FROM THE CHAIR

The Art History Department was pleased to welcome Michael R. Grauer, Associate Director for Curatorial Affairs/Curator of Art at the Panhandle-Plains Historical Museum, as this year’s Franklin D. Murphy Distinguished Alumni lecturer. Michael received a BFA from KU in 1983 with a double major in painting and art history, and a Master’s degree in art history from Southern Methodist University. After college, he was granted an internship at the Smithsonian American Art Museum. As curator at the Panhandle-Plains Historical Museum, Michael oversees the weapons, sports, and cowboy and ranching artifact collections, as well as art. He has organized many exhibitions, including “Texas Impressionism: Branding with Brushstroke and Color, 1885-1935,” “Lone Star Still Lifes,” “A Running Fight: The Red River War in Art,” and “Urban Texas: Changing Images of an Evolving State.” In 2009, Michael received a Distinguished Service Award from the Center for the Advancement and Study of Early Texas. We were proud to have Michael back at KU and happy to honor yet another of our outstanding alumni.

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

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

MICHAEL GRAUER: I started as a painting major at KU so I know how paintings are constructed. (I have discovered this isn’t always the case with many art historians and museum curators; they simply don’t know how things are built.) I also minored in printmaking so I know about traditional printmaking methods. I was encouraged to take as many different art history classes as I could during my four-and-a-half years at KU. So, save fall semester my junior year, I took at least one art history course every semester. I made up for that missed semester with a summer art history and two art history courses the fall after I graduated in May 1983. Ironically, I went on to specialize in American art but took no American art courses at KU; in fact, I am not sure we had an Americanist way back then, because the study of American art as a field was still relatively new in the discipline.

LSF: What do you wish you had learned or experienced as an undergraduate and/or a graduate student that would have prepared you better for your current position?
MG: I believe some exposure to preparation for classroom-type presentations and lectures would have been helpful. Also, perhaps a hint as to how difficult graduate school would be and the level of expectations by professors in graduate school.

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

MG: The only real issues I have had to deal with have been working with the US State Department’s Art in Embassies program in lending art objects to other countries, and some peripheral involvement with US Customs for an American Indian headdress coming from Scotland (due to the eagle feathers).

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

MG: Do not narrow your focus too soon. Take as many different kinds of electives in as many disciplines as possible. In other words, pursue an old-school, liberal arts program, including—at least—one other language.

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

MG: You are now on your own, without institutional support, so try to act like an adult. You represent yourself, your family, and the educational institutions that helped you get to where you are. Don’t ever forget that. Integrity is doing the right thing when nobody is looking.

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

MG: I have always been fascinated by historical objects, be they bones, shell casings, or works of art. I collected animal bones and “relics” as a child. This is why I have no interest in museum administration as one loses the personal interaction with objects when one moves “upstairs.”

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

MG: The Franklin D. Murphy Distinguished Alumni Lecturer is the major accomplishment of my professional career. Followed by being invited to dinner at the White House with President and Mrs. Bush (I couldn’t attend due to a conflict with one of my children graduating high school) and representing Texas at a symposium about regionalism across the United States at New York University’s School of Fine Arts.

On August 1, 2012, around 3 AM, a broken water line on Mississippi Street near Dyche Hall flooded the Spencer Museum of Art. While the SMA’s art collection was not harmed, the Art History Department and the Murphy Art & Architecture Library sustained more than one million dollars in damage. In the library, water came through the ceiling tiles and down the stairs, damaging thousands of books. Nearly 20,000 books were frozen and shipped to Chicago to be vacuum freeze dried, and it is hoped that they will be saved. Over 90 volunteers helped to box, cover, and save the library’s valuable contents. In the Art History Department, nearly three inches of water covered the floor, damaging walls and carpets, electronic equipment, books, and furniture. The entire contents of the slide library, classrooms, and faculty and department offices had to be removed for drying. The lower third of the walls and the carpeting had to be replaced. Room 211 received an extensive face lift, as all of the risers and seating were destroyed. For nearly three weeks, the department was located in a temporary office in the Kansas Union, but crews worked long hours to ensure that at least the offices would be in place in time for the opening of classes on August 20. The department is thankful for the support of the university and the concern and volunteer efforts of alumni, current students, and friends during this difficult time.
We are especially grateful to THE MARK AND BETTE MORRIS FAMILY FOUNDATION for its continued funding of the Morris Family Scholarship, which supports two outstanding entering graduate students; 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; to the CATERPILLAR FOUNDATION, the FIDELITY CHARITABLE GIFT FUND, THE LOCKHEED MARTIN CORPORATION, and the STATE FARM COMPANIES FOUNDATION for furthering the teaching mission of the department; and to the YALE UNIVERSITY PRESS for fine art books that were given to outstanding undergraduates at our annual Amsden Awards Ceremony.
University of Kansas professors David Cateforis and Charles Eldredge jointly taught the Spring 2012 Franklin Murphy Seminar in Art History with visiting Murphy Professor Michael Brenson. Entitled “Modern Sculpture: Definitions and Debates,” the seminar examined varying scholarly and critical approaches to major European and American sculptors such as Auguste Rodin, Constantin Brancusi, Alberto Giacometti, Henry Moore, David Smith, Donald Judd and Eva Hesse.

An expert in the field of modern and contemporary sculpture, Dr. Brenson currently serves on the sculpture faculty at Bard College’s Center for Curatorial Studies and Milton Avery Graduate School of the Arts; he is also a visiting senior critic at the University of Pennsylvania’s School of Design. At KU, he guided the students—Hillary Carlson, Leslie Chang, Katherine Garner, Emily Kenagy, Samantha Lyons, Alison Miller, Lauren Miller, and Eunyoung Park—in their original research on works of sculpture in the Spencer Museum and in Kansas City collections.

A native New Yorker, Brenson earned a bachelor’s degree in English from Rutgers University, and a master’s degree in creative writing and doctorate in art history from Johns Hopkins University, where he wrote his dissertation on the early work of Giacometti. Subsequently, while teaching high-school English in Paris, he discovered his vocation as an art critic, which led to his employment as art critic for the New York Times from 1982 to 1991.

Since leaving the Times, Brenson has curated several exhibitions and written catalogue essays, both on modern masters (Giacometti, David Smith) and contemporary artists, among them Magdalena Abakanowicz, Luis Jimenez, Maya Lin and Juan Muñoz. He also has lectured and published on topics ranging from the changing roles of museums, to the idea of quality in art, to public funding of the arts in America. He is the author of two books: Visionaries and Outcasts: The NEA, Congress and the Place of the Visual Artist in America (2001) and Acts of Engagement: Writings on Art, Criticism, and Institutions, 1993-2002 (2004), and co-editor of several other volumes. His honors include appointment as a Getty Scholar (1999) and a Guggenheim Fellowship (2008) to support his ongoing work on a biography of David Smith.

In addition to his individual consultations with students and meetings of the Murphy seminar—including a session with curators in the Nelson-Atkins Museum collection—Brenson also presented two public lectures related to his work on Smith: “Anatomy of a Sculptural Masterpiece: David Smith’s Australia (1951)” (at the Spencer), and “David Smith and the Challenges of Biography” (at the Nelson-Atkins). These lectures will eventually be published in the Murphy Lecture series currently produced and distributed by the University of Washington Press in association with the Spencer Museum of Art and Kress Foundation Department of Art History. Established in 1979, the Murphy Lectureship honors Franklin D. Murphy (1916-1994), chancellor of the University of Kansas from 1951-1960.
2012 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 of Art, and co-teaching a graduate seminar, the Murphy Lecture Fund makes possible visits throughout the year by other distinguished scholars, curators, artists and critics. In 2012, the Fund sponsored the following presentations:

Sharon Gregory, Associate Professor of Art History, St. Frances Xavier University
“Out from Under the Tuscan Sun: Vasari, Salviati and Michelangelo in Venice,” October 22, 2012

William E. Wallace, Barbara Murphy Bryant Distinguished Professor of Art History, Washington University
“Problems in Michelangelo’s Sculpture . . . Many,” November 8, 2012

For a listing of upcoming Franklin Murphy Lectures, please check our website: www.ku.edu/~kuarthis/

Hakuho Sculpture

By Dr. Donald F. McCallum

The latest publication in the University of Kansas Franklin D. Murphy Lecture Series
University of Washington Press, 2012
Published with the Spencer Museum of Art
MEET OUR NEWEST FACULTY MEMBER

Anne D. Hedeman, previously Professor of Art History and Medieval Studies at the University of Illinois, Urbana-Champaign, joined the Kress Foundation Department of Art History in August 2012 as the Judith Harris Murphy Distinguished Professor of Medieval Art. She received her undergraduate degree from Princeton University and her MA and PhD degrees from Johns Hopkins University. Anne D (Andie) was kind enough to answer a few questions about herself.

What are your primary research/teaching fields?
My research examines the relationships between text and image in vernacular late medieval French manuscripts. Thus far I’ve written books that analyzed the role images played in the earliest national history of France (The Royal Image), showed how a royal secretary sought to use images to capture the attention of the mad king Charles VI (Of Counselors and Kings) and considered the key role that visual imagery played in translating texts originating in earlier times or in non-French cultures to make them accessible to 15th-century French readers (Translating the Past). My book in progress will analyze the role of visual translation in works owned or made by three 15th-century French humanists who worked as notaries or secretaries at the French court. I’ve also co-curated an exhibition at the Getty Museum and co-authored its catalogue, Imagining the Past in France, History in Manuscript Painting 1250-1500.

I teach late medieval and Northern Renaissance art history, from the Gothic period to about 1500, and courses in the history of the book. In each domain I am interested in exploring with students the ways in which art embodies and sometimes shapes relationships between makers and consumers and broader social or historical forces.

Why did you become interested in your field?
I’ve always loved books and art, but it was during my senior year in college that I discovered manuscripts. Everyone did a senior thesis at Princeton, and I wanted to work on a real work of art that had never been studied. My advisor suggested asking special collections, and the librarian there suggested an unpublished Book of Hours. I fell in love with manuscripts then, both because I could handle them and because holding the manuscript and turning its pages while reading its text and looking at its pictures replicated some of the experience of early owners. My interest in secular illustration grew in graduate school, because it was a little examined area.

What is the strangest experience you have had while researching (that you don’t mind sharing)?
The strangest I can share: When I was working on my dissertation, I once took a night train from Paris to East Berlin to consult a manuscript. I was too poor to reserve a sleeping berth, so sat up the whole way in a compartment with a bunch of squirmy kids. After arriving, going straight to the library, and getting settled, I began taking notes and worked through lunch. Sometime in the afternoon, I fell asleep while sitting up and writing; instead of describing the historical image in the chronicle, I recorded the dream that I was having. Because I had to push on to Prague for an appointment there the next day, my notes remained incomplete for six years. Then I had to make another trip to East Berlin to finish analyzing the manuscript so that I could finish The Royal Image. The moral: pay for a sleeping berth.
2011-2012 PROJECTS

Graduate students (in photo, left to right) Kevin Greenwood, Ye-Gee Kwon, and Sooa Im McCormick, and Professor Marsha Haufler took part in the workshop “Buddhist Art: Objects and Contexts” held in conjunction with the exhibition “Reflections of the Buddha” at the Pulitzer Foundation for the Arts in St. Louis on November 10, 2011. Sooa, Ye-Gee, and Kevin joined students from Harvard, Duke, and the University of California, Berkeley, in giving gallery presentations focused on specific objects in the show. Haufler served as a moderator and discussant.

Alice Thorson of the Kansas City Star described “Faces from China’s Past: Paintings for Entertainment and Remembrance,” which opened at the Nelson-Atkins Museum of Art on April 28, 2012 as “the most enchanting show of the summer” (August 5, 2012). This show was planned last fall in a graduate seminar led by Professor Marsha Haufler. Seminar participants Janet Chen, Tracy Cheng, Ji Yeon Kim, Annie Kroshus, and Myenghee Son selected and researched the seldom shown figure paintings. Assistant Curator Ling-en Lu (PhD ’95) facilitated the seminar’s work throughout the planning process. Janet, Tracy, and Myenghee returned to the museum on the evening of August 17 to present a lively and very well received gallery talk. (In photo, left to right: Janet Chen, Tracy Cheng, and Annie Kroshus examine a painting in storage at the Nelson-Atkins Museum of Art.)

For the exhibition “Divine Inspiration in Japanese Prints at the Spencer Museum of Art, students in Professor Sherry Fowler’s Spring 2012 seminar “Japanese Prints and the American Museum,” selected Japanese prints from the Spencer Museum of Art collection. Seven of the students, Yen-Yi Chan, Ji Yeon Kim, Takaaki Kumagai, Ye-Gee Kwon, Kirsten Marples, Amanda Martin, and Myenghee Son each wrote two essays on the prints while three other students, Brian Hogarth, Annie Kroshus, and Alison Miller, also served as co-editors for the project. Displayed in the Spencer Museum of Art Teaching Gallery, the exhibition was dedicated to Maud Humphrey. (In photo, left to right: Amanda Martin, Robert Morrissey (who was visiting at the time of the photo; but who later joined the program), Alison Miller, Annie Kroshus, and Ye-Gee Kwon.)
FACULTY NEWS

DAVID CATEFORIS
Professor, American Art, Modern and Contemporary Art

Professor Cateforis enjoyed another productive year. In November 2011, he delivered a lecture at Saint Olaf College, “East Meets West: Cultural Hybridity in the Work of Three Contemporary Chinese Artists — Zhang Hongtu, Xu Bing, and Wenda Gu,” at the invitation of KU alumna and Saint Olaf art history professor Karil Kucera (PhD ’02). Cateforis’s other activities included chairing a session on “Art and Patronage” at the annual conference of the Midwest Art History Society in Wichita in March 2012; continuing work as editor and voice of the Art Minutes broadcast on Kansas Public Radio; membership on the Hall Center for the Humanities Executive Committee; service as the department’s principal undergraduate advisor; and service as a juror for the Charles C. Eldredge Prize, awarded annually by the Smithsonian American Art Museum to an outstanding single-authored book in the field of American art. Cateforis also appeared as a commentator in a documentary film exploring the place of religion in contemporary art, Jesus Was a Moonwalker. Directed by Alyssa Lundgren, the film debuted at the Nelson-Atkins Museum of Art in May 2012 and has been screened at film festivals around the country. Others interviewed for the film include KU art history alumni Leesa Fanning (PhD ’98), Paula Rose (MA ’08), and Raechell Smith (MA ’92) and Spencer Museum of Art director Saralyn Reece Hardy.

A teaching highlight was Cateforis’s collaboration in Spring 2012 with Charles Eldredge and Murphy Professor Michael Brenson to conduct a Murphy Seminar, “Modern Sculpture: Definitions and Debates.” Cateforis was also pleased to chair the April 2012 dissertation defense of Brittany Lockard (PhD ’12), the seventh student to complete a PhD under his direction. Cateforis’s recent publications include an extensive interview with Kansas City painter James Brinsfield, available on the website of the Albrecht-Kemper Museum of Art, and an article, “Cultural Translation and Creative Misunderstanding in the Art of Wenda Gu,” published in Cynthia Mills, Lee Glazer, and Amelia A. Goerlitz, eds., East-West Interchanges in American Art: A Long and Tumultuous Relationship (Smithsonian Institution Scholarly Press, 2012). Cateforis also served in 2012 as the editor of a catalogue of the collection of contemporary art works donated over the past twenty years by patrons Marti and Tony Oppenheimer to the Nerman Museum of Contemporary Art at Johnson County Community College in Overland Park, KS. Published in September 2012, the 340-page publication, Oppenheimer Collection, features entries on 152 works of art written under Cateforis’s direction by a team of authors including the following current and former KU art history graduate students: Rachel Epp Buller (PhD ’04), Karen Gerety Folk (MA ’05), Katherine Garner (MA ’12), Joseph Lampe (MA ’00), Brittany Lockard, Samantha Lyons, Deni McHenry (MA ’88), Alison Miller, Meredith Moore, Eunyoung Park, Dana Self (MA ’84), and Megan Young.

SALLY CORNELISON
Associate Professor, Italian Renaissance Art

Professor Cornelison continued celebrating the 500th anniversary of the birth of Giorgio Vasari (1511-74) well into 2012. In anticipation of the small exhibition she has curated for the Spencer Museum of Art entitled “Giorgio Vasari & Court Culture in Late Renaissance Italy” (September 15–December 9, 2012), she taught a graduate seminar on Vasari and Renaissance court culture in Spring 2012. The
course included a trip to the Nelson–Atkins Museum of Art, where conservator Scott Heffley discussed his technical analysis and restoration of the Spencer Museum’s Vasari painting that depicts Christ Carrying the Cross (circa 1555–64). In June, Cornelison accompanied a group of Spencer Museum patrons and the museum’s director, Saralyn Reece Hardy on a week-long trip to Italy devoted to “Giorgio Vasari’s Florence and Tuscany.” The group especially enjoyed private visits to the Uffizi Gallery, the Uffizi’s restoration labs (where they got up close and personal with Leonardo’s unfinished Adoration of the Magi and Fra Angelico’s San Marco Altarpiece), and Vasari’s recently restored Florentine home. After the trip concluded, Cornelison stayed on to conduct preliminary archival, secondary, and visual research for her new book project, a study of a select group of Vasari’s religious paintings and chapels. July saw the publication of a special issue of the Register of the Spencer Museum of Art devoted to the Vasari exhibition to which Cornelison contributed three essays. In September she welcomed the publication of her book Art and the Relic Cult of St. Antoninus in Renaissance Florence. Despite her relatively new obsession with Vasari and his paintings, Cornelison is not completely abandoning the world of saints and relics, as she looks forward to presenting a paper on “Vasari’s relics” at the Renaissance Society of America’s annual conference next April.

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

It’s been a quiet year on Mount Woebegone, punctuated by the Murphy Seminar that Professor Eldredge co-taught last spring with David Cateforis and visiting Murphy Professor, Michael Brenson. A noted scholar of modern art and former critic for the New York Times, Dr. Brenson brought expertise and excitement to a semester devoted to modern sculpture. In addition to guiding the seminar for two weeks through three dimensions, he also delivered the annual Murphy Lectures at the Spencer Museum of Art and the Nelson-Atkins Museum of Art, examining aspects of David Smith’s distinguished career.

Last spring, Eldredge also directed three dissertation writers, one of whom, Phoenix Art Museum curator JERRY SMITH, received his PhD at May’s commencement exercises; meanwhile, Nelson-Atkins curator Stephanie Knappe and Buffalo Bill Historical Center curator Mindy Besaw continue to progress toward their doctorates in American art under his direction. During the spring term Eldredge also taught a lecture class on American art from the colonial era to 1860; he followed that with this fall’s survey of American art from 1860-1900, plus a graduate seminar on American painting of the 1930s.

Eldredge’s research on Southwestern still-life painting continues, as does a separate project on Arthur B. Davies in the West. He remains active in the field as a member of the advisory board for Amherst College’s Mead Art Museum, a trustee of the Terra Foundation for American Art in Chicago and Paris, and as a grants panelist for the Henry Luce Foundation’s museum exhibition program.

SHERRY FOWLER
Associate Professor, Japanese Art

In February, Professor Fowler gave the presentation “Getting a Head in Eleventh-century Japan: Explorations of the Contexts for LACMA’s Newest Acquisition of Buddhist Art” for the East Asian Art
Sherry Fowler photographing a 14th-century stupa in Kyushu.

As a 2012 Big XII Faculty Fellow, Fowler spent five days in March at the University of Texas, Austin to advance research, discuss teaching strategies with colleagues, view Asian art and attend an Asian art exhibition and workshop. This award continued a collaboration that began in 2011 when KU History of Art hosted Dr. Janice Leoshko, South Asian Art Historian at UT Austin, as a Big XII Faculty Fellow at KU. Because Dr. Leoshko works on Indian Buddhist images, especially Avalokitesvara, and Fowler researches the same deity, known as Kannon in Japanese, there was much to discuss. During the Texas visit, Fowler gave the lecture “Manifestations of Change: The Many Faces of Avalokitesvara in Japan” for the Art History Lecture Series and on another day participated in the moderated discussion: “From Pakistan to Japan: The Changing Nature of Museums in Asia Since the Early 1990s,” which was part of the UT Austin’s Brown Bag Series on Visual and Material Culture.

In summer, Fowler went to Japan to conduct research. Early in the trip she gave the lecture “Six Kannon Lake and Six Kannon Images in Kyushu” for the Kyoto Asian Studies Group at Doshisha University in Kyoto. In Kyoto she was able to stay at HILLARY PETERSEN’S (PhD ’10) residence at Shunkoin (a subtemple of Myoshinji) and meet her baby Juna for the first time. Afterward she travelled to Kyushu where she made special site visits related to her continuing research on Kannon to the temples Homeiji, Choanji, Tennenji, Mudoji, and Ryosenji deep in the mountains of Kunisaki Peninsula.

In Tokyo, Fowler enjoyed staying with KU Japanese art colleague Maki Kaneko who was renting a house during her year leave. As the house was located near the former Yoshiwara district, it was an especially significant location for Japanese art historians. Also in Tokyo Fowler met graduate student Rachel Voorhies and together they went to see an exhibition on the 19th-century painter Takahashi Yuichi at the Tokyo University of Arts Museum. Another highlight of the Tokyo segment of the trip was a special viewing of Kannon prints made in the 13th- to the 17th-centuries at the Machida City Museum of Graphic Arts.

After returning from Japan in June, Fowler gave the talk “Pilgrimage to Two Local Temples in Kyushu” at the conference “Icons of Impermanence: Contemporary Buddhist Art,” which was organized by the Buddhism and Contemporary Society Program at University of British Columbia, Vancouver, B.C. in July.

KATHRYN GERRY
Visiting Assistant Professor, Medieval Art

After settling in at Lawrence, Professor Gerry kept herself busy teaching undergraduate and graduate courses on a range of medieval topics, including a course on medieval books in which the students had an opportunity to learn directly from the outstanding collection of manuscripts and printed books at the Spencer Research Library. Gerry traveled to several conferences, near and far: she presented papers at the Matter of Faith conference at the British Museum (October 2011), the Medieval Academy of America annual meeting in St Louis (March 2012), and the International Medieval Congress at Kalamazoo (May 2012). Working with a colleague at Warwick University (UK), Dr. Francesco Lucchini, Gerry also organized and chaired a double session at the College Art Association annual meeting, held this year in Los Angeles (February 2012). In May, Gerry was appointed to the programming committee for the Hagiography Society, and will take an active role in planning conference sessions sponsored by the group, which promotes academic research related to the study of the cult of saints in the Middle Ages.
Gerry spent part of the summer in the United Kingdom, where she presided over a series of conference panels at the International Medieval Congress, at the University of Leeds. After the conference, she had a chance to spend a few days in Scotland touring medieval sites (mostly ruins) with Dr. Matthew Woodworth of the University of Aberdeen, one of the authors of the Historic Buildings of Scotland series. The image shows a view from the top of the northwest tower of Elgin Cathedral, looking down at the remains of the church; the round building to the left is the Chapter House, where the cathedral canons would have met to discuss administrative matters. Much of what can be seen here dates to the late 13th century, but with many later repairs and expansions. Gerry is hoping to incorporate some of these sites into her Later Medieval Art course, which she will offer in Spring 2013.

ANNE D. HEDEMAN

Judith Harris Murphy Distinguished Professor, Medieval Art

Professor Hedeman joined the Kress Foundation Department of Art History as the Judith Harris Murphy Distinguished Professor of Art History at Kansas in Fall 2012. She’s enjoyed the warm welcome from her new Kansas colleagues and students.


Hedeman took full advantage of the release from teaching that her Guggenheim Fellowship gave her in 2011-2012. She spent October in Paris doing research for her projected book Visual Translation and the First French Humanists, and visited Rome in December and in February as part of an international research team studying an illuminated manuscript of Sallust’s Roman histories of Catiline and Jugurtha. She gave papers in London at the British Library (“Constructing Saint Louis in John the Good’s Grandes chroniques de France”), in Paris at the Institut de recherches et histoire des textes (“Visual Translation and the First French Humanists”), in New York at Fordham University (“‘Le roman qui des roys est roméz’: Romance, History, and Illustration in the Grandes chroniques de France”), and at the Institute for Advanced Studies, Université d’Orléans (“Translating Power for the Princes of the Blood: Laurent de Premierfait’s ‘De cas des nobles hommes et femmes’”).

Hedeman was pleased to be invited to co-edit the volume resulting from the conference in Orléans and to learn that the catalogue she had co-authored with Elizabeth Morrison, Imagining the Past in France, 1250-1500 (Los Angeles: Getty Publications, 2010) was a finalist for the 2012 Alfred H. Barr Award for Museum Scholarship.
This past year, Professor Goddard co-taught a course on modern printmaking with Michael Krueger (Department of Visual Art) and he curated two exhibitions (“Cryptograph: An Exhibition for Alan Turing” and “39 Trails: Research in the Peruvian Amazon”). A catalogue for the former is available on the Spencer Museum of Art website. Goddard has applied for a National Endowment for the Humanities grant to help process and care for the un-accessioned works in the Esquire Collection that is in the care of the Spencer Museum of Art, and he was the co-P.I. (with Saraly Reece Hardy) for a successful Strategic Initiative Grant (through the Provost’s office at KU) that will bring three years of substantial support for an “Initiative for the Arts in Collaborative Research.” Goddard’s article, “Pieter Dupont’s Engraved Portrait of Théophile-Alexandre Steinlen,” is in press and will appear in a festschrift, Mélanges Adrienne Fontainas, and he has just completed an essay about the Lawrence Lithography Workshop.

**Maki Kaneko**
*Assistant Professor, Japanese Art*

Granted a Japan Foundation Research Fellowship, Professor Kaneko was on leave in 2011-2012. Affiliated with the National Research Institute of Cultural Properties, Tokyo, during the term of her fellowship for Asian Art wrote, “wryly commented on North Korea’s Mt. Myohyang and its Pohyon Temple”) at the Buddhist Art Forum held at the Courtauld Institute in London on April 14, 2012. On May 31, she spoke on the “Great Buddhist Temples of Korea” at the Art Institute of Chicago, and reprised this talk for the College of Liberal Arts and Sciences (CLAS) “Mini College” on June 7. Research for these presentations was done, in part, during a trip to North Korea in March 2012. For Archives of Asian Art (2102) she wrote “Reflections on Reflections,” a response to the workshop “Buddhist Art: Objects and Contexts,” held in conjunction with the exhibition “Reflections of the Buddha” at the Pulitzer Foundation for the Arts in St. Louis November 10, 2011. Last fall, she once again took part in the annual Korea Foundation Workshop for Korean Art Curators in South Korea. In April, Haufler finished three years of service as a member of the Advisory Board of the Center for Advanced Study in the Visual Arts at the National Gallery of Art. She also stepped down as Chair of the Editorial Board of Archives of Asian Art, but she remains a member of the board. She continues to serve as Associate Dean for International and Interdisciplinary Studies in CLAS.

**Professor, Chinese Art**

Professor Haufler delivered a paper entitled “Gifts for Mt. Myohyang: Pohyon Temple and the International Friendship Exhibition” (or as a reviewer
fellowship, Kaneko completed her book manuscript tentatively entitled *Artists Go to War: Visual Representation of Japanese Artists during the Asia-Pacific War and Occupation*. This study, with specific focus on representation of the male body by Japanese oil painters, re-examines some of the iconic art works made during the Asia-Pacific War as the traces of artists’ efforts to negotiate the ever-shifting political climates between the 1930s and 1950s.

During her stay in Japan, Kaneko also conducted research at several sites including: the Museum of Modern Art, Kamakura & Hayama, the National Museum of Modern Art, Tokyo, the Maruki Gallery for the Hiroshima Panels, the Pola Museum of Art, Kobe City, the Koiso Ryohei Memorial Museum, and so on. Also, in June 2012, she presented the paper “‘Kokuminteki gaka’ no hyōshutsu: Ajia Taihei'yō sensōki to sengo no ‘Yamashita Kiyoshi Boom’ (Crafting a “National Painter”: “Yamashita Kiyoshi Boom” during and after the Asia-Pacific War),” at the National Research Institute of Cultural Properties’ Study Meeting.

**Marni Kessler**  
*Associate Professor, 19th-Century European Art*

Being Graduate Director has kept Professor Kessler busy over the last academic year. She is enjoying this role and especially appreciates the opportunity to work closely with graduate students and Graduate Studies. She also continues to serve as Chair of the External Programs Committee for the Association of Historians of Nineteenth-Century Art.

Kessler has begun work on a new book project that examines the intersections among food, gastronomic practices, family, memory, and visual culture in late 19th-century France. In October of 2012, Kessler delivered a paper entitled “Preservation and Poverty in Claude Monet’s *Jar of Peaches 1866,*” in a panel she organized and chaired for the Nineteenth-Century French Studies Association’s meetings at North Carolina State University in Raleigh. This paper derives from work for a chapter of her book project. Kessler was happy to be awarded a 2012-2013 Schlesinger Library Fellowship at the Radcliffe Institute for Advanced Study/Harvard University to support archival research for this endeavor. She looks forward to being able to immerse herself in the impressive 19th-century French gastronomy collections at the Schlesinger.

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

Through most of 2011-2012, Professor McNair was chained to her desk working on her translation of the imperial painting catalogue of Emperor Huizong, but she did get out for one trip to China. In this picture, she is bargaining on the "antiques street" in Shanghai for a small, wooden box-like object with sliding lattice panels that she made the mistake of showing interest in. The shopkeeper started at 800 yuan, but over the course of a half hour, she got him down to 180 (probably only double its actual value). So although she is now the proud owner of this object, she still does not know exactly what it is. She’s hoping Antiques Roadshow will come to Lawrence.

**John Pultz**  
*Associate Professor, Art Since 1900 and History of Photography*

Professor Pultz is continuing to work on issues at the intersection of postwar American photography and issues of urbanism and suburbanization. This fall he is fortunate to be a member of the Hall Center for the Humanities’ Fall Faculty Colloquium, “The City Imagined: Cosmopolitan, Dystopian, Global, Adaptable,” where he will present the paper
“Modernist Photography, American Suburbanization, and the 1960s.” It is fascinating and incredibly useful to exchange ideas about cities and their representation with KU faculty from a broad range of disciplines, including anthropology, history, geography, American Studies, and English.

**LINDA STONE-FERRIER**  
Professor, 17th-Century Dutch & Flemish Art

Professor Stone-Ferrier continues to serve as department chair. In the past year and a half, she oversaw preparation and wrote three in-depth departmental self-studies for the university-wide External Review, the Kansas Board of Regents Review, and the accreditation review by the National Association of Schools of Art & Design (NASAD). In 2011-12, Stone-Ferrier chaired three search committees, including for the Judith Harris Murphy Distinguished Professor of Art History. She also completed and submitted for publication a scholarly article entitled “Carel Fabritius’ *Goldfinch* 1654 in the Window-Niche of Neighborhood Social Exchange” and made further progress on her book project, *The Neighborhood in Seventeenth-Century Dutch Art and Culture*. Stone-Ferrier currently advises five PhD students in 17th-century Dutch art.

**RETIRED FACULTY**

**MARILYN STOKSTAD**  
Judith Harris Murphy Distinguished Professor Emerita, Medieval Art

Professor Stokstad and her sister took another long cruise this spring, beginning May 15 and ending July 4--this time through the north of Europe from Iceland to Russia with all islands, Scandinavia, and the Baltic in between. Of course, they started in Barcelona, but Stokstad doesn’t count that. She hadn’t been to her old jumping-off places in northern Europe for many years and she was surprised, even shocked, at the change. She was lost in all the cities—if they hadn’t grown, they had rebuilt and everything was so different. Even Oslo, where she had lived in 1951-1953 was completely different. Her old home was long gone and a superhighway had been built over the site along the fjord. This trip was a sneak attack on Stokstad’s part—she didn’t tell anyone she was coming and she didn’t look anyone up while she was there, and she is glad she didn’t. She can report that everything is just beautiful and she wouldn’t hesitate to advise anyone who needed a research topic to think “North.”

Stokstad cleverly broke a toe a couple of weeks ago--perhaps to celebrate her return—so she is limping around a bit. But it is not slowing down her energy. She has booked a 72-day cruise around South America—which she hasn’t seen a bit of—for the winter months of January through March. Then she will have had a glimpse of everywhere she has wanted to see. Her advice? Don’t wait as long as she did to get a glimpse of the world!

**STAFF NEWS**

**JESSICA FELL** (BA ‘10) joined the department as Office Manager in late July, just in time for the flood! Jessica has previous experience as office manager for Humanities and Western Civilization.

**AUDREY COLEMAN**, former Assistant Visual Resources Curator, accepted the position of Senior Archivist, Robert J. Dole Archive and Special Collections, Dole Institute of Politics in August 2012.

**PASSEGES**

**MAUD GONNE HUMPHREY (1960-2012)**

On February 1, the department lost its center when Maud Humphrey passed away suddenly from a heart attack. Maud joined the History of Art staff in 1998 and moved into the position of Office Manager in 1998 and moved into the position of Office Manager in...
2000, a title that only hints at the central role she played in the lives of faculty, students, alumni, and the administration. She also performed outstandingly as a student, progressing through a long course of study in her American Studies major, taking one class per semester—including recent art history classes such as “Kansas Art, History and Popular Culture” (Fall ’11) and a graduate seminar in “American Art at the Turn of the 20th Century” (Fall ’10) with Professor Eldredge.

In Fall 2011, Maud was awarded an Undergraduate Research Fellowship for an imaginative topic, the Famous Artists School, a correspondence school founded in 1948, inspired by Norman Rockwell and taught by popular illustrators. It was a subject that conventional art historians might shy away from, even disparage as too trivial, neither artistic nor famous, but it was one that Maud correctly viewed as a fruitful entrée to the broader subject of visual culture and the rising middle class in the decades following World War II. Her proposed investigation could have yielded an insightful analysis of significant post-war developments in American culture, part of what she called “the democratization of cultural production and transmission.”

In Spring 2012, Maud was enrolled in her final American Studies class, devoted to images of “Aging in Film,” with graduation expected in May 2012. Alas, the degree (granted posthumously) so long sought and so hard won, came early, and sadly. (Excerpted from a tribute given by Professor Charles Eldredge at the Amsden Awards ceremony, April 27, 2012.)

**ELIZABETH ASK (1941-2012)**

Assistant Professor of Physical Education at Baker University, Baldwin, Dr. Ask passed away on September 27. She received her MA in art history in 1993, and went on to teach women’s sports, dance, and the History and Philosophy of Physical Education at Baker. She also studied modern dance in New York City and danced in the Martha Graham Studio.

**ALUMNI NEWS**

**CHRISTOPHER D.M. ATKINS** (BA ’97) has been appointed Associate Curator of European Painting and Sculpture before 1900 at the Philadelphia Museum of Art, with a special emphasis on the 15th- through 17th-century northern European paintings.

**ELISSA ANDERSON AUERBACH** (PhD ’09) and her husband, Steve, welcomed their daughter, Eleanor Olivia, on June 12, 2012. Elissa presented a paper last year at Southeastern College Art Conference in Savannah, GA. She is Assistant Professor of Art History at Georgia College.

**MICHAEL AUBACH** (MA ’77) was the featured artist in the Summer 2012 World Sculpture News. The article, “Mortality, Secrecy, Wit, And Satire,” by Dorothy Joiner featured sculptures by Aurbach stretching over the three decades of his artistic career. He was also featured in the August 2011 Leonardo in another article by Joiner entitled “Academic Vanitas: Michael Aurbach and Critical Theory,” focusing on Aurbach’s satiric series of sculptures on contemporary critical theory.

**RACHEL EPP BULLER** (PhD ’04) has accepted the position of Assistant Professor of Art and Art History at Bethel College in Kansas. She has also been...
increasingly involved with arts advocacy since the governor's elimination of the Kansas Arts Commission and in April she organized "Art Lives!" at CityArts in Wichita, an exhibition in which two dozen artists from across the state collaborated to respond to the governor's actions, one year later. In April, along with Celka Straughn, the Spencer Museum of Art's Andrew W. Mellon Director of Academic Programs, she participated in a panel on Weimar Germany for the Midwest Art History Society. After several years of work, her book Reconciling Art and Mothering was published by Ashgate this year.

Fellow alumni ERIN BARNETT (MA ’99), HEATHER BELNAP JENSEN (PhD ’07), and DEBORAH WILK (PhD ’05) also contributed essays to the volume. Rachel has just received German grant funding to continue research and writing in Berlin during part of 2013, which will follow up on her 2011 Fulbright work.

MARIA ELENA BUSZEK (PhD ’03) returned full-time to her position as Associate Professor of Art History at the University of Colorado-Denver, following the birth of her youngest daughter Paloma, and resumed a busy speaking schedule as well. She was thrilled to accept invitations from the Vizcaya Museum, Bas-Fisher Invitational, Pacific Northwest College of Art, Ontario College of Art and Design, and Santa Monica College to lecture on subjects pertaining to both her recently published book on craft and contemporary art, and her ongoing research regarding activist art and popular music. Maria was particularly honored to be selected as one of three presenters at the Norton Museum of Art's inaugural "R.A.W.: Recognition of Art by Women" symposium in West Palm Beach, where she addressed her research on feminist art alongside Maud Lavin and Aruna D’Souza, each of whose work she's long admired. She was likewise delighted to chair a session on the subject, "Necessary Positions: Intergenerational Collaboration in Feminist Art," at the 2012 College Art Association conference in Los Angeles, which emerged from an exciting interview she conducted with the artists Suzanne Lacy and Andrea Bowers, published recently in the Spring 2012 issue of Art Journal. Earlier in the year, Maria published work in The Archives of American Art Journal, The Journal of the History of Sexuality and ArtPulse Magazine, the anthology Punkademics: The Basement Show in the Ivory Tower, and the exhibition catalogue In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States.

SARA CAMICIONI (BA ’12) is in the MA program in art history at the University of Missouri-Kansas City and is working as the curatorial research assistant for the visual resources library.

SARAH CRAWFORD-PARKER (PhD ’06) accepted a position as assistant vice provost and director of KU’s Office of First-Year Experience. In this role she is working on the development of first-year seminars, learning communities, and other programs to challenge and support first-year students.

DIANA DANIELS (MA ’95) contributed an essay to the exhibition catalogue for Mel Ramos: 50 Years of Superheroes, Nudes, and Other Pop Delights. Diana is currently an associate curator with the Crocker Art Museum.

JANE P. DAVIDSON (PhD ’75) published Early Modern Supernatural: The Dark Side of European Culture 1400-1700 in Spring 2012.

JEFFRY EDMONDS (BA ’10) is currently enrolled in the MA program in art history and criticism at Stony Brook University, NY.

ASHLEY ELSTON (PhD ’11) is Visiting Assistant Professor of Art History at Rollins College, FL.

ERIN GALPERN (BA ’10) is currently working in Manhattan, NY for Neville Wakefield, who is an art curator.

MICHAEL GAUDIO (MA ’95) presented the paper “Observations and Reflections on Lightning and Thunder, Occasioned by a Portrait of Dr. Franklin” at the Wyeth Foundation for American Art Conference “Religion in American Art” in October 2012. Michael
is currently Associate Professor and Director of Graduate Studies with the Department of Art History at the University of Minnesota.

**Randall Griffey** (PhD ’99) entered his fourth year as Curator of American Art at the Mead Art Museum, Amherst College, by co-organizing “Disunion! The American Civil War 100 Years Later,” an installation drawn from the Mead’s collection that the *Boston Globe* described as “something of a curatorial marvel.” He subsequently curated “Exotic Muses: Dancers by Robert Henri and Nick Cave,” an exhibition whose programming culminated in a visit to campus by Mr. Cave. (The public conversation in which the artist participated is available on the web: https://www.amherst.edu/museums/mead/publications/podcasts/programs/p010.) Griffey contributed the essay “Other and Self: Evolving Manifestations of Primitivism in Two Still Lives by Marsden Hartley,” to the Sheldon Museum of Art’s exhibition catalogue *Poetical Fire: Three Centuries of Still Life* and delivered a related talk, “Still Life Stories,” in conjunction with the museum’s exhibition programming. He provided essays on works by George Bellows, Thomas Cole, Robert Gwathmey, John La Farge, John Marin, Willard Metcalf, and Raphaële Peale, to the Mead’s new collection highlights guide. In a similar vein, he wrote essays on works by Marsden Hartley for the Palmer Museum of Art’s forthcoming collection catalogue *Gift from the Heart: The James and Barbara Palmer Collection*. A highlight of the year was contributing the lengthy essay “Reconsidering the ‘Soil’: The Stieglitz Circle, Regionalism, and Cultural Eugenics in the Twenties,” to the Brooklyn Museum’s exhibition catalogue *Youth and Beauty: Art of the American Twenties*. His contribution to this project received the Outstanding Catalogue Essay of 2011 award from the Association of Art Museum Curators, and he delivered talks relating to his catalogue essay at the Detroit Institute of Arts and at Dallas Museum of Art. In the winter, he presented “Northern Lights on New Horizons: The Reception of Scandinavian Art and Artists in the United States in the Early Twentieth Century” at a symposium hosted by the American Scandinavian Foundation, New York. (This talk is available the web at: http://www.youtube.com/watch?v=xGfg3b6jK8Y.) He also published “‘Herod Lives in this Republic’: Slave Power and William Rimmer’s *Massacre of the Innocents*” in the Spring 2012 issue of *American Art*. Over the summer, he wrote “Drawing Boundaries, Crossing Borders: Trespassing and Identity in American Art,” forthcoming in *A Companion to American Art*. In July, he was promoted to Head of Curatorial Affairs at Amherst. This fall, he announced his resignation from the Mead to pursue other personal and professional opportunities.

**Reinhold Kauenhoven Janzen** (PhD ’78) is currently Professor Emerita in the Art Department at Washburn University. She published the following articles and translations in the past year: “Bildende Kunst” (und Mennoniten), Mennonitisches Lexikon, online; “Wohnkultur, mennonitische”, Mennonitisches Lexikon, online; translations from English into German: “Volkskultur, mennonitische”, Nordamerika, and “Gottesdiensthaeuser, mennonitische”, Mennonitisches Lexikon, online; “Betwixt and Between: Liminal Spaces in Healing”, in *A Waiting Room of One’s Own: Contexts for the Waiting Room Project*, Sarah Smarsch, editor, by the Waiting Room Project. In April, she also presented the paper “‘Et Sanabitur’: The Agency of Visual Art in Healthcare Settings,” for the session “Visual Medicine: The Agency of Art in Illness and Healing” at the Annual Conference of the Popular Culture Association/American Culture Association in Boston, and was invited to present the “Last Lecture” on “The Power of Art” for APEIRON, the annual Washburn University student research forum. This past summer, the highlight of her travels was *DOCUMENTA (13)* in Kassel, Germany. Together with husband John M. Janzen, she also received the 2011 Outstanding Alumnus Award from Bethel College, (North Newton, Kansas) for “notable services to God and humanity as leaders in the academic and museum communities.”

**Beverly Joyce** (PhD ’03) is still at Mississippi University for Women, where she is Associate Professor of Art. Currently, she is collaborating with a colleague, Alex Stelioes-Wills, on a multi-year project focused on Southern women artists who...
investigate issues of gender in their art. The title of this project is "Intersections of Gender and Place" and consists of annual art exhibitions and related symposia. In the spring, she will present a paper at the FATE 2013 National Conference. This summer she was in Edinburgh for a month teaching a study abroad course on Scottish art and culture.

**Korey Kaul** (BA ’89) released his debut legal caper, Jury Rig (Five Star, 2012). No art history professors were killed in the book, although one had his head smashed into a mailbox. According to Kaul, writing that scene was not as satisfying as he had anticipated.

**Brett Knappe** (PhD ’08) presented "Momento Mori: The Late Photomontages of Barbara Morgan" at the Midwest Art History Society Annual Conference in Wichita, KS last March. In October, he presented "Summer's Children Reconsidered: Barbara Morgan in the early 1950s" at the Southeastern College Art Conference in Durham, NC. Additionally, he organized the third annual Undergraduate Art History Conference at Baker University in April of last year and is in the process of organizing the fourth iteration of the conference for this year.

**Molly Kysar** (MA ’00) joined the Education Department at the Metropolitan Museum of Art, NY, as Assistant Museum Educator for Gallery and Studio Programs, planning gallery programs for adult visitors.

**James Martin** (BA ’89) is an independent art consultant in the Kansas City area, working as Curator of the Center for the Healing Arts, Truman Medical Centers. He is also consulting for Mid-America Arts Alliance/Exhibits USA and he writes freelance.

**Amanda Martin-Hamon** (MA ’99) co-authored the book chapter “Pharmacy in the Art Museum: Lessons Learned from an Unlikely Collaboration” with Barbara Woods, Clinical Assistant Professor and Director of Postgraduate Education in the KU School of Pharmacy, and Pat Villeneuve, Professor and Director of Arts Administration in the Department of Art Education at Florida State University, for the volume Academic Museums: Exhibitions and Education. She also co-presented two Best Practice Lectures at the 2012 National Art Education Association Conference: “Gallery Interpretives in the 21st Century Museum” and “Maximizing the Multi-Disciplinary, Collaborative Potential of the Museum/Schools Program” with Kristin Mitchell Walker (BFA ’91), Spencer Museum of Art Director of Education and Natalie Svacina (MA ’11), Museum of Fine Arts-Houston Curriculum Coordinator.

**Mia di Medo** (BA ’06) received her MA in New Arts Journalism from the School of the Art Institute of Chicago in 2011. Her thesis is entitled “Garden of Nations: A Selected History of National Identity in the Venice Biennale.” She has worked as an Editorial Assistant and has written criticism for ArtSlant.com and other publications.

**Michelle Moesley-Christian** (PhD ’07) continues as Assistant Professor of Art History at Virginia Tech. She was the recipient of a national award for Best Scholarly Article of 2011 from the Society for the Study of Early Modern Women for "From Page to Print: the Transformation of the 'Wild Woman' in Early Modern Northern Engravings” published in Word & Image. An essay on Dutch dollhouses has been accepted for publication in the volume The Uses of Excess in Visual and Material Culture, 1700-2010 (Ashgate). She also presented at a number of conferences during the past year, including the Reformation Research Consortium held at the University of Oslo and the Association of Art Historians in the UK. She will present at the 2013 Renaissance Society of America in a session for contributors to a forthcoming book of essays from Brill entitled Mary Magdalene: Iconographical Studies from the Middle Ages to the Baroque (2012). She was awarded the University Teaching Excellence Award at Virginia Tech.

**Halle O'Neal** (PhD ’12) and Andy Hom would like to share the news that little Henry Augustus O'Neal was born 7:05 pm on Wednesday, March 14 (Welsh time). Halle received a Postdoctoral Fellowship for 2012-2013 to work at the Reischauer Institute of Japanese Studies at Harvard University. She will be working on a book based upon her dissertation and also teaching one class. Halle was also awarded the 2012 Marnie and Bill Argersinger Award for
Outstanding Doctoral Dissertation at the University of Kansas.

WILLIAM NORTH (MA ’90) recently accepted the position of Executive Director at the Salina Art Center.

AUSTIN PORTER (MA ’07), currently a PhD candidate at Boston University, was awarded a Luce/ACLS Dissertation Fellowship in American Art for his project “Paper Bullets: The Visual Culture of American World War II Print Propaganda.”

MARLA PRATHER (MA ’81) was honored as a distinguished alumna by KU’s College of Liberal Arts and Sciences on May 15, 2012. Currently, Marla is Curator of Modern and Contemporary Art at The Metropolitan Museum of Art. The Alumni Distinguished Achievement Award is the highest honor bestowed upon alumni of the College at KU.

CLAIR ROBERTSON (PhD ’10) is Assistant Professor of Art History at the University of Texas, Tyler. She is continuing her research on Thomas Hicks and presented papers on Hicks’s portraits of Edwin Booth at the Association of Historians of American Art symposium in Boston and the Southeast College Art Association Conference in Durham, NC. She also recently served as a consultant for a gallery in Boston about a previously lost Hicks portrait of Booth that will be coming to auction in the fall.

JENNIFER NEUBERGER TALBOTT (MA ’02) and husband Ryan and daughter Ava welcomed to their family Nora Aron on March 31, 2012.

DANA SELF (MA ’84) continues to write art reviews for the Kansas City Star and work on other freelance art writing projects. In September, she completed a book project for the Kemper Museum of Contemporary Art's Frederick J. Brown paintings, The History of Art, that line the walls of the museum’s Café Sebastienne. Frederick J. Brown: The History of Art is available at the Kemper Museum gift shop. She also recently completed catalogue entries for the Nerman Museum of Contemporary Art’s Oppenheimer Collection catalogue, continues to work at the UMKC Conservatory of Music and Dance, and most importantly, raises her daughter, Jia.

SCOTT SHIELDS (PhD ’04) is Chief Curator and Associate Director of the Crocker Art Museum, Sacramento, CA. He recently co-curated the exhibition Edgar Payne: The Scenic Journey which ran from June until October 2012.

BAILEY SKILES (BA ’04) lives in Washington, DC. She manages operations for Film Mason Productions and is pursuing an MBA at George Washington University, with a focus on creativity and innovation. In spring 2012, her artwork was selected and issued as a limited edition print to benefit DC Candlelighters and Joint Aid Management. She continues to organize a critique group for emerging artists and to serve in her church.

DONALD SLOAN (PhD ’04) became chair of the Art Department at the University of Wisconsin, La Crosse on July 1, 2012. He will continue to teach two art history classes a semester, which this academic year will include Art of the United States, Photography Survey, and Art History I and II. This summer, he also was elected to the Board of Directors of the Minnesota Marine Art Museum, Winona.

JERRY SMITH (PhD ’12) is happy to report that he successfully defended his dissertation, "Auto-America: The Automobile and American Art, circa 1900 - 1950," in April 2012. He continues as Curator of American and Western American art at the Phoenix Art Museum.

EMILY STAMEY (PhD ’09) joined the Scottsdale Museum of Contemporary Art as Associate Curator this past September. Previously, she was Curator of Modern and Contemporary Art at the Ulrich Museum of Art at Wichita State University. One of the exhibitions that Emily developed at the Ulrich, Stocked: Contemporary Art from the Grocery Store Shelves, will also be shown at the SMoCA in 2013.

NATALIE SVACINA (MA ’11) works at the Museum of Fine Arts, Houston as Curriculum Coordinator within the Education Department. As a part of the Kinder Foundation Education Center at the MFAH, she works primarily with K-12 teachers as well as pre-
service teachers. For the next few years, she will work extensively on an Institute of Museum and Library Services grant project that collaborates with middle school teachers to produce a classroom curriculum that not only incorporates the museum’s collection into lesson plans across subject matters but, more importantly, focuses on developing higher level learning skills through teaching with art.

**Leslie Von Holten** (BGS ’96), outreach coordinator at KU’s Center for Global and International Studies since Fall 2011, accepted an exciting offer this past June to work as the program officer for the Kansas Humanities Council in Topeka. Also active as an arts writer, in early 2012 Leslie published an essay about the art of Hong Chun Zhang in the Lawrence Arts Center exhibition catalogue *Hong Chun Zhang: HayWire*.

**Cori Wegener** (MA ’00) has accepted the newly created position of Preservation Specialist for Cultural Heritage at the Smithsonian Institution in Washington, DC. She will work in the Office of the Under Secretary for History, Art, and Culture coordinating the Smithsonian’s role in the preservation of cultural heritage collections in international and domestic museums, galleries, archives, libraries, and sites threatened by natural disasters, human conflict, and other challenges. Until the end of October, she will remain Associate Curator in the department of Decorative Arts, Textiles, and Sculpture at the Minneapolis Institute of Arts.

**Roger Ward** (BA ’76) gave a scholarly exploration of the framing of Giorgio Vasari’s painting *Christ Carrying the Cross*, for the Spencer Museum of Art Director’s Circle Event. The painting is the centerpiece of the SMA’s exhibition, “Vasari & Court Culture in Late Renaissance Italy.”

In January 2012, **Mark White** (PhD ’99) was named Chief Curator of the Fred Jones Jr. Museum of Art at the University of Oklahoma. His recent exhibitions and publications include *A Century of Magic: the Animation of the Walt Disney Studios; Art Interrupted: Advancing American Art and the Politics of Cultural Diplomacy;* and *The James T. Bialac Native American Art Collection: Selected Works*. He finally managed to use his dissertation research again when he participated in the National Gallery of Art’s symposium on George Bellows in October.

**Deborah J. Wilk** (PhD ’05) presented the paper “Gertrude Vanderbilt Whitney and ‘The Immigrants in America Exhibition’ (1915-1916)” at the fourteenth annual conference of the Space Between Society this past June.

**Mike Willis** (MA, ’95) and his wife, LeAnn, anticipated the birth of their third child in early October! They have two daughters: Katie, 3, and Madeleine, 13. He is still working at the University of Dubuque as the Director of Media Services and Instructional Technology. The university is in the final stages of finishing a thirty-million-dollar performing arts center that is scheduled to open next spring.

**Jack Willson** (MA ’10) accepted a position as Publications Assistant at the Amon Carter Museum in Fort Worth, TX in January 2012.

**Donald Wood** (PhD ’85) is Senior Curator and Virginia and William M. Spencer III Curator of Asian Art at the Birmingham Museum of Art, AL. He co-wrote the exhibition catalogue for *Dragons and Lotus Blossoms*, a collection of 221 Vietnamese ceramics at the BMA on display from January until April 2012.

**Amanda Wright** (PhD ’12) has accepted a position as Assistant Professor of Art History at the University of South Carolina.
**GRADUATE STUDENT NEWS**

**YEN-YI CHAN** was awarded a 2012-2013 Jiaoyubu liuxue jiangxuejin Study Abroad Scholarship by the Ministry of Education of Taiwan to study Japanese art history at KU.

Current and former graduate students (left to right) Sherée Peterson Lutz, Eunyoung Park, Sean Kramer, Samantha Lyons, and Alison Miller celebrate the opening of the Oppenheimer Collection exhibit at the Nerman Museum of Contemporary Art at JCCC. Park, Lyons, and Miller contributed to the catalogue publication.

**SOOA IM MCCORMICK** presented a paper entitled "Korean Sculpture in the Context of Ritual Performance" for the symposium "contexts of buddhist art: a graduate student workshop" in conjunction with the "Reflections of the Buddha" exhibition at the Pulitzer Foundation for the Arts in St. Louis, MO, November 10-11, 2011. She also received a 2012-2013 Korea Foundation Graduate Studies Fellowship; and a Korean Studies Summer Workshop Grant from Kyujanggak Institute from Seoul National University. She and spouse Evan McCormick welcomed baby Yoonji on February 15.

**STEPHANIE KNAPPE** won a fellowship for research at the Buffalo Bill Historical Center. She was in residence at the BBHC in Cody, WY this past summer. The grant advanced work on her dissertation, which deals with the art imagery and legacy of the Buffalo Bill Wild West enterprise.

**TAKAAKI KUMAGAI** presented the paper “Kitagawa Tamiji’s Painting as ‘Unrealized’ Murals” at the Simposio Internacional impartido por Seki Sano y Tamiji Kitagawa con el tema "Artistas japoneses en México de las décadas de 1920 a 1960" (International Symposium: Seki Sano and Kitagawa Tamiji, Japanese artists in Mexico) at El Colegio de México y el Centro de Estudios de Asia y África in Mexico City on November 12, 2011.

**YE-GEE KWON** presented her paper, “Prince Shotoku–Contexts of Production and Worship,” for the symposium "Contexts of Buddhist Art: A Graduate Student Workshop" in conjunction with the "Reflections of the Buddha" exhibition at the Pulitzer Foundation for the Arts in St. Louis, MO, November 10-11, 2011.

**ELLEN CORDERO RAIMOND** and spouse Richard welcomed baby Penelope Maud Raimond on May 1, 2012.

**MYEONGHEE SON**’s paper “Creating Secrecy in the Early Tokugawa Government: The Painting Program of Nikko Toshogu” was the winner of the 2012 Okubo Award. The Okubo Award, named after Genji Okubo, a long-time supporter of Japanese studies at the University of Kansas, is awarded annually for the best student paper on a topic related to Japan.

**ELIZABETH WILLIAMS** will be Curator of Decorative Arts and Design at the Museum of Art, Rhode Island School of Design starting January 2013. She recently presented a paper entitled “The Pleasures of Life: French ceramics from the MaryLou Boone Collection” at the Art Antiques London and International Ceramics Fair & Seminar and another paper entitled “From Paper to Porcelain: 18th-19th Century French Ceramic Print Sources” at the Los Angeles County Museum of Art Annual Colloquium. She is also the editor of and contributor to Daily Pleasures: French Ceramics from the MaryLou Boone Collection.

While **LOREN WHITTAKER** was in Los Angeles conducting research at the Getty Museum Archives, she visited **ELIZABETH WILLIAMS** at LACMA. The picture
of Loren (l.) and Elizabeth was taken in the European decorative arts gallery that Elizabeth had recently reinstalled. Loren will be presenting her paper entitled, "Perpetuation of Veneration: Antiveduto Grammatica's Depiction of San Carlo Borromeo and Milan's Sacra Chiodo" at the Renaissance Society of America Conference in San Diego, April 2013. **Madeline Rislow** (PhD ’12) and **Ashley Elston** (PhD ’11) are chairing the seminar.

**Megan Young** received a Doctoral Student Research Grant to fund research in New Orleans; a grant from the KU Women 4 KU Women Fund for travel costs to last February’s CAA; and a Hall Center Graduate Summer Research Award. Also, in Fall 2012, she began a tenure-track position as Assistant Professor of Art History and Director of the Dishman Art Museum at Lamar University, Beaumont, TX.

**Rachel Voorhies** recently returned from a year-long language study at Sophia University in Tokyo, Japan. She is currently working as a GTA for Religious Studies.

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**CONGRATULATIONS**

*The Department of Art History wishes to congratulate those who completed their dissertations this past year:*

**Youmi Kim Efurd**

“Baiyun Guan: The Development and Evolution of a Quanzhen Daoist Temple

**Brittany Lockard**

“Size Matters: Imagery of the Fat Female Body in the Art of Lucian Freud, Jenny Saville, Joel Peter Witkin, Laurie Toby Edison, Leonard Nimoy, and Laura Aguilar”

**Hui Wang Martin**

“Guangsheng Monastery: The Pursuit of Eternal Identity in Art and Architecture”

**Halle O’Neal**

“Written Stūpa, Painted Sūtra: Relationships of Text and Image in the Construction of Meaning in the Japanese Jeweled-Stūpa Mandalas”

**Madeline Ann Rislow**

“Dynamic Doorways: Overdoor Sculpture in Renaissance Genoa”

**Jerry Smith**

“Auto-America: The Automobile and American Art, circa 1900-1950”

**Amanda Wright**

“Qiu Ti’s Contributions to the Storm Society and the Intersection of Modernist Ideology, Public Receptivity, and Personal Identity for a Woman Oil Painter in Early Twentieth-Century China”

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Rachel (l.) and Maki Kaneko met at a tea house while in Japan.
The Kress Foundation Department of Art History deeply appreciates the generous financial support of friends and alumni. Your tax-deductible contribution may be sent to the address at the bottom of the page.

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Buddhist monks from the Drepung Gomang Monastic College create a sand mandala in the SMA central court in early September for the World Peace opening ceremony. (Photo courtesy East Asian MA candidate Amanda Martin.)