FROM THE CHAIR

Elizabeth “Betsy” Broun, this year’s recipient of the Department of Art History’s Distinguished Alumni Award, presented the lecture “Understanding American Democracy through American Art” on September 9, 2010. Betsy holds BA, MA and PhD degrees from KU. She served as curator, and subsequently interim director, of the Spencer Museum before joining the Smithsonian in 1983. Since 1988, she has headed the Smithsonian American Art Museum and its branch museum, the Renwick Gallery, and she is currently the senior director among the Institution’s multiple bureaus. An expert administrator and fund raiser, who recently oversaw the acclaimed renovation of the historic Patent Office Building, home to SAAM and the National Portrait Gallery, Betsy is also a discerning connoisseur and scholar. Her book on Albert Pinkham Ryder in 1990 won the College Art Association’s prestigious Alfred H. Barr Award for Distinguished Scholarship; among her other publications are catalogues and articles ranging from Marcantonio Raimondi, James McNeill Whistler, and Thomas Hart Benton, to Stuart Davis, Childe Hassam, Patrick Ireland, and Pat Steir. In short, Betsy well represents the excellence toward which this department and university strive.

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

LINDA STONE-FERRIER: What are you glad you learned or experienced in graduate school that helped prepare you for your current position?

ELIZABETH BROUN: I was an insecure student from a small town during the Vietnam War years, when the graduate ranks were very crowded; I was persuaded that all my "mates" were better prepared than I. I worked hard at class assignments but didn't look at bigger, wider opportunities. Marilyn Stokstad challenged me to think beyond the conventional "next steps" and nudged me into taking connoisseurship seminars at the Nelson-Atkins Museum. These opened the door to the museum work that has been the joy of my career. Charles Eldredge similarly challenged me to try new things by giving me lots of responsibility when I was pretty "green," both as a teaching assistant and as a junior curator. So I'll always be grateful that my teachers had more confidence in me than I had in myself, and didn't let me languish. I doubt I would have done any of this on my own initiative, without a push.
**LSF:** What do you wish you had known in graduate school that would have prepared you better for your current position?

**EB:** I wish I had better understood that art history is not about finding a "right" answer or accumulating more and more knowledge or tracing a historical path. It's about developing a passion for the way art can create and illuminate a world. Art works on the imagination in profound ways.

**LSF:** What advice do you have for current graduate students in Art History regardless of their career aspirations?

**EB:** "Listen to yourself" is still the best advice. Life is too short to spend it doing something you don't love. If you're bored, try another direction. When you find something you love, work really, really hard at it. I love work and find it endlessly rewarding, much more "fun" than leisure. The deepest pleasures come when you're already on the far side of the mountain you set out to climb; exploring territory you hadn't seen before.

**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?

**EB:** If you go into teaching and your new professional position is in an art history department at a university, you may not find huge adjustments are needed, because everyone still speaks the language you've been speaking. But if you go into the private sector or even into museum work, you'll quickly find that most people don't use academic language or care a fig for methodology or want to hear about the minutiae of your art topic. There's pressure to be immediately relevant, to constantly link back to a big picture, to state significance and conclusions in the first paragraph. The first time someone said "Don't bore me with the whole story, just give me the elevator pitch," I was flummoxed. The "elevator pitch" is when you find yourself riding an elevator with the one person you need to convince about something, and you have only 60 seconds to make the pitch.
LSF: Why did you choose a curatorial and museum administration career instead of academia or something else?

EB: I love working directly with the artworks. I think that's why anyone goes into museum work at first, and it's thrilling for me still. I've also slowly developed a deep desire to find ways to make people without special art training care about art. I want to know it matters to people beyond our professional circle! Coming up with strategies for relating art to people's lives in ways that yield an "Oh, wow!" moment is fun for me.

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

EB: My proudest moment was being invited to return "home" to KU last week for a Franklin Murphy Distinguished Alumni Lecture! As great as Washington is, it's never "home" the way Lawrence is. It was so touching to see a room full of people I love (and students I don't know too) there for me after so many years. Having the respect of my family and best friends---those who know me best---makes me feel that my long investment in professional work was worthwhile and satisfying.

LSF: As the director of a major art museum, what are the greatest challenges you have faced in the past five or ten years?

EB: Learning to work in a huge federal bureaucracy was, and still is, a challenge for me. I've learned that I am too impatient to create and manage the kind of "process" that fits the environment here. That same impatience can be an asset too, since I don't get bogged down or trapped by the bureaucracy; but trying to renovate a grand historic building or raise lots of money is hard when you're fundamentally at odds with the system. In my next life, I'll be more "Zen"!

LSF: How, if at all, has the Smithsonian American Art Museum been affected by the current political temper and/or economic circumstances in the US?

EB: Everything you read in the papers affects us, since we're part of the government and part of the private economy (half federal, half donor-supported). When Congress squabbles, we don't get budgets passed on time; when the economy plummets, fund-raising grinds to a halt. Political and economic uncertainties make it really hard to plan ahead. I suppose this is the same at the university and at all non-profits who depend on the wider economy for support.

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

EB: Museums of American art generally have no looted antiquities and no artworks stolen in the Holocaust, which means we avoid many of the knotty issues other museums deal with. And---since Native American art is done elsewhere at the Smithsonian---we don't even have repatriation issues. Occasionally I get involved with getting a green card for a prospective employee, but our museum has few legal issues, and I'm happy about that!

LSF: Thank you, Betsy, for your inspiring insights, and for honoring us with your visit to campus to receive the Franklin D. Murphy Distinguished Alumni Award. We are already looking forward to your next visit back "home."
**WITH THANKS**

The Kress Foundation Department of Art History benefits from the generosity of alumni and friends whose financial support strengthens the intellectual mission of the department and makes possible an array of programs that enhance our core offerings.

We are 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; to the **CATERPILLAR FOUNDATION**, the **FIDELITY CHARITABLE GIFT FUND**, 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.

We are deeply grateful to the following donors—as well as others who wish to remain anonymous—for their generous gifts in fiscal year 2010:

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Recent Morris Scholars, from left to right, Megan Koza Young, Amanda Wright, Brian Hogarth, and Meghan Kirkwood, meet with Dr. Bette Morris for lunch.
2010 Franklin D. Murphy Seminar

Dr. Toshio Watanabe, Director of the Research Centre for Transnational Art, Identity and Nation (TrAIN) at the University of Arts, London, served as the 2010 Franklin Murphy Lecturer and the visiting Murphy Professor in the seminar entitled “Modernity and Identity of Transnational Japan: 1850-1950,” which was team-taught by Professors Maki Kaneko and Sherry Fowler.

Dr. Watanabe’s career and scholarship was the inspiration for the seminar on the ambitious theme of Japanese visual arts from transnational perspectives. He was born in Switzerland to a German mother and a Japanese father and was raised in Japan. Dr. Watanabe went to the University of Tokyo to study Western art, but then moved on to the University of Basel in Switzerland. There he decided to take up the challenge of European responses to Japanese art and obtained his doctorate. Since then, Dr. Watanabe has been extremely productive, publishing in several languages and organizing exhibitions and international conferences. His books and exhibition catalogues--such as *High Victorian Japonisme, Japan and Britain: An Aesthetic Dialogue 1850-1930*, and *Ruskin in Japan 1890-1940: Nature for Art, Art for Life*--are pioneering works on the reciprocal artistic interactions between Japan and the West that have received several international awards. In addition to books, he has published many articles and book chapters on Japanese and Western art, as well as on artistic exchanges/interactions between Asia, America and Europe. Dr. Watanabe has been instrumental in stimulating international scholarly networks and he also serves as the president of Japan Art History Forum, the largest scholarly association of Japanese art history.

During his residency at the University of Kansas between May 30 and April 10, 2010, Dr. Watanabe met with the seminar...
six times, lecturing and leading discussions on topics such as Japonisme, Japan-United Kingdom interactions in the field of architecture, and “Japanese” gardens in the United States, including the Hiratsuka Garden located in downtown Lawrence. Dr. Watanabe also listened to the seminar students’ presentations and individually advised the students on their research projects. The projects, largely inspired by Dr. Watanabe’s research, included: Yen-Yi Chan’s discussion of the hybrid style of Ito Chuta’s architecture; Takaaki Kumagai’s work on Maekawa Kunio’s prefabricated architectural project in Japan inspired by Le Corbusier; Rachel Voorhies’ study of India prints by Yoshida Hiroshi and Charles W. Bartlett, comparing Yoshida’s images with the earlier prints by Bartlett; Yingju Lan’s analysis of the interactions between Indian and Japanese artists; Janet Chen’s exploration of the history of the Japanese General Government Building in Taiwan (now the Presidential Office Building); Myenghee Son’s examination of the Japanese General Government Building in Korea in relation to the shifts in Japanese colonial policies; Ai-Lian Liu’s discussion of how the Rokumeikan (Deer Cry Pavilion) was perceived by the Japanese as a model of Western modernity in the late 19th century; So Jung Kim’s investigation of the ways in which Korean painters internationalized the Japanese colonial gaze; Ellen Raimond’s exploration of the active collaborations between early British and Japanese photographers; Jack Willson’s treatment of the “Japanese” Sunken Garden in San Antonio; Lindsay Amini’s re-contextualization of James Tissot’s Japonisme within the 19th-century artistic climate in France; and Shu-Yun Ho’s delineation of the development of the Japanese department store as the embodiment of modernity.

Another highlight of the seminar was the class tour of related works in the Raymond White Teaching Gallery at the Spencer Museum of Art (SMA). With the support of Kris Ercums, Curator of Asian Art, and Kate Meyer, Print Room Curatorial Assistant, the students respectively discussed two pieces from the SMA collection. After introducing the pieces, the class had lively discussions about the transnational qualities of the works with Dr. Watanabe.

Dr. Watanabe’s Murphy lectures, presented at the Spencer Museum of Art and the Nelson-Atkins Museum of Art respectively, were entitled “Modernity and Censorship: Nude Painting Controversy in Meiji Japan (1868-1912)” and “Modern Japanese Gardens in a Transnational Context.” The lectures will be published as a book in the Franklin D. Murphy Lecture series, co-published by the Spencer Museum of Art and the University of Washington Press.
2010 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 2010, the Fund sponsored the following presentations:

MEGAN HOLMES, Associate Professor of Italian Renaissance Art, University of Michigan
“The Enshrinement and Veiling of Images in Renaissance Florence,” February 10, 2010

ROBIN NETHERTON, Dress Historian
“When Medieval Meets Victorian: The Development of Scholarship in Medieval and Renaissance Dress,” February 15, 2010

J. MICHAEL FARMER, Associate Professor of Chinese History, University of Texas, Dallas
“A Jade Pure, Frosty and Clear: Redefining Female Chastity in Early Medieval Sichuan,” March 4, 2010

JOHN ONIANS, Professor of Visual Arts Emeritus and Director of the World Art Research Programme, University of East Anglia, England
“Kansas’ Secret: Towards a Neuroarthistory of Twentieth-Century Art,” March 11, 2010

SUSAN HINER, Associate Professor of French & Francophone Studies, Vassar College
“From Pockets to Purses: Modernity and the Feminine in 19th-Century France,” October 21, 2010

VIRGINIA MECKLENBURG, Senior Curator of Painting & Sculpture, Smithsonian American Art Museum
“Telling Stories: Norman Rockwell, George Lucas and Steven Spielberg,” November 18, 2010

KUMJA PAIK KIM, Emeritus Curator of Korean Art, Asian Art Museum of San Francisco
“Genre Painting of the Joseon Dynasty,” November 18, 2010

BERT WINTHER-TAMAKI, Associate Professor of Art History, University of California, Irvine

CAROL CLARK, William McCall Vickery 1957 Professor of the History of Art and American Studies, Amherst College
“Charles Deas and 1840s America,” December 2, 2010

For a listing of upcoming 2010 Franklin Murphy Lectures, please check our website:
www.ku.edu/~kuarthis/
FACULTY NEWS

DAVID CATEFORIS
Professor, American Art, Modern and Contemporary Art


In addition to his ongoing work as the department’s principal undergraduate advisor and as the editor and voice (since 2004) of the Spencer Museum of Art series of “Art Minutes” broadcast on Kansas Public Radio, Prof. Cateforis' service activities included chairing the five-year review committee of Spencer Museum director Saralyn Reece Hardy (Fall 2009) and service on the College Art Association task force on practical publications (Summer-Fall 2010). During Spring 2010, Prof. Cateforis served as acting chair of the department while Prof. Linda Stone-Ferrier was on sabbatical.

SALLY CORNELISON
Associate Professor, Italian Renaissance Art

In November, 2009, Prof. Cornelison spent her second consecutive Thanksgiving in Florence, where she attended and presented a paper (in Italian!) at a conference on St. Antoninus (1389-1459), whose relic cult is the subject of her current book project. She was, however, able to share an authentic Thanksgiving feast with her American expatriate friends, who invited her on the condition that she contribute a can of cranberry sauce. The Florentine trip was the first of two Italian journeys during the 2009-2010 academic year, for in April she traveled to Venice to attend and deliver a paper at the annual meeting of the Renaissance Society of America. One of the high points of that experience was being able to walk through a serene, tourist- and pigeon-free Piazza San Marco early each morning. While in Venice, she took a day trip to nearby Padua, where she met up with graduate students Ashley Elston and Madeline Rislow, and alumna Michelle Moseley-Christian (PhD, '07). Among other things, they visited Giotto’s Scrovegni Chapel and the Basilica of Sant’ Antonio and, of course, enjoyed a fabulous lunch. Prof. Cornelison

Left to right: Sally Cornelison and graduate students Ashley Elston and Madeline Rislow, and alumna Michelle Moseley-Christian (PhD, '07) in front of the basilica of St. Anthony in Padua, Italy in April.

wound up the spring with a trip to Los Angeles where, with the help of a Library Research Grant, she spent nearly a week conducting final research for her book at the Getty Research Institute. The book, entitled Art and the Relic Cult of St. Antoninus in Renaissance Florence,
as well as two related articles (“Accessing the Holy: Gendered Space and the First Tomb of St. Antoninus in Renaissance Florence” and “Testo e contesto rituale: L’Ingresso di Sant’Antonino a Firenze del Giambologna”) now await final review and editing before publication.

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

For Americanists in the Heartland, the highlight of recent years was the opening in 2009 of the Nelson-Atkins Museum’s new galleries devoted to American painting and sculpture, decorative and graphic arts. The large suite of galleries, beautifully expanded and refurbished through the generosity of Sarah and Landon Rowland, presents an impressive sweep of American creativity from the colonial era to the mid-twentieth century. Installation of the Rowland Galleries was overseen by senior Nelson-Atkins curators, Dr. Margaret Conrads (American Art) and Dr. Catherine Futter (Decorative Arts), both of whom have served as Lecturers in the KU Art History Department. The Rowland Galleries of American Art are juxtaposed with and complement the museum’s new spaces for its distinguished Native American collections, both situated on the second floor of the original Nelson-Atkins building, and provide KU students (as well as countless other visitors) with grand opportunities for rewarding viewing and study.

The Nelson-Atkins holdings, as well as others in the Kansas City-Topeka area, have provided inspiration to students and teachers alike, supplementing the collections available for research and instruction at the Spencer Museum and elsewhere on the KU campus. These local resources featured prominently in the course devoted to “Kansas Art and Popular Culture” offered by Prof. Eldredge in the spring semester 2010. Originally developed for the 150th anniversary of the Kansas Territory in 2004, the course, whose contents vary with each offering, will appear anew in 2011 on the occasion of the sesquicentennial of statehood; on that occasion it will be taught with collaborating colleagues from the KU departments of Theater and Film and American History. This year Prof. Eldredge also offered lecture courses surveying American art from 1860-1900 and from 1900-1945, as well as a graduate seminar delving deeply into American art and culture circa 1900.

Often a professor’s course offerings will parallel his or her research, each pursuit reinforcing and illuminating the other. In that manner, Prof. Eldredge has recently completed an essay on the Taos, New Mexico art community on the occasion of Coronado’s quatrocentenary in 1940, to be published in 2011 in a volume on the Taos Art Association. He has also initiated a study of Arthur B. Davies’s singular, out-of-orbit trip in 1905 from his native New York to the Rocky Mountains and then California, and the impact of the journey on the work of this most imaginative and cosmopolitan artist. Other recent research ventures include his catalogue for an exhibition of works by the early Los Angeles modernist, Rex Slinkard (1887-1918), opening at Stanford University in 2011, and a new study of Southwestern still-life paintings from 1900-1950.

This year’s lecture engagements kept Prof. Eldredge close to home, both in Lawrence and in terms of professional interests. At KU he delivered the 2010 Department of Special Education Distinguished Lecture on “Embracing the Outsider: Self-taught Artists and Today’s Art Museum”; and to a group of distinguished KU professors from various disciplines he spoke on “Grant Wood and the Erotics of Contour Plowing.” He continued his long-time role as an advisor to the Henry Luce Foundation’s American Art program, meeting with the panel in New York City and reviewing proposals for new exhibitions in the field; and he served as a trustee of the Terra Foundation for American art,
participating in quarterly meetings of the board in Chicago and Paris. In 2010, Prof. Eldredge was inducted into the Alumni of Notable Achievement at the University of Minnesota, College of Liberal Arts, from which he received his graduate degree.

Valija Evalds  
Assistant Professor, Medieval Art

Professor Evalds traveled to England for a six-week research trip this summer. While there, she attended the Leeds International Congress on Medieval Studies and gave a paper entitled, “The Virtue of Fashion: Images of the Virtues and Vices in Late Medieval England.” Her article on the image of an angel holding a sundial on the southwest buttress of Chartres Cathedral will be published in Avista later this year.

For Fall 2010, Prof. Evalds has been granted a research-intensive semester and will spend the time preparing her paper on the Virtues and Vices for publication; writing a study of the sculpted bosses in the cloister at Oxford Cathedral; and another study on images of bourrelet headresses in fifteenth-century England.

Sherry Fowler  
Associate Professor, Japanese Art

In Summer 2010, Prof. Fowler traveled to Japan for a short research trip. She gave the talk “Multiplying Merit with Images of Thirty-Three Kannon” for the Asian Studies Group at Doshisha University in Kyoto. She also met graduate students Hillary Pedersen and Halle O’Neal in Kyoto and received their dissertation updates. Another highlight of the trip was that she had the opportunity to visit the temple Daienji in Tokyo with alumna Pat Fister (PhD, ‘83) and see numerous sculptures by the artist Takamura Koun (1852-1934). Since her book project addresses the images of the Six Kannon cult, she was especially thrilled to see a set of tiny images of seven Kannon by Koun that survived the temple’s bombing in World War II.

In the past year, she also gave the following talks: “Pilgrimage and the Expanding Territory of Kannon” for the conference “Cultural Crossings: China and Beyond in the Early Medieval Period” held at the University of Virginia; “Counting on Kannon with Thirty-Three Images” for the Donald Keene Center of Japanese Culture at Columbia University; “Resounding with Meaning: Kannon and Bells” for the “Visual and Material Perspectives on East Asia” workshop at University of Chicago; and she was invited to give the talk “Finding the Feminine in the Thirty-Three Kannon” at the conference “Images and Objects in Japanese Buddhist Practice” by the Columbia Center for Japanese Religion.

Her article “Locating Tomyoji and Its ‘Six’ Kannon” was published in English and Japanese in Capturing the “Original”: Archives for Cultural Properties, by the National Research Institute for Cultural Properties, Tokyo. She also wrote entries that appeared in the catalogue Pilgrimage and Buddhist Art, with Adriana Proser serving as editor and published by Yale University Press.

Stephen Goddard  
Professor and Senior Curator of Prints and Drawings, Northern Renaissance Art and Prints

Professor Goddard curated a major exhibition of over 120 works from the Spencer Museum of Art’s collections, Machine in a Void: World War I
and the Graphic Arts. He continues to work on a publication documenting the Spencer’s deep holdings in this area. The exhibition curated last year by Goddard, Trees and other Ramifications: Branches in Nature and Culture, is traveling to the Herbert F. Johnson Museum of Art at Cornell University where it will run from October, 2010 until January, 2011. A catalogue for this exhibition is now available at blurb.com: http://www.blurb.com/bookstore/detail/1246569

MARSHA HAUFLER  
Professor, Chinese Art

Professor Haufler has spent a lot of time on the road this year. Late last fall she gave a presentation entitled, “Relationships between Joseon and Ming/Qing Portraits of Buddhist Monks,” at the 11th Workshop for Korean Art Curators in Seoul, Korea. This past spring she gave the keynote lecture, “Views from the Back of the Book: Monks, Women, and Foreigners,” for a graduate-student symposium in East Asian Art at Princeton University. Recently she presented two papers: “Mosaics as a Sacred Art in the Democratic People’s Republic of Korea,” at Heidelberg University; and “Mosaics of the Democratic People’s Republic of Korea,” for the International Symposium on “Exploring North Korean Arts,” organized by the University of Vienna and the Museum of Applied Arts/Contemporary Art, Vienna.

Professor Haufler also recently completed her first year on the Board of Advisors for the Center for Advanced Study in the Visual Arts at the National Gallery of Art; and she is continuing as Chair of the Editorial Board for Archives of Asian Art. Closer to home, she just stepped into a new role as Associate Dean for International Studies in the College of Liberal Arts and Sciences.

MAKI KANEKO  
Assistant Professor, Japanese Art

Professor Kaneko presented two papers on the Japanese oil painter Mukai Junkichi at the East Asian and South East Asian Councils Conference for the Canadian Asian Studies Association in Vancouver and at the annual meeting of the Asian Studies Conference Japan in Tokyo in October, 2009 and July, 2010, respectively. She was also invited to deliver a lecture on the theme of war-propaganda artists for the Visual and Material Perspectives on East Asia Workshop at the University of Chicago in December. Based on these presentation papers, Prof. Kaneko completed the article “Mukai Junkichi’s Transformation from a War into Minka (Folk House) Painter,” which is to be published in the 2011 issue of Archives of Asian Art.

Professor Kaneko also continues to work on her book project on the visual arts of Japan during the age of the Asia-Pacific War and the Allied Occupation. After receiving an international travel fund grant from the Center for East Asian Studies, she made a research trip to Tokyo in the summer of 2010. Articles based on some of the book’s chapters will be published in the forthcoming anthology Dark Valley: Japanese Art and the Second World War and Nihon kingendai bijutsu zenshi (Comprehensive History of Modern and Contemporary Japanese Art).

Professor Kaneko was delighted to have an opportunity to co-teach two seminars on the topic of transnational art during the 2009-2010 academic year. She co-taught the seminar Contemporary Asian Artists Overseas with Prof. David Cateforis in Fall 2009, and in Spring 2010, she, together with Prof. Sherry Fowler, organized the Franklin D. Murphy Seminar Modernity and Identity of Transnational Japan: 1850-1950, which invited Prof. Toshio Watanabe, Director of the Research Centre for
John Pultz and son Ian explore the High Line, a public park built on an elevated rail structure on Manhattan’s West Side.

**MARNI KESSLER**  
*Associate Professor, 19th-Century European Art*

Professor Kessler continues to work on her second book, tentatively titled *Edgar Degas’s Family Album: The New Orleans Paintings*. In the last year, she has given several papers related to the project. Most recently, she delivered “Approaching the Condition of the Photographic: Edgar Degas’s New Orleans Paintings” at the Nineteenth-Century French Studies annual conference at Yale University in October, 2010. At the College Art Association meetings in Chicago in February, 2010, Prof. Kessler presented “Friction and Contradiction in Edgar Degas’s *Le Pédicure*.” She is delighted to have been invited to deliver a public lecture, “Edgar Degas’s Family Gaze: Re-Reading *Le Pédicure*,” at McGill University in January, 2011. Needless to say, she’s planning to bring her snow boots!

In her capacity as Chair of the External Programs Committee for the Association of Historians of Nineteenth-Century Art, Prof. Kessler also organized and chaired panels at the Nineteenth-Century French Studies Association meetings in October, 2010 (“Art Histories”) and the Interdisciplinary Nineteenth-Century Studies Association meetings at the University of Texas, Austin in March, 2010 (“Representing Family”). In May, 2010, Kessler completed her terms as chair of the Arthur Kingsley Porter Prize Jury for the College Art Association and as a member of the Executive Committee of the Hall Center for the Humanities at KU. She continues to be on the Advisory Board of the Interdisciplinary Nineteenth-Century Studies Association.

**AMY MCNAIR**  
*Professor, Chinese Art*

Professor McNair presented two papers this year: “Early Spring as ‘Landscape of Truth’: *Xuanhe huapu* on Guo Xi,” for the workshop “Early Spring (1072): Multiple Views,” at Harvard University; and “Is This Writing Barbarous? A Medieval Chinese Stele and Its Twentieth-Century Reception,” at the University of Florida. In addition, Prof. McNair chaired the open session on East Asian art at the College Art Association conference in February, and took part in the Commons Interdisciplinary Research Initiative in Nature and Culture’s “Power of Color in Early and Medieval East Asia” where she presented the talk “Chinese Painting Pigments in Medieval Times: Uses and Symbolism.”

**JOHN PULTZ**  
*Associate Professor, Art Since 1900 and History of Photography*

Professor Pultz is on sabbatical during Fall 2010 and is beginning a book project that looks at how American photographers since 1950 have
represented domesticity and family life in the context of changing patterns of urbanism. The book allows him to combine his passion for photography with a long-standing curiosity about issues of community design and urbanism that began when he was in college. It also builds on his 2006 Keeler Professorship, which freed him from teaching so that he could take courses in KU’s School of Architecture and Urban Planning. He is currently working on the first chapter, which looks at the 1950s through the work of two great, but very different, photographers: Harry Callahan and Robert Frank. He wrote his dissertation and has published frequently on topics related to Callahan, but he has never had the chance to write about Frank and is excited to be able to do so now.

Spring semester 2010, Prof. Pultz taught a new graduate seminar, “Video and New Media since 1960,” to a great group of students that included art historians and artists, undergraduate and graduate students. The students (and the professor!) were lucky to have rich resources at KU that let them view relevant works. These resources included a fabulous DVD compilation of important video art of the 1960s and ‘70s, which Susan Craig had just acquired for the library; and a collection of more recent video art that Susan Earle had acquired for the Spencer. The geographical scope of the class was expanded by an exhibition and two installations of recent video art from Asia that SMA Asian art curator Kris Ercums had organized.

Highlights of an art-looking trip to New York City that Prof. Pultz took in August included exploring three impressive examples of site-specific installation and public art: Big Bambú, a monumental bamboo structure Mike and Doug Starn constructed for the Metropolitan Museum’s roof garden; Antony Gormley’s Event Horizon, which featured ominous figural sculptures in Madison Square Park and scattered about atop and attached to nearby buildings; and the High Line, a new linear public park reclaimed from an abandoned elevated train line in Manhattan’s Chelsea district.

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

Professor Stone-Ferrier’s essay “Gabriel Metsu’s Street Vendors: Shopping for Values in the Dutch Neighbourhood” was published in the catalogue Gabriel Metsu: Rediscovered Master of the Dutch Golden Age from the National Gallery of Ireland, Dublin. The catalogue accompanies the first major loan show of Metsu’s paintings, which opened at the National Gallery in September and runs through mid-December. The exhibition then will travel to the Rijksmuseum, Amsterdam (running through March, 2011), and then to the National Gallery of Art, Washington, D.C. (running through July, 2011). Professor Stone-Ferrier spent the spring semester of 2010 on sabbatical. She made substantial progress on her book project, tentatively titled The Neighborhood in Seventeenth-Century Dutch Art and Culture.

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RETIRED FACULTY

JEANNE STUMP
Professor Emerita, 19th-Century French Art

Professor Stump reports that she is becoming a rather successful local artist in Louisville, KY. She sold five “quite large” acrylic paintings this past spring; and she previously sold, on Cape Cod, a few smaller works.
EMILY TAYLOR & MARILYN STOKSTAD
WOMEN’S LEADERSHIP LECTURE

University of Kansas alumnae and twin sisters Janet and Mary Murguía delivered the 2010 Emily Taylor and Marilyn Stokstad Women’s Leadership Lecture, administered by the Hall Center for the Humanities. Janet Murguía is president and chief executive officer of the National Council of La Raza, the largest national Hispanic civil rights and advocacy organization in the United States. Mary Murguía is the first Latina to serve on the U.S. District Court of Arizona. She also provided guidance and counsel for many law enforcement issues and policy initiatives at the Department of Justice, when she served as counsel to the department.

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SPENCER MUSEUM OF ART

In May, 2010, the Spencer Museum of Art announced that it was contracting with the architectural firm Pei Cobb Freed & Partners to produce a planning document for future expansion. The project was inspired by the possibility of designing an expansion that would allow art to be enjoyed in the natural setting provided by nearby Marvin Grove while also creating a dynamic, interactive space for teaching and research. Since 1978, the Spencer Museum’s collection has grown from 20,000 objects to approximately 36,000 objects. An expansion would allow more of these to be placed on view, and allow the Spencer to house the recently added collections for the Americas, Africa and Oceania which are currently in Spooner Hall.

The proposed expansion of the building would also increase the number of classrooms, office space for faculty and GTAs, and common areas in the Department of Art History. The Murphy Art and Architecture Library would gain additional space for collections, which have quadrupled in size from 40,000 to now over 70,000 volumes; and would add a digital production area; and a shared classroom/computer lab.

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PASSAGES

RALPH TRACY “TED” COE (1929-2010), former director of the Nelson-Atkins Museum of Art, occasional lecturer to the KU Art History Department in the 1960s and 1970s, and avid collector of Native American Art, passed away on September 14 at his home in Santa Fe, New Mexico.

ALUMNI NEWS

ELISSA ANDERSON AUERBACH (PhD, ‘09) is Assistant Professor of Art History at Georgia College & State University. This past year she received two grants for travel to the Netherlands. In the fall, she conducted research for her project on seventeenth-century Dutch images of flagellants; and in the summer, she and her husband, Stephen Auerbach, developed their study abroad program based in Amsterdam. This October she will present her paper, “Wife, Mother, and Virgin: Mary as Everywoman in Early Modern Dutch Art,” at the Sixteenth Century Society Conference in Montreal.

MATTHEW BAILEY (BA, ‘02) is currently a PhD candidate in art history and a Lynn Cooper Harvey Fellow in American Culture Studies at Washington University in St. Louis. He has received a Henry Luce Foundation/ACLS Dissertation Fellowship in American Art for 2010-2011 for his dissertation, “Turbulent Bodies: Disruptive Materiality in American Painting, 1850-1930.”

TEMMA BALDUCCI (PhD, ’05) published a chapter entitled “Gaze, Body, and Sexuality: Modern Rituals of Looking and Being Looked At” in the 2010 publication A History of Visual Culture: Western Civilization from the 16th to the 21st Century.
Culture: Western Civilization from the 18th to the 21st Century. Her essay “Matisse and Self, the Persistent Interior” will appear in Interior Portraiture and Masculine Identity in France, 1789-1914, forthcoming from Ashgate in 2011. For more information on her activities, please see the entry for Heather Belnap Jensen.

**RACHEL EPP BULLER** (PhD, ’04) will be spending much of 2011 with her family in Berlin, Germany. Thanks to a Fulbright Scholar Grant and to a fellowship from the Gerda Henkel Stiftung, she will be finishing research for a book on German artist Alice Lex. This past year, she wrote a successful grant proposal to Mid-America Arts Alliance and the National Endowment for the Arts. The grant funded the Kansas Mural Project in Newton, KS, where three artists (David Loewenstein, Erika Nelson, and Matt Farley) spent two months working with the organizers to facilitate a community process that resulted in the design and production of a large public mural. Additionally, she had a chapter published in Susan Figge and Jenifer Ward’s *Reworking the German Past*, and she regularly writes for Review, a regional arts publication. This past year, she gave conference talks in New York, Boston, Washington D.C., and Austin, and she continues to make and exhibit her own prints. Recent shows include the cities of Wichita, Kansas City, and Vermillion, SD. One of her favorite parts of traveling for conferences and exhibitions is having the chance to reconnect with art history department alumni.

**MARIA ELENA BUSZEK** (PhD, ’03) received a thrilling offer to join the faculty at the University of Colorado, Denver, where she recently began teaching as Associate Professor of Art History in Fall, 2010. Through the packing and unpacking, she somehow also combed over the proofs for her next book, *Extra/Ordinary: Craft and Contemporary Art*, available through Duke University Press. Maria also published pieces in *TDR: The Journal of Performance Art* and *Journal of the History of Sexuality*, as well as an interview with the artist Mark Newport in the catalogue for his recent exhibition *Mark Newport: Self-Made Man*. She is currently at work on her next book project, an exploration of the ties between contemporary activist art and popular music. In 2010, she was elected President of the College Art Association’s Committee on Women in the Arts, for a term beginning in 2011. At CAA’s annual conference, she presented work from *Extra/Ordinary* in the panel, “In the Making: New Texts and Resources in American Craft,” and coordinated an entire day of special sessions for The Feminist Art Project, which included speakers such as Harmony Hammond, Dore Bowen, Faith Wilding, and Julia Bryan-Wilson. She was also honored to have been an invited speaker at the University of Nebraska; University of Illinois, Urbana-Champaign; Columbia College Chicago; Duquesne University; Georgia College and State University (as a guest of fellow KU Art History alumna, **ELISSA ANDERSON AUERBACH** (PhD, ’09); and the Salina Art Center. Maria also curated two small exhibitions: *Her Mark 2010* at Woman Made Gallery in Chicago, and *Arrival/Departure* at La Esquina in Kansas City, Missouri.

**SARAH CRAWFORD-PARKER** (PhD, ’06) has accepted a new position in the University of Kansas’ Provost’s Office as Special Assistant to the Provost for Academic Affairs and Learning Initiatives. Her previous position was Associate Director of the Honors Program. Her work will focus on retention and timely graduation, and participating in KU’s strategic planning process.

**TASHIA DARE** (BA, ’08) is currently working toward her MA in religious studies at KU. She also is the Grant Resources Coordinator for the Hall Center.
**Evan Feldman** (BA, '09) recently completed an internship with SITE Santa Fe in Santa Fe, New Mexico. She is currently working as the assistant to Victoria Addison, owner of Addison Rowe Fine Art and Appraisal. The gallery is small, but it has some very nice work from 1930s Taos and Santa Fe artists.


**Gregory Gilbert** (BFA, '81) is enjoying his second year as Senior Curator of Collections and Exhibitions at the Figge Art Museum in Davenport, Iowa. This is a dual appointment with Knox College, where he is continuing to teach as Associate Professor of Art History and Director of the Art History program. On the academic publishing front, he is working on a monograph of Robert Motherwell for Phaidon Press. This past year at the Figge, he curated the exhibit "Frank Lloyd Wright: The Art of Living," which showcased Wright's career as an innovative designer of interior furnishings and art glass. He also curated the show "Global Currents: The John Deere Art Collection," which provided an overview of the major international art holdings of Deere & Company. This year at the Figge, he will also begin serving as the Director of the National Center of Midwest Art and Design and will curate the inaugural exhibit for the Center in the summer of 2011. In the fall of 2009, he was a guest curator for the exhibit "Beyond Fifteen Minutes of Fame: Andy Warhol's Photographic Legacy" that was held at the Augusta College Art Museum. He also authored a catalogue for the exhibition.

**Randy Griffey** (PhD, '99) traveled to Paris to oversee the installation of Amherst’s Monet painting at the Grand Palaisour Matinée sur la Seine (Morning on the Seine, Giverny) alongside two closely-related works by the French Impressionist, and returned with renewed admiration for the subtlety and quality of this Mead Art Museum masterpiece.

**Michael Grauer** (BFA, '83) is currently the Associate Director for Curatorial Affairs and Curator of Art at the Panhandle-Plains Historical Museum. He is preparing a catalogue raisonné on W. Herbert Dunton and biographies on Texas artists Frank Reaugh and H.D. Bugbee.

**J. Richard Gruber** (PhD, '87), the Director of the Ogden Museum of Southern Art, has recently retired after eleven years in order to pursue outside projects. Active as a curator and author, he published many books and catalogues during his tenure and was the executive producer of four award-winning documentary films.

**Elizabeth Hansen** (BA, '10) was recently offered an internship position with the Charlotte Street Foundation in downtown Kansas City. She will be performing a wide range of tasks and is excited to become involved.

http://www.charlottestreet.org/

**Valerie Hedquist** (PhD, '90), Associate Professor of Art History & Criticism at the University of Montana, presented two conference papers: “Thomas Gainsborough vs. Sir Joshua Reynolds. The Enduring Triumph of The Blue Boy,” at the Midwest Art History Society Conference in Omaha, NE; and “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, MA. She also gave
several lectures, including “Manet and the Post-Impressionists: The Shock of Modernism,” at the University of Montana Alumni Association Lecture; and “From Bath to Bathhouse: The Shifting Significance of Gainsborough’s Blue Boy,” at the University of Montana Faculty Presentation. Her summer research on Fra Dana resulted in three chapters which will eventually become a book-length biography and exhibition. She was also invited to give a lecture entitled, “Metsu’s The Sick Child in the context of 17th-Century Dutch Art,” at the first venue of the first major exhibition of the paintings of 17th-century Dutch genre painter, Gabriel Metsu, at the National Gallery in Dublin, Ireland in November. For more information see: http://www.gabrielmetsuexhibition.com/events.php

YULING HUANG (MA, ’96) is currently the Kettering Associate Curator of Asian Art at the Dayton Art Institute.

REINHILD KAUFENHOVEN JANZEN (PhD, ’78), professor in the art department at Washburn University, recently presented a paper, “The Emergence of Anabaptist/Mennonite Prayer House Architecture” for the panel, “The Vision of Architecture in Religious Reform Movements: A Comparative Analysis,” at the Annual Meeting of the Renaissance Society of America in Venice, Italy. She has also published several essays and biographies, including an essay about the Loango ivory tusk which is part of the collections of the Spencer Museum of Art. In addition to guest curating the exhibition “Images of Paraguay” at the Kauffman Museum of Bethel College in Newton, she enjoys the view from her kitchen window in rural central Kansas of the Janzen Family Farm’s grass-fed cow herd and occasional visits from seven grandchildren.

HEATHER BELNAP JENSEN (PhD, ’07), TEMMA BALDUCCI (PhD, ’05), and Pamela J. Warner are editors of Interior Portraiture and Masculine Identity in France, 1789-1914, available from Ashgate Press in 2011. Heather and Temma also are working on a collection of essays concerning women, bourgeois femininity, and public space in nineteenth-century visual culture; and they co-chaired a session on the same topic at the 2010 College Art Association Conference. Heather has contributed an essay on Marguerite Gérard and her maternal imagery to RACHEL EPP BULLER’S (PhD, ’04) edited volume Reconciling Art and Motherhood, scheduled for release in 2012. She will be presenting a paper, “Materializing the Maternal Body in Post-Revolutionary Fashion,” in the session “New Approaches to the Study of Fashion and Costume in Western Art, 1650-1900” at the 2011 CAA conference in New York City. Heather is currently the graduate coordinator for the Department of Visual Arts at Brigham Young University.

ELIZABETH KANOST (BA, ’09) is currently Copyediting Coordinator for Allen Press, Inc., in Lawrence, KS. She remains active in Spencer Museum of Art events and plans to enter the Master of Public Administration program at KU next fall, focusing on public service leadership.

JAN KENNEDY (PhD, ’02) is an assistant professor at the Kansas City Art Institute. She teaches a variety of courses in both Western and Asian art. Recently she developed an Asian Studies Concentration Certificate Program for the college.

BRETT Knappe (PhD, ’08) has accepted the position of associate chair of the art department at Baker University.

ANN MARIE KRISS (MA, ’02) and KAREN GERETY FOLK (MA, ’05) presented a session on contemporary new media art in museums at the annual National Art Education Association convention in Baltimore, Maryland. Ann Marie is currently the Curator of Education at the Salina Art Center; and Karen is currently the Curator of Education at the Nerman Museum of Contemporary Art, Johnson County Community College.

JOSEPH LAMPO (MA, ’00) was recently appointed Interim Director of the Arkansas Arts Center. He also continues to serve as head of the exhibitions/curatorial department and serves as Deputy Director of Programs and Curator of Paintings, Prints and Photographs.

MELISSA MONTGOMERY (BA, ’01) is still residing in New York City and works at New York Magazine as an account manager for home and interiors advertising. When she’s not plotting an advertising strategy for clients, she is often found in a café or beer garden with fellow KU art history grads, JEN GREEN (MA, ’03) and SARAH WALKER-MARTIN (BA, ’99), contemplating “the
mature style of the artist” or discussing The Girl with the Dragon Tattoo trilogy.

ROBERTA POKPHANH (PhD, ’09) is now project coordinator for the Office of Graduate Studies at the University of Kansas. She recently gave a talk entitled “Taking Stock: Money Weighing and Account Keeping in Mid-Seventeenth Century Dutch Painting” at the Cachan History of Social Science Group’s Second Annual Workshop in Paris. She also participated or helped chair three sessions on training grants for faculty at the Society for Advancement of Chicanos and Native Americans in Science (SACNAS).

AUSTIN PORTER (MA, ’07), currently a PhD candidate in art history at Boston University, was recently granted a year-long predoctoral fellowship at the Smithsonian American Art Museum.

SHIRLEY REECE-HUGHES (PhD, ’06) is working as a part-time assistant curator at the Amon Carter Museum in Fort Worth. She is currently heading up a summer 2011 exhibition which addresses the museum’s drawing collection and is timed to coincide with the fiftieth anniversary of the museum.

LEA ROSSON DELONG (PhD, ’83) is currently a guest curator for University Museums at Iowa State University. She recently was guest curator for the exhibition All the Evils...Christian Petersen and the Art of War, which included a substantial publication by the same name and fifty sculptures and drawings—many from Petersen’s early career (pre-1930). In addition to being guest curator, she continues her research on Iowa’s Depression-era artists and contemporary art.

Samantha Schramm (MA, ’02) is currently participating in the doctorate program Image, Medium, Body: An Anthropological Perspective at the Karlsruhe School for Design. In June, she took part in the Terra Foundation for American Art’s Summer Residency’s Tenth Anniversary as an alumni participant. She works as a research assistant at Konstanz University.

SCOTT SHIELDS (PhD, ’04), Associate Director and Chief Curator of the Crocker Art Museum in Sacramento, organized a major exhibition, “Wayne Thiebaud: Homecoming,” to mark the opening of the institution’s major expansion.

The exhibition honored the Sacramento artist and his long association with the Crocker, which Thiebaud graced with the gift of a major recent work, an overhead view of the Sacramento Valley’s rich agricultural landscape. In a New York Times feature story on the painting and the exhibition, Scott said, “It’s almost like he’s tending the fields with his brushwork, echoing the shape of the cultivated land.”

BAILEY SKILES (BA, ’04) manages symposia and publications for the Center for Advanced Study in the Visual Arts at the National Gallery of Art, Washington, D.C. Outside of work hours, she organizes a critique group for artists in the D.C. area and works with cut paper in her own artistic endeavors. Recently she organized art and design projects for 375 children as part of a local outdoor festival.

DONALD SLOAN (PhD, ’04) received tenure at the University of Wisconsin-La Crosse, effective July 2010. He is looking forward to spending many more years teaching in Wisconsin. He is also working on papers for various conferences, including one based on a seminar paper he wrote for Prof. Charles Eldredge.

JOANNA STERNBERG (MA, ’04) recently accepted the position of Director of the Julius Freyhan Foundation in St. Francisville, located about forty minutes outside of Baton Rouge. She has been asked to create and implement a vision for the old Julius Freyhan High School building and a now defunct synagogue, both of which are testament to the Jewish community that once prospered in St. Francisville and Bayou Sara. She expects the project to last for approximately three years—depending on continued success in fundraising—and she will be conducting original research, writing and coordinating the exhibition content, and conceiving the program schedule before and after the opening. For more information, visit: http://www.freyhanfoundation.org/

SHANA STUART (PhD, ’92) continues to teach as an adjunct instructor at the University of Iowa. She also is the director of the Carnegie Libraries in Iowa Project, a digital database and research project documenting the acquisition of the Carnegie library grants. She also presented a talk entitled, "The Carnegie Library in Iowa Project: A Celebration of Iowa's Library History,"
at the Iowa Library Association meeting in October.

**Teresa Valero** (MA, ’88) has been promoted to Applied Professor of Art/Graphic Design and Acting Director for the School of Art at the University of Tulsa. She recently received the Newsmakers Award, given by the Association of Women in Communication, Tulsa Chapter, for her exhibit “The Little Black Dress: New Takes on a Timeless Classic.” Last year, she received the Tulsa Advertising Federation’s Eddy Award and the Arts and Humanities Council of Tulsa’s John L. Everitt Non-Profit Award for the pro-bono work and cultural contribution of her student-run design group: Third Floor Design.

**Sarah Walker-Martin** (BA, ’99) is in New York City, working for Condé Nast Publications, specifically the Condé Nast Archive. She sells original *New Yorker* art, and prints of vintage *Vogue*, *Vanity Fair*, *Gourmet*, *House & Garden*, and *GQ* photography to designers, hotels, and retailers. She has sold art in various capacities since graduating from KU, and received an MA in Arts Administration from the University of New Orleans in 2004.

**Maureen Warren** (MA, ’08) is currently a PhD candidate at Northwestern University. She recently curated an exhibition on early modern engravings for the Mary and Leigh Block Museum of Art and wrote an essay that was published in conjunction with the exhibition. Her first article, entitled “William Hogarth’s *Four Stages of Cruelty and Moral Blindness*,” was published in the 2010 volume of *Athanor*. The article won the Gunther P. Stamm Award for Excellence from Florida State University’s art history department.

**Cori Wegener** (MA, ’00) is an associate curator in the Department of Decorative Arts, Textiles and Sculpture at the Minneapolis Institute of Arts, where her latest exhibition is entitled, “Chairevolution! Three Hundred Years of Designing the Chair.”

In February 2010, she co-organized the Smithsonian Institution–Haiti Cultural Recovery Project, a partnership between the government of Haiti, the Smithsonian, and the President’s Committee on Arts and Humanities, with assistance from the U.S. Committee of the Blue Shield, the American Institute for Conservation of Historic and Artistic Works, the National Endowment for the Humanities, and others. As International Project Coordinator, she has made several trips to Haiti to establish a cultural recovery center where conservator volunteers from the United States work to salvage, conserve, and store paintings, sculpture, and other museum collections in the aftermath of the devastating January earthquake. For more information see: [http://haiti.si.edu/](http://haiti.si.edu/)

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Cori Wegener in front of the remaining murals at the collapsed Holy Trinity Episcopal Cathedral in Port-au-Prince. The Haiti Cultural Recovery Project is working to stabilize and preserve the murals.

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**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, 2011. You may reach us at arthist@ku.edu.
HEATHER AHTONE will give her paper entitled “Reading Beneath the Surface: Joe Feddersen’s Parking Lot” at the 2011 College Art Association conference in New York City for the session “Toward an Indigenous Artistic Sovereignty.” The session chair observed that Heather’s paper “offers a unique and exciting intervention within the writing of contemporary Indigenous art and theory.”

DENISE GIANNINO presented her paper “Iconography and Identity in Rembrandt’s Equestrian Portrait of Frederick Rihel (c. 1662),” at the annual conference of the Midwest Art History Society in Omaha.

KEVIN GREENWOOD gave the lecture “The Large within the Small: Imperial Garden and Imperialist Metaphor” for the international workshop at the University of Oregon entitled “Infinite Worlds: the Cultural Biography of Chinese Classical Gardens.”

SOOA IM received a Hall Center Graduate Summer research Award, which supported her travel in Korea and Taiwan. She also received the Taiwan Fellowship from the Ministry of Foreign Affairs.

CHASSICA KIRCHOFF will give her paper “The Blackburn Window at All Saints North Street, York: Reading Devotion in Late Medieval Stained Glass” at the graduate symposium on “Word and Image” at the University of Saint Thomas, St. Paul, Minnesota in November. She wrote the paper for Prof. Valija Evalds’ seminar Biography of a City: York.

MEGHAN KIRKWOOD presented the paper “African Appropriations of Pyongyang’s Visual Culture: Namibian Commissions of the Mansudae Overseas Project” last February at “Supra Utilitatem: Finding Artistry in Functionality,” the 19th Annual Art History and Archaeology Graduate Symposium at the University of Missouri.

LARA KUYKENDALL presented a paper entitled “Selfless Mothers, Sexy Workers: American Heroines of the 1930s and 1940s” as part of the Women’s Studies panel at the Mid-Atlantic Popular/American Culture Association’s annual conference in Washington, D.C. She has just returned to Lawrence after being a scholar-in-residence at the Georgia O’Keeffe Museum and Research Center.

AI-LIAN LIU presented her paper “Metamorphosis of a Bird-and-Flower Painting: Bird and Peach Blossoms as a Memorial Portrait” for the open session on East Asian Art at the College Art Association annual conference in Chicago.

HALLE O’NEAL received a scholarship from the Critical Language Studies Program through the U.S. Department of State for the summer study of advanced Japanese at the Kyoto Consortium for Japanese Studies. She also gave a talk entitled “Building the Body of the Buddha: An Examination of the Textual and Somatic Issues in the Jeweled-Stūpa Mandalas of Medieval Japan” at the British Association for Japanese Studies Triennial Conference held at the School of Oriental and African Studies, London. In February, 2011, she will give a talk entitled, “Saturated with Text: Semiotics and Jeweled-Stūpa Mandalas” at the Aberystwyth History
HILLARY PEDERSEN was awarded a Summer Research Fellowship from the KU Office of Graduate Studies to support her dissertation work.

ELLEN O’NEIL RIFE received a Hall Center Graduate Summer Research Award to help fund her dissertation research and writing. She also presented a paper at the Historians of Netherlandish Art conference in Amsterdam. The paper, “Gerard Hoet’s Portrait of Anna Elisabeth van Reede and the Construction of Identity,” is based on a chapter from her dissertation. She was also awarded a Fulbright for the 2010-2011 academic year to carry out dissertation research in the Netherlands.

MADELINE RISLOW received a Hall Center Graduate Summer Research Award to support her dissertation work.

CLAIR ROBERTSON presented her paper “The Intersection of Art, Science, and Popular Culture in Mid-Nineteenth-Century America: Elisha Kent Kane and the Unknown Arctic” for the session “Popular Culture and Nineteenth-Century Art” at the Southeastern College Art Conference/Mid-America College Art Association (SECAC/MACAA) conference in Richmond. She also presented a paper entitled “Public Art in Private Spaces: Redefining Nineteenth-Century Gender Constructs in Thomas Hicks’s Authors of the United States” at the New England American Studies Association’s annual conference in Boston.

CORI SHERMAN NORTH recently learned that a successful grant proposal to the Institute of Museum and Library Services for the art museum at Colorado State University, Fort Collins will enable her to fully catalogue their Japanese print collection over the next eighteen months. In September, her curated exhibition Tradition and Modernism in Colorado: Artists of the Region from the Moffett Collection went on view at the Albrecht-Kemper Museum of Art in St. Joseph, Missouri. The exhibition will run through November 7, 2010, after which it will travel to the Colorado Springs Fine Art Center. Cori also published a matching article for the

Research Seminar at Aberystwyth University, in Aberystwyth, Wales.
The Department of Art History wishes to congratulate those who completed their dissertations this past year:

**HILLARY PEDERSEN**

The Kress Foundation Department of Art History deeply appreciates the generous financial support of friends and alumni. Your tax-deductible contribution may be sent to the address at the bottom of the page.

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

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Note: For the Art History Development Fund

TO: 
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PO Box 928
Lawrence, KS 66044-0928
PARTING SHOT

Graduate students in art history put their best foot forward. Photo by PhD candidate, Shu-Yun Ho. Photo recommended by Prof. Sherry Fowler. Taken at the 2010 Murphy Dinner.