Message from the Chair

On October 1, 2009, we welcomed Dr. Donald Wood back to the department as this year’s recipient of the Murphy Distinguished Alumni award. Don gave the lecture “Buddhas and BBQ: Asian Art in the Deep South,” and met with faculty and graduate students. In 1985 Don received his PhD with Honors in Japanese art history from KU. Since then he has been Curator of Oriental Art, New Orleans Museum of Art (1985-87); Adjunct Assistant Professor, University of Alabama at Birmingham (1987-current); and The Virginia and William M. Spencer III Curator of Asian Art and Senior Curator at the Birmingham Museum of Art (1987-current). Don shared with me some reflections on his graduate and professional experiences:

Linda Stone-Ferrier: What are you glad you knew in graduate school that helped prepare you for your current position?

Donald Wood: Perhaps the greatest help was knowing that I wanted to do museum work from the start. I have been fascinated with museums of any kind since I was a small child.

LSF: What do you wish you had known in graduate school that would have prepared you better for your current position?

DW: I really wish I had picked up some courses, or a degree, in business and/or law. A lot of what I do is administrative and I have had to learn that on my own. Course work on the ongoing concerns of provenance and other aspects of international art law would also have helped.

LSF: What aspects of international art law have you had to address?

DW: Those of us who work with art from other countries must always be aware of the local, state, national and international laws that govern such work. We have had all of our European paintings checked because of World War II concerns. Fortunately they are clean, but it has taken much time and money on our part to arrive at this conclusion. Right now there is a piece in the Southeast Asian collection that we are checking. If it proves to be in violation of any law in any way it will go back to the country of origin, no questions.
LSF: What advice do you have for current graduate students regardless of their career aspirations?

DW: If at all possible finish your dissertation or thesis prior to entering the job market.

LSF: Assuming one’s PhD is completed before starting a new full-time position, what are the biggest adjustments that one has to make as one goes from being a graduate student to a professional in the field?

DW: Working full time, and sometimes seven days a week when needed, is a huge adjustment. Being up and bright and ready for those breakfast meetings is also often a challenge. Keeping your projects focused, on time and within budget requires managerial skills that we are not necessarily taught in school. Also realizing that if you miss a deadline it affects many more people rather than just yourself. Fitting into an established team takes time and a great deal of energy, but can be very rewarding.

LSF: Why did you choose a curatorial career instead of academia or something else?

DW: The objects. I love to handle the objects and love to delve into their history. I would not be happy if all I did every day was look at pictures of objects.

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

DW: Aside from building the permanent collection at the Birmingham Museum of Art, I guess I am most proud so far of two exhibitions I organized: The First Emperor: Treasures from Ancient China (1996) and Kamisaka Sekka: Rimpa Master and Pioneer of Modern Design (2003). The First Emperor exhibition was the first time any exhibition in the United States looked closely at his life and the times in which he lived. We had works in the exhibition that ranged from mundane drainage pipes from his palaces (that fascinated people) to stunning gold work and bronzes, and of course fourteen of the warriors. It was a real eye-opener for everyone as to the significance of the man, the many reforms he enacted, and his lasting influence on China.

As for Kamisaka Sekka, he is an artist that most serious students of later Japanese art know of, but no one had ever looked closely at his life, the many influences on his work, and the incredible output and variety of his work. It was the first time, in either Japan or the United States, that scholars took a serious look at his importance to contemporary Japanese art. We found literally hundreds of his works that had never been seen publicly, we interviewed elderly people who actually knew him, and we re-established his reputation as one of the leading artists in Kyoto in his day. We borrowed works from sixty-eight individuals and institutions around the world for the show. The exhibition broke all attendance records at the Kyoto National Museum of Modern Art; and the entire first run of the catalogue sold out in the first two weeks.

LSF: Thank you, Don, for sharing your insights and reflections about your graduate school experience as well as your many professional accomplishments. We hope to welcome you back to campus again in the not-too-distant future.
The Kress Foundation Department of Art History benefits from the generosity of alumni and friends whose financial support strengthens the intellectual mission of the department and makes possible an array of programs that enhance our core offerings.

We are deeply grateful to the following donors—as well as others who wish to remain anonymous—for their generous gifts in fiscal year 2009:

Mary E. Askew  
Robert A. Benson  
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We are especially grateful to **The Mark and Bette Morris Family Foundation** for its continued funding of the Morris Family Scholarship, which supports an outstanding entering graduate student; for a grant from the **Terra Foundation for American Art** on behalf of Dr. Charles C. Eldredge to the department’s American Art Research Fund, benefiting graduate study in the field; and to the **Yale University Press** for fine art books that were given to outstanding undergraduates at our annual Amsden Awards Ceremony.
The roots of the 2009 Murphy Seminar may be traced to a summer day in Vienna four years ago, when I had the good fortune to visit Schönbrunn Palace in the company of Dr. Christopher Johns, a former colleague at the University of Virginia. I was in Vienna for a few days following a research trip to Germany. Dr. Johns, a preeminent authority on art and visual culture in 18th-century Europe, was doing research in Munich and kindly volunteered to come over to Vienna to be my guide to the city. China seemed very far away until we arrived at Schönbrunn Palace, where a wealth of porcelain ware, screens, and lacquer panels vividly demonstrate China’s place, real and imaginary, in the elite visual culture of 18th-century Europe. As we talked (over excellent coffee) about various aspects of artistic exchange between the great capital cities of Europe and Beijing, in which Jesuit missionaries were key players, we realized that this would be an exciting topic for a Murphy Seminar and that Dr. Johns, given his expertise on papal patronage, would be the ideal lecturer. With the enthusiastic endorsement of co-sponsors of the Murphy Lecture, the Art History Department, the Spencer Museum of Art, and the Nelson-Atkins Museum of Art, Dr. Johns was invited as the 2009 Murphy Lecturer to lead the seminar we ambitiously titled: “Versailles to the Garden of Perfect Clarity: Circuits of Exchange in the Eighteenth Century (From Rome, Paris, and London to Beijing and Back).” *

Dr. Christopher Johns is Norman L. and Roselea J. Goldberg Professor of Art History and former Chair of the Department of Art History at Vanderbilt University. He has held prestigious fellowships in Italy, Germany, the United Kingdom, and the United States, and was a member of the executive board of the Society for Eighteenth-Century Studies from 2005 to 2008. His publications include Antonio Canova and the Politics of Patronage in Revolutionary and Napoleonic Europe (University of California Press, 1998) and Papal Art and Cultural Politics: Rome in the Age of Clement XI (Cambridge University Press, 1993), as well as numerous articles, exhibition catalogue essays and book chapters. His new book, The Visual Culture of Catholic Enlightenment: Papal Art in Eighteenth-Century Rome, examines art and material culture that embody an emerging Catholic ideology of social service and utility, in contrast to the mystical and more authoritarian traditions of the immediate past. Prints, altarpieces, liturgical vestments, reliquaries and porcelain, among other media, illuminate the Catholic Church’s use of art in engaging an increasingly secular European culture on its own terms. Professor Johns’ broader research interests, which have a direct bearing on the seminar theme, include art and travel and global commodities exchange, especially porcelain trade, in the 18th-century.
Dr. Diane Fourny, Associate Professor of French and Italian at KU and a specialist in 18th-century French literature, and I served as co-instructors for the seminar. To prepare for Dr. Johns’ visit, we met with the seminar to discuss readings on East-West exchanges from the 16th through the 18th century, with an emphasis on France, England, and China, and helped the students define and launch their research projects.

During his residency at KU from April 19 to May 2, Dr. Johns met with the seminar six times, lecturing, leading discussions, and listening to student presentations, and met with the students individually to discuss their research projects. He also read and commented on all of the seminar papers, which treated a great range of subjects: Yen-yi Chan compared late-Ming and Qing-dynasty Christian pictures to paintings of similar subjects by 20th-century artist John Lu Hongnian; Janet Chen analyzed images of Chinese women on Chinese export porcelain; Shuli Han examined copperplate engravings of the European garden in the Garden of Perfect Clarity (Yuanmingyuan) in Beijing; Shuyun Ho studied botanical paintings exported to the West from Canton; Sooa Im proposed European precedents for an 18th-century imperial studio decorated with trompe-l'œil paintings in the Forbidden City; Takaaki Kumagai focused on Felice Beato’s photographs of Canton and Beijing; Yingju Lan researched Nian Xiyao’s 1729 Treatise on Perspective (Shixue) and the use of Western perspective in porcelain decoration; Junghwa Park enjoyed working with Abrégé historique des principaux traits de la vie de Confucius, célèbre philosophe chinois (Historical summary of the principal events in the life of Confucius, celebrated Chinese philosopher), a beautiful 18th-century illustrated book in the Spencer Research Library; Nancy Schneider identified Chinoiserie elements in the English Garden; Elizabeth A. Williams wrote on Chinoiserie and 18th-century English Silver; and Wenrui Zhong looked into the canton system of training of Chinese artists in Western styles in the southern port city known in the West as Canton.

Seminar highlights included visits to the Spencer Museum of Art and the Nelson-Atkins Museum. Kris Ercums, Curator of Asian Art in the Spencer Museum, arranged a special case of ceramics demonstrating the international circulation of Chinese styles. During Dr. Johns’ residency, seminar member Elizabeth Williams, then Assistant Curator of Decorative Arts at the Nelson-Atkins (now at the Los Angeles County Museum), led a tour of Chinoiserie masterpieces in the Nelson-Atkins collection, unlocking a gorgeous cabinet and giving us access to delicate period rooms.

Due to an accident that severely limited his mobility, Dr. Johns was unable to give his public lectures last spring. We look forward to welcoming him back next April, when he will complete his Murphy Lectureship with two presentations: "China and the Church: The Jesuit Contribution to European Chinoiserie" at the Spencer Museum of Art; and "European Chinoiserie in Global Context" at the Nelson-Atkins (or wherever we are able to hold it). The lectures will appear as a book in the Murphy Lecture series co-published by the Spencer Museum of Art and the University of Washington Press.

Marsha Haufler

* The Garden of Perfect Clarity (Yuanmingyuan) is an imperial garden in Beijing that once included a European precinct with Baroque architecture and fountains, now—famously—in ruins.
Donna Brazile, author, syndicated columnist, and adjunct professor at Georgetown University, gave a lecture entitled “Women in American Politics: Are We There Yet?” on March 9, 2009 in the Woodruff Auditorium. Ms. Brazile has worked on Democratic presidential campaigns from 1976 through 2000. She is the best-selling author of “Cooking with Grease: Stirring the Pots in American Politics,” which is her autobiography. A political contributor for CNN, ABC, and NPR, she is also a columnist for Roll Call and Ms magazine. Currently, Ms. Brazile serves as vice chair of voter registration and participation for the Democratic National Committee and chair of the Voting Rights Institute; and is a founder and managing director of Brazile and Associates, LLC, a general consulting, grassroots advocacy and training firm based in Washington, D.C.

An Elegant Gathering

On May 9, 2009, the Spencer Museum of Art honored Judith Harris Murphy Distinguished Professor Emeritus Chu-Tsing Li for a lifetime of scholarly achievement. Former students and colleagues shared memories of their work with Professor Li; and the event concluded with An Elegant Gathering, a reception taking place in Marvin Grove, just west of the museum. The reception was held in conjunction with the exhibition A Tradition Redefined: Modern and Contemporary Chinese Ink Paintings from the Chu-Tsing Li Collection, 1950-2000, which ran at the Spencer from February 21 to May 24. The Spencer was the fourth and final venue for the exhibition, which began last year at the Phoenix Art Museum in Phoenix, AZ.

Dr. Li, center right, surrounded by his family. Photo courtesy Robert Hickerson.
For five weeks of the Fall 2008 semester, art history students in Professor John Pultz’ seminar “Performance, Installation, and Site-Specific Art” collaborated with Professor María Velasco’s undergraduate art class “Introduction to Expanded Media” to produce proposals for site-specific art installations that would respond to, and be located in or near, the Spencer Museum of Art. Working with a group of letters to young artists, the six teams of students produced their proposals as posters that were exhibited in the Spencer’s front hallway. The proposals included one sound piece with taped voices, broadcast in the tunnel that links the Spencer to the Kansas Union, answering the question “What are you afraid of?”; another sound piece, in one of the painting galleries, where viewers’ bodies activated an automated voice that gave random commands, from ATM instructions to commentary on the art; and a light piece, with neon and projections, to turn the Spencer into something resembling the Vegas strip. Other teams proposed parking a bus in front of the museum to spark answers to the question “Who drives the art world?”; turning the museum’s shop into a white cube that sold only white-cube coffee mugs; and, in Marvin Grove to the west of the Spencer, hanging glass vials offering up potions to passers-by that granted personal traits artists should possess. Art history students who participated were Yen-yi Chan, Erin Dahl, Junghwa Park, Ellen Raimond, Paula Rose, and Megan Koza Young.

Nomadism in Art
KU/MU Graduate Student Symposium

The art history graduate students enlivened an otherwise damp and dreary spring weekend during the symposium “Nomadism in Art: The History of Art in Ages of Globalization.” The symposium, held on April 17 and 18 at the Spencer Museum of Art, was hosted by the Kress Foundation Department of Art History, in conjunction with University of Missouri-Columbia. Presenters included several current KU students and alumni: Elizabeth Williams, Junghwa Park, Takaaki Kumagai, Rob Fucci, and Maureen Warren; as well as students who traveled from across the country. Attendees enjoyed the presence of keynote speaker Dr. Catherine Pagani, from the University of Alabama, Tuscaloosa. Dr. Pagani’s area of research and keynote address, “Sino-European Contact and the Dissemination of Artistic Influence,” fortuitously dovetailed with the topic of the 2009 Murphy Seminar and the academic interests of several graduate students in the department.
2009 Franklin D. Murphy Lecture Series

In addition to the annual visits by a Franklin D. Murphy Lecturer, which include presentations at the Spencer Museum of Art, the Nelson-Atkins Museum, and the department’s graduate seminar, the Murphy Lecture Fund makes possible visits throughout the year by other distinguished scholars, curators, artists and critics. In 2009, the Fund sponsored the following presentations:

Bruce MacLaren, Associate Curator of Chinese Art, Peabody Essex Museum
“America’s First Look at China—van Braam’s Painting Albums, 1790-1795,” February 4, 2009

Eli Bentor, Associate Professor, Department of Art, Appalachian State University
“Aro Ikeji: Looking for History in a Masquerade Festival,” February 17, 2009

Janet Snyder, Associate Professor of Art History, University of West Virginia

John Paoletti, Keenan Professor of the Humanities & Professor of Art History, Wesleyan University
“Michelangelo’s David: Naked Men in Piazza,” March 12, 2009

Jan Howard, Curator of Prints & Drawings, Rhode Island School of Design Museum of Art
“A History of Teaching Drawing in America,” April 10, 2009

Michael Davis, Professor of Art & Art History, Mount Holyoke College
“Idea and Experience of the Medieval City: Paris in the Fifteenth Century,” April 13, 2009

Melissa Hyde, Associate Professor of Art History, University of Florida
“The Painted Woman as Unpainted Beauty: Portraits of Mme Du Barry and Queen Marie-Antoinette,” October 8, 2009

Britta Erickson, Independent Scholar

Burglind Jungmann, Professor of Korean Art History, UCLA
“Male Worlds-Female Worlds: Gender Specific Aspects of Early Choson Painting,” November 19, 2009

Moyosore Okediji, Associate Professor of Art History, University of Texas, Austin

For a listing of upcoming 2009 Franklin Murphy Lectures, please check our website: www.ku.edu/~kuarthis/
David Cateforis  
*Professor, American Art*

Promoted to full professor this year, Prof. Cateforis continued his research on the contemporary Chinese artist Wenda Gu, publishing the article “Wenda Gu’s *Metamorphoses*” in the *Register of the Spencer Museum of Art*, and the article “Calligraphy, Poetry, and Paradoxical Power in Wenda Gu’s *Neon Calligraphy Series*” in *Word & Image*. In October 2008, Prof. Cateforis spent two weeks in China, traveling with Spencer Director Saralyn Reece Hardy, Spencer Curator of Asian Art Kris Ercums, and H&R Block Artspace Director Raechell Smith (MA, '92). The group visited art galleries and museums in Beijing, Shanghai, Guangzhou, and Hong Kong, and met several prominent artists, including, in Shanghai, Wang Tiande and Wenda Gu, both of whom hosted them at dinners. In Beijing, Prof. Cateforis delivered the paper, “Alexis Rockman’s Manifest Destiny: Imagining the Post-Apocalyptic Future as a Call for Environmental Action” at an ecocriticism conference at Tsinghua University, and gave a talk, “‘Going Pop’: Recent Projects by Wenda Gu,” at the Central Academy of Fine Arts. In November, Cateforis gave a public lecture, “Andy Warhol and the Pop Art Revolution,” at the Arkansas Art Center in conjunction with a Warhol exhibition organized by Art Center Deputy Directory Joe Lamp (MA, ’00). In April 2009, Prof. Cateforis chaired two sessions of papers on 20th-century art at the annual conference of the Midwest Art History Society, held at the Nelson-Atkins Museum of Art in Kansas City. Over the summer he began work editing a book of essays on Andrew Wyeth.

Sally Cornelison  
*Associate Professor, Italian Renaissance Art*

Last spring Prof. Cornelison enjoyed teaching a graduate seminar on the Italian Renaissance home which included a one-day field trip to Fort Worth, Texas to see the exhibition “Art and Love in Renaissance Italy” that even a late-season ice storm could not derail. After a summer of being happily (and figuratively) chained to her desk and computer, her book on art and the relic cult of Florence’s sainted archbishop Antoninus Pierozzi (1389-1459) is nearing completion. In February, Prof. Cornelison presented the paper “Interacting with the Sacred at Giambologna’s St. Antoninus Chapel” at the College Art Association conference in Los Angeles. She looks forward to traveling to Florence in November to present another paper at an international conference on St. Antoninus that will be held at his former Dominican convent of San Marco. She also recently published an article that grew out of her book project, entitled “Relocating Fra Bartolomeo at San Marco,” in the interdisciplinary British journal *Renaissance Studies*.
Charles Eldredge  
*Hall Distinguished Professor American Art & Culture*

“Sabbatical leave.” Is there a sweeter phrase in the English language? The past year’s sabbatical found Prof. Eldredge in hot pursuit of, among others, Marsden Hartley in Provence; of Robert Henri, George Bellows and N. C. Wyeth on Monhegan Island; of early modernists in California; and of regionalists throughout the Midwest. It was a fruitful period of research travel, leading to new courses and new publications.

It was also a season of returning to issues he had first addressed years earlier but put aside for a while, such as Georgia O’Keeffe’s floral compositions—her “Apple Blossoms” in the Nelson-Atkins Museum provided the focus for Prof. Eldredge’s lecture in a symposium there marking the inaugural of new galleries dedicated to American art—and such as Rex Slinkard, a charismatic pioneer of modern art in Los Angeles, who had figured in his 1979 study of American Symbolism. Slinkard (1887-1918) will return as the subject of an exhibition in 2011 at Stanford University, for which Prof. Eldredge wrote a catalogue essay.

During the year, Prof. Eldredge also continued as a trustee of the Terra Foundation for American Art and advisor to other foundation programs in American art. At graduation in May, he hooded Reed Anderson, who received the PhD in American art history; several others among his advisees are poised for completion of their dissertations in the near future, continuing a tradition of KU Americanists now approaching its fortieth anniversary.

Valija Evalds  
*Assistant Professor, Medieval Art*

In May, Prof. Evalds presented a paper at the International Medieval Conference at Kalamazoo on a 12th-century angel holding a sundial on the southwest corner of Chartres Cathedral. This summer she spent six weeks in England researching allegorical images of Virtues and Vices, The Seven Deadly Sins, and The Seven Act of Mercy from the 14th and 15th centuries. She drove 600 miles, through seven counties, in search of wall paintings in parish churches; and rode forty miles through Norfolk by bicycle. She also looked at manuscripts at the British Library and the Bodleian. She is currently writing her research up for publication, and will present it at the International Medieval Conference in Leeds, England next summer.

Sherry Fowler  
*Associate Professor, Japanese Art*

With the generous assistance of a Hall Center Fellowship, Prof. Fowler was able to make great progress toward her book project, *Accounts and Images of the Six Kannon Cult in Japan*, during spring semester 2009. The cult of the Six Kannon flourished in Japan from the 10th through the 16th century and her manuscript examines the development of its associated sculptures, paintings, and prints. Her articles, “Travels of the Daihoonji Six Kannon Sculptures” in *Ars Orientalis*; “Views of Japanese Temples and Shrines from Near and Far: Precinct Prints of the Eighteenth and Nineteenth Centuries” in *Artibus Asiae*; and “The Muroji Golden Hall Wall Paint-
During the spring she was able to concentrate on a group of 14th-century sculptures from the temple of Tomyoji, located in the countryside of Southern Kyoto prefecture. Her talks at the National Research Institute for Cultural Properties in Tokyo, UCLA, and the Hall Center for the Humanities helped her prepare two forthcoming articles. In summer 2009 she was able to travel to Japan for three months as a recipient of a Japan Foundation Fellowship to continue work on the book project.

Stephen Goddard
Professor and Senior Curator of Prints and Drawings
In spring 2009 Prof. Goddard organized two exhibitions at the Spencer Museum of Art: Trees and other Ramifications: Branches in Nature and Culture; and an exhibition of photographs commissioned by the museum from Terry Evans called A Greenland Glacier: The Scale of Climate Change. Descriptions of both exhibitions can be seen on the Spencer Museum website under "Past Exhibitions," where an on-line catalogue for Trees and other Ramifications is also available for reading or download at http://www.spencerart.ku.edu/publications/trees.shtml. An outdoor sculptural work (see the Parting Shot on the last page) was also commissioned from Patrick Dougherty in conjunction with Trees and other Ramifications, and several Lawrence galleries and the Charlotte Street Foundation in Kansas City partnered with the Spencer in organizing thematically related installations. The exhibition was an initial foray into ways the KU Biodiversity Research Center / Natural History Museum and the Spencer Museum of Art hope to collaborate.

Last March Prof. Goddard enjoyed a Wolfsonian Fellowship for three weeks of research at the Wolfsonian (Florida International University), where he studied hundreds of resources for his upcoming exhibition Machine in a Void: World War I and the Dawn of the Machine Age (opens March 2010).

In April he chaired a session on prints and drawings for the Kansas City meeting of the Midwest Art History Society; and he also received a KU Sustainability Leadership Award, in part for his campaigning for a bike rack for the front entrance of the Spencer Museum of Art.

Marsha Haufler
Professor, Chinese Art
Prof. Haufler has been on the road a lot this year, speaking at the University of California at Berkeley (“Pyongyang, Capital of the Democratic People’s Republic of Korea: Alternate Realities”); the Saint Louis Art Museum (“The Rule and Influence of Ming China”); Ohio State University (“Beyond Yongle: Tibeto-Chinese Thangkas for the Mid-Ming Court”); and the University of Florida (“Buddhist Visual Culture of Beijing, Yesterday and Today”); and serving as a discussant for a panel titled “The Social Life of Boudoir Arts in Late Imperial China” at the 2009 annual meeting of the Association for Asian Studies held in Chicago. In August she returned to North Korea for a third visit (Americans are only allowed to stay four nights, so one has to go often to see much) in preparation for her fall seminar: “A Tale of Two Cities: Seoul and Pyongyang.” She returns to Seoul this October to participate in and give a presentation for the Korea Foundation’s 11th Workshop for Korean Art Curators.

Last spring, together with Professor Diane Fourny (KU Department of French and Italian), Prof. Haufler organized and co-taught the 2009 Murphy Seminar, “Versailles to the Garden of
Perfect Clarity: Circuits of Exchange in the Eighteenth Century (From Rome, Paris, and London to Beijing and Back)” with Dr. Christopher Johns, the Norman L. and Roselea J. Goldberg Professor of Art History and Chair of the Department of Art History at Vanderbilt University, as the Murphy Lecturer.

Prof. Haufler revised two articles for publication, “Fit for Monks’ Quarters: Monasteries as Centers of Aesthetic Activity in the Later Fourteenth Century” for Ars Orientalis and “Beyond Yongle: Tibeto-Chinese Thangkas for the Mid-Ming Court” for Artibus Asiae, both forthcoming this year. She also developed a conference paper into an article, “Viewing Paintings in Buddhist Monasteries: Episodes from the Ming and Qing Dynasties,” for Beyond Boundaries forthcoming from National Museum of Korea. She continues as Chair of the Editorial Board of Archives of Asian Art.

Maki Kaneko
Assistant Professor, Japanese Art
Prof. Kaneko received a New Faculty General Research Fund and made a research trip to Japan between July and August, 2008. She visited several museums, historic sites and archives in Tokyo, Kyoto, Osaka, Fukuoka and Nagasaki, including the Expo Park and the Nagasaki Atomic Bomb Peace Park. Based on this research trip, she completed her article entitled, “New Art Collectives in the Service of the War: The Formation of Art Organizations during the Asia-Pacific War.” Also, she presented two papers: “Sensōga (War Paintings) Past and Present,” at the Greater Kansas City Japan Festival in September 2008; and “Art under the Umbrella of State Sponsorship: Bunten (The Ministry of Education Art Exhibition) and Japan’s Arts Administration” at the Association of Asian Studies Annual Meeting in Chicago.

Being awarded an individual research grant from the Metropolitan Center for East Asian Art Studies and the International Travel Grant for Humanities Research from International Programs at the University of Kansas, Prof. Kaneko again made a month-long research trip to Japan from June to July, 2009. Based on this summer research, she is currently working on an article and a book on the visual arts of Japan from the 1930s to the 1950s during the age of the Sino-Japanese Asia Pacific War and the Allied Occupation.

Marni Kessler
Associate Professor, 19th-Century European Art
Prof. Kessler continues to work on her second book, entitled Edgar Degas’ Family Album: The New Orleans Paintings. She is delighted to have been invited to deliver a public lecture, “Touching Feeling: Degas in New Orleans,” at Tulane University in New Orleans at the end of October 2009. She remains active as a session organizer, participant, and moderator at various interdisciplinary conferences. In her capacity as Chair of the External Programs Committee for the Association of Historians of Nineteenth-Century Art, she organized panels for the Nineteenth-Century French Studies Association meetings in October 2009 (“Origins, Degeneration, and Visual Representation”) and the Interdisciplinary Nineteenth-century Studies Association meetings in March 2009 (“Entertainment and Visual Representation”). She is currently arranging a session on
“Representing the Family” for the 2010 Interdisciplinary Nineteenth-Century Studies Association meetings, which will take place at the University of Texas, Austin. At the College Art Association annual conference in February 2010, Kessler will present “Friction and Contradiction in Edgar Degas’ Le Pédicure.

Kessler is in the second year of her term as chair of the Arthur Kingsley Porter Prize Jury for the College Art Association. She continues to serve on the Executive Committee of the Hall Center for the Humanities at KU as well as on the Advisory Board of the Interdisciplinary Nineteenth-Century Studies Association.

Amy McNair
Professor, Chinese Art
In the photograph, Prof. McNair is standing next to a rather “sculptural” calligraphy scroll by the independent artist Shao Yan, which was on display in an exhibition of younger calligraphers at the National Art Museum of China in Beijing in May and June, 2009. The characters are the last phrase in a poem by the 18th-century artist Zheng Xie, and they read: “They can endure the winds from all directions.” In modern China, this phrase is taken to refer to those who carry on the revolutionary struggle. After Beijing, Prof. McNair went by train to Datong, to re-visit the sculpted grottoes at Yungang for a current project examining the origins of the site. Thanks to the unusually cool weather, the skies over the “City of Coal” were blue, and she was able to get excellent photographs of the sculptures there. It so happened that the ornamental trees were in bloom, so the cool breezes carried a sweet scent, which is just as it should be in a Buddhist paradise. Her summer trip concluded with a few days in Shanghai, shopping through the art bookstores on Fuzhou Road and re-visiting the museums of Shanghai. Admission is now free!

John Pultz
Associate Professor, Art Since 1900 and History of Photography
Fall 2008 schedules finally let Prof. Pultz co-teach with art department professor María Velasco a seminar that mixed art and art history students together for part of the semester (please see the section on Text As Space/Text As Architecture). In spring 2009, he taught HA 151 (the second half of the introductory survey of Western art) for the first time, and he taught it with digital images, also for the first time. Thanks to the help of his excellent GTAs (Loren Whittaker, Paula Rose, Natalie Svacina, and Meg Bernstein), he survived the course, and has become totally addicted to teaching with digital images.

Spring 2009 was also a busy time recruiting new graduate students. A weekend visit by a group of prospects from various universities proved successful—all the recruits matriculated—and helped give the department, again, a first-rate group of new graduate students. Our ability to recruit competitively for graduate students is a very tangible outcome of contributions to the department, for which we are most grateful.

Gitti Salami
Assistant Professor, African Art
Prof. Salami spent much of the year delving into literature on divine kingship. This resulted in an article, “‘Saa Saa’: The Instrumentality of ‘Tradition’ to Nation Building in Postcolonial Nigeria,” submitted to *Africa: Journal of the International African Institute*. Further, she is at work on an anthology, *A Companion to the Modern Art of Twentieth Century Africa*, co-edited with Monica Visoná, University of Kentucky. The text, which traverses highly contested terrain and represents one attempt to synthesize Africa’s 20th-century artistic repertoire, was solicited by the Arts Council of the African Studies Association. A prospectus, which lays out over thirty chapters to be written by scholars on four

Currently, Prof. Salami is reviewing her field research notes and archival documentation in preparation for a Smithsonian Institution Fellowship. She will be in residence at the National Museum of African Art and the National Museum of Natural History from January through August, 2010 to write a monograph, *Postcolonial Yakurr Studies*. She plans to go jogging around the White House at least three times a week.

These photographs are two views of the Léopold Sédar Senghor Gallery, part of the famed “Villages des Arts” in Dakar. Senegal in particular has developed a vibrant contemporary art scene that largely escaped Western scholars’ attention throughout most of the 20th-century. Defining, with some precision, the nature of “Alternative Modernisms” is thus currently a hot topic among Africanists.

**Linda Stone-Ferrier**  
*Professor, 17th-Century Dutch & Flemish Art*  
In 2009 Prof. Stone-Ferrier wrote an invited essay on scenes of street marketing for the catalogue accompanying the upcoming exhibition, “Gabriel Metsu, 1629-1667.” The exhibition will be on view at the National Gallery of Ireland, Dublin, from September 4 to December 5, 2010; at the Rijksmuseum, Amsterdam, from December 21, 2010 to March, 13, 2011; and at the National Gallery of Art, Washington, D.C., from April 17 until July 24, 2011. Prof. Stone-Ferrier’s essay, “Gabriel Metsu’s Victuals Vendors: Shopping for Values in the Dutch Neighborhood,” relates to her ongoing book-length study tentatively titled *The Neighborhood in Seventeenth-Century Dutch Art and Culture*. In the spring semester 2010, Prof. Stone-Ferrier will be on sabbatical leave in order to continue research and writing for the book project. She continues to serve as department chair, and as a member of the Advisory Board for the College of Liberal Arts and Sciences.
Passages

Anne Marshall Moore (BA, ’06) passed away July 5, 2009. Passionate about art history and the study of foreign languages, Anne taught English in Strasbourg, France for a year after receiving her BA. In the summer of 2007, she enrolled again at KU to seek an MA in art history and education. Shortly thereafter she was diagnosed with brain cancer, which she fought courageously while continuing to pursue her studies. Anne is survived by her parents, William and Jaquelin Moore, and her brother, William.

Dr. Michelle Robinson (PhD, ’06) passed away November 16, 2008. She was the curator of Davenport’s Figge Art Museum, a museum which she helped to create after joining the former Davenport Museum of Art in 1998 while she was still ABD. While at the Figge, Robinson was instrumental in bringing a variety of exhibitions to the museum, including Crafting Utopia: The Art of Shaker Women, Green Woods & Crystal Waters, Edouard Duval-Carrie’s Migration of the Spirit, Eudora Welty, and many others. She was also greatly interested in increasing the education experience of visitors to the Figge, taking on the training of the docents herself. Prior to her death, the Figge held a reception to honor Dr. Robinson’s work and dedicated Sir Henry Raeburn’s 18th-century portrait of Lord Swinton—a recent purchase—to her. She is survived by her daughter Melissa and son-in-law Steven Weaver and four grandchildren.
Alumni

Randy Attwood (BA, ’69) has become the media relations officer for the Nelson-Atkins Museum of Art.

Michael Aurbach (MA, ’77) is a sculptor-educator at Vanderbilt University. His recent installation Administrative Trial & Error, a satirical look at hierarchical academic life, ran at the Tennessee Arts Commission Gallery August 14 to September 19, 2008.

Susan Baker (PhD, ’94) is currently Chair for the Arts & Humanities at the University of Houston, Downtown. In March of 2009, she participated in New Perspectives on George Tooker, a symposium held in conjunction with the exhibition George Tooker: A Retrospective, and jointly organized by the Pennsylvania Academy of the Fine Arts; National Academy Museum, New York; and the Columbus Museum of Art, Ohio. In addition, she received a 2009 National Endowment for the Humanities Summer Seminar Grant for “Celestina and the Threshold of Modernity.” Her article, “Naked Boys, Desiring Women: Male Beauty in Modern Art and Photography,” was published in the collection Hunks, Hotties, and Pretty Boys: Twentieth-Century Representations of Male Beauty, edited by Steven Davis and Maglina Lubovich.

Jim Ballinger (MA, ’74), Director of the Phoenix Art Museum, was busy this past year with the installation of three monumental electronic art works by major artists Julian Opie, Josiah McElhaney, and James Turrell. He continues to serve on the National Council for the Arts and the search committee for a new director for the Association of Art Museum Directors.

Emily Black (BFA, ’06) is currently the Assistant Educator, Interpretive Media and Resources, for the Nelson-Atkins Museum of Art.

Elizabeth Broun (PhD, ’76), since 1988 the director of the Smithsonian American Art Museum, was listed as one of “Washington’s 100 Most Powerful Women” by the October 2009 Washingtonian.

Rachel Epp Buller (PhD, ’04) recently chaired the panel Reconciling Art and Motherhood at the Mid-America College Art Association conference in Indianapolis; she is also editing a book on the same topic. Also at MACAA, she presented a paper on “Nursing Journeys and the Infant-Collaborator.” At the Midwest Art History Society Conference in Kansas City, she gave a paper for Steve Goddard’s prints and drawings panel; and she also gave the keynote speech at the department’s Amsden Awards. In addition to solo shows of her prints at Hesston College and Cobalt Gallery in Newton, she wrote the catalogue essays for the Center for Maine Contemporary Art’s “Adriane Herman: Checking it Twice,” and for the Fisch Haus Gallery’s “XX/4 Invitational.” She continues to teach art and art history at Bethel College and her on-going project is figuring out anew every day how to balance family and professional life.

Sarah Burt (MA, ’98) is currently the Richard and Mary Holland Curator of American Western Art at the Joslyn Art Museum’s Durham Center for Western Studies.

Maria Elena Buszek (PhD, ’03) was honored to receive a $15,000 Project Research Grant from the Center for Craft, Creativity, and Design to assist in the completion of her book, Extraordinary: Craft and Contemporary Art, to be published in 2010 by Duke University Press. (Excerpts were published in the Fall 2008 issue of Surface Design Journal.) She was also invited to contribute to the catalogue of the Los Angeles County Museum of Art’s traveling exhibition In Wonderland: The Surrealist Adventures of
Women Artists in the United States and Mexico, which was recently awarded a Terra Foundation for American Art grant, and will open in 2011.

Meantime, she was invited by the Department of Fine Arts and Hite Art Institute at the University of Louisville to present the Allen R. Hite Art History Lecture at the Speed Museum of Art; and presented the keynote address at the Rutgers University Women’s and Gender Studies Association conference, Whores and Halos: Female Sexuality and Popular Culture. She also presented research and chaired sessions relating to her on craft and contemporary art at conferences for the Midwest Art History Society and Surface Design Association, and organized the College Art Association panel “Artists Converse on Feminism,” for which she brought together the renowned artists Catherine Opie, Cheri Gaulke, and Andrea Bowers at the association’s annual conference, held in Los Angeles in 2009.

Margaret Carney (PhD, ’89) is curator of the Blair Museum of Lithophanes in Toledo, Ohio. She recently published the book Lithophanes, the first book on this 19th-century magical porcelain art form since its invention 180 years ago. She additionally is the recipient of a grant from the Cumming Ceramic Research Foundation in Canada to research Sabrina Ware, a rather surprising and beautiful Art Pottery produced by the Royal Worcester Porcelain Company in the late 18th and early 19th centuries. She lectures on ceramic world history extensively at universities and museums worldwide.

Jill Chancey (PhD, ’06) is curator for the exhibition, Moe Brooker: Carelessly Exact, on view at the Lauren Rogers Museum of Art from August 13 to November 8, 2009. She also recently received a grant to attend the Institute of Museum and Library Studies conference, “Connecting to Collections: A Call to Action,” in Buffalo, NY. For more information on the exhibition, please see: http://www.LRMA.org/exhibitions.html

Mia DiMeo (BA, ’06) has been accepted to the new MA program in New Arts Journalism at the School of the Art Institute of Chicago.

Leesa Fanning (PhD, ’98) oversaw the exhibition George Segal: Street Scenes, which was on view at the Nelson-Atkins Museum from May 9 to August 2, 2009. Her exhibition of Wolfgang Laib: Without Place—Without Time—Without Body, opened September 26. She is currently the Associate Curator of Modern and Contemporary Art at the Nelson-Atkins and is serving on the Board of Directors of the Midwest Art History Society. In April 2009, she was co-chair of the MAHS Conference which was held at the Nelson-Atkins.

Gregory Gilbert (BFA, ’81) was able to make a return trip to KU this past spring when he attended the Midwest Art History Society conference in Kansas City in April, 2009, where he presented the paper, “The New York Avant-Garde and the Dis-Ordering of the Mass Visual Culture of World War II” in David Cateforis’ session on 20th-century art. He greatly appreciated the warm welcome back from Profs. David Cateforis, Charles Eldredge, and Linda Stone-Ferrier. This fall, Greg will be starting a new appointment as Senior Curator of Collections and Exhibitions at the Figge Art Museum in Davenport, IA. He will also serve as Director of the newly established National Center of Midwest Art and Design at the museum. This will be a dual appointment between the Figge and Knox College in Galesburg, IL, where he will continue to teach part-time as Associate Professor of Art History and will serve as Director of the Art History Program. Last year at the Figge, he curated the exhibition “Touched by the Hands of God: Michelangelo’s Models;” and this coming year he will curate “Frank Lloyd Wright: The Art of Living,” and the inaugural exhibition of the National
Center of Midwest Art and Design. Last August, he curated and wrote a catalogue for the exhibition, “Beyond Fifteen Minutes of Fame: Andy Warhol’s Photographic Legacy” at the Augustana College Art Museum.

Noelle Giuffrida (PhD, ’07) has accepted a tenure-track, Assistant Professor position in the Art History Department at Case Western Reserve University.

Jennifer Green (MA, ’03) is currently working for the Dean of International Academic Programs at the State University of New York, Stony Brook, where she oversees the administration and promotion of the faculty-led study abroad programs. She enjoys the Long Island/NYC metro so much, she decided to make her move official and purchased a house in April.

Jill Vessely Greenwood (PhD, ’09), Kevin Greenwood, and their son, Max, welcomed Elizabeth Lila Anne Greenwood on September 17, 2009. (Lila is “Lee-la,” from Sanskrit for “divine play.”) Jill has been teaching at Pacific University, a small liberal arts college near Portland. While finishing her epic dissertation project, she also kept up with Max, who is now three years old. Kevin has also been teaching classes in Asian art history, history, and religious studies in the Portland area while working on his dissertation.

Randy Griffey (PhD, ’99) is completing his first year as Curator of American Art at the Mead Art Museum at Amherst College. During the year, he initiated and completed multiple installation projects and exhibitions, including “Interpreting The Dream: A Recent Painting by Will Barnet in Context” and “What Avant-Garde Was.” A highlight was receiving the Association of Art Museum Curators’ award for Outstanding Article, Catalogue Essay, or Extended Catalogue Entry of 2008 for his article “Marsden Hartley’s Aryanism: Eugenics in a Finnish-Yankee Sauna,” which appeared in American Art. His current research and writing focuses on William Rimmer’s Massacre of the Innocents (ca. 1858) in the Mead’s collection.

Valerie Lind Hedquist (PhD, ’90) is currently Associate Professor of Art History at the University of Montana, Missoula. She recently published an article entitled “Dutch Genre Painting as Religious Art: Gabriel Metsu’s Roman Catholic Imagery,” in Art History; and an exhibition essay (and lecture of the same title), “A Snowman Cares for our Memory of Water: Mary Ann Papanek Miller,” with the Missoula Art Museum. She also gave a public lecture, “The Beggar and the Vagabond in Rembrandt’s Etchings,” in conjunction with the exhibition, “Sordid and Sacred: Rembrandt’s Beggar’s Etchings,” at the Montana Museum of Art and Culture and the Bowers Museum in Santa Ana, CA. This upcoming November, she will also be giving a lecture, entitled “Gainsborough’s Blue Boy: From Model of Young Manhood to Sissy on the Playground,” at the Mid-Atlantic Popular and American Culture conference in Boston. She is also working on a book: Famous on Two Continents: The English Blue Boy and Its American History.

Heather Jensen (PhD, ’07) was co-editor, along with Temma Balducci (PhD, ’05) and Pamela Warner, of the forthcoming volume Interior Portraiture and Masculine Identity in France, 1789-1914 and contributed the essay, “Picturing Paternity: The Artist and Father-Daughter Portraiture in Post-Revolutionary France.” Heather was also the guest speaker, at the invitation of the Institut National d’Histoire de l’Art, for Journée d’étude: Historiennes et critiques d’art à l’époque de Juliette Récamier at the Musée de Beaux-Arts de Lyon in June, 2009. She presented a paper entitled “Quand la muse parle: Julie Candeille sur l’art de Girodet.” She also presented a paper entitled “The Family Romance Revisited: Fathers and Daughters in Post-Revolutionary Art,” at the 97th Annual conference for the College Art Association in Los Angeles; and “Staël, Corinne, and the Women Art Collectors of Napoleonic France,” in the Germaine de Staël Today international conference held at Washington University in May, 2009. In addition to reviewing the book Modern Women and Parisian Consumer Culture in Impressionist Painting by Ruth E. Iskin for the journal French Studies, Heather will be co-chairing a session with Temma Balducci at
the upcoming 2010 CAA conference. Please join them for “Women, Femininity, and Public Space in Nineteenth-century Visual Culture.”

Beverly Joyce (PhD, ’03) was just awarded tenure and promotion to Associate Professor at Mississippi University for Women. In the fall of 2008, she presented a paper entitled “Memory and Race in the Southern Feminine Psyche” at the Southeast College Art Conference in New Orleans. Also in 2008, she taught a summer abroad course on British art history in London.

Marilu Knode (BA, ’80) recently accepted the position of Executive Director at the Laumeier Sculpture Park in Saint Louis.

Steve Kuntz (BA, ’01) and his wife Yuka welcomed the arrival of a baby boy. Anjin Carver Kuntz was born July 15, 2008. They currently live in Japan on the island of Shikoku where Steve teaches high school English.

Diane Cearfoss Mankin (PhD, ’96), Associate Professor of Art History at the University of Cincinnati, served as co-director of graduate studies for a year and a half ending December, 2008. Since then she has been the Director of Museum Studies. The graduate certificate program, which has existed for nine years, trains students in practical and theoretical matters for employment in any kind of museum or gallery, not just art museums.

James Martin (BA, ’89) is currently teaching art history at Johnson County Community College; writing freelance for the Nerman Museum of Art; writing a catalogue essay for an exhibition on Handprint Press (a group of printmakers based at UMKC); and preparing a tour of galleries in Kansas City’s Crossroads Arts District for the KC chapter of the International Facility Management Association. For more information and links to essays, articles, etc., please see: http://artinkc.wordpress.com

Sarah Melching (BFA, ’84) received her MA training at Queen’s University, Kingston, Ontario. She is currently the Head of Conservation at the Denver Art Museum.

Bailey Skiles (BA, ’04) coordinates scholarly events and publications for the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington. Outside of work, she is creating art, researching contemporary American rites of passage, and co-leading her church’s teen ministry. In November, she will travel to Kenya to see friends.

Shana Stuart (PhD, ’92) is the Director of the Carnegie Libraries in Iowa Project (CLIP). CLIP represents an interdisciplinary partnership whose purpose is to chart the history of Iowa’s Carnegie libraries by scanning each library’s collection of archival materials for a database record situating the libraries within the history of their communities. http://clip.grad.uiowa.edu/

Alex Tunstall (MA, ’99), her husband David, and son Will welcomed Jacob Tunstall Kuchar into the world on September 15, 2009. He weighed nine pounds, five ounces, and measured twenty-two and a half inches.

Amy Von Lintel (BA, ’01) was one of three CAA 2008 Honorable Mentions for Art History. She is currently a PhD candidate specializing in modern art and visual culture at the University of Southern California in Los Angeles.

Dixie Webb (PhD, ’92). After six years of serving as chair for the department of art at Austin Peay State University in Clarksville, TN, Dixie Webb is now starting her second year as the Interim Dean of the College of Arts and Letters. Her scholarly work continues to focus on quilt history, though she had the opportunity last summer to write about the architectural history of Clarksville, once the leading tobacco exporter in the world. She and her husband, John Scaife, celebrated fifteen years of marriage last summer. Their sons Thomas (10) and Liam (4) dream of being a zoologist and Transformer, respectively, and keep their parents sharp and happy.
Matthew Welch (PhD, ’95) is currently the Assistant Director for Curatorial Affairs and Curator of Japanese and Korean Art at Minneapolis Institute of Arts. This spring he was one of ten curators chosen to participate in the 2009 fellowship program of the Center for Curatorial Leadership.


Mike Willis (MA, ’95) currently works as the Director of Media Services at the University of Dubuque, where he has been since 2000. Last summer he married LeAnn Waite, bought a house, and was elected to the Carnegie-Stout Public Library Board of Trustees. LeAnn and he were happy to welcome a baby girl, Katherine Marie Willis, August 31, 2009. She was seven pounds and twenty inches. His e-mail is michaelpaulwillis@gmail.com.

Graduate Student News

Elissa Anderson Auerbach successfully defended her dissertation in late August. This semester, she began a tenure-track appointment as an assistant professor of art history in the Department of Art at Georgia College & State University in Milledgeville. Her article, entitled “Marian Piety and the Forging of Community in Hendrick Goltzius’s Life of the Virgin,” will be published in the 2009 issue of Marian Studies.

Ashley Elston was awarded a 2009-2010 Fulbright Fellowship. She will conduct research on underexplored late medieval and Renaissance painted and sculptured reliquary cupboards in Padua and Vento. This research, coupled with work that she has already accomplished in Florence and Siena, will be incorporated into her dissertation.

Abby Flores and Mark Flores welcomed the arrival of a baby girl. Avalee Birkett Roen Flores was born June 22, 2009.

Sooa Im made contributions to the successful proposal for a State Department grant for the Center for East Asian Studies and a Tibetan Charity to Preserve Tibetan Arts and Culture. Members of the CEAS at KU will partner with the Mayul Gesar Foundation, a charity run by Tibetans in Qinghai, China, to develop an arts curriculum at a newly founded school for the local Tibetan population; and Tibetan students from the school will study at KU for a semester in 2010. Sooa will travel to Qinghai in 2009 and 2010 where she and CEAS faculty will work with the staff of the Mayul School to survey traditional Tibetan arts and crafts to better promote and preserve the cultural history of the Golok region, and to advise and assist the school staff in developing a modern educational curriculum, particularly in the area of the traditional arts.

Lara Kuykendall will be a scholar-in-residence at the Georgia O’Keeffe Museum and Research Center from January to July, 2010. She also presented a paper entitled “Amber Waves of Grain: Wheat as American Icon,” at the Great Lakes American Studies Association held at Notre Dame last March. In May, she was awarded a 2008-2009 Outstanding Graduate Teaching Assistant Award from KU.
Congratulations to those who completed their dissertations during the past year:

Reed Anderson
“James Ormsbee Chapin and the Marvin Paintings: An Epic of the American Farm”

Elissa Anderson Auerbach
“Re-Forming Mary in Seventeenth-Century Dutch Prints”

Martha Mundis Breckenridge
“Christine de Pizan’s Livre d’Epître d’Othéa à Hector at the Intersection of Image and Text”

Jill Vessely Greenwood
“The Intersection of Sculpture, Scripture and Salvation at the Romanesque Cathedral in Sovana, Italy”

Roberta Pokphanh
“The Proceeds of Prosperity: Images of Domestic Money Management and Exchange in Dutch Genre Painting”

Emily Stamey
“Pop, Place, and Personal Identity in the Art of Roger Shimomura”

Ai-Lian Liu presented two papers, “Disallowed Sentiments through Female Voice in Mou Yi’s Preparing Clothes,” at the Midwest Art History Society Annual Conference in April, 2009; and “Sibling Rivalry: The Clash Between Text and Image in A Breath of Spring,” at the 35th Annual Cleveland Symposium which took place in February, 2009.

Alison Miller will spend the 2009-2010 academic year attending the Inter-University Center for Japanese Language Studies in Yokohama, Japan with a scholarship from the Japan Foundation.

Ellen O’Neil Rife was granted an Andrew Debicki International Travel Award for her 2010 research trip to the Netherlands.

Hillary Pedersen and Takafumi Kawakami were married in Seattle, WA on October 17, 2009. They will be living in Kyoto for “at least the next several years.”

Roberta Pokphanh, who is working as program coordinator in the Graduate Studies Office, was one of 30 individuals nationwide selected to participate in the Leadership Program of the Society for the Advancement of Chicanos and Native Americans in Science.

Jerry Smith has been promoted to the position of Curator of American and Western American Art at the Phoenix Art Museum. He recently published his essay “Cézanne and the American West” in the exhibition catalogue Cézanne and American Modernism; and an essay in the catalogue, In Contemporary Rhythm: The Art of Ernest L. Blumenschein, which accompanies an exhibition that he helped to organize with the Albuquerque Museum of Art and History and the Denver Art Museum.

Natalie Svacina completed a summer 2009 internship at the Meadows Museum, Southern Methodist University in Dallas.

Karin Warch received a Korea Foundation Fellowship for it’s Korean Language Training Program at Sogang University’s Language Institute, which began September 2009. Karin is one of only two recipients from the United States to receive this fellowship.
Elizabeth Williams was accepted to and given a scholarship for the Nineteenth-Century Studies Summer School in Newport, sponsored by the Victorian Society in America in conjunction with the Preservation Society of Newport County. The program explores the cultural heritage of Newport, as well as other parts of New England. She was also recently appointed Assistant Curator of Decorative Arts and Design at the Los Angeles County Museum of Art.

Amanda Wright was awarded a grant from the Metropolitan Center for Far Eastern Art Studies. She was also awarded a 2009 Summer Research Fellowship from the KU Office of Graduate Studies.

Megan Koza Young received a Gulnar Bosch Travel Assistance Award from the Southeastern College Art Conference held in Mobile. She presented the paper “The Space Between: Laywomen Religious and the Penitential Processions of Sixteenth-and Seventeenth-Century Seville,” that she wrote for Professor Valija Evalds’ Fall 2008 seminar “Nuns and Nunneries.”

Please Send Us Your News!

Have a comment, idea, correction, picture or news item for our next newsletter? Would you like to share your e-mail address/URL with other alumni? Please send your information to us by September 15, 2010. You may reach us at arthist@ku.edu.
The Kress Foundation Department of Art History deeply appreciates the generous financial support of our friends and alumni. Your tax-deductible contribution may be sent to the address at the bottom of the page.

Please make checks payable to KU Endowment Association and indicate on the memo line that the contribution is for the Art History Development Fund. For more information, please contact the CLAS Development Director at (800) 444-4201, extension 357, or visit www.kuendowment.org.

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