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FROM THE CHAIR

This edition of the newsletter is dedicated to Charles Eldredge, Hall Distinguished Professor Emeritus of American Art and Culture, who retired this past summer after 42 years on the KU faculty.

A Boston native who grew up in East Greenwich, Rhode Island, Eldredge earned his BA in American Studies from Amherst College and his PhD in Art History from the University of Minnesota. He started his KU career in 1970 as a curator at the University of Kansas Museum of Art, was promoted the next year to director, and went on to raise the funds for and oversee the building of the Spencer Museum of Art. Between 1982 and 1988 he served as Director of the National Museum of American Art (now the Smithsonian American Art Museum), where he substantially increased the depth and range of the museum's collections, including in African-American art, Southwestern art, folk art, and photography. He also established *Smithsonian Studies in American Art* (1987; now *American Art*), which immediately became the leading scholarly journal in the field. While at the helm of the NMAA Eldredge co-founded SOS! (Save Outdoor Sculpture), a national inventory of sculptural works emphasizing their conservation; he developed the Inventory of American Sculpture (IAS); and he automated the IAS and the Inventory of American Paintings to facilitate remote access by researchers. In 1988, when Eldredge returned to KU to assume the Hall Chair, the Smithsonian Institution honored him by inaugurating the Charles C. Eldredge Prize, awarded annually for the best book in American art.

An authority on modern American art, Eldredge is the author of 16 books and exhibition catalogues and over 50 articles, essays, and catalogue entries. His major publications include *Ward Lockwood, 1894-1963* (1974), *American Imagination and Symbolist Painting* (1979), *Art in New Mexico, 1900-1945: Paths to Taos and Santa Fe* (1986), *Pacific Parallels: Artists and the Landscape in New Zealand* (1999), *Georgia O'Keeffe* (1991), *Georgia O'Keeffe: American and Modern* (1993), *Tales from the Easel: American Narrative Paintings from Southeastern Museums* (2004), *John Steuart Curry's Hoover and the Flood: Painting Modern History* (2007), and *Eloquent Objects: Georgia O'Keeffe and Still-Life Art in New Mexico* (2014). He has mentored scores of students, and directed 25 dissertations. Eldredge has served as an advisor to



Dr. Charles Eldredge with his first PhD student Elizabeth Broun (PhD '76), November 2018.

FROM THE CHAIR, CONTINUED



Charlie during his gallery talk in the exhibition "Soundings" in the Spencer Museum of Art, November 2018.

the Henry Luce Foundation art programs and trustee of the Watkins Community Museum (Lawrence, KS); Association of Art Museum Directors; Reynolda House Museum of American Art; Amherst College; Georgia O'Keeffe Foundation; Amon Carter Museum of American Art; and Terra Foundation for American Art. KU recognized Eldredge's accomplishments through a William T. Kemper Fellowship for Teaching Excellence (2003) and the Balfour S. Jeffrey Research Achievement Award in the Humanities and Social Sciences (2008).

During his three decades as the Hall Professor, Charlie – as his friends and colleagues call him – offered upper-level courses in American art from the colonial period to the 20th century featuring brilliant classroom lectures that wove together a wealth of images and ideas. Charlie routinely assigned papers requiring students to write about works of art in the SMA collection, and also arranged field trips to bring the students before actual works of art, including memorable excursions to the Depression-era post office murals of northeastern Kansas. Often Charlie would organize a semester-long graduate seminar around a special exhibition in order to take advantage of the concentration of important works of art temporarily on view in our region, as was the case with seminars offered alongside exhibitions of John Steuart Curry (1998), Marsden Hartley (2003), and Thomas Hart Benton (2015) at the Nelson-Atkins Museum of Art, and of Aaron Douglas (2007) at the Spencer.

In addition to a graduate seminar he taught several times on American art of the 1930s, Charlie offered seminars on such topics as the art of the American West, folk and outsider art, John Steuart Curry and regional art, and a seminar he called "Out of Orbit: Modern Artists and their Travels" – all testifying to his attention to subjects outside the mainstream, East Coast-centric history of American art. In collaboration with the late Chuck Berg (Film and Media Studies), Charlie also developed and taught a course on the "Art and Popular Culture of Kansas" (later renamed "Art, History, and Popular Culture of Kansas" when history professor Jonathan Earle joined the teaching team). Charlie's commitment to the study of the art of our region is additionally reflected in his many publications on artists either raised or working in the Midwest, including Curry, Wendell Castle, William Dickerson, John Falter, Carol Haerer, Ward Lockwood, and Peter Thompson.

Charlie's PhD students praise him highly as a scholar, teacher, and mentor and take great pride in having worked with him. LARA KUYKENDALL (PhD '11) describes Charlie as "a legend in the field of American art, both for the quality of his scholarship and for his generosity as a mentor" who "motivates and challenges students in equal measure." MARTHA ELTON (PhD '04) speaks for many in calling Charlie a "wonderful advisor, teacher and friend. . . a true scholar as well as cheerleader for his students." REED ANDERSON (PhD '09) offers a similar assessment, writing, "I would not enjoy the professional success I do today without his encouragement, guidance, and support." To NANCY STROW SHELEY (PhD '01), Charlie is a "miracle worker" who "took me, an American Studies graduate student with NO background in art, and believed that I could write a PhD dissertation on an American artist. He provided connections at the Smithsonian, he read and responded quickly to drafts, he made invaluable suggestions, and he did it all with hearty praise and a smile." LEA ROSSON DELONG (PhD '83) writes that "because of Professor Eldredge and all the chances he gave me and the knowledge he imparted and the model of scholarly integrity that he displayed, I have had a career that has brought me great satisfaction."

Reed Anderson lauds Charlie's lectures as "packed with valuable information and insight and more often than not illustrated with an overwhelming number of slides (a practice I have adopted in my teaching)." Lea Rosson DeLong recalls Charlie's lectures as "animated, well and clearly organized, and, very importantly, he emphasized that there was more to be learned." JERRY N. SMITH (PhD '12) writes that Charlie's lectures were "not only informative, but demonstrated how we might also think about, on, and around any given subject." Lara Kuykendall describes Charlie's lectures as "exhaustively researched and engrossing. . . often peppered with pop culture references and clever visual comparisons." MINDY BESAW (PhD '15) gives a specific example, writing, "because of Charlie, I will never think of Britney Spears in the same way. At the close of the 19th century, artists such as Elihu Vedder were brooding, painting snakes, worrying about the end of a century. One hundred years later, Britney Spears wrapped herself in an

Please Help Support Future Generations of KU American Art Students

To help ensure the ongoing vitality of KU's program in American art, a generous alumnus has established the **American Art Fund** to provide financial support to graduate students in that field through scholarships, travel funding, and research assistantships. This fund will be an important resource enabling us to attract and retain talented students from around the US and abroad to study American art history at KU.

Charles and Jane Eldredge have announced an extraordinarily generous commitment of \$25,000 to the American Art Fund in celebration of Prof. Eldredge's 25 doctoral students. We welcome additional contributions, which will be matched up to a total of \$20,000 by the fund's founder. You may give securely at www.kuendowment.org/givenow and indicate that your gift will benefit the American Art Fund. Thank you for your consideration.

albino python, and a flurry of photos and news stories ensued. This comparison, in a classroom at KU, encouraged me to see art history everywhere, and especially in popular culture. I, too, aspire to help others see American art as interesting, fun, and relevant."

KATE MEYER (PhD '11) finds great value in Charlie's "asides" offered during lectures and seminars; these "generous invitations," she writes, "encouraged me to recognize that American art was full of possibilities and opportunities for my engagement. I also knew that I had the freedom to find my own points of fascination and pursue them." STEPHANIE FOX KNAPPE (PhD '13) likewise praises Charlie for compelling his students "to probe beyond the margins to expand the definition of what constitutes art history. He instilled in us how imperative it is to look closely at an object while simultaneously casting a wide net in order to divine meaning, discover influences, and determine impact." In a similar vein, JOLEE GILLESPIE STEPHENS (PhD '11) writes of Charlie: "He encouraged me to fling my net wide, to take my own journey, and to discover my voice, while providing a solid, guiding foundation. . . His passion for scholarship, for his students, and for life permeated all my interactions with Charlie."



Over 50 alumni who have studied American art at KU, along with Professors Charles Eldredge and David Cateforis.

Homecoming

Five Decades of American Art Studies at the University of Kansas

Free & open to the public, this symposium celebrates KU's nationally recognized graduate program in American art history & honors the career of Dr. Charles Eldredge, Hall Distinguished Professor Emeritus of American Art & Culture, who retired in 2018 after 42 years at KU.



Thursday, November 8, 2018

Spencer Museum of Art Auditorium
 5:15pm | Murphy Distinguished Alumni Lecture: Dr. Randall Griffey
 "The Yellow Brick Road to The Met: Reflections on Kansas, Art History, Then, and Now"

Friday, November 9, 2018

Alderson Auditorium, Kansas Memorial Union
 3:30-5:00pm | Symposium Session I
 5:15pm | Franklin Murphy Keynote Lecture: Dr. Elizabeth Broun
 "Charles Eldredge: Action Figure on the Potomac"
 ~ Reception following lecture ~

Saturday, November 10, 2018

Alderson Auditorium, Kansas Memorial Union
 8:30am-5:00pm | Symposium Sessions II-V

For more information & a complete schedule of events please visit:
arthistory.ku.edu/homecoming-symposium

Sponsored by the Franklin Murphy Lecture Fund of the Kress Foundation Department of Art History

Like Charlie's many grateful students, I have benefited enormously from his mentorship, support, and friendship. Hired in 1992 as the department's second Americanist, I joined with Charlie in building a nationally recognized graduate program in American art that has awarded 39 PhDs in that field since 1970 – 34 of them since 1992. It has been my privilege to serve as second reader on 18 of Charlie's PhD dissertations and to work with him as second reader on six of mine. I have also enjoyed co-teaching six Franklin Murphy Seminars with Charlie, including the spring 2018 Murphy Seminar (see page 7). Our partnership has been a rich and productive one and we share tremendous pride in our many alumni who have gone on to rewarding careers in museums, academia, the art market, and other arenas.

To celebrate the accomplishments of our graduate alumni in American Art and to honor Charles Eldredge at his retirement, the department hosted a symposium, "Homecoming: Five Decades of American Art Studies at the University of Kansas," on November 9 and 10, 2018. Preceded on November 8 by the annual Murphy Distinguished Alumni Lecture by **RANDALL GRIFFEY** (PhD '99) (see page 5), Curator of Modern and Contemporary Art at the Metropolitan Museum of Art, and with a keynote lecture by **ELIZABETH BROUN** (PhD '76),

Director Emerita of the Smithsonian American Art Museum and Renwick Gallery, the symposium featured talks by over 20 of our PhD alumni who shared their research on American art, caught up with old friends, and made new ones. The full symposium program is archived on the department website at: arthistory.ku.edu/Homecoming2018. This inspiring and memorable event made clear that our alumni have achieved great things, that the Jayhawk art history network is strong, and that, with the Hall Chair again occupied – hopefully soon – our graduate program in American art has a bright future.

—David Cateforis

Randall Griffey, Charles Eldredge, and David Cateforis, November 2018.



2018 DISTINGUISHED ALUMNI AWARD

Dr. Randall R. Griffey, Curator of Modern and Contemporary Art at the Metropolitan Museum of Art, returned to campus in November 2018 as the Franklin Murphy Distinguished Alumni lecturer. A Kansas native, Griffey earned his BA in painting from Bethany College ('90) and his MA ('95) and PhD with Honors ('99) in art history from KU. Directed by Charles Eldredge, Griffey's dissertation, "Marsden Hartley's Late Paintings: American Masculinity and National Identity in the 1930s and '40s," was supported by a Sara Roby Fellowship in Twentieth-Century American Realism at the National Museum of American Art (now Smithsonian American Art Museum) and won KU's Dorothy Haglund Prize for Outstanding Doctoral Dissertation. Prior to joining the curatorial staff of The Met in 2013, Griffey served as Assistant Curator (1999-2003) and Associate Curator (2004-08) of American Art at the Nelson-Atkins Museum of Art, and Curator of American Art at the Mead Art Museum, Amherst College (2008-12). Griffey has been responsible for 20 exhibitions and installation projects, including, at The Met, *Reimagining Modernism: 1900-1950* – an ambitious thematic reinstallation of The Met's permanent collection; *Thomas Hart Benton's America Today Mural Rediscovered* (co-curated with Elizabeth M. Kornhauser and Stephanie Herdrich); *Marsden Hartley's Maine* (co-curated with Donna M. Cassidy and Elizabeth Finch); *History Refused to Die: Highlights from the Souls Grown Deep Foundation Gift* (co-curated with Amelia Peck); and *Epic Abstraction: Pollock to Herrera*. In addition to contributing essays to several exhibition and museum collection catalogues, Griffey has published numerous scholarly articles, book chapters, and reviews, and has delivered over 20 public lectures and conference papers. His article, "Marsden Hartley's Aryanism: Eugenics in a Finnish-Yankee Sauna" (*American Art* 22:2, summer 2008) was recognized by the Association of Art Museum Curators as the Outstanding Article of 2008. The same association named Griffey's essay, "Reconsidering the 'Soil': The Stieglitz Circle, Regionalism, and Cultural Eugenics in the Twenties" (in Teresa Carbone, ed., *Youth and Beauty: Art of the American Twenties*, Brooklyn Museum, 2011) the Outstanding Catalogue Essay of 2011. Griffey also received Bethany College's Distinguished Graduate Award in 2015.

Randy (as he is known to his friends) generously responded to some questions from David Cateforis via email.

Briefly describe your career path from grad school to your current position – and your motivation to follow that path.

As I was finishing a BA in Fine Arts at Bethany College in Lindsborg, Kansas, I applied to KU's art history program, initially planning to pursue a Master's degree. I suppose the shift from fine art to art history shows some of my pragmatism and self-criticality, as I recognized that I didn't have the talent (or, frankly, the drive) to excel as a professional artist. I was deficient in art history, so I began the program as a "probationary" student, a fact that makes me smile in retrospect. I began making up necessary hours in the summer right after my graduation from Bethany. At the time, I was most interested in 19th-century European art, the styles and artists I admired as an art student. Subsequent coursework with Charlie Eldredge changed all of that. By the time I finished the MA, I knew I wanted to stay on for the PhD and to focus on American modernism. I worked as a GTA for a couple of years, but a subsequent internship at the Spencer (working with Susan Earle) shifted my attention decidedly toward museum work. After a yearlong fellowship at the National Museum of American Art (now the Smithsonian American Art Museum), I was fortunate to start in 1999 as Assistant (later Associate) Curator at the Nelson-Atkins, where I worked for over eight years while also teaching at the University of Missouri – Kansas City. The Nelson-Atkins was a great place to "learn the ropes" and it was an exciting time for the institution during the Bloch Building expansion. In 2008, I became Curator of American Art at the Mead Art Museum, where I had more responsibility, which I had begun to crave. During my time at the Mead, which is small and a bit out of the way, I made a point to remain active and visible in the field by publishing and presenting at conferences, which turned out to be critical. Had I stuck only to my day-to-day responsibilities at the Mead, I doubt I would have had a great shot at the job at The Met.

Once I committed to art history, I was motivated by a drive to find my strongest and clearest "voice," to discover what I had to say and how best to say it. I gravitated to Marsden Hartley in part because I thought I could find my own space or identity in the "room" of scholarship on the artist, which wasn't overcrowded with different voices arguing with one another. With Hartley, I detected opportunities for new means and contexts for interpreting his work, especially his late career.

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

That's tough to narrow down. I do remember one time fretting terribly about writing my dissertation, which endured a number of false starts, and Linda Stone-Ferrier told me, "It's not your magnum opus. It's just a means

2018 Murphy Distinguished Alumni Lecture:
Dr. Randall Griffey
 Curator of Modern & Contemporary Art
 Metropolitan Museum of Art

**Thursday
 November 8
 5:15 pm**

**Spencer
 Museum of
 Art
 Auditorium**

***The Yellow Brick Road to The Met:
 Reflections on Kansas, Art History, Then, and Now***

Sponsored by the Franklin D. Murphy Lecture Fund

to an end,” and that really helped take the weight off my shoulders and reduce writer’s block. I’ve used that phrase several times since.

Mired in a difficult critical theory seminar one term, I was struggling to identify myself methodologically—was I (should I be) Foucauldian? Something else? Charlie, who freely admits to his impatience with “academic cant” told me not to worry about aligning myself with a specific theorist, to write what I wanted to write, and to use just what is useful in my own work. His recommendation was super liberating, and it underpins my own intellectual openness in research and interpretation, I think.

Lastly, I’ve always appreciated the fact that KU’s art history department is embedded in the Spencer Museum, which predisposed me to disregard the

perceived divide between art history and museum work. Working with Charlie also bridged the gap that some think exists between the two.

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

I wish I would have studied more foreign language, Spanish in particular.

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

While I’m usually loath to offer advice, I will say I’ve benefited by maximizing opportunities I’ve been given. You can be opportunistic without being pushy and off-putting. Art history is a wonderfully malleable discipline, so keep your options open and keep an open mind as your professional trajectory takes shape. Had I been dead set on teaching, perhaps I wouldn’t have pursued the internship at the Spencer. Obviously, I’m happy in retrospect that I was open to that possibility. Also, resist the human temptation to envy someone else’s success, which does not come at the expense of your own. Success isn’t a zero sum game. I’ve never felt really academically or intellectually competitive with my peers. Rather, I feel I’ve competed more directly with myself in quite clear ways—challenged myself to use a new word, to write a better sentence, to take on new and different subjects.

How has your field changed since you started working in it?

It has continued to expand beyond the traditional Eurocentric, phallogocentric canon, with still-much-needed focus on women artists and artists of color and new emphasis on patterns and networks of circulation of ideas rather than presumed centers and margins of influence. I like the fact that art history isn’t perceived as much these days as a race that some artists win by getting somewhere first and other artists lose by showing up at the same or a similar place a bit later.

What do you consider to be your one or two greatest professional accomplishments, and why?

I have to break this one down by categories. My reinstallations of The Met’s modern galleries in two projects, the first called *Reimagining Modernism: 1900 – 1950*, the second (opening December 2018) called *Epic Abstraction: Pollock to Herrera* probably have the most impact, given the number of visitors who come through The Met. Having a hand in The Met’s acquisition of Aaron Douglas’s *Let My People Go* was super gratifying, given the fact Douglas was a fellow Kansan and that the Museum’s collection was in great need of a major work from the Harlem Renaissance. Academically, I suppose my writing on eugenics is a reason other art historians and curators might know my name.

What question do you wish I had asked you, but didn’t?

“Share an embarrassing moment from graduate school.” While teaching the introduction to art history one time, I inexplicably described Peter Paul Rubens’s very voluptuous and revealing *Portrait of Helena Fourment* as the artist’s self-portrait. It was hilarious. The students loved it—and I bet very few of them forgot the painting.

2018 FRANKLIN D. MURPHY SEMINAR

PUBLIC ART IN MODERN AMERICA

The spring 2018 Murphy Seminar, jointly taught by Professors David Cateforis and Charles Eldredge with visiting Murphy Professor Erika Doss, considered the history of public art in the United States from the late 19th century to the present, examining its politics and aesthetics from the perspectives of its producers and audiences. Subjects explored in the seminar meetings ranged from the public statuary of the Gilded Age to decorative murals of the American Renaissance, the government-sponsored public art programs of the 1930s, post-World War II abstract sculptures erected in public spaces, and memorials to wars (e.g. the Civil War, World War II, Vietnam) and tragic events (e.g. the Oklahoma City bombing and 9/11 attacks). Franklin Murphy Graduate Research Assistant Samantha Lyons assisted Profs. Cateforis and Eldredge in organizing the seminar. The 13 enrolled students – Matthew Bowman, Sarah Dyer, Lauren Erickson, Gahee In, Mary Frances Ivey, Abigail Kaup, Emaline Maxfield, Ben McBride, Melinda Narro, Megan Seiler, Sara Stepp, Maggie Vaughn, and Jennifer Wegmann-Gabb – all wrote original research papers on a wide variety of subjects within the seminar's scope.

The students' research benefited greatly from their consultations with and feedback received from Erika Doss during her two campus residencies in mid-March and mid-April. Both residencies featured field trips to see selected works of public art in the Kansas City-Lawrence-Topeka region. Especially memorable was the remarkably cold afternoon tour on Sunday, March 11 that took in approximately 20 statues, memorials, and abstract sculptures throughout midtown and downtown KC before ending in a warm welcoming dinner for Dr. Doss at Lulu's Thai Noodle Shop.

Currently Professor of American Studies at the University of Notre Dame, Erika Doss earned her PhD in art history from the University of Minnesota and taught for 21 years at the University of Colorado Boulder before assuming her present position at Notre Dame, where she chaired the American Studies department from 2007-13. One of the most accomplished, versatile, and prolific scholars of 20th- and 21st-century American art and visual culture, Dr. Doss has published several important books: *Benton, Pollock, and the Politics of Modernism: From Regionalism to Abstract Expressionism* (1991), which won the Charles C. Eldredge Prize for Distinguished Scholarship in American Art, National Museum of American Art, Smithsonian Institution; *Spirit Poles and Flying Pigs: Public Art and Cultural Democracy in American Communities* (1995); *Elvis Culture: Fans, Faith, and Image* (1999); *Twentieth-Century American Art* (first edition 2002, second edition 2017 as *American Art of the 20th-21st Centuries*); and *Memorial Mania: Public Feeling in America* (2010), which won the Ray and Pat Browne Award of the Popular Culture/American Culture Association. She also edited *Looking at Life Magazine* (2001) and has published two monographs, *Public Art Controversy: Cultural Expression and Civic Debate* (2006), and *The Emotional Life of Contemporary Public Memorials: Towards a Theory of Temporary Memorials* (2008). In addition to scores of lectures and conference papers given at prominent venues across the country and abroad, numerous grants and fellowships including two Fulbrights, and extensive service as an editorial board member and manuscript reviewer, Dr. Doss's CV lists over 100 articles, book chapters, exhibition catalogue essays, book reviews, and encyclopedia articles, many published in leading journals and by major museums and presses.

Particularly timely in relation to the subject of the Murphy Seminar was Dr. Doss's long-standing scholarly focus on often-controversial public art, monuments and memorials. She presented her latest thoughts on this subject in her two well-attended Murphy Lectures, presented in March at the Nelson-Atkins Museum of Art and Spencer Museum of Art, respectively: "Troubling Memorials: Reckoning with Disgraced Monuments and Problematic Public Art in America" and "Blood, Tar, and Sharpies: Memorial Mania and the Materiality of Cultural Vandalism." These lectures will be published in the Murphy Lecture Series produced and distributed by the University of California Press in association with the Spencer Museum of Art and the Kress Foundation Department of Art History.



Murphy Seminar students and faculty in Atkins Auditorium following the March 11, 2018 Murphy Lecture at the Nelson-Atkins by Dr. Erika Doss (at center, with the patterned scarf).



2017-18 FRANKLIN D. MURPHY LECTURE SERIES

In 2017-18, the Franklin D. Murphy Lecture Fund sponsored the following presentations:

The Murphy Lecture Series Presents:

Ashura's Face: Enigma & Expression in Japan's Most Famous Sculpture

Dr. Yukio Lippit
Professor, History of Art & Architecture,
Harvard University
Johnson-Kulukundis Family Director
of the Arts, Radcliffe Institute

Monday, August 28
4:30 pm
Spencer Museum of
Art Room 211


The Murphy Lecture Series is sponsored by the Spencer Museum of Art, the Kress Foundation Department of Art History, and the Nelson-Atkins Museum of Art. The lecture was established in 1979 through the Kansas University Endowment Association in honor of former Chancellor Dr. Franklin D. Murphy.

YUKIO LIPPIT

Professor, History of Art & Architecture, Harvard University;
Johnson-Kulukundis Family Director of the Arts, Radcliffe Institute

The Murphy Lecture Series Presents:

DR. CHRISTINA NORMORE
Associate Professor of Medieval Art, Northwestern University



SIEGE, SEX AND THE SOUL IN LATE MEDIEVAL ART

Monday, October 30, 2017
4:30pm
Stokstad Lecture Hall (SMA 211)

The Murphy Lecture Series is sponsored by the Spencer Museum of Art, the Kress Foundation Department of Art History, and the Nelson-Atkins Museum of Art. The lecture was established in 1979 through the Kansas University Endowment Association in honor of former Chancellor Dr. Franklin D. Murphy.

CHRISTINE NORMORE

Associate Professor of Medieval Art
Northwestern University

The Murphy Lecture Series Presents:

DR. NORIKO MURAI
Associate Professor, Sophia University, Tokyo

Between the Museum and the Tearoom: Okakura Kakuzō's Views on Aesthetic Encounter




November 16, 2017
5:00 p.m.
Stokstad Lecture Hall (SMA211)

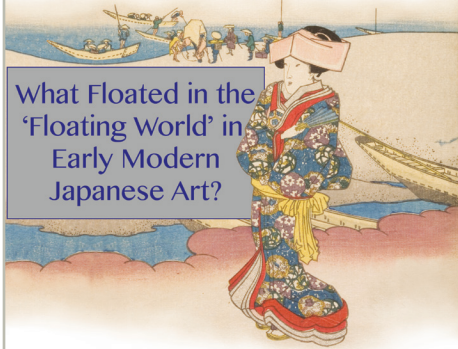
The Murphy Lecture Series is sponsored by the Spencer Museum of Art, the Kress Foundation Department of Art History, and the Nelson-Atkins Museum of Art. The lecture was established in 1979 through the Kansas University Endowment Association in honor of former Chancellor Dr. Franklin D. Murphy.

NORIKO MURAI

Associate Professor
Sophia University, Tokyo

**2018 GRANT K. GOODMAN
DISTINGUISHED LECTURE IN JAPANESE STUDIES**

Timon Screech
Professor, History of Art
SOAS, University of London



What Floated in the 'Floating World' in Early Modern Japanese Art?

Monday, March 26 ♦ 5:30 p.m.
Malott Room, Kansas Union

Sponsored by The Center for East Asian Studies and The Kress Foundation Department of Art History

TIMON SCREECH

Professor, History of Art
SOAS, University of London

2017-18 FRANKLIN D. MURPHY LECTURE SERIES

33rd Franklin D. Murphy Lecturer

Dr. Erika Doss
Professor of American Studies
University of Notre Dame



Troubling Memorials:
Reckoning with Disgraced Monuments and
Problematic Public Art in America

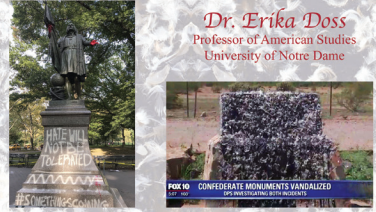
Sunday, March 11, 2018 | 2:00 p.m.
Nelson-Atkins Museum of Art

The Murphy Lecture Series is sponsored by the Spencer Museum of Art, the Kress Foundation Department of Art History, and the Nelson-Atkins Museum of Art. The lectureship was established in 1979 through the Kansas University Endowment Association in honor of former Chancellor Dr. Franklin D. Murphy.

ERIKA DOSS
Professor of American Studies
University of Notre Dame

33rd Franklin D. Murphy Lecturer

Dr. Erika Doss
Professor of American Studies
University of Notre Dame



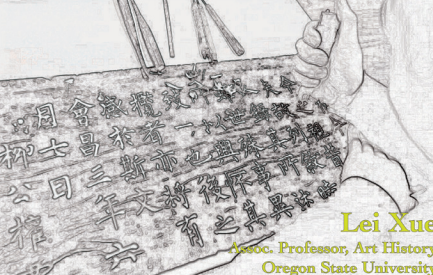
Blood, Tar, and Sharpies:
Memorial Mania and the Materiality of
Cultural Vandalism

Thursday, March 15, 2018 | 5:30 p.m.
Spencer Museum of Art Auditorium

The Murphy Lecture Series is sponsored by the Spencer Museum of Art, the Kress Foundation Department of Art History, and the Nelson-Atkins Museum of Art. The lectureship was established in 1979 through the Kansas University Endowment Association in honor of former Chancellor Dr. Franklin D. Murphy.

The Murphy Lecture Series Presents:

**Remaking the
Calligraphy Model Book
in Late Ming China**



Lei Xue
Assoc. Professor, Art History
Oregon State University

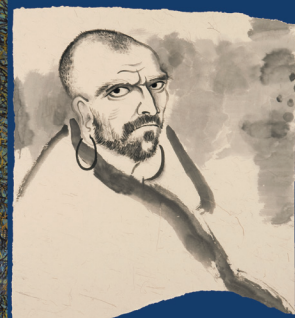
Thursday, March 29 4:00pm
211 Spencer Museum of Art

The Murphy Lecture Series is sponsored by the Spencer Museum of Art, the Kress Foundation Department of Art History, and the Nelson-Atkins Museum of Art. The lectureship was established in 1979 through the Kansas University Endowment Association in honor of former Chancellor Dr. Franklin D. Murphy.

LEI XUE
Associate Professor, History of Art
Oregon State University

The Murphy Lecture Series Presents:

**ZHANG HONGTU:
IN THE SPIRIT OF DUNHUANG**



**OCTOBER 9
2018
5:00 P.M.**

**SPENCER
MUSEUM
OF ART
AUDITORIUM**

The exhibition Culture Mixmaster Zhang Hongtu is on view September 25-December 22, 2018 at the Beach Museum of Art, KSU.

ZHANG HONGTU
New York-based artist

For listings of former and upcoming Murphy Lectures, visit our website: arthistory.ku.edu/events

FACULTY NEWS

DAVID CATEFORIS

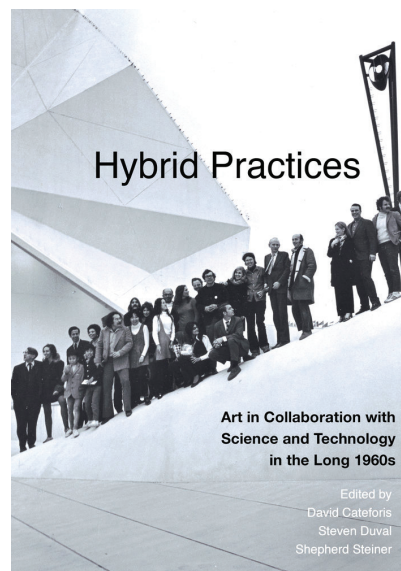
Professor and Chair, American Art, Modern and Contemporary Art

In spring 2018, David Cateforis co-taught the Franklin Murphy Seminar, “Public Art in Modern America” with Charles Eldredge and visiting Murphy Professor Erika Doss (see page 7). This was the sixth Murphy Seminar collaboration between Profs. Cateforis and Eldredge – and will likely be the last with Prof. Eldredge’s retirement this past summer. In April, Prof. Cateforis proudly oversaw the successful dissertation defense of Eunyoung Park, his eighth PhD student, and also celebrated her appointment to a tenure-track faculty position at Case Western Reserve University. In May, Prof. Cateforis was honored to receive the Community Engaged Scholarship Award from KU’s College of Liberal Arts and Sciences. The award recognized Prof. Cateforis’s many collaborations with the Nerman Museum of Contemporary Art at Johnson County Community College in Overland Park, Kansas. These have included his editing of the Nerman’s Oppenheimer Collection catalogue in 2012, and his authoring of essays accompanying recent Nerman Museum exhibitions by Kansas City-area artists Robert Bingaman, Dylan Mortimer, May Tveit, and Susan White.

Engaged with both local and global art, Prof. Cateforis traveled in May with his wife, Beth, to Dakar, Senegal, for the Dak’Art Biennale of Contemporary African Art, as well as a reunion with their KU junior son, Alex, who had spent the spring semester studying in Dakar. In the last week of September 2018, Prof. Cateforis again traveled abroad, spending a week in Shanghai, China where he led a workshop at Fudan University for a select group of graduate students and junior scholars



David Cateforis with participants in the “Pathways to Modernism” workshop at Fudan University, Shanghai, China, September 27, 2018.



Cateforis’s new co-edited book, published October 2018.

from some of the country’s top universities. Funded by the Terra Foundation for American Art and entitled “Pathways to Modernism: American Art, 1865-1945,” the workshop complemented an exhibition of the same name organized by the Terra Foundation and Art Institute of Chicago for the Shanghai Museum, which featured important American paintings never before seen in China, including Edward Hopper’s *Nighthawks*. Prof. Cateforis was thrilled to have the opportunity to introduce an enthusiastic cohort of young Chinese scholars to the work of major American artists such as Winslow Homer, Georgia O’Keeffe, and Thomas Hart Benton, who are still largely unknown in China. He also gave public lectures at the Shanghai American Center and Shanghai Museum and reunited with his old friend Wenda Gu, the prominent contemporary Chinese artist on whom Prof. Cateforis has published extensively.

Alongside his continuing work as department chair, teacher, and mentor to several graduate students, Prof. Cateforis is writing a new modern art textbook and also this past summer completed editorial work on his latest publication, *Hybrid Practices: Art in Collaboration with Science and Technology in the Long 1960s* (Oakland: University of California Press, 2018). Co-edited with Steven Duval and Shepherd Steiner, this collection of essays grew out of the international conference, *Hybrid Practices in the Arts, Sciences, and Technology from the 1960s to Today*, hosted at KU by the Spencer Museum of Art’s Arts Research Collaboration program in 2015.

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SHERRY FOWLER

Professor, Japanese Art

In October 2017 Sherry Fowler traveled to the UK to give talks on her book, *Accounts and Images of Six Kannon in Japan*, at the Sainsbury Institute for the Study of Japanese Arts and Culture in Norwich, England and at Edinburgh College of Art, University of Edinburgh, Scotland, where she enjoyed wonderful hospitality by HALLE O'NEAL (PhD '11). Since that time, Prof. Fowler has been busy with three ongoing research projects. The first is a collaboration with the Marianna Kistler Beach Museum of Art at Kansas State University called "The Silk Road through Kansas," which examines how dynamic patterns of exchange between Asia and Europe have created new forms of art. Professors Fowler and Maki Kaneko received 2018-19 Big XII Faculty Fellowships to help facilitate this project. Together they presented the lecture "Silk Roads, East Asian Art, and Kansas" at the Beach Museum of Art in September. KU graduate students in the related seminar "Silk Road to Kansas: East Asian Art & Global Flow" hit the road to Manhattan Kansas to attend the lecture and take a tour of the exhibition "Culture Mixmaster Zhang Hongtu." Stay tuned as we discover more hidden treasures of East Asian art in Kansas.

Prof. Fowler's second project is about Japanese Buddhist prints. Her chapter "Connecting Kannon to Women Through Print" was just published by Brill in *Women, Rites, and Ritual Objects in Premodern Japan*, edited by

KAREN GERHART (PhD '92). In May 2018 Prof. Fowler was awarded a Stanford University East Asia Library Travel Grant to examine the wonderful collection of Buddhist temple prints at the library, some of which will be incorporated into her upcoming publication. In summer she was able to visit Kegonji, which is the last stop on the Saigoku

Kannon pilgrimage route in Gifu Japan, where pilgrims can deposit their retired prints. In October 2018 she spoke about Japanese Buddhist prints at Princeton University.

As a third project, Prof. Fowler is conducting research on Japanese and Korean bronze Buddhist temple bells. In 2018 she gave talks on this theme at Columbia University and Lewis & Clark College in Portland Oregon. In October she presented "Real and Unreal Voyages of Buddhist Bells in Japan, Korea and Beyond" at the Midwest Conference on Asian Affairs (MCAA) in St. Paul, Minnesota. The conference must have had a record number of KU East Asian art history graduate students and alumni presenting.



Anne D. Hedeman with John Hedeman, Suna Çağaptay and Heba Mostafa at Leeds.



Fowler with her most recent publication, Women, Rites, and Ritual Objects in Premodern Japan, July 2018.

ANNE D. HEDEMAN

Judith Harris Murphy Distinguished Professor of Medieval and Northern Renaissance Art

Anne D. Hedeman had a productive year in teaching and research in 2018. One highlight of teaching was a spring class on manuscripts and early printed books in the Spencer Research Library in which undergraduate students made books and did research papers, and graduate students developed a digital exhibition, "Books of Hours: The Art of Devotion," now available on the library's website <https://spencer.lib.ku.edu/exhibits-and-tours/online-exhibitions>. A second was marking academic transitions by hooding Sadie Arft and Elizabeth Long at the Masters ceremony and Chassica Kirchhoff at the PhD ceremony last May.

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Two of Prof. Hedeman's articles appeared in French publications: "L'imagerie politique dans les manuscrits supervisés par Laurent de Premierfait" in *Humanisme et politique à la fin du Moyen Âge*, edited by Carla Bozzolo, Claude Gauvard, and Hélène Millet; and "Le pouvoir des images saintes dans les Grandes chroniques de France: le cas de Saint Louis" in *Images, pouvoirs et norms. Exègèse visuelle de la fin de Moyen Age (XIIIe-XVe siècles)* edited by Franck Collard, Frédérique Lachaud, and Lydwine Scordia. A book coedited with a team, *Inscribing Knowledge in the Medieval Book: Power and the Paratext* is currently in production with Medieval Institute Publications and should appear next year.

In May Prof. Hedeman returned to Europe to do research in Austria, Switzerland, and France and to give the Medieval Academy of America's annual lecture at the International Medieval Congress at Leeds on the fourth of July. In fall 2018 she was a Chercheur Invitée for two months at the Institute National d'Histoire d'Art (INHA) in Paris. While there she concentrated on writing and giving seminars on her work at INHA and at Paris 3, la Sorbonne nouvelle in their ongoing seminar *Faire long ou l'art de l'amplificatio médiévale*.

MAKI KANEKO

Associate Professor, Japanese Art

Maki Kaneko enjoyed a busy and productive year. October 2017 saw the publication of her book chapter "Hokubei ni okeru Nihon kindai bijutsushi to Ajiakei America bijutsu kenkyū no shiza" in *Japanese Modern Art History in North America and the Perspective of Asian American Art Studies* and a review of the Jimmy Tsutomu Mirikitani exhibition held in the Maruki Gallery for the Hiroshima Panels, Japan. Prof. Kaneko also presented a paper on Mirikitani in the panel "Remembering Executive Order #9066: Post-war, Post-Internment Art by Japanese and Japanese-American Artists" at the Annual Meeting for the Association of Asian Studies in March. In addition to these research activities, Prof. Kaneko continues to work on the special issue of the Spencer Museum of Art's annual journal *Register*, "East Asian Art in the SMA Collection," that she is co-editing with Dr. Kris Ercums.

In May, Prof. Kaneko was pleased to have a truly invaluable opportunity to interview Prof. Roger Shimomura, a nationally known artist and professor emeritus at KU, together with Dr. Hiroko Ikegami, an associate professor at Kobe University and the vice director of Oral History Archives of Japan. The interview, which lasted nearly five hours thanks to Prof. Shimomura's generosity, turned out to be an important

learning experience not only about his art, but also the history of KU, the art scene in Kansas, and Japanese-American experiences in the past several decades. This interview will become available on the website of Oral History Archives of Japanese Art.

Over the summer, Prof. Kaneko took a research trip to Japan. One of the highlights of her trip was to participate as a guest commentator in the special lecture delivered by Dr. Laura Kina titled "Painting Okinawan Diaspora & Indigenous Feminist Fairy Tales." The lecture was organized by Prof. Megumi Kitahara at Osaka University. Prof. Kaneko was happy to meet and gain inspiration from Dr. Kina who is a leading scholar in the field of Asian American art as well as from extremely proactive Osaka University students.



Kaneko with Dr. Laura Kina and other participants of Kina's special lecture at Osaka University, July 2018.

MARNI KESSLER

Associate Professor, Nineteenth-Century European Art

It has been an exciting and productive year for Marni Kessler. Her travels to deliver lectures and papers and to do research for her book-in-progress, "Discomfort Food: The Culinary in Late Nineteenth-Century French Visual Culture," took her to London, the Dordogne region of France, Philadelphia, New York, Manhattan Beach, CA, Davenport, IA, and Wichita, KS. Her lecture at the Wichita Art Museum was a real highlight since it involved both spending time with former students **TERA LEE HEDRICK** (MA '05), curator at the WAM, and **BRITTANY LOCKARD** (PhD '12), Assistant Professor of Art History and Creative Industries at Wichita State

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University and speaking in relation to the exhibition “Monet to Matisse: French Moderns from the Brooklyn Museum, 1850–1950.” A native of Brooklyn and a frequent visitor to the Brooklyn Museum throughout her life, Prof. Kessler felt like her worlds collided in the best possible sense in Wichita. In October, she had the opportunity to follow her “old friends” from Kansas to Iowa when she lectured at the exhibition’s next stop, the Figge Art Museum.

April was an especially jam-packed month for Prof. Kessler, who gave a lecture at Temple University in Philadelphia, traveled to New York to speak at the memorial service for her beloved PhD advisor Linda Nochlin at the Guggenheim Museum, and to Vassar in Poughkeepsie, NY to speak at the retirement event for her former professor Susan Kuretsky, who inspired her to want to be an art historian in the first place. In June, Prof. Kessler flew to London, where she had been invited to speak at the “Food and Decay” symposium at the Institute of Advanced Study at University College London.

Prof. Kessler also presented a paper in a pedagogy roundtable entitled “Teaching the Visual,” that she co-organized for the Nineteenth-Century French Studies Annual meetings in Manhattan Beach, CA. Not surprisingly, the roundtable—which featured a range of perspectives offered by two art historians and three scholars of 19th-century French literature—produced a lively discussion about the pleasures and perils (but mostly the pleasures) of teaching using digital images.

The year 2018 saw the publication of two articles and two book chapters: “Édouard Manet’s *Ham* and Suzanne’s Lost Body in Edgar Degas’ *Salon*” is in the winter 2018 issue of the journal *Contemporary French Civilizations*; “Vuillard Chez Natanson: *The Luncheon*, *Misia’s Hair*, and *Édouard’s Cantaloupe*” appeared in *Nineteenth-Century Contexts* in May. Prof. Kessler ventured away from her work on 19th-century France and plunged happily into a corner of 20th-century American art to write “At the Threshold: Fairfield Porter’s *Night*, *Transitions*, and the Steadiness of Friendship” for *Inspired: Essays in Honor of Susan Kuretsky*. And in November, “Beyond the Shadow of the Veil: Claude Monet’s *The Beach at Trouville*” was published in *Fashion, Modernity, and Materiality in France: From Rousseau to Art Déco*.

Prof. Kessler continues to enjoy her role as Director of Graduate Studies. She was pleased to welcome, with Prof. Maki Kaneko, a new class of 12 MA and PhD students in mid-August and to see our graduate



Kessler lecturing at the Figge Museum in Davenport, IA, October 2018.

program continue to grow and thrive. One of her big projects this year was updating the department’s website with the help of Graduate Academic Advisor Lauren Chaney. Office Manager Lisa Clor was, as usual, a great help, too. If you haven’t already, we hope that you will take a look at and enjoy using our revamped website. In spring 2018, Prof. Kessler joined the board of the Friends of the Hall Center for the Humanities, on which she will serve a three-year term.

ARELI MARINA

Associate Professor, Medieval Art and Architecture, Italian Architecture and Urbanism 1000-1600

Areli Marina’s first year at the University of Kansas has been professionally fruitful and personally rewarding. Teaching students at all levels and from all corners of the campus in the venerable HA 150 History of Western Art, Ancient to Medieval, and its partner honors section, HA 160, was a stimulating introduction to Jayhawk life. She has been impressed by the low barriers between academic departments, which made it easy for students from business, engineering, fine arts, history, Italian, architecture, communication, and beyond to find their way to her classes. This diversity of viewpoints enriches the experience of art history majors (as their perspectives enrich that of their fellow students). Prof. Marina has been working on developing some new courses in her research specialty for the art history curriculum. Last spring, when test-teaching one of them, “The Spatial Arts of Urban Italy, 1300-1500,” she

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The White Tower of San Pietro, Venice.

was gratified by the students' willingness to approach Italy's built environment from a perspective that avoided art history's conventional period-style compartments. Her faculty colleagues' creativity and engagement in the classroom further foster her desire to teach better

each term, as does the commitment to learning the craft demonstrated by the TAs with whom she has worked.

This has been a banner year for medieval studies at KU, which has hosted two medieval conferences since Prof. Marina's arrival. The Medieval Association of the Midwest's annual conference last October, where she delivered a plenary lecture on "The Noble Art of Reifying Dominion in Medieval Italy," introduced her to the greater community of medievalists in the region. This fall, she shared her findings on "The White Tower of San Pietro in Venice" at the unexpectedly international Mid-America Medieval Association conference, cohosted in part by the art history department. In October, Prof. Marina delivered a talk entitled "Bellicosity and the Arts of Dominion in Medieval Italy" informed by feedback from KU students and colleagues as the Pamela H. Simpson Endowment for Art Lecture at Washington and Lee University in Lexington, Virginia. Pam Simpson, a historian of American architecture, gave Prof. Marina her first full-time job in art history and it was a privilege to honor her memory by speaking again at W&L.

Prof. Marina's current research focuses on two areas. She is working on a book-length study of Italian baptisteries built from 1000 to 1500. They include some of the peninsula's most celebrated buildings, like the polychrome-clad and gold mosaic lined baptistery of Florence. However, their existence puzzles scholars, because the building type had long been abandoned elsewhere in Europe and there was no pressing liturgical need for freestanding baptismal structures. Concurrently, she is also examining the material culture

of Italian lords during the late Middle Ages, seeking to answer one question: how did the warlords battling for control of upper Italy deploy the spatial arts to transform themselves into princes?

The 2018 winter break enabled Prof. Marina to travel to conduct specialized research on baptisteries in Italy's best art history libraries: the Bibliotheca Hertziana near Rome's Spanish Steps and the library of the German-sponsored Kunsthistorisches Institut (Art History Institute) in Florence, housed partly in Renaissance artist's Federico Zuccari's lavishly frescoed house. Her baptistery findings are starting to see print: "The Baptistery of San Pietro di Castello in the Middle Ages," was published as part of *La chiesa di San Pietro di Castello e la nascita del patriarcato di Venezia* [The Church of San Pietro di Castello and the Birth of the Patriarchate of Venice], ed. Gianmario Guidarelli (Venice: Marcianum Press, 2017).

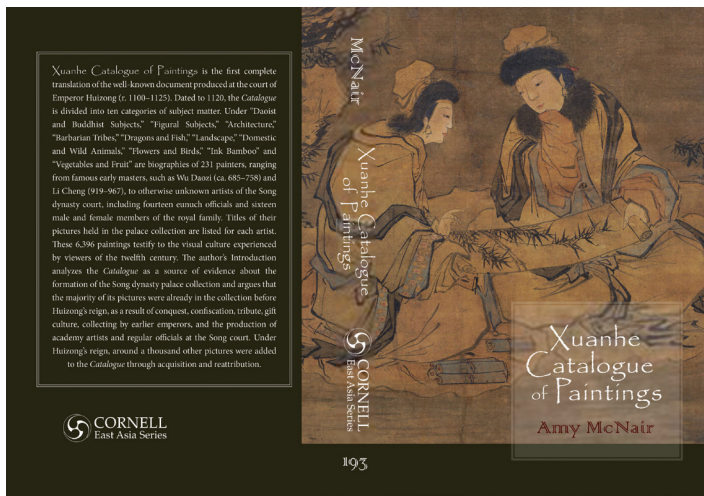
Collaboration with art history PhD candidate Heather Tennison promises new and exciting perspectives on this ongoing project. Thanks to foundational research support from the art history department, we are developing a multimedia database of Italian baptismal buildings. Heather is a medieval manuscript scholar working under Prof. Anne D. Hedeman's supervision, but she also holds a Master's degree in Library and Information Science with a specialization in special collections from the University of Illinois. Her training and talents have come together to create a flexible and powerful tool that enables us to visualize Prof. Marina's growing corpus of baptisteries in new and transformative ways.

Not least, Prof. Marina is grateful for the kindness of colleagues and students during the stressful months in the aftermath of hurricane Maria's devastation of her home island of Puerto Rico last fall. The generosity with which the KU community welcomed family members displaced by the storm played no small part in making Lawrence feel like home.

AMY MCNAIR

Professor, Chinese Art

This year is shaping up to be "the year of the translation." Amy McNair's English translation of the 12th-century catalogue of the imperial painting collection was accepted for publication in the Cornell East Asian Series. The title will be *Xuanhe Catalogue of Paintings*, and it should appear next year. Also, she was contacted by Yang Jianru, a professor at Guangzhou Academy of Fine Arts, to write a preface to the Chinese translation Prof. Jianru



Mock-up for McNair's forthcoming book, Xuanhe Catalogue of Paintings.

made of Prof. McNair's 1998 book on the calligrapher Yan Zhenqing. It will be published by Jiangsu People's Press. Finally, Prof. McNair's doctoral students Zhao Yi and Zhu Pinyan are editing the draft Chinese translation of her *Donors of Longmen* made by Chen Zhaoyang, a researcher at the Longmen Grottoes Research Academy. It will be published by Zhonghua shuju. Prof. McNair is grateful to her students and her Chinese colleagues, and so happy to think that her work can reach a greater audience in China!

JOHN PULTZ

Associate Professor, Art Since 1900 & History of Photography

Over spring break 2018 John Pultz travelled to Crystal Bridges Museum of American Art, in Bentonville, AR. A highlight of the trip was viewing the stunning exhibition, "Soul of a Nation: Art in the Age of Black Power." **MINDY BESAW** (PhD '15), a curator at the museum, joined Prof. Pultz in the exhibition, and Margi Conrads, Director of Curatorial Affairs at Crystal Bridges and a former curator at the Nelson-Atkins and lecturer for the department, took time to talk to him about the museum's planned performance space. Prof. Pultz was lucky to experience James Turrell's installation *Skyspace*, located on the grounds of the museum, when a group of Gregorian chanters was performing inside the work to exploit its resounding acoustics.

In August, Prof. Pultz was in New York City, where highlights of his visit were the incredibly powerful multi-channel video works of Ghana-born British artist John Akomfrah at the New Museum and the Metropolitan Museum of Art's exhibition of contemporary fashion inspired by Catholicism. He

loved the installation, which interspersed haute couture gowns, dresses, and more among sculptures and relics in the medieval galleries on Fifth Avenue and at the Cloisters. Prof. Pultz found chances to meet up with two KU grads: recent graduate **CHASSICA KIRCHHOFF** (PhD '18), who is in New York for a two-year post-doc at The Met, and former undergrad major (and HA office assistant) **JULIA REYNOLDS** (BA '16), who is working in development at The Met after completing an art history MA at Columbia University.

Prof. Pultz also continues to pursue research projects on the life and work of photographer Harry Callahan and the curatorial practice of John Szarkowski at the Museum of Modern Art.

MAYA STILLER

Assistant Professor, Korean Art and Visual Culture

Maya Stiller is excited to be back in Lawrence after three rewarding post-doctoral fellowship years at Harvard University. She gratefully thanks everyone in the department for their support. During her leave, Prof. Stiller wrote a book about travel and social status in pre-modern Korea (which will hopefully find a publisher soon), presented papers on Korean Buddhist art at international conferences and workshops, taught Korean art history classes that were attended by graduate students from Harvard University and Brown University, studied the Korean art collections in the Harvard Art Museum and the Boston Museum of Fine Arts, and published two articles on Korean Buddhist art. A third article entitled "Slaves, Village Headmen, and Aristocrats: Patronage and Functions of Buddhist Sculpture Burials in Pre-Twentieth Century Korea" is scheduled for publication this December.



Members of Fayetteville's Gregorian Schola use the acoustics of James Turrell, *Skyspace*, at Crystal Bridges Museum of American Art, to enhance their chanting, March 2018.

In spring and summer 2018 Prof. Stiller delivered several papers. At Princeton University she gave an invited lecture entitled “Paintings, Songs, and Board Games: Travels to Kūmgangsan in Late Chosŏn Korea (1600-1900),” followed by a talk entitled “Embodying the Perfection of Wisdom: The Making of a Buddhist Mountain in Pre-modern Korea” at the Association for Asian Studies Conference in Washington D.C. On her birthday in April, Prof. Stiller presented a paper on “Maps, Graffiti, Kinship: The Use of GIS in the Spatial Analysis of a Sacred Mountain in Late Chosŏn Korea (1600-1900)” at the Harvard-Yenching Library Forum - East Asian Digital Humanities Series. Following an invitation by the East-West Center in Honolulu, Prof. Stiller gave a lecture on Korean art in August 2018 in the Center’s faculty development program “Infusing Korean Studies into the Undergraduate Curriculum,” where Prof. Stiller was excited to meet KU alumna and Japanese historian Mindy Landeck (History PhD ’16) who participated in the program.

LINDA STONE-FERRIER

Professor, Seventeenth-Century Dutch and Flemish Art

In January 2018, Linda Stone-Ferrier received the CLAS Dean’s Award for Exceptional Student Mentoring. The award afforded her research funding and a one-course teaching reduction during the year. In spring 2018, Prof. Stone-Ferrier enjoyed teaching a new lecture course on Rembrandt in which she was able to experiment with various instructional approaches. In May 2018, she was very proud and happy to hood her 16th and 17th doctoral students: Megan Blocksom and Denise Giannino. Currently, Dr. Blocksom teaches art history at Baldwin Wallace University in Berea, Ohio, and Dr. Giannino has been appointed the 2018–19 Adult and Academic Programs Fellow at the Wadsworth Atheneum Museum of Art in Hartford, CT. Prof. Stone-Ferrier continues to serve as advisor for two students working on their PhD dissertations, Tyler York and Reilly Shwab.

In the past year, Prof. Stone-Ferrier has spent a considerable amount of time revising and editing her manuscript “Johannes Vermeer’s *Little Street* and Other Neighborhoods in Seventeenth-century Dutch Art” for forthcoming publication. She also accomplished additional research and revised a scholarly article entitled “Drawing on the Neighborhood in Rembrandt’s *Inscription on a Drawing*,” which is currently under publication review.

RETIRED FACULTY

MARSHA HAUFLE

Professor Emerita, Later Chinese Art

Marsha Haufler stayed busy before and after her summer 2017 retirement giving the following talks:

- January 18, 2017, “Purchased by L. Sickman in Peking,” Warnock Lecture, Northwestern University
- April 15, 2017, “Views of a Northern City: Joseon Screen Paintings of Pyongyang,” with Myenghee Son, “Paintings in Brilliant Colors: Korean Chaekgeori Screens of the Joseon Dynasty” conference, Spencer Museum of Art
- April 23, 2017, “Views of a Northern City: Chosŏn Screen Paintings of Pyongyang,” with Myenghee Son, Association for Korean Studies in Europe biennial meeting, Prague
- November 1, 2017, “Traces of Pyongyang’s Effaced Chinese Identities,” 2017 Seoul Biennale of Architecture and Urbanism: Pyongyang Salim Symposium, National Museum of Modern and Contemporary Art, Seoul
- March 23, 2018, “The Recovery of Pyongyang,” Association for Asian Studies annual meeting, Washington, D.C.

Two of these talks, April 15 and 23 were joint presentations with **MYENGHEE SON** (PhD ’18). Prof. Haufler was also reunited with three art history alums, **INSOO CHO** (PhD ’02), **GYEONGWON CHOE** (PhD ’10), and **SANGNAM LEE** (PhD ’14), in Seoul last November. After the Pyongyang symposium they had a lovely dinner at Itaeri-jae (Italian Studio). Another alum, **SOOA**



Haufler giving a talk in Seoul, South Korea, November 2017.

McCORMICK (PhD '14), organized the March 23, 2018 AAS panel and presented a paper for it.

A highlight of 2018, of course, was the dissertation defense of Dr. Myenghee Son, Prof. Haufler's last doctoral student, and hooding her at the May 2018 graduation ceremony. It was also a privilege to hood Eunyong Park, David Cateforis' student, on whose dissertation committee she also served.

in-progress book project on the art of traveling painters in northern Italy during the Reformation. Many of the arguments developed in the book benefitted from the insights of undergraduate and graduate students who participated in Prof. Di Resta's fall 2017 course, "Identity and Exchange in Renaissance Italy," for which he is immensely grateful. During the spring 2018 semester, he designed a new online course, "Special Study in Renaissance Art: Printmaking in Europe," and he is eager to learn how the course's virtual format will impact the way students investigate the circulation and manipulation of printed knowledge in early modern Europe.

Besides his work on nomadic artists of the Italian Renaissance, Prof. Di Resta has also developed a distinct project that explores the bone-encrusted mortuary chapels of the Capuchin Order of the Catholic Church. This project interrogates art historical methods for interpreting the ethical, material, and metaphysical stakes of utilizing human remains as an artistic medium for the creation of Christian art and architecture in Counter-Reformation Europe. In April, Prof. Di Resta was awarded a Post-Doctoral Fellowship at the Kunsthistorisches-Max Planck Foundation Institute in Florence, Italy, where he will continue to pursue this project as part of a team of researchers dedicated to the theme of "Ethics and Architecture." While he is excited about this new challenge, he misses the unwavering support and generosity of his KU colleagues and wishes to thank them and his students for a remarkable experience in Lawrence.



Jungsil Jenny Lee (fifth from left) with students in her spring 2018 graduate seminar "Korea-Japan: Negotiating Art Old and New" (co-taught with Prof. Sherry Fowler).

TRANSITIONS

Jungsil Jenny Lee, Visiting Assistant Professor of Korean Art and Visual Culture 2015-18, and Jason Di Resta, Visiting Assistant Professor of Renaissance and Baroque Art 2016-18, left KU and Lawrence following the spring 2018 semester. The department is grateful to both of them for their contributions to our teaching mission.

JASON DI RESTA

Visiting Assistant Professor of Renaissance and Baroque, 2016-18.

Jason Di Resta's second year at KU was a busy and productive one. In 2017/2018, he submitted an article, "Negotiating the Numinous: Pordenone and the Miraculous *Madonna di Campagna* of Piacenza," that is currently under peer review for publication. The article resulted from Prof. Di Resta's research for his



Jason Di Resta taking a break from the heat at Castiglioncello, Province of Livorno, Tuscany, Italy, August 2018.

ALUMNI NEWS

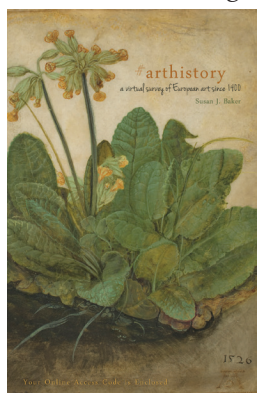
REED ANDERSON (PhD'08) was awarded tenure at the Kansas City Art Institute, where he has been teaching since 2004. Last May, he was invited to the Des Moines Art Center to present a lecture titled "Grant Wood's *Sultry Night* and the Politics of Depicting Men Bathing." He shared a portion of that presentation at the symposium honoring Dr. Charles Eldredge in November. Anderson is currently at work organizing a retrospective exhibition on an American expatriate printmaker, Herman Armour Webster, who has been overlooked far too long by the history of art. He hopes to have the show up by 2019 with venues in Kansas City and Paris, France.

ELISSA ANDERSON AUERBACH (PhD'09) was promoted to full professor in spring 2018 at Georgia College. She spent the spring semester on sabbatical as a guest researcher at the University of Amsterdam where she lived with her husband and six-year-old daughter for six blissful months. Auerbach made a brief getaway last February to Frankfurt where she gave a paper on her current research about spiritual pilgrimage in early modern Dutch visual culture at the conference, "Art and Catholicism in the Dutch Republic," held at the Städel Museum.

MICHAEL AURBACH (MA '79) Professor of Art, Emeritus, Vanderbilt University, had a solo show of his sculpture at the University of North Carolina-Wilmington in September 2018. In October he was on a panel dealing with promotion and tenure issues at the Southeastern College Art Conference in Birmingham, AL. In November he was a guest artist at Sterling College and McPherson College. In February 2019, Aurbach will be on a panel dealing with artistic limits and warnings in studio art classes at the College



Aurbach, Critical Theorist



Art Association annual conference in New York.

SUSAN J. BAKER (PhD'94), a professor at the University of Houston Downtown, developed a course for the online art history survey which will be available in spring 2019, "#arthistory: A Virtual Survey of European Art Since 1400" (advertising card seen left).

ANNETTE BECKER (BA'11) was recently promoted and now serves as the Director of the Texas Fashion Collection at the University of North Texas. In this role, she promotes research and access to a collection of nearly 20,000 historic and designer garments and accessories.

HEATHER BELNAP (PhD'07) was appointed as Director of European Studies at Brigham Young University in May 2017. She has presented at conferences in Antwerp, Coventry, Charlottesville, and the Tower of London. In 2017 she published "Parures, Pashminas, and Portraiture, or How Joséphine Bonaparte Fashioned the Napoleonic Empire," in *Fashion in European Art: Dress and Identity, Politics and the Body, 1775-1925*, and "Aesthetic Evangelism, Artistic Sisterhood, and the Gospel of Beauty: Mormon Women Artists at Home and Abroad, c. 1890-1920" in *Beyond Biography: Sources and Contexts for Mormon Women's History*. Belnap completed a three-year appointment to CAA's Committee for Women in the Arts and was chair of the Provo City Arts Council. She also recently married Kane Walsh, an art-loving pathologist, and relocated to Salt Lake City, UT.

MINDY BESAW (PhD'15) is a co-curator, along with Candice Hopkins and Manuela Well-Off-Man, of the exhibition, "Art for a New Understanding: Native Voices, 1950s to Now," which opened at Crystal Bridges on October 6, 2018 and will travel to three additional venues. The exhibition is accompanied by a catalogue of the same title, co-authored by Besaw and published in partnership with the University of Arkansas Press.

ERICA BITTEL (MA'07) was nominated for the prestigious Pilot Award at Fort Hays State University for the 2017-2018 academic year. The Pilot Award, established in 1974, serves as a significant honor among teaching faculty. Graduating seniors are given an opportunity to express personal recognition and gratitude to those who commit themselves as educators, counselors, and friends.

EMILY BULLARD (BGS'14) was recently promoted to Manager of Education & Programs, School & Youth at the Clyfford Still Museum in Denver, CO.

MARIA ELENA BUSZEK (PhD'03) joined UK scholar Hilary Robinson at the start of 2018 in chairing a session on "The Collaborative Art of Publishing" at the annual College Art Association Conference in Los Angeles, in which they shared their experiences co-editing the forthcoming *Companion to Contemporary Feminist Art and Theory* for Blackwell. The anthology brings together 29 new, commissioned essays on the subject by artists,

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curators, and scholars from around the world, and will be available in early 2019. In the meantime, Buszek returned to the subject of her dissertation and first book (*Pin-Up Grrrls: Feminism, Sexuality, Popular Culture*) to contribute a section on “Women Consumers of Pin-Ups” for the first-ever textbook on the history of illustration, published in 2018 by Bloomsbury. And, with this body of work in mind, fellow KU History of Art alumna **ERIN BARNETT** (MA '99), Director of Exhibitions and Collections at the International Center of Photography in New York City, invited Buszek to lecture and lead a discussion as part of the inaugural event for the ICP’s “Dismantling the Gaze” series that began in July of 2018. Buszek’s work on the book *Art of Noise* continues, and she presented portions of its first chapter (on feminism in London punk) at the 2018 Pop Conference at Seattle’s Museum of Popular Culture, where she also chaired a panel on the “Downtown Intimacies” in New York City’s interconnected art and music scenes. She was invited to present research from the book as the Annual Masters of Art in Visual and Cultural Studies Lecturer at Ferris State University’s Kendall College of Art and Design in March of 2018, and has been invited to co-curate an exhibition on the subject of popular music and contemporary sound art at the Bemis Foundation in Omaha, NE, which will open in the summer of 2019.

ELIZABETH BROUN (PhD '76) will receive the honorary degree of Doctor of Arts from KU in May 2019 in recognition of her extraordinary contributions to the field of American visual history.

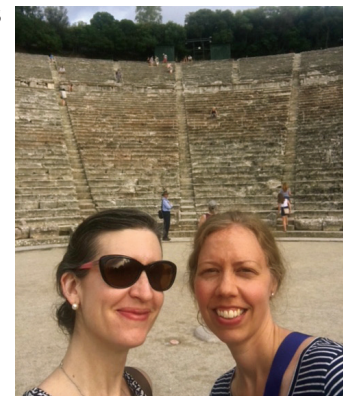
QING CHANG (PhD '05) accepted a new position this November in China as a full professor of art history at Sichuan University.

DIANA Y. CHOU (PhD '01) was promoted to Assistant Curator of East Asian Art at the San Diego Museum of Art in January 2017. She curated the exhibition “Modern Japan: Prints from the Taisho Era (1912-1926) and Beyond” (April to August 2017); and oversaw the completion of renovation of the Galleries of Arts of India and Iran. In 2017, she was also awarded by the National Museum of Korea to study Korean art in South Korea for two weeks, and was featured in the magazine *National Museum of Korea*. Chou was also awarded a Hamad bin Khalifa symposium travel fellowship to attend the biennial symposium sponsored by the Hamad bin Khalifa Foundation, Qatar Foundation, and Virginia Commonwealth University. In 2018 she prepared the special exhibition, “Epic Tales from Ancient India,” from the renowned Binney Collection of Indian manuscripts at the San Diego Museum of Art. When her

schedule allows, Chou also teaches at the University of California, San Diego in the Department of Visual Arts.

TASHIA DARE (BA '08) has been a lecturer in KU’s Humanities Program since spring 2015 and in KU’s Museum Studies Program since spring 2018 where she teaches a course on armed conflict and cultural heritage. Dare also has been teaching gifted high school students through Duke TIP at Duke University. Until recently, she was also advisor for UNICEF at KU. In addition to teaching, Dare is currently working on three sections (Coptic textiles, ancient African medicine before 500 BC, and early European museums) for the forthcoming open access textbook *History of Applied Science and Technology*.

ASHLEY ELSTON (PhD '11) has been Assistant Professor of Art History at Berea College in Berea, KY since 2013. She has a forthcoming essay “Complicating Matters: Wood Sculpture at the High Altar of Siena Cathedral” that will be included in *The Reinvention of Sculpture in Fifteenth-Century Italy* published by Cambridge University Press. Last summer Elston spent two weeks in Florence doing research related to her new project on 15th- and 16th-century multimedia installations in sacred contexts. This travel was funded by the 2017 William R. Levin Award in the History of Art from SECAC. Last summer she also traveled throughout Greece with **MADÉLINE RISLOW** (PhD '12) and spent a week at Oxford participating in the Harris Manchester College Summer Research Institute.



Elston (left) and Rislow in the theatre at Epidaurus, Greece.



Chou as featured in *National Museum of Korea quarterly magazine, vol.41 autumn 2017*.

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LEESA FANNING (PhD '98) published a major edited book in June 2018, *Encountering the Spiritual in Contemporary Art* (Nelson-Atkins Museum of Art, distributed by Yale University Press) and is now retired from her position as Curator of Contemporary Art at the Nelson-Atkins.

LAUREN FULTON (BA '11) recently left her curatorial position at the Aspen Art Museum to start her first year in Stony Brook University's art history PhD program.



Karen Gerety Folk

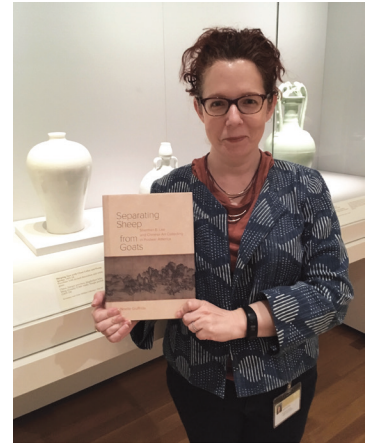
KAREN GERETY FOLK (MA '05) initiated the Johnson County Community College (JCCC) Art Vision professional development program with a series of workshops and tours integrating

contemporary art and college healthcare programs. A grant from the Kansas Creative Arts Industries Commission supported the program launch with guest speaker M. Jordan Love from the University of Virginia and artist Larry Thomas, and 23 faculty members from various disciplines have participated. Gerety Folk is Curator of Education at the Nerman Museum of Contemporary Art, JCCC. She is currently co-chair for the Kansas City Metro Arts Collaborative.

DENISE GIANNINO (PhD '17) started her new position in August as the 2018-19 Adult & Academic Programs Fellow at the Wadsworth Atheneum Museum of Art in Hartford, CT.

GREGORY GILBERT (BFA '81) published the essay "Federal Art in the Midwest in the 1930s and the Meeting of Rural and Urban Cultures: A Challenge to Grant Wood's 'Revolt Against the City'" in *A Scattering Time: How Modernism Met Midwestern Culture* (Hastings College Press, 2018). Gilbert is Professor of Art History at Knox College and was instrumental this past year in obtaining a major donation for a new art gallery on campus. He has curated the first exhibition for the gallery, "Keith Achepohl: A Memorial Exhibition - Prints in the Knox College Art Collection." As part of the gallery initiative, he will be developing a Museum Studies minor program. Gilbert will be presenting a talk in the session "Has anyone seen an image of war..." at the CAA annual conference in New York City, February 2019.

NOELLE GIUFFRIDA (PhD '08) announced the publication of her new book, *Separating Sheep from Goats: Sherman E. Lee and Chinese Art Collecting in Postwar America* (University of California Press, June 2018). *Separating Sheep from Goats* investigates the history of collecting and exhibiting Chinese art through the lens of the career of renowned American curator and museum director Sherman E. Lee (1918–2008). Drawing upon artworks and archival materials, Giuffrida excavates an international society of collectors, dealers, curators, and scholars who constituted the art world in which Lee operated. From his early training in Michigan and his work in Occupied Japan as a monuments man to his acquisitions, exhibitions, and publications for museums in Detroit, Seattle, and Cleveland, this study traces how Lee shaped public and scholarly understandings of Chinese art. By examining transnational efforts to collect and present Chinese art and scrutinizing scholarly and museological discourses of the postwar era, this book contributes to the historiography of both Chinese art and American museums.



Giuffrida with her new book, Separating Sheep from Goats: Sherman E. Lee and Chinese Art Collecting in Postwar America.

ABIGAIL KAUP (MA '18) spent last summer as an intern with the Mid-America Arts Alliance working on research to create programming guides and educational materials for the traveling exhibition programs ExhibitsUSA and NEH on the Road. She began a new position in August as the Programs Officer at Humanities Kansas in Topeka, KS. Kaup manages key programs including: Speakers Bureau, TALK about Literature in KS, Poet Laureate of Kansas, and Museum on Main Street.

MEGHAN KIRKWOOD (MA '11) will begin a new position as an Assistant Professor at the Sam Fox School of Design and Visual Arts at Washington University in St. Louis, MO in January 2019. She plans to up her current public display of Jayhawk basketball-related items for the new Missouri audience.

CHASSICA KIRCHHOFF (PhD '18) defended her dissertation, "The Thun-Hohenstein Album: Constructing and Commemorating the Armored Body

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in the Holy Roman Empire," with honors in spring 2018. Over the summer, Kirchhoff bid a fond farewell to colleagues at KU and the Spencer Museum of Art and relocated from Lawrence to New York, where she began a postdoctoral position at the Metropolitan Museum of Art as an Andrew W. Mellon Curatorial Research/Collections Specialist Fellow in the Department of Arms and Armor. Her fellowship focuses on uncovering and documenting the provenance of works in The Met's encyclopedic collection of 14,000 armors, arms, and other vestiges of martial material culture, in order to make the histories of these objects more transparent to scholars and audiences. In July, an article derived from her doctoral work, "Visualizing the Fight Book Tradition: Martial Knowledge in the Thun-Hohenstein Album," appeared in *Acta Periodica Duellatorum*, an open-access journal of peer-reviewed scholarship in



Kirchhoff playfully posing as if wearing armor at The Met.

the history of European martial arts. Additionally, Kirchhoff is collaborating with fellow KU alumnus, **SEAN KRAMER** (MA '14), to co-organize a conference session titled "Picturing and Performing Martial Masculinities," which will take place at the College Art Association's 2019 meeting in New York. She looks forward to seeing fellow Jayhawks on research visits to The Met and at CAA.

TAKAAKI KUMAGAI (PhD '17) curated a contemporary Colombian art show, "ARCOT 2018" (Colombian Artists in Tokyo), which opened in Tokyo in April 2018. Kumagai also published the article "Maekawa Kunio: Prefabrication and Wooden Modernism 1945-1951" in the journal of the faculty of architecture and design of Los Andes University.

LARA KUYKENDALL (PhD '11) earned tenure this year and was promoted to Associate Professor of Art History at Ball State University. She published a book chapter, "John Steuart Curry: Regionalism at War," in *A Scattering Time: How Modernism Met Midwestern Culture* (ed. Sara Kosiba, Hastings College Press) and presented a paper on midcentury landscape painter Constance Coleman Richardson at the Midwest Art History Society conference in Indianapolis, IN.

JIAQI LIU (MA '14) recently accepted a teaching position at Sino-U.S. College, run by the Beijing Institute of Technology Zhuhai, China.

HUI WANG MARTIN (PhD '12), currently teaching at the Kansas City Art Institute, gave a lecture on Guangsheng Monastery in Beijing and Chongqing, Sichuan province this past summer.

SOOA MCCORMICK (PhD '14) was promoted to Associate Curator of Korean Art at the Cleveland Museum of Art. Starting out in 2015 as Assistant Curator, she was the museum's first curator dedicated to the arts of Korea.

MICA MENDEZ (BA '14) serves as an Academic Advisor working with the Hawk Link Program in KU's Office of Multicultural Affairs.

KATE MEYER (PhD '11) published the edited book *Larry Schwarm: Kansas Farmers* (University Press of Kansas) which accompanies the exhibition of the same title at the Spencer Museum of Art (August 11, 2018-January 6, 2019).

MICHELLE MOSELEY-CHRISTIAN (PhD '07) received the National Distinction Award in Scholarship at Virginia Tech in 2017-18. Selected publication projects are underway, including an essay in an edited volume. She spent part of December 2017 and May 2018 in Amsterdam and Leiden, completing archival work related to these projects. Moseley-Christian presented papers at the Renaissance Society of America in New Orleans, LA, and the Feminist Art History Conference in Washington D.C. She was interviewed on the topic of early modern portraiture for a brief segment on the



Jayhawks at SECAC in Columbus, OH (from left) Lara Kuykendall, JoLee Stephens, Austin Porter, and Ashley Elston

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program “With Good Reason” for Virginia Foundation for the Humanities/ National Public Radio. She accepted an appointment as Associate Director of Academics in the School of Visual Arts at Virginia Tech through 2018.

SARA NEEL (BA '18), following May graduation, began her job as Conservation Technician of the Conservation Services Department at Duke University Libraries.



Halle O'Neal and her new book, June 2018.

HALLE O'NEAL (PhD '12), Chancellor's Fellow and Lecturer at the Edinburgh College of Art, University of Edinburgh, Scotland, published her book *World Embodied: The Jeweled Pagoda Mandalas in Japanese Buddhist Art* (Harvard University Press).

EUNYOUNG PARK (PhD '18), following graduation, accepted the position of Assistant Professor of Global Contemporary Visual Culture at Case Western Reserve University.

HANNAH SCHIFMAN (BA '18) spent this past summer as an intern at Crystal Bridges Museum of American Art where she collaborated with staff members from every department of the museum to create, execute, problem solve, and reflect on the wide range of special public programs. She enjoyed the experience so much that she has decided to pursue a career in museums and is currently in a one-year museum studies master's program in Florence, Italy.



Myheghee Son (third from left) with her National Palace Museum of Korea colleagues and a sketch portrait of King Sejo of Joseon, November 2018.



Raechell Smith & Norval Foundation Chief Curator Owen Martin with the artwork of Zanele Muholi at Stevenson Gallery, Cape Town, South Africa.

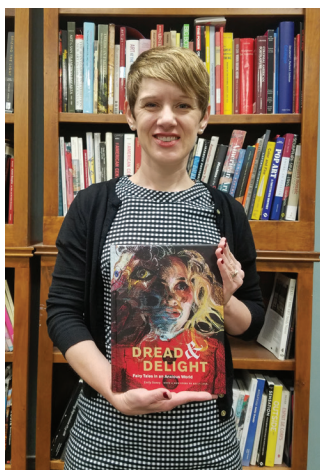
RAECHELL SMITH (MA '92), H&R Block Artspace Director and Curator, continued her study of global contemporary art during a two-week research trip to South Africa in June and July on a grant she received from KCAI's Staff Grant Program. On her trip, Smith met with KCAI alumnus Owen Martin, the newly appointed Chief Curator of the Norval Foundation in Cape Town, South Africa, which opened in April 2018 with a collection of 20th- and 21st- century visual art from South Africa and beyond. Smith also met with emerging and established artists and curators during studio visits and collection tours throughout South Africa. These visits included the Norval Foundation Collection and Zeitz MOCAA, where she met with Assistant Curator Tandazani Dhlakama, a participant in the Zeitz MOCAA Curatorial Training program while Smith served on their International Advisory Committee. Smith also met with Cape Town Art Fair Curator Tumelo Mosaka, who worked with her to present the exhibition “On Screen: Global Intimacy” hosted at Artspace in 2011, and Johannesburg-based artist Nandipha Mntambo, who exhibited at Artspace and gave a public lecture in Kansas City, in 2012. It is Smith's hope to identify additional artists and curators through these relationships, who may be interested in traveling to Kansas City to present their work in the US in projects that will help celebrate the Artspace's upcoming 20th anniversary season beginning in the fall of 2019.

MYENGHEE SON (PhD '18) curated a small exhibition that opened this fall at the National Palace Museum of Korea introducing a sketch portrait of King Sejo of Joseon. The show had extensive media coverage because of the rarity

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of Joseon royal portraits and the notoriety of King Sejo. Son was interviewed by journalists from all of the major broadcasting companies in Korea.

EMILY STAMEY (PhD '09), Curator of Exhibitions at the Weatherspoon Art Museum, UNC Greensboro, organized the exhibition "Dread & Delight: Fairy Tales in an Anxious World" (August 25, 2018–December 9, 2018) which will later travel to the Faulconer Gallery at Grinnell College in Iowa and the Akron Art Museum in Ohio.



Emily Stamey, November 2018.

JOLEE GILLESPIE STEPHENS (PhD '11) presented a paper, "Staging the Exotic: American Art and the Dance of Denishawn," at the 2017 Southeastern College Art Conference in Columbus, OH, where she was able to meet up with several other Jayhawks. In 2017 Stephens accepted a dual appointment in Humanities and Visual Arts at Howard Community College where she teaches both Art History and Humanities.

NATALIE SVACINA (MA '11) received the Texas Art Education Association's 2018 Museum Education Art Educator of the Year award this November. The TAEA promotes visual arts education as an integral part of the curriculum through professional development of knowledge and skills, representation of the art educators of Texas, service and leadership opportunities, and more. This prestigious award recognizes hard work, dedication, and significant achievements in art education. Svacina is currently the Education Director at the Houston Center for Contemporary Craft, in Houston, Texas.

AMANDA S. WANGWRIGHT (PhD '11) and husband Di welcomed son Ajax Junqing Wangwright on December 27, 2017 (6 lbs 6 oz, 19 in).

MAUREEN WARREN (MA '08) curated the exhibition "Blue and White Ceramics: An Enduring Global Obsession" at Krannert Art Museum at the University of Illinois at Urbana-Champaign, which is on view until May 12, 2019. Her article "Paper Warfare: Contested Political Memories in a 17th-Century Dutch Sammelband" was published in the journal *Word & Image*.

APRIL M. WATSON (PhD '13), Curator of Photography at the Nelson-Atkins Museum of Art, co-curated, with Lisa

Hostetler, the retrospective exhibition "Eugene Richards: The Run-On of Time" (on view at the Nelson-Atkins December 9, 2017 – April 15, 2018), and co-authored the accompanying catalogue.

ELIZABETH WILLIAMS (PhD '15), the David and Peggy Rockefeller Curator of Decorative Arts and Design at the Rhode Island School of Design (RISD) Museum of Art, is the curator of "Gorham Silver: Designing Brilliance 1850-1970," which will open at RISD in May 2019, and travel to the Cincinnati Art Museum and the Mint Museum in Charlotte, NC. She is the editor and a contributing author to the exhibition publication (Rizzoli, 2019). Based on her dissertation research, an article entitled "Casting a New Design: Japanese Meiji Metalwork and the Gorham Manufacturing Company at the RISD Museum" has been published in *The Journal of the Decorative Arts Society* (2018). She was an invited speaker by the Winterthur Museum, Garden & Library, where she presented a lecture in association with the "Dining by Design: Nature Displayed at the Dinner Table" exhibition; and an invited speaker by Initiatives in Art and Culture to speak at their Annual Arts and Crafts Conference, where she presented "RISD's Pendleton House: The First American Decorative Arts Museum Wing." Serving as a Board Member, Williams continues in the position of Officer of Grants and Scholarships for the American Ceramic Circle.

JOSEPH YOCKEY (BA '00) is in his eighth year on the faculty of the University of Iowa College of Law where he teaches and writes in the areas of corporate governance, social enterprise, and legal compliance. This year, he is also serving as the Secretary of the University of Iowa Faculty Senate.

BARBARA YODER (MA '00) completed her tenth year as a lecturer at the KU Applied English Center. When not teaching international students, she enjoys making art.



YUTING ZHANG (MA '17) is a registrar and researcher in the Department of Palace Life and Imperial Ritual at the Palace Museum in Beijing.

GRADUATE STUDENT NEWS



Dyer at Indiana University's Lilly Library, June 2018.

SARAH DYER (PhD student) attended the International Conference on Netherlandish Studies at the University of Indiana where she presented her paper, "The Master of Morals: Deciphering the Didactic Iconography of Adriaen van de Venne's *Skating Owls*."

LAUREN ERICKSON (PhD student), after serving in an interim role, in September was officially named the Director of Marketing Communications for the University of Kansas.

KRISTAN HANSON (PhD candidate) is grateful to the department for naming her the 2017-18 Judith Harris Murphy Fellow. This position allowed her to make significant progress on her dissertation, "In Bloom: Women and Horticulture in French Visual Culture, 1860s-1880s." Last winter, Hanson conducted archival and object-based research at Paris's Musée d'Orsay, London's British Museum, Walsall's New Art Gallery Walsall, and Berlin's Alte Nationalgalerie with funds from the department and an award from the Office of Graduate Studies. Hanson also presented excerpts from her dissertation at the 2017 19th-Century French Studies Colloquium and the 2018 CAA Annual Conference, the latter as part of the panel "Women Artists, 1800-1900." Thanks to a Prather Opportunity Fund Award and an Eldredge, Stokstad, Li Art History Travel Award,

Hanson visited two special exhibitions in New York last May.

BEN MCBRIDE (MA student) spent last summer working for the Kansas City Museum as part of an Applied Humanities Summer Fellowship that he received from Hall Center for the Humanities. He carried out exhibition research and developed content for the Historic Garment District Museum (managed by the KC Museum) and assisted with museum programming. For the 2018-19 academic year, McBride is serving as the Sloan Intern, Works on Paper at the Spencer Museum of Art.

LAURA MINTON (PhD candidate) is the Curatorial Assistant in the Prints and Drawings Department at the MFA, Houston. She recently co-curated the exhibition "Always Greener: Seeing and Seeking Suburbia—Selections from the Museum's Collection," which is on view through early 2019. She has been elected to serve on the Advisory Board for PrintMatters, a Houston-based non-profit organization dedicated to printmaking, and remains an active member of the Leadership Team for the Curators Committee of the American Alliance of Museums.



Narro with Oscar Bluemner's Self-Portrait during her gallery talk.

MELINDA NARRO (MA student) spent the summer as an intern at Crystal Bridges Museum of American Art where she had the opportunity to assist with research and label drafting for an upcoming focused exhibition as well as prepare docent materials for an in-development themed gallery tour. Narro and her fellow interns also did self-driven object research over the course of the summer and added their findings and write-ups to the permanent artist and object files.

ASHLEY OFFILL (PhD candidate) traveled to New York in June through funding provided by the Eldredge, Stokstad, Li Travel Award to conduct research at The Met for her dissertation, "The Corsini Chapel in Santa Maria del Carmine: Framing the Relic Cult of St. Andrea Corsini in Baroque Florence." In addition to visiting many different exhibitions and collections, Offill examined a 17th-century canonization book with etchings by Stefano della Bella and a number of drawings by Giovanni Battista Foggini.

MENG TONG (PhD candidate) attended the 2018 Mellon Early Chinese Jade Workshop at the Freer and Sackler Galleries in Washington D.C. held August 27-31.

YI ZHAO (PhD candidate) gave the talk "A Hell Built for the Living: Research on Baodingshan Hell Tableau" at the 2018 CAA Annual Conference in L.A. and also presented his paper "A Venerated Ghost: Social Life of the *Snowy Stream* attributed to Wang Wei" at the 2018 Midwest Art History Society Annual Conference in Indianapolis.

PINYAN ZHU (PhD candidate) traveled to Paris to present her paper "Avalokiteśvara in Gold: The Transformation of a Devotional Image at Dazu Grottoes" at the *International Workshop of the French Association of Chinese Studies* and visited the collections of Asian art at several Paris museums.



Tong and other "Early Chinese Jade Workshop" participants.

CONGRATUATIONS

KUDOS TO WEITIAN YAN, RUYING GAO, PINYAN ZHU, MENG TONG, YI ZHAO, AND SARA STEPP ON THE COMPLETION OF THEIR PHD COMPREHENSIVE EXAMS IN 2018!



Three cheers to those students who completed their Masters degree in fall 2017 and spring 2018:

SADIE ARFT, ANDI BACK, EMILY COWAN, NAREN GAO, MARY FRANCES IVEY, ABIGAIL KAUP, ELIZABETH LONG, JINGYAO MA, NUOHANG TIAN, JENNIFER WEGMANN-GABB, AND QINGQI XIA

FELICITATIONS

The department congratulates those who completed their PhD dissertations in fall 2017 and spring 2018:

MEGAN BLOCKSOM

"Picturing Processions: The Intersection of Art and Ritual in Seventeenth-century Dutch Visual Culture"

DENISE GIANNINO

"Familial Identity and Site Specificity: A Study of the Hybrid Genre of Seventeenth-Century Dutch Family-Landscape Portraiture"

CHASSICA KIRCHHOFF

"The Thun-Hohenstein Album: Constructing and Commemorating the Armored Body in the Holy Roman Empire"

EUNYOUNG PARK

"Situating Contemporary Korean Art in the Age of Globalization"

MYENGHEE SON

"Like Life: Royal Portraits of the Joseon Dynasty (1392-1910) in Ritual Context"



(from left) Eunyoung Park, Myenghee Son, Marsha Haufler, Megan Blocksom, Linda Stone-Ferrier, Denise Giannino, Chassica Kirchhoff, and Anne D. Hedeman.

WITH THANKS

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

We are deeply grateful to the following donors for their generous gifts in fiscal year 2018 (July 1, 2017-June 30, 2018):

Bijan and Mary Alice Taylor Amini	J. Richard Gruber
Gretchen Day Atwater and Beauford W. Atwater III	Marsha Smith Haufler and Christopher H. Haufler
Michael L. Aurbach	Anne D. and John H. Hedeman
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Robert A. and Rosalyn Benson	Ling-en Lu
Emily A. Beran	Sooa Im McCormick and Evan R. McCormick
Patricia Berger	Susan Weinlood McLeod
Mindy N. Besaw	Amy E. McNair
Elizabeth Seale Cateforis and David C. Cateforis	Melissa C. Nabors and Steven P. Ericson
In-soo S. Cho	Margaret E. and Paul R. Nelson
Gyeongwon Choe	An-Yi Pan
Michelle Mead Dekker	Marla F. Prather
Joseph M. and Victoria Benson Douglas	Dale and Marianne Seufferling
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Jill B. and Kevin E. Greenwood	Mark A. White

The department extends special thanks to these donors who announced or fulfilled substantial gifts in 2018:

*KU alumni Paul and Margaret Nelson of Peoria, IL, who endowed the **MARGARET WILLIAMS NELSON SCHOLARSHIP** to support the recruitment and retention of undergraduate and graduate students in the KU art history department.*

*Our distinguished alumna Marla F. Prather (MA '81), who fully endowed the **PRATHER OPPORTUNITY FUND IN ART HISTORY**, which will support study abroad, research, and travel experiences for KU art history graduate students.*

*KU alumnus John C. Eyler, who announced his planned estate gift commitment to establish the **JOHN C. EYLER SCHOLARSHIP** to cover the full cost of tuition for KU art history graduate students with academic merit.*

*Our alumnus Donald E. Sloan (PhD '04), who announced his planned estate gift commitment to establish the **DONALD SLOAN SCHOLARSHIP** for undergraduate and graduate art history students at KU.*

*Special thanks to **THE MARK AND BETTE MORRIS FAMILY FOUNDATION** for its endowment of the Morris Family Scholarship, which supports outstanding entering graduate students; and to the **KOREA FOUNDATION** for furthering the teaching and research missions of the department; and to the **YALE UNIVERSITY PRESS** for fine art books that were given to academically excellent undergrads at our annual Amsden Awards Ceremony.*

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 below.

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

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LAWRENCE, KS 66045

PARTING SHOT



Graduate students had the opportunity to meet with artist Roger Shimomura in his Lawrence, KS studio, September 2018.