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## FROM THE CHAIR

Our department is committed to offering a high-quality education in art history at every level, from the bachelor's to the master's and the doctoral degrees. We aim to provide our undergraduate majors with broad knowledge of the artistic traditions of many cultures, and also help them develop skills that prepare them for a wide variety of careers. These include skills of observation, critical thinking, problem solving, research, and oral and written communication – fundamental skills that are sought after by many employers. A bachelor's degree in art history can be preparation for graduate or professional study, or the foundation for a career in the arts, business, law, media, not-for-profit organizations, or government. The professional success achieved by many of our undergraduate alumni in diverse arenas speaks to the practical benefits of a KU bachelor's degree in art history.

We recently asked a few of our bachelor's degree alumni to testify to the value of their KU education in art history. We are pleased to share their inspiring words with you.

**Leslie VonHolten** (BGS '96), who holds a Master's of Public Administration from KU ('14), is Executive Director of the Symphony in the Flint Hills. Based in Cottonwood Falls, Kansas, the organization's mission is to heighten awareness and knowledge of the Flint Hills tallgrass prairie by providing transcendent arts and educational experiences within the landscape. "I loved getting my art history degree," writes Leslie. "It strengthened my writing and analytical skills, taught me to contextualize, and gave me the language of the world I now live in. My job requires me to participate in important conversations about environmental stewardship, and art history lets me provide examples of how people have engaged with nature across centuries without being political right out of the gate."



*Leslie VonHolten with artist Andy Goldsworthy; he sources the stone for his piece Walking Wall from Chase County, KS, where the Symphony in the Flint Hills Gallery is located.*



*Law Professor Joseph Yockey comments, "I have only fond memories of the KU art history department, and I think of the faculty often!"*

**Joseph Yockey** (BA '00) earned his JD from the University of Illinois ('04). He is Professor and Michael & Brenda Sandler Faculty Fellow in Corporate Law at the University of Iowa, where he was voted Professor of the Year by the law school student body (2011-12). Joe writes, "As a law professor, I love having the freedom to explore the problems and issues that are of most interest to me and my students . . . My happiest moments are seeing students successfully work through a tough problem or gain a new understanding of the law." Joe continues, "My education in art history allowed me to hone crucial traits for my career in law and law teaching: critical thinking, close attention to detail, cultural awareness, healthy skepticism, and a strong commitment to clear communication. Just as important, it taught me the value of empathy, patience, and imagination."

**Ian Gonsler** (BFA '01), who earned an MFA in furniture design from the Rhode Island School of Design ('06), is Assistant Professor of Practice in Engineering and Computer Science at Brown University in Providence, RI. Ian, who teaches a course called "Designing Humanity Centered Robots," does interdisciplinary work blending humanities and science perspectives. Ian writes that his "teaching and research focus on creativity" and that art history has helped him to develop "insights about my own creative process and allowed me to teach those insights to others." He continues: "Art history has taught me to look with intention

. . . to really understand how something is put together, whether it's a painting or a robot. . . Art history has taught me how to write. The ability to look at a work of art and tell a story about it is a skill that allows those observations and insights to be communicated and critiqued – a skill that is useful to anyone." Finally, Ian appreciates the historical aspect of art history: "Understanding history, and applying those insights to the design of everyday objects as well as to extraordinary works of art, is about engaging a genealogy of ideas that establish the conditions of possibility, technically and culturally."

**Patrick Landazuri** (BA '04) earned his MD from KU ('08) and is Associate Professor and Epilepsy Fellowship Program Director at the KU Medical Center. Patrick observes, "My art history studies taught me to think critically and then convey those thoughts in a concise and meaningful way. The upper level courses prioritized conceptualization rather than rote memorization. These skills are particularly essential as a neurologist and epilepsy specialist." Patrick notes the importance of the "learning to think" aspect of all humanities degrees: "Much of my premed science coursework emphasized the accumulation of knowledge rather than how to use it. I love science and the pieces of information that make it up, but the truly exciting parts come from people using that knowledge in innovative ways."

**Brenna Graham** (BA '07) earned her PhD in art history from Rutgers University ('14) and is now Director of Development – Foundation Relations at the University of Wisconsin – Madison. Brenna enjoys her work because "I get to learn about new things every day. Supporting faculty and staff in the School of Education means I get to learn about – and help support – dozens of different research projects and programs. I also like that I write a lot." Brenna notes that "in studying art history you spend your time learning how to look closely at information. To think about context and broad patterns and details and making connections between things. All of those skills are super valuable in lots of work contexts, and especially in non-profit fundraising."



We hope that the words of these alumni resonate with those of you who also gained valuable skills from your study of art history at KU. We proudly feature several more of our undergraduate as well as graduate alumni in the Alumni Spotlights page on our website. In the same section of the website you will find a selective list of positions attained by our bachelor's degree alumni. Please check it out! If you don't find your name and position there and would like to be listed, please reach out to me ([dcat@ku.edu](mailto:dcat@ku.edu)) and/or our department's office manager, Lisa Cloar ([lcloar@ku.edu](mailto:lcloar@ku.edu)) – herself one of our bachelor's degree alumni. We would love to know where your KU art history degree has taken you! We also welcome your testimony regarding what you gained from your undergraduate education in art history that has helped you to succeed in your work and life. Finally, we hope you will consider giving back to the department through a financial contribution that will help to ensure the continuing strength of our program; you can give easily and securely through the “Give to Art History” button on our website. Thank you!

—David Cateforis

“Art history has taught me to look with intention . . . to really understand how something is put together, whether it's a painting or a robot.” —Ian Gonsher



*Ian Gonsher (seated far right) leads a class critique at the Granoff Center for the Creative Arts, Brown University.*

## 2019 DISTINGUISHED ALUMNI AWARD

**Dr. Claudia Brown**, Professor of Art History in the School of Art at Arizona State University and Research Curator of Asian Art at the Phoenix Art Museum, returned to campus in September 2019 as the Franklin Murphy Distinguished Alumni lecturer.

A native of Topeka, KS, Dr. Brown earned her BA ('72), MA ('74), M.Phil. ('75), and Ph.D. ('85) in art history from KU. Directed by Chu-ting Li, Dr. Brown's dissertation, "Ch'en Ju-yen and Late Yuan Painting in Suchou," was supported by a four-year Graduate School Honors Fellowship from KU. Prior to taking a teaching position at Arizona State University in 1998, Dr. Brown taught in the Art Department of California State University, Long Beach (1977-78) and served as Curator of Asian Art, Phoenix Art Museum (1979-98).

Dr. Brown has been responsible for nearly forty exhibitions at Arizona State University and the Phoenix Art Museum. She authored exhibition catalogues for many of these, including "Weaving China's Past: The Amy S. Clague Collection of Chinese Textiles," which traveled to the El Paso Museum of Art, San Antonio Museum of Art, and China House Gallery; "Transcending Turmoil: Painting at the Close of China's Empire, 1796-1911" (co-curated with Ju-hsi Chou), which traveled to the Denver Art Museum, Honolulu Academy of Arts, and Hong Kong Museum of Art; and "Heritage of the Brush: The Roy and Marilyn Papp Collection of Chinese Painting" (co-curated with Ju-hsi Chou), which traveled to Northwestern University, Harvard University, and the Spencer Museum of Art at KU, among other venues.

Dr. Brown has written and edited over seventy books, articles, and exhibition catalogue essays. Her most recent book is *Great Qing: Painting in China, 1644-1911* (University of Washington Press, 2014). Recent essays include "Painting and the Qing Court: Scholar-Artists, 1736-1850," in Judith Smith, ed., *Tradition and Transformation: Studies in Chinese Art in Honor of Chu-ting Li* (Spencer Museum of Art, 2005) and "Snuff Bottles and the Aesthetics of the Qing Dynasty," *Journal of the International Chinese Snuff Bottle Society*.

Dr. Brown has delivered nearly eighty public lectures and conference papers in Asia and the US. The Arizona Humanities Council, the National Endowment for the Arts, and the National Endowment for the Humanities have continuously supported her exhibitions and research.

### *Dr. Brown offers this autobiographical note:*

I would never have attended graduate school if it hadn't been for the suggestion of Robert D. Mowry, who is now Alan J. Dworsky Curator of Chinese Art Emeritus, Harvard Art Museums, and Senior Consultant, Christie's. When I was a senior at KU majoring in art history and taking Chinese language courses, Bob and I had a class in Classical Chinese together with Professor Grace Wan. That year, I also took Bob's class, introduction to Asian art history. He was already a brilliant lecturer. He encouraged me to apply for a Graduate School Honors Fellowship and later introduced me to Dr. Chu-ting Li. I entered the program and became Dr. Li's student.

Before that, as a freshman or sophomore at KU, I had taken a course from Dr. Marilyn Stokstad. I became so enthralled by her lectures that I immediately changed my major to art history. What a thrill it was, much later in my career, to work with Professor Stokstad to revise three chapters in her major textbook, *Art History*!

The teaching of Professor Robert Enggass gave us all inspiration, especially in the practice of connoisseurship, and that of Edmund Eglinski provided art historical methodology. Christine (Kanda) Guth was only at KU a short time, but she inspired us all with her brilliant publications. A significant amount of what I learned in graduate school came from fellow students, especially Bob Mowry, mentioned above, and Donald Rabiner, my late husband, who became professor of art history at Arizona State University.

In those days, we learned from the examples of Vernon Minor, the author of the major



textbook *Art History's History*, and William J. Hennessey, who was serving then as director of the Spencer Museum of Art and later was director of the Chrysler Museum. K. S. Wong came to KU after years of study in Japan. Later he established the Chinese painting sales at Christie's in New York.

It has been a pleasure to keep in touch with my classmates, Curt (Hansman) Brizendine, Marilyn Gridley and Leslie Moe-Kaiser. My classmate Christina Chu, who became the director of the Hong Kong Museum of Art, not only remained a friend but also engaged me in many interesting and productive collaborative projects.

One of the most remarkable opportunities we had was to study at the Nelson Gallery-Atkins Museum (now the Nelson-Atkins Museum of Art) and to know those collections first-hand. Our weekly classes each semester on topics in connoisseurship in Asian art with Laurence Sickman and other curators, including Marc Wilson and Wai-kam Ho, were greatly valuable. They were rare then, and perhaps would be even rarer now.

We were lucky in the 1970s to have opportunities to work and study in Taiwan, especially at the National Palace Museum. This gave us experience that helped us find placement in universities and also in museums. I was particularly lucky to make a lifelong friendship with Taiwan scholar Grace Chuan-ying Yen (MA University of Kansas, PhD Harvard), who became a research fellow at the Academia Sinica.

For me, a lectureship at California State University Long Beach was my first "real job," and my second was being curator for Asian art at the Phoenix Art Museum. In that capacity, I worked with KU art historian James K. Ballinger, who became director of the Phoenix Art Museum. Much later, I became professor of art history in the School of Art at Arizona State University. I served four years as director of ASU's Center for Asian Studies.

Dr. Li was a wonderful mentor. I don't remember him ever telling us to do something or not to do something, but he always suggested alternatives to think about. Most importantly, he spent so much of his time with his research, always expanding to new topics, that we mostly followed his example. Yao-wen, Mrs. Li, was warm and supportive. One striking thing: though Dr. Li's research was on historical Chinese painting, he always found time and energy to encourage contemporary artists. Another remarkable thing was the way he treated collectors with respect. He sent students to visit Jeannette Shambaugh Elliott (whose collection is now at Princeton, the University of Chicago and the Phoenix Art Museum), Joe Price (whose Japanese Pavilion was built at LACMA and whose collection is both there and at his own museum in the LA area), and collectors in Hong Kong. He had connections with scholars all over the world. He was quick to write letters of introduction, which always produced positive results.

Later in my career I was able to work with two younger students of Dr. Li. An-yi Pan spent time teaching at Arizona State University and after his move to Cornell University we kept in touch, organizing several projects together. In the year 2000, Janet Baker became Curator of Asian Art at the Phoenix Art Museum. We have carried on in the KU tradition of collaboration between museum and university programs.

I wasn't aware until somewhat later that Dr. Li had been a very active collector. When we were grad students he showed us a few things now and then, or when visiting artists came we might see their work. But later, after he retired, he allowed Bob Mowry and me - and later



Janet Baker – to see his collection in its entirety. We persuaded him to let us do an exhibition, which came into being as “A Tradition Re-Defined: Modern and Contemporary Chinese Ink Paintings from the Chu-ting Li Collection, 1950-2000,” with a catalogue published by Yale University Press. Some of those paintings are now in the Phoenix Art Museum collection. His library – which would have been mostly duplicates for the KU Libraries – joined the ASU Library collection and that of the Phoenix Art Museum. His correspondence and research papers are presently held at the Phoenix Art Museum and at Taiwan National University.

I feel greatly honored to have been recommended for the Murphy Distinguished Alumni Award by Professor Amy McNair. Dr. McNair’s scholarship and teaching have greatly enriched the field of Chinese art history in the United States. East Asian art history at KU has now grown to be especially impressive, with two scholars in Japanese art and one in Korean art, in addition to Dr. McNair and perhaps soon a successor to Dr. Marsha Haufler in the art of China.

*Dr. Brown kindly provided responses by email to some interview questions:*

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

How to look closely at works of art, and how to examine and evaluate evidence. Question everything!

*What do you know now that you wish you had known as a graduate student?*

In writing projects, keep pushing toward getting words on paper. Revise and adjust. Make each sentence clear and concise.

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

Critical thinking and writing will be important in any field one enters.

*What is the biggest adjustment that one has to make in transitioning from life as a graduate student to working as a full-time professional?*

Meeting schedules, deadlines and work hours. Avoiding the tendency to think that university professors are the only intelligent and interesting people around.

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

I hope there is less tendency to blanket whole areas of the history of art with judgements of “low quality” or “tradition bound” or otherwise unworthy of study.

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

Establishing Asian art as a collecting area of the Phoenix Art Museum; developing the program in Asian art history at Arizona State University after it was established by Professor Ju-hsi Chou.

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

“What is the future of our field?” I don’t think we can know this. We just have to adapt as best we can. For example, I eliminated the pre-requisites for my upper division courses so that business and engineering students could take my courses more easily. That has worked so far to keep enrollments reasonable. We can only hope that students will continue to be interested in art history even though they choose other majors.




# 2019 FRANKLIN D. MURPHY LECTURE SERIES

In 2019, the Franklin D. Murphy Lecture Fund sponsored the following presentations:

The Murphy Lecture Series Presents:

## Respect the Hustle:

THE WORKSHOP OF CHICART BAILLY  
&  
STRATEGIC MAKING IN THE 16TH CENTURY



Dr. Katherine Baker  
Assistant Professor of Art History  
Arkansas State University

Tuesday, April 2  
5:15 p.m.  
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 Hebron-Allen Museum of Art. The lecture series was established in 1979 through the Kansas University Endowment Association in honor of former chancellor Dr. Franklin D. Murphy.

### KATHERINE BAKER

Assistant Professor of Art History  
Arkansas State University


### JULIE NELSON DAVIS

Professor of Art History  
University of Pennsylvania

The Murphy Lecture Series Presents:

## RECONSIDERING JAPANESE PRINTS IN THE ERA OF #METOO

A Case Study of Utamaro's Images of the  
Pleasure Quarters



Dr. Julie Nelson Davis  
Professor of Art History  
University of Pennsylvania

Thursday, April 18  
5:15 p.m.  
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 Hebron-Allen Museum of Art. The lecture series was established in 1979 through the Kansas University Endowment Association in honor of former chancellor Dr. Franklin D. Murphy.

Dr. Julie Nelson Davis  
Professor of Art History  
University of Pennsylvania

Thursday, April 18  
5:15 p.m.  
Stokstad Lecture Hall (SMA 211)

2019 Murphy Distinguished Alumni Lecture

Thursday, September 12 @5:30p.m.  
Spencer Museum Auditorium (SMA309)



**Claudia Brown**  
Professor of Art History  
Herberger Institute for Design and the Arts  
Arizona State University

*Collecting the Arts of the  
Qing Dynasty (1644-1911):  
A Personal View*

### CLAUDIA BROWN

Professor of Art History  
Herberger Institute for Design and the Arts  
Arizona State University

For listings of past and upcoming Murphy Lectures, visit our website: [arthistory.ku.edu/events](http://arthistory.ku.edu/events)



David Cateforis's "Art Here, Art Now" seminar in the studio of Lawrence artist Lisa Grossman.

### DAVID CATEFORIS

*Professor and Chair, American Art, Modern and Contemporary Art*

In spring 2019 David Cateforis taught an experience-based seminar, "Art Here, Art Now," that immersed participants in the contemporary art world of the Lawrence-Kansas City region. The fourteen students met and conversed with area artists, curators, critics, and dealers, and visited artists' studios, commercial and nonprofit galleries, art museums, and a private collection. Each student wrote an original research paper on an aspect of contemporary art in the Lawrence-Kansas City region. One, Maggie Vaughn, published a version of her paper as an exhibition catalogue essay for Kansas City artist Armin Mühsam. Another, Natasha Welsh, contributed texts to a new book on the paintings of Lawrence artist Janet Davidson-Hues. The seminar students also wrote blog posts on works of art in the annual Lawrence Arts Center (LAC) Benefit Art Auction, which were posted by the LAC; and didactic texts on selected works of art by Kansas or KU-connected artists in the KU School of Business Art Collection, which are published on that school's website.

Prof. Cateforis was very active in outreach in 2019. He appeared as an expert interview subject in two documentary films released this year, *A New Deal for Public Art in the Free State* (dir. Kara Heitz), on 1930s post-office art in Kansas; and *AB* (dir. Tim De Paepe), on Lawrence artist Albert Bloch (1882-1961). Prof. Cateforis also participated in a panel discussion following the screening of *AB* at the Kansas City Film Fest (April) and, with De Paepe, spoke about Bloch on the KCUR radio program Central Standard (September). Alongside colleagues, Prof. Cateforis engaged in

several public dialogues with artists in conjunction with their exhibitions in Kansas City and Lawrence: Nicky Nodjoumi at the H&R Block Artspace, Kansas City Art Institute (February, with curator **RAECHELL SMITH** [MA '92]); May Tveit at the Greenlease Gallery, Rockhurst University, Kansas City (March, with curator Anne Austin Pearce and University of Kentucky Art Museum director Stuart Horodner); and KU alumni David Brackett, Marcie Miller Gross, Lisa Grossman, Brian Hawkins, Philip Heying, Stephen Johnson, and Rick Mitchell at the Spencer Museum of Art (March, with curator Susan Earle). Finally, in June, Prof. Cateforis led a public tour of the exhibition "Lexicon: The Language of Gesture in 25 Years at Kemper Museum," at Kansas City's Kemper Museum of Contemporary Art.



Cateforis's "Art Here, Art Now" seminar at Haw Contemporary Crossroads with gallery owner Bill Haw, Jr.

### SHERRY FOWLER

*Professor, Japanese Art*

Sherry Fowler began 2019 by presenting her research on Japanese Buddhist prints in the talk "Collective Commemoration: Kannon Print Scrolls from the Saigoku Pilgrimage" for the symposium *Medieval Japanese Buddhist Practices and their Expressions in Visual Art* at the Harvard University Reischauer Institute of Japanese Studies. She barely escaped a snowstorm to go to Japan two days later. In Kyoto she participated in a dissertation defense on Datsueba imagery at Nichibuken (Sōkendai) and also gave a presentation there on her work. From there Prof. Fowler was able to go to Okinawa for her research on Buddhist bells, where she met Dr. Eiki Senaha (KU PhD English '77), who showed her Shuri Palace and several bells. As she continues to research Buddhist bells and their history of international maritime movement and global exchange, she keeps finding them in unexpected places. Prof. Fowler presented her bell research at





Sherry Fowler at the “Ed Hardy: Deeper than Skin” exhibition opening.

DePauw University in September and Harvard University in November.

In a completely different avenue of research, Prof. Fowler was invited to write an essay for the exhibition catalogue *Ed Hardy: Deeper than Skin: Art of the New Tattoo* for the 2019 exhibition at the De Young Museum in San Francisco. The essay “Drawing Embodied: Ed Hardy’s East Asian Art Connections,” which she wrote with Dale Slusser, discusses the tattoo artist’s lifelong explorations and transformations of Asian art themes in his work. The exhibition opening in July was as glamorous as it was cool.

In 2019 Prof. Fowler and Prof. Maki Kaneko continued their work on the “Silk Road through Kansas” under the auspices of 2018-19 Big XII Faculty Fellowships, culminating in the exhibition “Voices: Art Linking Asia and the West” at the Marianna Kistler Beach Museum of Art, Kansas State University, which they co-curated with Beach Museum curator Aileen Wang. The exhibition is on view until December 21, 2019. The project not only resulted in scholarly exchanges between KU and K-State, but also developed into a broader than expected collaboration that included presentations by students in Prof. Fowler’s spring 2019 seminar “Popular and Unpopular Japanese Prints” at the Mulvane Art Museum at Washburn University in February.

### ANNE D. HEDEMAN

*Judith Harris Murphy Distinguished Professor of Medieval and Northern Renaissance Art*

It has been a productive year for Anne D. Hedeman. She completed her book, *Visual Translation and the First French Humanists*, which is now in press with the University of Notre Dame. A co-edited book, the result of a multi-year research collaboration based in Orléans, is also forthcoming with DeGruyter in Berlin: Rosalind Brown-Grant, Patrizia Carmazzi, Gisela Drossbach, Anne D. Hedeman, Victoria Turner, and Iolanda Ventura, eds. *Inscribing Knowledge in the Medieval Book: The Power of Paratexts*. Prof. Hedeman’s lively

spring seminar on collections was enhanced by the visits of Bernard Ribémont, Université d’Orléans, who was a visiting scholar at KU for a week, and by Murphy lecturer Katherine Baker, who came from Arkansas State University to lecture and to meet with the seminar.

After giving the Harvey Buchanan Lecture in Art History and the Humanities at the Cleveland Museum of Art in May, Prof. Hedeman got to meet graduate students and have dinner with medieval colleagues and with EUNYOUNG PARK (PhD ’18) at Case Western Reserve University. In June, Prof. Hedeman returned to Paris to continue her research. While in Europe, she also participated in a workshop on history illustration in



Anne D. Hedeman’s ID card from the Institut national de l’histoire de l’art.

Persia and Western Europe at the Centre for the Study of Manuscript Cultures (CSMC) in Hamburg and spoke in a historiographical conference at the Institut national de l’histoire de l’art (INHA): *Looking across the Atlantic: circulation d’idées entre la France et l’Amérique du nord en art médiéval, Historiographie Franco-Américaine*. In addition, she completed drafting an article, “History and Visual Memory in the Library of King Charles V of France” that was an invited submission to a festschrift honoring a French colleague.

### MAKI KANEKO

*Associate Professor, Japanese Art*

In fall 2018, Maki Kaneko, together with Prof. Sherry Fowler, had a busy and exciting seminar involving the “Silk Road through Kansas” project. The project was initiated by Drs. Aileen Wang and Linda Duke, respectively a curator and the director of the Mariana Kistler Beach Museum of Art at Kansas State University, and supported by a Big XII Faculty Fellowship. It aimed



Dr. Kris Ercums and Maki Kaneko with their special edition of *The Register* focusing on modern & contemporary East Asian art.

of Art’s peer-reviewed journal, *The Register* that she co-edited with Dr. Kris Imants Ercums. The issue features Modern and Contemporary East Asian Art in the SMA’s collection and beyond, and carries three scholarly articles, one artist’s essay and one artist’s interview. The contributors include two of our alumni, YEGEE KWON (PhD’18) and AMANDA S. WANGWRIGHT (PhD’11), and Prof. Megumi Kitahara, a seminal feminist art historian, and two prominent Japanese artists, Ayomi Yoshida and Ryōko Kimura.

**MARNI KESSLER**

*Associate Professor, Nineteenth-Century European Art*

Marni Kessler had a productive 2019. While the year had many high points, by far her biggest accomplishment was finishing her book manuscript, “Discomfort Food: The Culinary in Late Nineteenth-Century French Visual Culture,” which she is delighted to report is forthcoming from the University of Minnesota Press in the fall of 2020. She was also pleased to have the opportunity to deliver a lecture based on one of the book’s chapters—on Antoine Vollon’s *Mound of Butter*—at the University of North Carolina at Chapel Hill in April.

Prof. Kessler presented a paper at the *Berthe Morisot: Woman Impressionist* symposium at the Dallas Museum of Art in March. Along with the four other speakers (among them former Murphy Prof. Tamar Garb and Murphy Lecture Series speaker Prof. Carol Armstrong), she was asked to revisit her past work on Morisot. In her case, that piece of past work was an article that she

to explore the historical as well as ongoing exchanges of ideas, goods and aesthetics occurring between Asia and Kansas through a series of exhibitions, lectures, and workshops. One of the main components of this project was the exhibition “Voices: Art Linking Asia and the West” at the Beach Museum of Art (December 2018 - December 21, 2019) which Prof. Kaneko co-curated with Dr. Wang and Prof. Fowler. Profs. Fowler and Kaneko also gave a joint talk at the Beach Museum of Art and organized the small exhibition, “Silk Road to Kansas,” in the Spencer Museum’s Brosseau Center for Learning with aid from the graduate students in the seminar “Silk Road to Kansas: East Asian Art & Global Flow.” This collaboration gave Prof. Kaneko the opportunity to invite Mr. Zhang Hongtu, a seminal contemporary Chinese American artist whose exhibition was held at the Beach Museum, to KU as a Murphy speaker as well as meet curators and scholars from the Mulvane Art Museum at Washburn University which joined the project and organized “Shifting Perspectives” (November 21, 2018-April 6, 2019).

In spring 2019, Prof. Kaneko was granted a Hall Center for the Humanities Research Fellowship and was able to focus on her research project on the Japanese American artist Jimmy Tsutomu Mirikitani. She presented her research at the Hall Center for the Humanities Resident Fellow Seminar and Karen Cornell Lecture Series at DePauw University. Having gained constructive feedback, she is currently developing her research into a journal article and planning to organize an exhibition.

Lastly, Prof. Kaneko was very pleased to see the publication of the special edition of the Spencer Museum



Marni Kessler between Murphy Professor Tamar Garb (center) and Murphy Lecture Series speaker Professor Carol Armstrong (far left).



published as an MA student in 1991. It turns out that looking that far back to something produced as a very young scholar can be challenging and so Prof. Kessler was especially pleased to have the opportunity to “update” her take on Morisot’s portraits of her sister Edma. She is now building on material in that paper to write an article for a special issue of the *Yale Journal of French Studies* on photography and the body.

In July and early August Prof. Kessler made quick research trips to Paris and Chicago, but one of the other highlights of summer was finally getting to Crystal Bridges Museum of American Art in Bentonville, AR, where it was also a treat to see **MINDY BESAW** (PhD ’15), who is a curator there. As Director of Graduate Studies, Prof. Kessler, along with Prof. Maki Kaneko, had the pleasure of welcoming the incoming class of graduate students to the department.

This November, Prof. Kessler was delighted to deliver a lecture titled “The Fruits of Édouard Manet’s Labors” at the J. Paul Getty Museum in conjunction with the glorious exhibition “Manet and Modern Beauty.” Manet’s poignant late paintings of fruit, she argued, rooted the ailing artist in the sensorial present, even as they also allowed him to reach back through memory, to motifs that had occupied him across the span of his career.

**ARELI MARINA**

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

This year Areli Marina worked on bringing her research into the classroom. As part of that process, she taught three new courses that will become part of the art history program’s curriculum. All three expand the department’s offerings in the field of architectural history, Prof. Marina’s area of expertise. The first, “Cathedral, Cloister and Castle: European Architecture 300-1300,” introduced undergraduate and graduate students to her approach to analyzing the monumental architecture of Western Europe. Student enthusiasm for the course’s military architecture was high, persuading her to offer a pilot course on castles in spring 2020. The second, “Brunelleschi, Michelangelo, Palladio: Italian Renaissance Architecture” examines the history of Italian Renaissance architecture from its origins in the 15th century to its transformation in the 16th, featuring (but not limited to) the work of three of its most celebrated exponents. Finally, “The Spatial Arts of Urban Italy” offers students an opportunity to examine how the monumental arts of urban design, architecture and sculpture were foundational elements in the production

of the peninsula’s distinct civic consciousness during its urban heyday 1200-1550. Its approach differs in four significant ways from standard surveys of Italian art in this period. First, it focuses on the spatial arts rather than on the pictorial arts. Second, it is organized geographically and thematically, not chronologically, in order to highlight continuities in cultural production rather than reinforcing artificial “Gothic” and “Renaissance” period-style distinctions. Third, it places the urban landscape at the center of inquiry, giving comparable attention to both spaces and structures, instead of treating buildings and monuments in isolation. And not least, it gives priority to secular themes and monuments over religious ones. Sites explored include the less well-known Parma, Verona, and Pienza alongside Rome, Florence, and Venice.

This past summer, Prof. Marina’s research took her to the libraries of Rome and Florence and to the streets of Bologna. For an essay on Bologna’s urban form during its golden age Prof. Marina engaged in a systematic campaign to visit, photograph, and analyze the major medieval streets, squares, and monuments of Bologna during the 13th and 14th centuries. The study will be part of the catalogue that will accompany “Medieval Bologna: Art for a University City,” the first major show of medieval Bolognese art in the United States (Frist Museum of Art, Nashville, 2020). She especially looks forward to integrating her findings on Bologna into the next iteration of her course “The Spatial Arts of Urban Italy” in spring 2020. This year, Prof. Marina also launched conversations with George Bent, a professor at Washington and Lee University in Virginia, on how KU students may be able to work with Bent and his students on a major digital humanities project that sets out to populate virtual reality renditions of Florence’s medieval monuments with rich historical content about the buildings and the artworks they once housed. Alongside these new projects, Prof. Marina continues her work on a book about Italy’s freestanding baptismal churches.



*Areli Marina at the Harvard University Center for Italian Renaissance Studies, housed in art historian Bernard Berenson’s Villa I Tatti in Florence.*

**AMY MCNAIR**

*Professor, Chinese Art*

As a follow-up to Amy McNair’s translation of *Xuanhe Catalogue of Paintings* (Cornell, 2019), she submitted her interpretive study to Harvard University Asia Center Press. In it, Prof. McNair argues that the person responsible for this anonymous catalogue of the Chinese imperial painting collection of 1120 was not Emperor Huizong, as commonly held, but rather, his high-ranking eunuch court official. Liang Shicheng was the self-avowed illegitimate son of the poet-statesman Su Shi and a patron of the painting style of the antiquarian Li Gonglin. The catalogue extols Li and quotes Su, whom the emperor despised. Liang’s purpose was to raise his social status by taking on the guise of a literatus. Prof. McNair was also invited by Professor Wu Hung of the University of Chicago to contribute to a planned handbook on the Buddhist cave-shrines of China. Her chapter will treat the Longmen Grottoes, of course!



*Amy McNair’s “Chinese Painting” class viewing scrolls in storage at the Nelson-Atkins with curator Ling-en Lu.*

**JOHN PULTZ**

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

In August John Pultz traveled to see art in New York City. Highlights of the trip included the revealing show at the Brooklyn Museum of Garry Winogrand’s mostly unknown color work and, at the New Museum, the re-creation of an immersive installation by Marta Minujín first presented in Buenos Aires in 1965. (One part was a beauty salon where visitors could be sprayed with perfume or have a fingernail painted; Prof. Pultz chose the latter.) A visit to Kevin Roche and John Dinkeloo’s Ford Foundation building, of the 1960s, to see the exhibition “Radical Love” also provided a chance

to see the recent renovations of this landmark of high modernist architecture. Prof. Pultz made a trip, by ferry, to Governor’s Island which he recommends to others for its various permanent and temporary art projects and installations. While there he got to see and experience an immersive dance project “Those Before Us: Nolan Park,” by the collective Rebus, that uses multiple sound tracks accessed through smart phones to layer possible narratives layered on the site from the past 400 years.

At KU Prof. Pultz has been working with the design department’s undergraduate program in photography to coordinate history of art course offerings to meet the needs of those students. As a result of this effort, enrollments in history of photography classes remain quite strong. He has had good groups of students in graduate seminars, “Collage from Cubism to Digital,” in fall 2018, and “Art on the Margins 1960-2000,” in fall 2019.

His research on mid-20th-century American photography continues, with an essay on MoMA’s New Documents exhibition submitted to a journal and another essay, on the curator John Szarkowski’s interest in land use, underway.

**MAYA STILLER**

*Assistant Professor, Korean Art and Visual Culture*

In spring 2019, Maya Stiller was thrilled to have the opportunity to teach an exciting graduate seminar, “Sacred Sites in (East) Asia,” with colleague Prof. Amy McNair. Seminar participants discussed the meanings encoded in sacred sites such as Odaesan in Korea, Jinci in China, Borobudur in Indonesia, and Tateyama in Japan. It was a tremendous learning experience not only for the students but also for Prof. Stiller who gained valuable new insights into the history and visual culture of sacred sites outside Korea.

Awarded a research fellowship by the Academy of Korean



*John Pultz having a fingernail painted as part of the re-creation of a 1965 immersive installation by the artist Marta Minujín.*



Studies, Prof. Stiller spent the summer months in Korea to complete her book manuscript, “Status Pilgrimage: The Cultural Value of Elite Travel to Kūmgangsan in late Chosŏn Korea.” Thanks to foundational support from the art history department, she was able to submit this manuscript just in time for her tenure and promotion review. The book is currently under contract with University of Washington Press and is slated for publication in spring 2021. Two articles on Korean Buddhist art, “Slaves, Village Headmen, and Aristocrats: Patronage and Functions of Buddhist Sculpture Burials in Late Koryŏ and Chosŏn Korea” and “Buddhist Art and Architecture in Korea” are scheduled for publication in late 2019 in *Cahiers d’Extreme-Asie* and the *Oxford Bibliographies in Buddhism*, respectively.

In spring and autumn 2019 Prof. Stiller delivered several papers. In March, she gave an invited lecture titled “Paintings, Songs, and Board Games: Travels to Kūmgangsan in Late Chosŏn Korea” at George Washington University in Washington, DC, while in April, she delivered a paper on “Visualizing the Bodhisattva Path? The Ritual Matrix of Fifty-Three Buddhas in Late Chosŏn Korea” at the *Korean Buddhism at the Crossroads Conference* at Yale University. In September, she participated in the ACLS/The Robert H.N. Ho Foundation Buddhist Studies Symposium Fellows’ Workshop at the University of New Mexico where she gave a paper entitled “Fundraising Strategies of Buddhist Temples in late Chosŏn (1392-1910) Korea.” In July, Prof. Stiller also spent a couple of days in Oahu, HI. Invited by the East-West Center in Honolulu, she gave a lecture on 20th-century Korean art as part of the Center’s faculty development program “Infusing Korean Studies into the Undergraduate Curriculum.”

**LINDA STONE-FERRIER**

*Professor, Seventeenth-Century Dutch and Flemish Art*

In 2019, Prof. Linda Stone-Ferrier finalized revisions of her book manuscript “Johannes Vermeer’s Little Street and Other Neighborhoods in Seventeenth-century Dutch Art” for forthcoming publication. She received a second award from the KU CLAS Research Excellence Initiative that provided funding for the book’s illustrations and their copyright fees. Her article “Glimpses, Glances and Gossip: Seventeenth-century Dutch Paintings of Domestic Interiors on Their Neighbourhood’s Doorstep,” was accepted for publication in the scholarly journal *RACAR: revue d’art canadienne/ Canadian Art Review* (Universities Art Association of Canada), Special Issue: Approaching Home. New Perspectives on the Domestic Interior (forthcoming October 2020).



*Maya Stiller discussing her research at George Washington University.*

In May 2019, Prof. Stone-Ferrier was very proud and happy to hood her two PhD students Reilly Shwab (“*Goede Nacht: Depictions of the Night in Seventeenth-century Dutch Visual Culture*”) and Tyler York (“*Dressing the Part/Parting with the Dress: Rembrandt’s Refashioning of Middle Eastern Attire*”). During the 2019–20 academic year, Reilly has been appointed Visiting Assistant Professor of Art History at the University of Montana, Missoula. Tyler and Reilly represent the last of eighteen doctoral students with successfully defended dissertations for whom Prof. Stone-Ferrier has served as advisor in her thirty-nine plus years on the KU graduate faculty.

**RETIRED FACULTY**

**MARSHA HAUFLER**

*Professor Emerita, Later Chinese Art*

In October 2018, Marsha Haufler presented a paper titled “Gathering Remnants of Religious Art Created for the Wanli Empress Dowager Cisheng” at the conference *Sovereignty and Religious Patronage in China (XIIIth-XXth century)* organized by the École Pratique des Hautes Études, École Française d’Extrême-Orient, and the Palace Museum Research Center for Tibetan Buddhist Heritage at the Palace Museum in Beijing. At the conference she was delighted to find YUTING ZHANG (MA’17), who is a registrar and researcher in the Department of Palace Life and Imperial Ritual at the museum. In April Marsha was supposed to give another paper, “The Recovery of Pyongyang,” at the Association for Korean Studies in Europe biennial meeting in Rome, but circumstances conspired against her attending in person. She is very grateful to SOOA IM McCORMICK (PhD’14) for presenting the paper in her stead.

## ALUMNI NEWS

**HANNAH ABELBECK** (BA '05) is the Photo Archivist at the New Mexico History Museum / Palace of the Governors Photo Archives in Santa Fe, NM.

**CHRISTOPHER ATKINS** (BA '97) was appointed the inaugural Van Otterloo-Weatherbie Director of the Center for Netherlandish Art at the Museum of Fine Arts, Boston. Chris earned his PhD in Dutch art at Rutgers University and has worked for the last seven years at the Philadelphia Museum of Art as the Agnes and Jack Mulrone Associate Curator of European Painting and Sculpture and the Manager of Curatorial Digital Programs and Initiatives.

**MICHAEL AURBACH** (MA '79) Professor of Art, Emeritus, Vanderbilt University, spoke in September about his sculpture at Bethel College in Newton, KS and in October he chaired a session at the Southeastern College Art Conference in Chattanooga, TN. The session dealt with limits on content in studio art courses.

**ANNETTE BECKER** (BA '11), the director of the Texas Fashion Collection at the University of North Texas, curated the exhibition "Faux Real: Fashion Inspired by Nature," which was hosted by NorthPark Center in Dallas in spring 2019. In December 2019, the exhibition "Fashion Forward: Neiman Marcus and the Oscars of Fashion" will open at the Bullock Texas State History Museum in Austin, TX. This project also draws from the TFC's holdings and will serve as a springboard for Annette's research as a part-time History doctoral student at UNT.

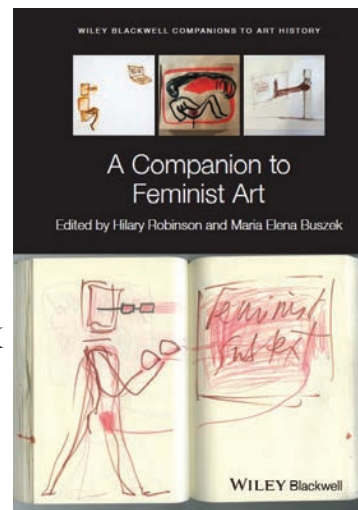


Annette Becker.

**MINDY BESAW** (PhD '15), Curator of American Art at the Crystal Bridges Museum of American Art, was honored with a 2019 Award for Excellence from the Association of Art Museum Curators for a re-installation of the early American art galleries at Crystal Bridges.

**RACHEL EPP BULLER** (PhD '04) was named the 2018-19 Art Educator of the Year by KAEA (Kansas Art Educators of the Year) and completed an MFA degree in Berlin in 2018. Rachel also has a new edited collection out this fall: *Inappropriate Bodies: Art, Design, and Maternity*. Rachel will celebrate with a panel and book launch at CAA 2020 and looks forward to connecting with KU friends there.

**MARIA ELENA BUSZEK'S** (PhD '03) *A Companion to Feminist Art*, six years in the making, finally appeared on shelves around the world in fall 2019. This 30-chapter anthology of all-new writing on feminist art history, studio practice, and theory, co-edited by UK scholar Hilary Robinson, includes contributors from across six continents: from well-known scholars and artists like Griselda Pollock, Amelia Jones, and Lubaina Himid, to emerging voices



Buszek's latest book.

from around the globe. In October, both editors joined contributors from across the UK in a panel and book-release party at Richard Saltoun Gallery in London during Frieze Fair. While in the city for Frieze London, Maria was delighted to additionally attend the opening of "Caroline Coon: The Great Offender," whose exhibition catalogue she wrote, and interview the artist as part of Tramps Gallery's programming for the exhibition. With the Companion anthology finally completed, Maria is back to work on her monograph on feminist art and popular music, excerpts from which she presented at the 2019 CAA Conference in New York City, as well as at the University of Nevada Reno's Art History and Visual Culture Studies lecture series. She was also honored to present from this ongoing body of work as the Bensussen Distinguished Lecturer in the Arts at Chapman University.

Closer to her home in Denver, where she is Associate Professor of Art History at the University of Colorado Denver, Maria was part of a freewheeling panel on contemporary art and craft traditions organized as part of the Museum of Contemporary Art Denver's exhibition "Tara Donovan: Fieldwork." Maria also presented a primer on the history of Modernist design at the Denver Art Museum's exhibition "Serious Play: Design in Mid-century America." And, with artists Raven Chacon and Robert Aiki Aubrey Lowe, she co-curated the exhibition "Inner Ear Vision: Sound as Medium" at the Bemis Center for Contemporary Arts in Omaha, NE.

**SARAH CRAWFORD-PARKER** (PhD '06) was named director of the University of Kansas Honors Program. She previously has served as assistant vice provost for the KU Office of First-Year Experience, and associate and assistant director of the KU Honors Program. The KU



Honors Program is one of the oldest and most prestigious public honors programs in the country.

**DONOVAN DIAZ** (BGS '99) is the new director of KU's Master of Science in Homeland Security: Law and Policy program. Donovan earned his JD from Washburn University School of Law and was commissioned into the US Air Force Judge Advocate General's Corps (JAG). Most recently he's been focused on running his family farm in Weston, MO, but Donovan is now looking forward to working with students and growing the Homeland Security: Law and Policy program.

**ASHLEY ELSTON** (PhD '11) earned tenure and was promoted to Associate Professor of Art History at Berea College this year. She presented papers at SECAC and a workshop at the University of Amsterdam and participated in a teaching seminar at the Yale Center for British Art.

**EMILY BLACK FRY** (BFA '06) is celebrating her third anniversary as the Director of Interpretation at the Art Institute of Chicago. She continues to collaborate with curators on various exhibition and collection installations and is particularly proud of the recent multi-vocal re-installation of the Arts of Africa galleries, as well as the recently mounted design exhibition, "In a Cloud, In a Wall, In a Chair: Six Modernists in Mexico at Mid-century." Aside from her museum work in Chicago, Emily teaches an interpretation workshop for the University College London museum studies program in Doha, Qatar.

**DENISE GIANNINO** (PhD '17) began her new position in August as the Public Programs Manager at the Vero Beach Museum of Art. Denise will work to make the museum's collection and special exhibitions accessible to visitors of all ages through a broad range of creative programming.

**MICHAEL R. GRAUER** (BFA '83) has now been in his position as the McCasland Chair of Cowboy Culture and Curator of Cowboy Collections and Western Art at the National Cowboy Museum for a year. He is currently working on essays on women artists of West Texas and the Dallas Regionalist painter and printmaker, Florence McClung, for a forthcoming publication, "Women in Early Texas Art, 1860s-1960s," to be published by Texas A&M University Press next year. Michael's most recent book, *Making a Hand: The Art of H.D. Bugbee*, just came out in November. He's also been busy contributing the essays "Howdy Doody," "Clint Eastwood," "Indian Head Nickel," "Teddy Roosevelt," and "Action Picture," to the book *Warhol and the West* (University of California Press, 2019).

**J. RICHARD GRUBER** (PhD '87) published his 352-page monograph *Dusti Bongé, Art and Life: Biloxi, New Orleans, New York*. The richly illustrated study traces the evolution of Bongé's art, places her career in a regional and national perspective, and firmly establishes her position in the context of 20th-century American art.

**VALERIE HEDQUIST's** (PhD '90) book, *Class, Gender, and Sexuality in Thomas Gainsborough's Blue Boy* was published in summer 2019 by Routledge Research in Gender and Art.

**LAUREN HUTCHINSON** (BA '19) began work in September as a Development Assistant for Individual Giving at the Metropolitan Museum of Art, New York.

**LESLIE CHANG JANTZ** (MA '12) led the development and implementation of the community event "Civil Rights: The Journey Continues" at the McClung Museum. For this event, the McClung received the Tennessee Association of Museums' 2018 award for best educational programming. The community day was a collaboration between the museum, artists, students, historians, and civil rights activists. Together they provided additional context for the traveling exhibition "For All the World to See: Visual Culture and the Struggle for Civil Rights" through guided gallery activities and an intergenerational panel on inequality. Leslie also secured an educational grant from the National Science Foundation and the Smithsonian National Museum of Natural History for the McClung Museum. This grant will enable Leslie and her education team to develop family programming to foster the understanding of evolution and climate change through paleontology. The grant was awarded to three Smithsonian affiliates nationwide.

**MARY KENNEDY** (BA '81) has been named the inaugural Director of the Windgate Museum of Art at Hendrix College in Conway, AR. The museum is set to open in October 2020.

**CHASSICA KIRCHHOFF** (PhD '18) will begin her new position at the Detroit Institute of Arts on February 10. Her title will be Assistant Curator of European Sculpture and Decorative Arts, and her department comprises sculpture in all media, stained and blown glass, ceramics, textiles, furniture, metalwork and arms and armor from the early middle ages through 1850.

**RUTH E. KOLARIK** (MA '70) is currently in her 42nd year teaching art history at Colorado College where she teaches courses in Ancient, Byzantine and Late Antique art as well as surveys of architectural history. Ruth will continue to publish on the late antique floor mosaics of

ancient Macedonia, many of which are from the site of Stobi, Republic of Northern Macedonia. She originally began this research for her PhD dissertation (Harvard 1982) and that site has become a life's work as more discoveries continue to be made.

**TAKAAKI KUMAGAI** (PhD '17) presented a paper at the international symposium, *Medios Audiovisuales y Migración Japonésa* (Audiovisual Media and Japanese Migration) at Colegio de México, Mexico City. His presentation, "Is Mexico Unknown?: Narratives of Mexican Culture among Japanese Artists during the First Postwar Decades" focused on the Mexican experience of three Japanese artists: Kitagawa Tamiji, Toneyama Kōjin and Okamoto Tarō.



*Karen Mack with kimono at the Birger Sandzén Memorial Gallery in Lindsborg, KS.*

**KAREN MACK** (PhD '06), Associate Professor at Atomi Women's University in Tokyo, did a mini-lecture tour through Kansas in early March, 2019. The Birger Sandzén Memorial Gallery in Lindsborg, KS hosted her first lecture, "From Geisha to Formal – The Roots of Modern Formal Kimono." Her second stop was the KU Department of Visual Art for the lecture, "The Art of Kimono," and Karen finished up with "Taishō Era (1912-1926) Kimono in Image and Text" at the Mulvane Art Museum in Topeka.

**JAMES MARTIN** (BA '89) started a new position in October 2019 as Kansas City, Missouri's public art administrator.

**HUI WANG MARTIN** (PhD '12) has been teaching Asian art, Chinese art, and Chinese painting at the Kansas City Art Institute and at the University of Missouri-Kansas City. She also taught a summer class and gave a talk in Beijing this past summer.

**MEGHAN MCNAMEE** (BA '19) received a prestigious Fulbright English Teaching Assistantship and is in Germany for the 2019-20 academic year.

**MEREDITH MOORE's** (MA '09) downtown Lawrence, KS, business, Wonder Fair, a retailer of art supplies, stationery, prints, and gifts, which she co-owns with her husband Paul DeGeorge, recently opened a new gallery space, Wonder Fair Gallery, at 15 W. 9th St.

**HALLE O'NEAL** (PhD '11) received tenure and was promoted to Reader in Japanese art history at the University of Edinburgh.

**AUSTIN PORTER** (MA '07), Assistant Professor of Art History and American Studies at Kenyon College, recently presented his research on the relationship between American artists and World War II at the Rothermere American Institute, Oxford, UK. He shared related research at the Newberry Library's American Art and Visual Culture seminar last spring. A version of this research will appear soon in an edited volume. Additionally, Austin is co-editor of a collection of essays on the first twenty years of the Museum of Modern Art scheduled for publication in 2020. He also recently received Kenyon's Trustee Award for Outstanding Junior Faculty teaching.

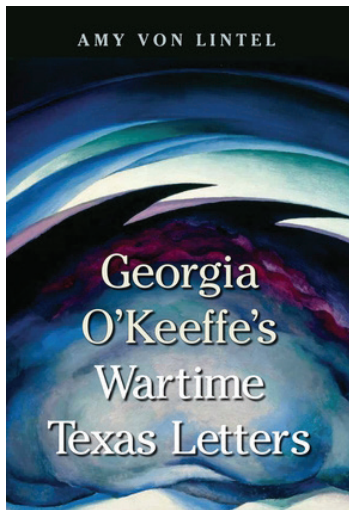
**SARAH (WALKER-MARTIN) STEELE** (BA '99) is now living in Fayetteville, NC with her military husband and their two young children. Sarah helps a local retailer photograph and list his antique furniture and vintage items on antique and design websites like Chairish.com.

**NATALIE SVACINA** (MA '11) received the Texas Art Education Association's 2018 Museum Education Art Educator of the Year award last 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. Natalie is currently the Education Director at the Houston Center for Contemporary Craft, in Houston, TX.

**SHANNON SWEENEY** (MA '16) is the Assistant Registrar for Loans and Exhibitions at the Dallas Museum of Art. Her primary responsibility is to manage the Keir Collection of Islamic Art organizing rotations of the gallery and coordinating scholar visits. In spring 2019, Shannon was heavily involved in the organization and installation of the exhibition "Dior: From Paris to the World."



**JENNIFER TALBOTT** (MA '02), Associate Director, Operations, at the Spencer Museum of Art, was selected to participate in the 2019 Executive Getty Leadership Institute cohort. She joined 34 other museum professionals from around the world in a six-week intensive leadership program which occurred online and in residency in Claremont, CA. As part of the program, Jennifer had the opportunity to continue and develop her research on digital strategy in museums. With a recent award from the Andrew W. Mellon Foundation, Jennifer will continue this research by leading a two-year grant that will result in staff-wide training and a comprehensive digital strategy for the SMA.



Von Lintel's latest book.

**AMY VON LINTEL'S** (BA '01) book *Georgia O'Keeffe's Wartime Texas Letters* (Texas A&M University Press, American Wests series) will be out in spring 2020, and she just completed the manuscript of her next book *Expanding Abstract Expressionism: Women Artists and the American West*, which features the work of Elaine de Kooning, Louise Nevelson, and mosaicist Jeanne Reynal. Amy's current

research also explores the forgeries of Elmyr de Hory, who duped many a patron in Texas. She published a two-part article on de Hory in the *Lubbock Avalanche-Journal* in October 2019 and will be speaking on him at CAA in February 2020. Amy is also chairing a panel at CAA on the overlooked strategy of teaching for the career-building of American women artists.

**LESLIE VONHOLTEN** (BGS '96) was named Executive Director for Symphony in the Flint Hills, Inc., in May 2019. The organization heightens appreciation and knowledge of the Flint Hills tallgrass prairie through art and cultural events year-round. The offices are based in beautiful Cottonwood Falls, Kansas.

**MEAGHAN WALSH** (MA '15) co-curated an exhibition at the Fralin Museum of Art titled "Unexpected O'Keeffe: The Virginia Watercolors and Later Paintings." The show (October 2018 - January 2019) featured watercolors O'Keeffe produced while attending and teaching at the University of Virginia's summer school program (1912-16). This was the first time that the watercolors had

been shown outside their home institution, the Georgia O'Keeffe Museum in Santa Fe, NM. The exhibition received local and national attention, including a write up in *Hyperallergic* as one of the Top 20 Exhibitions across the US for 2018.

**MAUREEN WARREN** (MA '08) oversaw the re-installation of the permanent collection galleries for early modern European art and European and American art before 1950 at the Krannert Art Museum, Champaign, IL. Her article "Barnevelts Tandem: een Prent uit de Propaganda-Oorlog." was published in the journal *Kroniek*. She received a Getty award to attend a traveling seminar on 16th-century drawings organized by the Dresden Kupferstich-Kabinett and a National Gallery of Art award to attend the Thaw Colloquium on Connoisseurship. Maureen is currently working on an exhibition about 17th-century Dutch political prints, which will be supported by a Getty Foundation Grant.

**CORINE WEGENER** (MA '00), director of the Smithsonian Cultural Rescue Initiative, delivered the lecture, "The Monuments Men and Beyond: Saving Cultural Heritage in Today's Conflicts" at the Nelson-Atkins Museum of Art in March. In October, the *New York Times* story "The Army is Looking for a Few Good Art Experts" featured Cori as she has helped to develop a new Army Reserve unit, inspired by the Monuments Men of the WWII era, that will aim to protect antiquities and important cultural sites in war zones.

**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, curated the exhibition "Gorham Silver: Designing



Elizabeth Williams, Loren Whittaker (PhD '17), and Alice Carman (MA '08) at the RISD Museum.

Brilliance 1850-1970,” which opened at RISD in May 2019, and travels to the Cincinnati Art Museum and the Mint Museum in 2020. She also curated two of the nine exhibitions for RISD’s “Raid the Icebox Now (2019-2020),” which celebrates the 50th anniversary of Andy Warhol’s *Raid the Icebox I* at RISD, arguably the first artist-curated museum installation. “Paul Scott’s New American Scenery”—a contemporary take on 19th-century transferware—opened in September and “Beth Katleman’s Games of Chance”—an immersive 21st-century porcelain room—opened in November. She was invited to speak at the New Orleans Antiques Forum and the Museum of Fine Arts Houston, where she presented “The (Un)Invited Guest: Presence at the Dining Table.”



*Ellen C. Raimond (PhD'16), Mindy Besaw (PhD'15), and Emily Stamey (PhD'09) converged in September at the Nasher Museum of Art at Duke University for the opening of Mindy's co-curated exhibition, "Art for a New Understanding: Native Voices 1950s to Now."*

## JAYHAWKS TAKE OVER SECAC!

**KU art history alumni and current graduate students were omnipresent at the 2019 SECAC Conference held October 16-19 at the University of Tennessee at Chattanooga.**

### Session Chairs:

Michael Aurbach  
 Ashley Elston  
 Lara Kuykendall  
 Brittany Lockard  
 Alison Miller  
 Michelle Moseley-Christian  
 Letha Clair Robertson  
 JoLee Stephens  
 Amanda Wangwright

### Paper Presenters:

Rachel Epp Buller  
 Lisa Dorrill  
 Ashley Elston  
 Mary Frances Ivey  
 Brittany Lockard  
 Kimiko Matsumura  
 Michelle Moseley-Christian  
 Eunyoung Park  
 Sara Stepp  
 Amanda Wangwright

Join current KU art history faculty, students, and fellow alumni at the 2020 College Art Association Annual Conference in Chicago!



Join us for  
breakfast!

**Saturday,  
February 15**

**8:30-10:00 am**

Hilton Chicago  
4th Floor, 4P

**KU** @ 

## FELICITATIONS

*The department congratulates those who completed their PhD dissertations in fall 2018 and spring 2019:*

### YEN-YI CHAN

“The Kōfukuji Nan’endō and Its Buddhist Icons: Emplacing Family Memory and History of the Northern Fujiwara Clan, 800-1200”

### YE-GEE KWON

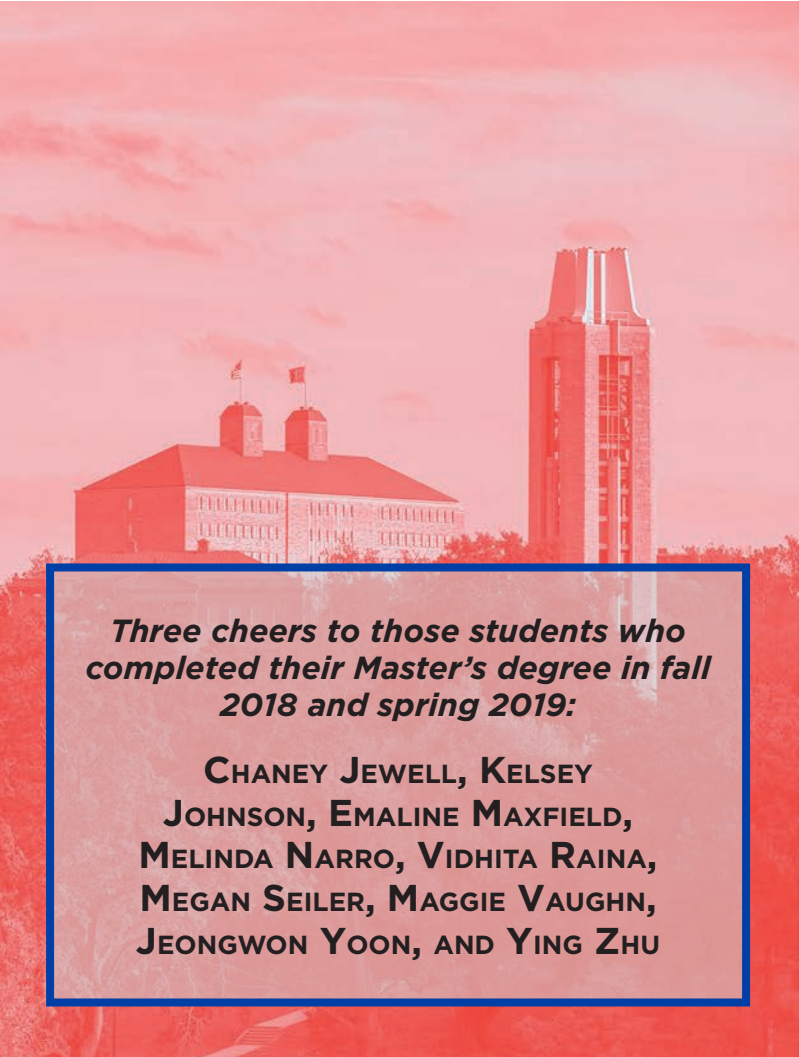
“Embracing Death and the Afterlife: Sculptures of Enma and His Entourage at Rokuharamitsuji”

### REILLY SHWAB

“Goede Nacht: Depictions of the Night in Seventeenth-century Dutch Visual Culture”

### TYLER YORK

“Dressing the Part/Parting with the Dress: Rembrandt’s Refashioning of Middle Eastern Attire”



*Three cheers to those students who completed their Master’s degree in fall 2018 and spring 2019:*

**CHANEY JEWELL, KELSEY JOHNSON, EMALINE MAXFIELD, MELINDA NARRO, VIDHITA RAINA, MEGAN SEILER, MAGGIE VAUGHN, JEONGWON YOON, AND YING ZHU**

**SADIE ARFT** (PhD candidate) attended a summer workshop at Columbia University in modern Dutch and early modern Dutch paleography. The workshop, directed by Columbia Professor Wijnie de Groot, was attended by many other graduate students from a variety of backgrounds. The first two weeks consisted of a crash course in modern Dutch for reading knowledge, and the third week covered early modern Dutch and paleography.



*Kristan Hanson at Kenya's Nairobi Gallery where she saw the Murumbi African Heritage Collection.*

**KRISTAN HANSON** (PhD candidate) returned to the Spencer Museum of Art for another year, this time as the Andrew W. Mellon Coordinator of Academic Programs. In this role she co-curated an exhibition that coincided with the 2019 KU conference *Beyond Discourse: Critical and Empirical Approaches to Human Trafficking*. Kristan also traveled to Africa and Europe to present her research on the relationship between 19th-century French visual culture and the global ornamental plant trade. In April she presented a paper on Berthe Morisot and domestic gardening in Belfast, Northern Ireland, at the conference *Cultures of Intimacy in the Nineteenth Century*. Kristan also received a 2019 Stacy Lloyd III Fellowship for Bibliographic Study from the Oak Spring Garden Foundation, which provided a residency at the OS Library in Upperville, VA, and a financial award to support additional research in England and the US.

**SAM LYONS** (PhD candidate) moved to the Bay Area at the end of 2018 and kept busy as an intern at the San Jose Institute of Contemporary Art and working as an independent researcher on the Polish-born artist Arthur Szyk. She accepted the position of Assistant Curator at the San Jose Museum of Quilts & Textiles in October. Sam's first exhibition at the SJMQT, titled "Inside Out: Seeing Through Clothing," opens in January 2020. She's delighted to return to KU in December to defend her dissertation, "Synaesthetic Dress: Episodes of Sensational Objects in Performance Art, 1955-1975."



*Sam Lyons outside her new place of employment, the San Jose Museum of Quilts and Textiles.*

**BEN MCBRIDE** (MA student) is currently serving as the Sloan Intern in the Works on Paper Department at the Spencer Museum of Art. During the 2018-19 academic year, he contributed to the exhibitions "Camouflage and Other Hidden Treasures from the Eric Gustav Carlson WWI Collection" and "Politics, Race, Celebrity: Photographs from the Esquire Collection."



*Ashley Offill during her research trip to Italy.*

**ASHLEY OFFILL** (PhD candidate) spent five weeks last fall in Italy conducting dissertation research in Florence, Fiesole, Bologna, Milan, and Anghiari. In March, Ashley attended the Renaissance Society of America's Annual Meeting in Toronto, where she presented her paper "The Creation of the Saint: St. Andrea Corsini's Canonization Celebrations in Florence." She also conducted research at the University of Toronto's Thomas Fisher Rare Book Library, examining a Latin text about Andrea Corsini's canonization. Over the summer, Ashley worked at the Spencer Museum of Art as the Mellon Curricular and Digital Projects Coordinator. The museum launched the Curricular Resources Database, an open resource of interdisciplinary, object-based lessons designed by KU instructors for classes at the SMA.

**RACHEL QUIST** (PhD student) worked at the Ringling Museum in Sarasota, FL this past summer as a curatorial intern where she focused on organizing an installation for the Chao Center for Asian Art. Rachel was responsible for the curation of the installation from selecting and researching objects to writing labels and determining the thematic divisions within the gallery. The show addresses a kind of Chinese porcelain called Dehua wares—typically entirely white porcelains that range from figural to vessel

## GRADUATE STUDENT NEWS

types. Rachel was particularly excited to research the figures of Buddhist and Daoist divinities, but there are also stunning sculptural examples of genre scenes as well as a wide array of scholarly utensils and table wares. From the late Ming period through the early Qing period, they surged in popularity both regionally and in international markets. The show examines the making of these complex porcelains as well as their local and international appeal.

**RACHEL ROBINSON** (MA student) spent the summer at Inman Gallery, a contemporary art gallery in Houston, TX, where she held the position of Research Associate. Among other projects, she completed an oral history with a local fiber artist, Jana Vander Lee, who had been very active in the Houston art scene of the 1970s and 1980s and whom the gallery began representing this past summer.



(From L) Yen-Yi Chan, Meng Tong, and Yisi Shi at the Seokguram Grotto, Gyeongju.

**MENG TONG** (PhD candidate), along with Yisi Shi and alumna Yen-Yi Chan (PhD'18), participated in the 2019 Korean Art Workshop for Graduate Students, organized by the Korea Foundation of South Korea in July. The weeklong workshop explored Korea's ancient art during the Three Kingdoms and Unified Silla eras and took place in both Seoul and Gyeongju. In addition to attending lectures, participants viewed artworks and artifacts preserved in the National Museum of Korea, Samsung Museum of Art, and Gyeongju National Museum. In Gyeongju, the ancient capital of the Silla Kingdom and the Later Silla dynasty, they took field trips to the famed UNESCO site Seokguram Grotto of Buddhism and the mausoleums of Silla aristocrats. As a specialist in East Asian Buddhist art, Meng especially appreciated that the workshop brought them to Gyeongju and enriched her perception of Mahayana Buddhist culture and art from a pan-Asia perspective.

**YI ZHAO's**(PhD candidate) article titled "A Qinzhou Relief Statuette and the Regional Cult of Amitābha in the Gansu-Shaanxi Region under the Northern Dynasties" will be published in *The Journal of Inner and Central Asian Art and Archaeology* in early 2020. Another article, "A Venerated Ghost: Social Life of the Snowy

Stream attributed to Wang Wei" was published in the 24th issue of *Meishushi yu guannianshi* (History of Art and History of Ideas) in September 2019. Yi had a busy start to 2019 giving three separate conference presentations at the Young Scholar Forum of the "From Ground Up" International Program on Buddhist Studies in Taiwan, the 22nd Annual Meeting of Harvard East Asia Society in Boston, and at the 229th Annual Meeting of the American Oriental Society in Chicago. He also worked on a translation project with Dr. Chen Chaoyang and fellow PhD candidate Pinyan Zhu at Longmen Research Institute. They translated Prof. Amy McNair's book *Donors of Longmen* into Chinese, and have submitted the manuscript to Zhonghua shuju (China Publishing House); they expect the book to come out before the end of 2019.



(From L) Yi Zhao, Dr. Chen Chaoyang, and Pinyan Zhu at the Longmen Grottoes at Luoyang, China.

**YING ZHU** (PhD student) presented her paper "From Productive Property to Celebrated Garden: Eastern Estate in the Literati Culture" as part of the panel "Reinventing the Past: Chinese Painting from the 15th to the 20th Centuries" at the 68th Annual Midwest Conference on Asian Affairs held at Michigan State University.



Ying Zhu presenting at MCAA at Michigan State University.

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## **PARTING SHOT**



*Mary Frances Ivey, Lauren Erickson, Camille Kulig, and Sara Stepp visiting artist Andy Goldsworthy's site-specific work Walking Wall at the Nelson-Atkins Museum of Art.*

