvention. I arrived from Berkeley, California with projects and plans for the future. I left KU with so many of those both crystallized and realized, with others incubating in teaching and research. I feel I have became more of who I wanted to as a researcher, teacher and colleague. In 2015-16, I took up a fellowship at the Kunsthistorisches-Max Planck Foundation Institute in Florence, partially funded by KU. The fruits of that project appeared this fall in an article titled: “From the Dome of the Chain to the Mihrāb Da‘ūd: The Transformation of an Umayyad Commemorative Site at the Haram al-Sharif in Jerusalem,” in Muqarnas: An Annual on the Visual Cultures of the Islamic World. Between 2015-17, I was a participant in the Arts of the Crusades Seminar, an international project funded by the Getty Foundation Connecting Art Histories Program. Through the course of five field trips throughout the Middle East and Europe, this initiative brought together art historians and archaeologists from diverse backgrounds as we continue to explore future collaborations moving forward. None of these projects would have been possible without the support of our department chairs in 2014-17, Prof. Linda Stone-Ferrier and Prof. David Cateforis and my faculty mentor Prof. Anne D. Hedeman as well as the generous financial support of both the department and the Art History Travel Fund. On those days when my motivation lagged, there was always someone to offer support. I cannot express how much those offers of rides, meals and daytrips helped. Prof. Sherry Fowler even helped me foster a cat!

Transitions

I knew I was in the right place when peoples’ faces lit up at the mention of a new initiative: this was certainly the case when I introduced the KU Writing Groups, a project I hold dear to my heart. Within a matter of weeks, our group was up and running with support from our department, the Writing Center and the Office for Faculty Development. Writing groups continue to thrive on campus today, a testament to the enthusiasm and dedication of our faculty. During my final year teaching, my goal was to get the most out of the experience. Designing online courses allowed me to revisit many assumptions about student learning and course design. It opened my eyes to the future of education and inspired me to think of my role in abstract and innovative terms, pushing me out of my comfort zone while reshaping my classroom courses in the process. My students and teaching assistants at KU remain an immense source of pride; thank you for being the highlight of my week, every week.

KU will always be an intrinsic part of the bedrock upon which I have built my academic career and my future happiness. Thank you all for giving me the freedom to map my own horizons of possibility as I return to Toronto to start a new chapter. It has made all the difference. Forever a Jayhawk: Rock! Chalk! Jayhawk!
Alumni News

In Memoriam

Alyssa Sheehan Huntley (MA ’93) passed away at home in Ewing, NJ after a long fight against Huntington’s Disease. Alyssa received her BA in foreign languages from the University of Massachusetts-Amherst. After graduation, she lived in Taiwan and Japan for four years to perfect her language skills before returning to the University of Kansas to earn her MA in East Asian art history. While at KU, Alyssa decided that she wanted to teach high school Chinese and Japanese, and earned her foreign language teaching certification.

After she graduated from KU, Alyssa and her husband Alan spent almost ten years living overseas in Japan and Israel. While in Japan, Alyssa was certified as a Master of Ikebana (flower arranging), and also studied calligraphy and tea ceremony. She used her teaching skills to teach English and Chinese to Japanese students. While stationed overseas, Alyssa and Alan were able to travel throughout Asia, Europe, and the Middle East, an opportunity Alyssa greatly enjoyed. In March 2005 they settled in Ewing, NJ.

Elissa Anderson Auerbach (PhD ’09) published the essay, “Domesticating the Virgin in Early Modern Netherlandish Art,” in IKON: Journal of Iconographic Studies (2017). She also returned to Amsterdam, Paris, and Rome where she led a summer study abroad program. Elissa presented papers at various conferences; the highlight was a reunion with fellow KU grads at the SECAC conference in Roanoke, VA.

Annette Becker (BA ’11), Assistant Director of the Texas Fashion Collection at the University of North Texas, curated the exhibition “Sportswear to Athleisure: The Creation of Comfortable Clothing,” on view at the ArtSpace gallery in downtown Dallas from September-December 2017. The exhibition features ensembles from the Texas Fashion Collection, a museum of nearly 20,000 historic and designer garments that Becker leads.

Emily Beran (BA ‘14) earned an MA in art history from the Courtauld Institute of Art, University of London in 2015. Since July 2016 she has been working as a Library Assistant at KU’s Kenneth Spencer Research Library. See her “Inside Spencer” blog posts on the Spencer Library’s website: spencer.lib.ku.edu.

Mindy Besaw (PhD ’15), as Curator of American Art at Crystal Bridges Museum, is leading the re-envisioning of the early American galleries, which will be renovated and reinstalled early next year, opening in March 2018. This past October, she presented at the Native American Art Studies Association in a panel titled “Curating Now - Practice, Assumptions, and Responsibility” based on her experience co-curating (with independent curator Candice Hopkins) a contemporary Native North American Art exhibition that will open at Crystal Bridges in October 2018.

Heather Anderson (née Berg, BA ’04) is the Marketing & Communications Strategist for the School of the Arts within the College of Liberal Arts & Sciences at KU. She leads the School’s communications and promotional efforts, including recruitment, public relations, event marketing, and writing and disseminating news about the School. She also develops and executes the School’s overall marketing and branding efforts through print, electronic and social media, advertising and media relations.

Previously, Heather worked as the Communications and Events Coordinator for the Dole Institute of Politics at KU. A Jayhawk twice over, Heather earned a BS in journalism from KU after finishing her art history degree. Now going for three, Heather is currently working on her MSJ at KU in integrated marketing communications.

Michael Aurbach (MA ’79), Vanderbilt University Professor of Art, Emeritus, served as a session chair for the Southeastern College Art Conference in Columbus, OH in October, 2017 and will co-chair a professional workshop at the College Art Association conference in Los Angeles in February 2018. He recently moved to Overland Park, KS and hopes to move into his home (currently under construction) by December 2017.

SARAH BLUVAS (BA ’11) began pursuing her MBA in fall 2016 at the Bolz Center for Arts Administration at the Wisconsin School of Business. During her first year as an MBA candidate in Madison, she coordinated creative placemaking and creative economy initiatives with the Dane County Cultural Affairs Office-Dane Arts, including facilitating Dane Arts’ participation in AFTA’s Arts & Economic Prosperity 5 study and producing the annual Dane Arts Buy Local Night Market. She was also selected to work for the U.S. National Park Service as part of the prestigious Business Plan Internship program hosted in partnership with Inspiring Capital. During her internship in summer 2017, Sarah lived and worked at Great Smoky Mountains National Park in Gatlinburg, TN, where she collaborated with Park staff to create a 5-year business plan for the Park’s Education Resource Division. During her final year at WSB, Sarah will also partner with the administrators in Waunakee, WI to craft a cultural plan and design an independent cultural agency that will foster arts awareness, promote arts advocacy and lead creative economy programs and projects to strengthen Waunakee’s economic development.

EMILY BULLARD (BGS ’14) began a full-time position at the Clyfford Still Museum in Denver as the Coordinator of Education & Programs, School & Youth in December 2016.

RACHEL EPP BULLER (PhD ’04) continues to research and write about the maternal in contemporary art. She co-chaired a panel on “Maternal Art Activism” at CAA 2017 in New York and wrote essays for Studies in the Maternal and for the forthcoming volumes New Maternalisms Redux and Mapping the Maternal. She was awarded a grant from the National Art Education Foundation to develop a new course on Activism, Art, and Design, for spring 2017. The grant included funding to bring to the Bethel College campus six visiting artists to speak with students about their activist work, on issues including climate change, indigenous rights, arts in prison, populations marginalized by museums, and community-based organizing. Two highlights of the year were having a solo exhibition of her monotype prints at a gallery in San Francisco and being nominated by her Bethel College students and colleagues to receive the Distinguished Teaching Award at commencement.

MARIA ELENA BUSZK (PhD ’03) took a break from her teaching at the University of Colorado Denver last spring with a sabbatical, which allowed her to focus full-time on her two book projects: the completion of her Blackwell with a sabbatical, which allowed her to focus full-time on teaching at the University of Colorado Denver last spring Maria Elena Buszek

Distinguished Teaching Award at commencement. Bethel College students and colleagues to receive the a gallery in San Francisco and being nominated by her were having a solo exhibition of her monotype prints at arts in prison, populations marginalized by museums, and community-based organizing. Two highlights of the year on issues including climate change, indigenous rights, arts in prison, populations marginalized by museums, and community-based organizing. Two highlights of the year were having a solo exhibition of her monotype prints at a gallery in San Francisco and being nominated by her Bethel College students and colleagues to receive the Distinguished Teaching Award at commencement.

Companion to Contemporary Feminist Art and Theory anthology (co-edited with Hilary Robinson), and further research on her ongoing Art of Noise project. In the course of her sabbatical, she took time to speak with Tirza Latimer’s graduate students in the Visual Culture Studies Forum at California College of the Arts about the work of commissioning, editing, and publishing new scholarship in the field of art history. She also shared excerpts from Art of Noise in a lecture at the University of Illinois, Urbana-Champaign, and a panel on music and politics at the annual Pop Music Conference at Seattle’s Museum of Popular Culture. A preview of this work will be published in 2018 in the anthology Beyond the Canon: Contemporary Scholarship on Design History, to which she has contributed a chapter on punk, feminism, and fashion in 1970s London. Maria was also invited to moderate a conversation at Red Bull Studios in New York City, in honor of the publication Problems and Provocations: Grand Arts, 1995-2015, celebrating the 20-year history of this venerable, recently-shuttered Kansas City institution. In February, Maria was delighted to catch up with other KU alums and faculty at the annual College Art Association conference, where she chaired a memorial session dedicated to the late Marilyn Stokstad. In addition to the assembled panelists, many members of the audience shared their memories of and gratitude for Dr. Stokstad’s teaching, research, activism, and friendship—happy tears were shed and Manhattans (in her honor!) were consumed. While in New York, Maria also enjoyed another, smaller reunion with alumnae RACHEL EPP BULLER (PhD ’04), HEATHER BELNAP JENSEN (PhD ’07), and ALEXANDRA TUNSTALL (MA ’99) at the International Center for Photography, where the group was treated to a private tour of the “Perpetual Revolution” exhibition by fellow KU History of Art alumna ERIN BARNETT (MA ’99), Director of Exhibitions and Collections at the ICP.

DIANA CHOU (PhD ’01) was appointed to Associate Curator of East Asian Art at the San Diego Museum of Art in June 2016, and moved to Associate Curator of Asian Art in January 2017. She oversees more than 8,000 objects primarily from areas of China, Japan, Korea, India, and Iran. Her exhibition, “Modern Japan: Prints from the Taisho
Era (1912-1926) and Beyond,” was on view from April to August 2017.

Lea Rosson DeLong (PhD ‘83) saw two books published over the last year: The Samstag Legacy: An Artist’s Bequest, edited by Ross Wolfe, published by the Anne and Gordon Samstag Museum of Art, University of South Australia, April 2017, and Amy N. Worthen: The World in Perspective, published by University Museums, Iowa State University, September 2017 to coincide with the artist’s retrospective exhibition at the Brunnier Art Museum, Ames, IA.

Michael Gaudio (MA ‘95) was a Tyson Scholar of American Art at Crystal Bridges Museum of American Art in Bentonville, AR in spring 2017. This year he is beginning a term as Chair of the Department of Art History at the University of Minnesota.

Patricia Graham (PhD ‘83) relocated in October 2017 to Louisville, CO (near Boulder/Denver) after 24 years in Lawrence. She continues to appraise Chinese, Japanese, and Korean arts as well as lecture and write about Japanese art; her new book in progress is about Langdon Warner and Japan. Patricia’s most recent book, Japanese Design: Art, Aesthetics & Culture (Tuttle, 2014) has just been released in a Chinese edition. You can contact her through her website: www.patriciagraham.net.

Michael Grauer (BFA ‘83) has passed the 30 year mark at Panhandle-Plains Historical Museum and was recently named head of the Collections Division at the same institution, which includes the curatorial, exhibits, registrar, and library and archives departments. West Texas A&M University also named Michael Adjunct Lecturer in Western American Studies, and he is now in the graduate program at West Texas A&M seeking an MA in history. The exhibition, “Cattle, Cowboys & Culture: Kansas City and Amarillo, Building an Urban West,” which Michael co-curated with fellow KU art history alumna Dr. Amy Von Lintel (BA ’01), opened at the Kansas City Public Library on September 22 and will run through March 18, 2018.

Jill Vesely Greenwood (PhD ’09) was appointed as the Eric and Jane Nord Family Curator of Education at Oberlin College’s Allen Memorial Art Museum where she will oversee the museum’s public programs and community outreach.

Randall Griffey (PhD ‘99) was promoted in January to Curator of Modern and Contemporary Art at The Met, where he is beginning his fourth year. Randy co-curated the exhibition “Marsden Hartley’s Maine,” which was on view at The Met Breuer from February to June and continued at Colby College Museum of Art until November. Randy co-authored the accompanying catalogue with the essay “An Ambivalent Prodigal: Marsden Hartley as ‘The Painter from Maine’” and delivered public talks related to the project at the Smithsonian American Art Museum and the National Gallery of Art. He also contributed the essay “Canonizing George Bellows, ‘The Fair-Haired Boy of American Art’” to the compilation George Bellows Revisited: New Considerations of the Painter’s Oeuvre. Randy was also a member of the Center for Curatorial Leadership class of 2016.

Valerie Hedquist (PhD ’90) reports that, “after many years of research and revisions,” her article “Ter Brugghen’s Saint Sebastian Tended by Irene,” has been published in the Journal of Historians of Netherlandish Art (jhna.org) 9:2 (Summer 2017). Valerie’s review of Eye of the Beholder: Johannes Vermeer, Anotoni van Leeuwenhoek, and the Reinvention of Seeing by Laura J. Snyder was also published this past summer in The Historian 79:2 (Summer 2017).

Nancy (Dolinich) Hope (MA ‘92) retired after serving 17 years as Associate Director, Kansas Consortium for Teaching about Asia at the University of Kansas. During this time, she taught more than 500 in-service and pre-service educators about China, Korea, and Japan as well as leading study tours for teachers to these countries. Publications include Voices of East Asia: Essential Readings from Antiquity to the Present with Margaret Childs for Routledge (2015).

Leslie Chang Jantz (MA ‘12) Curator of Education at the McClung Museum of Natural History and Culture at the University of Tennessee, Knoxville received the Tennessee Association of Museums’ 2017 Emerging Museum Professional Award. The award recognizes museum professionals with less than five years of service who have distinguished themselves by showing exceptional promise in the field. Leslie received the award in recognition of her programming efforts to serve the local Hispanic community; the programs include both onsite and outreach lessons.

Beverly Joyce (PhD ’03) participated in the 50th anniversary commemoration of desegregation at the Mississippi University for Women last academic year. For her part in the commemoration, she curated a four-site exhibition entitled “In Their Footsteps.” Beverly presented...
two conference papers on the exhibition, one at SECAC in fall 2016 and the other at the Southern Studies Conference at Auburn University-Montgomery in spring 2017. She also collaborated on an online exhibition, based on the physical exhibition and bearing the same title.

**Sunglim Kim** (MA ‘00), Assistant Professor at Dartmouth College, put together the first large-scale exhibition of Korean chaekgeori screen paintings in the U.S., including twenty-four works, several of which had never been seen outside of private collections. The exhibition began in Seoul, South Korea in the summer of 2016 and eventually made its way to the Spencer Museum of Art this past spring.

**Elizabeth Kindall** (PhD ‘06) was a finalist for the Charles Rufus Morey Book Award with her book Geo-Narratives of a Filial Son: The Paintings and Travel Diaries of Huang Xiangjian (1609-1673). The annual Charles Rufus Morey Book Award honors an especially distinguished book in the history of art published within the last year.

**Meghan Kirkwood** (MA ‘11) earned her PhD in art history from the University of Florida in 2016. Her dissertation looked at the use of landscape imagery in contemporary South African photography. Meghan is now in her fourth year as an Assistant Professor of Art at North Dakota State University following a busy summer of research trips to Argentina and Mongolia. This fall she taught the University’s first course in drone photography to a group of honors students.

**Dana Carlisle Kletchka** (BA ‘95) accepted the position of Assistant Professor of Art Museum Education at The Ohio State University in the department of Arts Administration, Education and Policy. Previously, Dana was the curator of education for the Palmer Museum of Art at Pennsylvania State University.

**Dana Knapp** (BFA ‘91) was appointed president and CEO of ArtsKC, a regional nonprofit arts council that promotes, supports, and advocates for the arts across the five-county Kansas City area. Dana previously served as program director for the Mid-America Arts Alliance and before that worked for nearly 20 years at the Nelson-Atkins Museum of Art, where, as planning director, she oversaw the Bloch Building addition.

**Stephanie Knappe** (PhD ‘13) appears as one of the experts in the documentary The American Artist: The Life and Times of George Caleb Bingham. Stephanie discussed Bingham’s legacy and importance for the state of Missouri with Charles E. Valier, Chairman of the Bingham Trust, and Christopher “Kit” Bond, former Missouri Senator and Governor, at the Nelson-Atkins Museum of Art in fall 2016 following a screening of the film.

**Karil Kucera** (PhD ‘02) was promoted to full professor at St. Olaf College, Northfield, MN in January 2017.

**Camille Kulig** (MA ‘17) accepted the position of Public Program Specialist at the National World War I Museum and Memorial in Kansas City, MO.

**Laura Kuykendall** (PhD ‘11) presented a paper on John Steuart Curry’s work during World War II at the Midwestern History Conference in Grand Rapids, MI in June and participated in a panel on innovative art history pedagogies with fellow Jayhawks, Ashley Elston (PhD ‘11) and Madeline Rislow (PhD ‘12), at the FATE conference in Kansas City in April. She published book reviews in the journals Panorama and Interdisciplinary Humanities. A smartphone app called the DOMA Project that her Ball State University students created for the David Owsley Museum of Art went live in the Apple App and Google Play stores last winter.

**Patrick Landazuri** (BA ‘04) is a board certified medical doctor in both Neurology and Epilepsy currently teaching at the University of Kansas School of Medicine. His research interests focus on the surgical treatment of refractory epilepsy, and more minimally invasive surgical epilepsy treatment methods. Patrick seeks to promote the understanding of epilepsy and is active in the education of both residents and fellows.

**Seongim Lee** (MA ’17) was recently hired by the National Museum of Modern and Contemporary Art, Korea in Seoul to work in the collection development department. She is researching the museum’s collection and creating collection descriptions in Korean and English.

**Hui Wang Martin** (PhD ’12) has been teaching art history courses at the Kansas City Art Institute since fall 2016. Currently she is working on an article on the Water God’s Temple of Guangsheng Monastery in Hongtong, Shanxi. Hui also helped to organize the symposium “Views from Sunflower Terrace: Celebrations in Honor of Marsha Haufler” which was held in October 2017.

**Sooa McCormick** (PhD ‘14) was invited to the National Museum of Korea Network Fellowship program this past summer. Her first exhibition, “Chaekgeori: Pleasure of Possessions in Korean Painted Screens,” opened on August 5, 2017 at the Cleveland Museum of Art and received positive reviews from both regional and national media including the Wall Street Journal.
MEGHAN MCDONALD (BFA ’06) is Assistant Vice President, Specialist, in Contemporary Art at Sotheby’s in New York. After earning an MA in Art Business at the Sotheby’s Institute of Art, Meghan started her career at Sotheby’s in 2010 as Personal Assistant to the Senior Vice President, Head of the Contemporary Art Department and rose steadily through the ranks to her current position.

ALISON MILLER (PhD ’16) accepted a position as Assistant Professor of Art History at Sewanee: The University of the South after completing a year as an Andrew W. Mellon Postdoctoral Fellow at Bowdoin College. This past summer she published an essay on raigo painting in the San Antonio Museum of Art catalogue, Heaven and Hell: Salvation and Retribution in Pure Land Buddhist Art.

MICHELLE MOSELEY-CHRISTIAN (PhD ’07)’s co-edited volume, Gender, Otherness, and Culture in Medieval and Early Modern Art, was issued in December 2017 by Palgrave Macmillan. The volume includes Michelle’s essay, “Embodying Gluttony as Women’s Wildness: Rembrandt’s Naked Woman Seated on a Mound, c. 1629-1631.” Other publication projects in progress relate to recent sabbatical research, leading to conference presentations at the Bibliography Among the Disciplines sponsored by the Rare Book School (through the University of Virginia) held in Philadelphia, and the Renaissance Society of America. Michelle developed two new undergraduate courses and a new graduate seminar in 2016. She continues to serve as chair of the Art History program in the School of Visual Arts at Virginia Tech and to occupy an administrative role in the MA program in Material Culture and Public Humanities.

LAURA POLUCHA (BA ’09) is currently a PhD student at the Graduate Center of the City University of New York studying visual and material culture of the long nineteenth century in Europe and North America. She earned her MA in Art History & Archaeology from Columbia University in 2017, where her work focused on issues related to gender and self-fashioning through portraits, “decorative” arts objects, and domestic interiors. In fall 2016, she presented a paper entitled “Magnificent Mourning: The Subtle Splendor of 19th- and early 20th-Century Mourning Attire” at the University of Michigan’s History of Art Graduate Student Symposium, “All that Glitters: Magnificence in Art, Architecture, and Visual Culture.” The paper was inspired by her MA thesis, “Self-Fashioning Through Mourning: Arabella Huntington and Widowhood in the Nineteenth and Early Twentieth Centuries.” Though she currently works as a research associate for a gallery specializing in American art of the nineteenth and early twentieth centuries, she has held internships at various institutions including the Met, the Whitney Museum of American Art, and the Nelson-Atkins Museum of Art.

ELLEN CORDERO RAIMOND (PhD ’16) welcomed her second child, Isaac Cordero Raimond, to the world on February 24, 2017. Later that spring she presented her paper “Annu Palakunnathu Matthew: ‘An Indian from India’ in America” at the Midwest Art History Society’s annual meeting in Cleveland, OH. Most recently she began a new position as Assistant Curator of Academic Initiatives at the Nasher Museum of Art at Duke University.

SHIRLEY Reece-Hughes (PhD ’06) is the Curator of Paintings and Sculpture at the Amon Carter Museum of American Art where she has worked since 2009. She recently contributed an essay, “Moments of Discovery: Grant Wood’s Theatrical Paintings,” to the Whitney Museum of American Art’s upcoming retrospective exhibition and catalogue on Grant Wood. Shirley is co-organizer and co-author for the traveling exhibition, “A New American Sculpture, 1914–1945: Lachaise, Laurent, Nadelman and Zorach”—one of the first group exhibitions devoted to American modernist figurative sculpture in over twenty years—traveling from the Portland Museum of Art, to Memphis Brooks Museum of Art, then on to the Amon Carter where it will open in February 2018. Shirley is also a co-curator and contributing essayist to the catalogue and exhibition, “Wild Spaces, Open Seasons: Hunting and Fishing in American Art,” which opened at the Amon Carter in October. Since 2012, she has curated a gallery devoted to Texas art from private collections that rotates on an annual basis, and has served as a board member on the National Advisory Committee for the Grant Wood Art Colony at the University of Iowa.

CLAIR ROBERTSON (PhD ‘10) is now in her third year of teaching at Collin College in Plano, TX, a growing community college where she is the sole art historian. Clair teaches both surveys and honors courses, which allows for special topics. Last semester she taught “LOOTED!: Art History II through the Stolen Object;” this semester she taught “Swords and Sandals: Art History I through the Epic
Nicole Rome (BA ‘10) accepted the position of Associate Registrar at the Columbus Museum of Art in Ohio.

Donald Sloan (PhD ‘04), after retiring from teaching at the University of Wisconsin, La Crosse, taught this fall semester the first half of the introductory art history survey at Rockhurst University in Kansas City, and he has signed up to teach the second half in spring 2018.

Jerry N. Smith (PhD ‘12) was appointed Chief Curator of the Dayton Art Institute where he will provide leadership to the museum’s curatorial department, guiding the vision of future collection installations and special exhibitions. A key part of that will be the reinstallation and reinterpretation of the museum’s permanent collection galleries, planned as part of The DAI’s centennial celebrations in 2019. Jerry remains active with the Association of Art Museum Curators and currently serves on the Governance and Nominating Committee. Working with museum director Kathryn E. Blake and museum educator Christian Adame, he co-authored the chapter “Aligning Authority with Responsibility for Interpretation” for the text Visitor-Centered Exhibitions and Edu-Curation in Art Museums (Rowman & Littlefield Publishing, 2017). Jerry can be reached at jerrysmitharts@gmail.com.

Bob Swearengen (BA ’95) is owner and director of the Hilliard Gallery in the Crossroads Arts District in Kansas City, MO. He is pictured here with paintings by David Gross displayed at the Hilliard Gallery in fall 2017.

Shannon Sweeney (MA ‘16) accepted the position of Registrar at the Mulvane Art Museum of Washburn University in Topeka.

Jessica Thompson-Lee (BFA ‘09), both a practicing artist and the Museum Educator of Youth and Family at the Kemper Museum of Contemporary Art, has some of her abstract polished bronze sculptures on view through January 2018 at the Kemper as part of the exhibition “Women to Watch | Metals.”

Maureen Warren (MA ‘08) has been Curator of European and American art at the Krannert Art Museum, located at the University of Illinois at Urbana-Champaign, since 2015. Her essay, “Fame’s Two Trumpets: Portrait Prints and Politics in Early Modern Europe,” was published in Van Dyck, Rembrandt, and the Portrait Print (Yale University Press, 2016). Maureen curated an exhibition at KAM entitled “Coveting Nature: Art, Collecting, and Natural History in Early Modern Europe,” which is on view through December 22, 2017. Currently, she is revising her dissertation on 17th-century Dutch political art for publication, organizing a related exhibition, and enjoying the joyful exuberance of her two-year-old twins.

April M. Watson (PhD ‘13) co-authored the exhibition catalogue (and co-curated the accompanying retrospective exhibition), Eugene Richards: The Run-On of Time. The exhibition was co-organized with George Eastman Museum, and is on view at the Nelson-Atkins Museum of Art from December 9, 2017 to April 15, 2018.

Alyn Pennington West (BA ‘90) and her husband Kevin West are the new owners of the Strecker Nelson West Gallery in Manhattan, KS.

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, was a contributing author to American Silver in the Art Institute of Chicago (Yale University Press, 2017). She was the curator of “A Changing Reflection: Silver, Metalwork, and Jewelry in the 19th–21st Centuries,” and a co-curator of a complete reinstallation of the European galleries at the RISD Museum. As a member of the Association of Art Museum Curators Career Support Committee, she chaired the Museum as Resource in Academic Settings Roundtable at the AAMC Conference in New York. She was an invited speaker by the Art Glass Forum New York, where she presented “Fusing the Future with Tradition: Glass at the RISD Museum.” She is currently developing Designing Innovation: The Gorham Manufacturing Company 1850-1970, a publication (Rizzoli, 2019) and multi-venue exhibition, opening in 2019. Serving as a Board Member, she continues in the position of Officer of Grants and Scholarships for the American Ceramic Circle.
**Sadie Arft** (MA student) received a Hall Center for the Humanities Applied Humanities Summer Fellowship allowing her to work over the summer with Freedom’s Frontier National Heritage Area, Inc. on a traveling exhibit on temperance and alcohol in mid-19th-century Kansas and Missouri.

**Lauren Erickson** (PhD student) gave a Senior Session talk at the Spencer Museum of Art on November 9, 2017. The talk, entitled “Rich: Layers of Meaning in Thiebaud’s *Around the Cake*,” considered the painting’s cultural context, including issues of domesticity, women’s roles in mid-century homes, and American tastes for consumer culture.

**Jennifer Friess** (PhD candidate) presented the paper “Rust-Belt Ruins: Photography and Memory at River Rouge and Willow Run” at the Photography Session at the 2017 Midwest Art History Society Conference in Cleveland (on the same panel as Ellen Raimond [PhD ‘16]). The subject of her MAHS paper dovetailed with the first exhibition she curated at the University of Michigan Museum of Art, “Ernestine Ruben: Mobilizing Memory at Willow Run,” which was on view in Ann Arbor this past spring.

**Kristan Hanson** (PhD candidate) (photo left) had a productive 2016-17 academic year. In addition to serving as a co-chair alongside Emily Smith (MA ‘17) for the Graduate Student Symposium, Kristan presented excerpts from her dissertation, “In Bloom: Women and Horticulture in French Visual Culture, 1860s-1880s,” at several conferences, including the Nineteenth-Century French Studies Colloquium and the Interdisciplinary Nineteenth-Century Studies Conference. Thanks to a Jim Martin Travel Award in the Humanities, Kristan was able to visit the Clark Art Institute, and the Arnot Art Museum, where she studied paintings by Giovanni Boldini and Jules-Emile Saintin. Kristan also worked as a research assistant for the Spencer Museum of Art which gave her the opportunity to help realize the exhibition “Civic Leader and Art Collector: Sallie Casey Thayer and an Art Museum for KU.” Highlights included selecting several Kashmir shawls for display, and making a trip to the Art Institute of Chicago to examine archival materials related to Thayer’s social circle and collecting practice.

**Mary Frances Ivey** (MA student) received a Hall Center for the Humanities Applied Humanities Summer Fellowship with the Kansas City Public Library. She spent the summer contributing to a collaborative online encyclopedia project titled “The Pendergast Years: Kansas City in the Jazz Age and Great Depression, 1918-1941.”

**Chassica Kirchhoff** (PhD candidate) spent six weeks conducting research in Central Europe and Iberia during May and June 2017, supported by a Short-Term Research Fellowship from the Renaissance Society of America. She examined manuscripts and objects in the Prague Museum of Decorative Arts, the Kunsthistorisches Museum and the Austrian National Library in Vienna, the palace of Schloss Ambras and the Hofkirche in Innsbruck, and the Spanish Royal Armories in Madrid. This research will appear in her dissertation, “The Thun-Hohenstein Album: Constructing the Armored Body in the 15th- and 16th-Century Holy Roman Empire,” which she hopes to defend in spring 2018. After the conclusion of her research, Chaz traveled to Lisbon, where she participated in the second annual Medieval Culture and War Conference, hosted by the Faculdade de Letras, Universidade de Lisboa in collaboration with the University of Leeds. There, she presented a paper entitled, “Armors’ Afterlives: The Late-Medieval Martial Body and the Early Modern Imaginary,” and had a wonderful time exploring medieval and early modern castles and defensive structures.

**Elizabeth Long** (MA student) worked at the Mid-America Arts Alliance in Kansas City this past summer on exhibition development. Thanks to a Hall Center for the Humanities Applied Humanities Summer Fellowship, she had the opportunity to work on two traveling exhibitions, one about Coney Island and another on Frida Kahlo.

**Laura Minton** (PhD candidate) accepted the position of Curatorial Assistant in the Prints and Drawings Department of the Museum of Fine Arts, Houston in fall 2017. She was previously Curator of Exhibitions and Collections at Western Carolina University.

**Eunyoung Park** (PhD candidate) was awarded the Carlin GTA Award for the 2016-17 academic year from the Office of Graduate Studies.

**Reilly Shwab** (PhD candidate) and fellow PhD candidate Tyler York participated in Columbia University’s month-long summer workshop in modern Dutch, early modern Dutch/paleography, and archival research in the Netherlands. The program was held jointly at Columbia University in New York City and at archives in Amsterdam and The Hague in the Netherlands.
Myenghee Son (PhD candidate), a curator in the National Museum system of Korea and previously posted to the National Intangible Heritage Center of Korea in Jeonju, prepared the exhibition “Culture of Jeju Haenyeo (Women Divers).” The exhibition, which celebrated the UNESCO listing of the Haenyeo (the female divers of Korea) as an Intangible Cultural Heritage of Humanity, opened in Jeonju, South Korea in November 2016 and traveled to the Korean Cultural Center in New York in March 2017.

Weitian Yan (PhD student) and Pinyan Zhu (PhD student) were selected to participate in an eleven-day Buddhist Workshop at Dunhuang, Gansu Province, China this past June. The workshop was co-organized by the Woodenfish Foundation and Dunhuang Academy. Weitian and Pinyan attended lectures and participated in a variety of cave visits at the Mogao Grottoes and the Yulin Caves.

Yi Zhao (PhD student) was one of nine graduate students selected to participate in the Andrew Mellon Chinese Object Study Workshop at the Nelson-Atkins Museum of Art in September 2017. The theme was Chinese Buddhist art and provided the opportunity for him to get up close and personal with objects in the NAMA collection. In February 2018, Joey will be presenting his paper “A Hell Built for the Living: A Research on the Baodingshan Hell Tableau” at the CAA Annual Conference in L.A.

Ying Zhu (MA student) presented her paper at a conference on museum education in July 2017 in Guangzhou, China. Ying says, “I was invited to do a presentation on my research about school programs in America. My topic was ‘Museum Education: The Space in the Learning Process—Student Tours and Teacher Training at Peabody Essex Museum.’”

Congratulations to those students who completed their Masters degree in fall 2016 and spring 2017:

Lauren Erickson, Victoria Hobart, Camille Kulig, Seongim Lee, Sasha Miller, Andrew Pilkenton, Rachel Quist, Emily Smith, Sara Stepp, Shannon Sweeney, Yuting Zhang, and Yi Zhao

CONGRATULATIONS

The Department wishes to congratulate those who completed their dissertations in spring 2017:

Takaaki Kumagai
“Kitagawa Tamiji’s Art and Art Education: Translating Culture in Postrevolutionary Mexico and Modern Japan”

Loren Whittaker
“An American Jesuit Treasury of Religious Art: The Van Ackeren Collection in the Greenlease Gallery at Rockhurst University”
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 2017 (July 1, 2016-June 30, 2017):

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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.
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