



NEWSLETTER FALL 2020

KRESS FOUNDATION

DEPARTMENT OF ART HISTORY

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## FROM THE CHAIR

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Our hearts go out to everyone adversely affected by the COVID-19 pandemic, which has claimed well over a million lives worldwide, done serious economic damage in many countries, and caused tremendous suffering and distress. All of us who have maintained good health, secure housing, and financial stability during these difficult times should be thankful and do what we can to help those who have been less fortunate.

Like most U.S. institutions of higher education, KU shut down its campus in mid-March in response to the pandemic and moved courses and final exams online, requiring students and instructors to adapt quickly to an unsettled and unsettling situation. KU’s resilient art history faculty and GTAs did a remarkable job of adjusting their teaching methods and accommodating students whose lives and academic pursuits were disrupted. The pandemic forced KU to cancel many significant spring events, including in-person Commencement. The art history department regrettably canceled our annual Amsden Awards Ceremony, at which we recognize undergraduate students for superior academic performance and present graduate student awards. Other events were rescheduled and shifted to an online format, including the interdisciplinary symposium “Visual and Material Culture of the Silk Road(s)” (see page 9).

All summer courses were delivered online. Then, after much careful planning for the new semester, KU resumed classes this fall in online, hybrid, and in-person formats – the latter conducted with participants masked and physically distanced to protect their health and safety. With the exception of Curator of Visual Resources Mark Olson and his graduate assistant employees, all KU art history faculty, staff, GTAs, and GRAs have worked remotely this semester. We expect the spring semester to look much like the fall, as we do our best to continue teaching, learning, conducting research and performing service in the midst of challenging circumstances.

Alongside the pandemic, the nationwide protests by Black Lives Matter and others against police brutality and systemic racism sparked by the May 25 killing of George Floyd heightened awareness of our need and capacity as art historians to help advance social justice. An ongoing dialogue between the art history faculty and the newly formed History of Art Graduate Students Diversity, Equity, Accessibility and Inclusion Committee resulted in the department’s public statement, posted on our website, of our commitment to creating and sustaining



a diverse, equitable, accessible and inclusive community of students, teachers, and scholars. Toward that end, in collaboration with the HAGS DEAI committee, we have organized a lecture series for 2020-21, “Intersections of Identity: Expression, Exchange, and Hybridity.” This series aims to demonstrate how art history’s critical investigation of the past – and contemporary artists’ and art historians’ grappling with challenges of the present – can help us to recognize, analyze, and combat racism and inequality, affirming our discipline’s value in the ongoing struggle to create a more just and equitable society. The first two speakers in the series, Norman Akers and M. Carmen Lane, presented their talks in September and October 2020. (See page 8 for the KU student-designed lecture posters.) Dipti Khera, Kimberly M. Jenkins, and Keri Watson will speak in the series, which is broadcast on the KU Art History YouTube channel, in February, March, and April 2021, respectively. Please check the department’s website for details and we hope you will join us for the lectures.

**The lecture series, “Intersections of Identity: Expression, Exchange, and Hybridity,” aims to demonstrate how art history’s critical investigation of the past – and contemporary artists’ & art historians’ grappling with challenges of the present – can help us to recognize and combat racism & inequality, affirming our discipline’s value in the ongoing struggle to create a more just and equitable society.**

The department invited alumni to offer brief reflections on how COVID-19 has affected their lives and work.

[MICHAEL AURBACH](#) (MA ’79, MFA, Southern Methodist University ’83) reported, “the coronavirus has given me an opportunity to get a lot of work done around my new home in Overland Park. Unfortunately, it has prevented me from visiting my older brother who is in hospice care in Dallas, Texas.” In addition to making travel difficult or impossible, the pandemic resulted in cancelled events and disrupted plans. For example, [REINHILD KAUEHNOVEN JANZEN](#) (PhD ’78) lamented “the cancellation of the much-anticipated

exhibition of the oeuvre of Albrecht Altdorfer (hero of my dissertation and subsequent book) at the Louvre, as well as the symposium on Altdorfer in connection with this exhibition, also in Paris. I had received an invitation to the opening of this exhibition, scheduled for April 23, 2020. Of course, my husband and I had made extensive travel plans around this once-in-a-lifetime event, including a meeting with one of the primary collectors of Bakala’s carvings (hero of my recent research) and a visit to the newly re-conceptualized Africa Museum in Tervuren, Belgium.”

[MARIA ELENA BUSZEK](#) (PhD ’03) reports that she was in London the week of March 7 to give a lecture at Cambridge University and barely made it back home before the shutdown of travel from Europe to the U.S. Then, “within two days of my arrival, I was joining everyone in shock-trooping my CU Denver classes into remote-online approximations!” Maria had to postpone her planned summer research travel to the Getty Research Institute and New York City. However, she was able to continue work on her book project, “Art of Noise,” since much of it is based on interviews with living artists, “and, honestly, because everyone is stuck home, I’ve had better, and more enthusiastic access to artists than ever!” On the other hand, reduced access to CU’s library resources due to the campus’s partial shutdown has slowed Maria’s research progress, as has having “two youngish kids (aged thirteen and nine) schooling from home indefinitely.”

[JOLEE GILLESPIE STEPHENS](#) (PhD ’11), who has taught at Howard Community College in Maryland since 2013, feels fortunate to have gained a new faculty position at Glendale Community College in Arizona during the



pandemic and to have had the flexibility to teach remotely before relocating to that state. “Between facilitating my own children’s online learning, converting my classes from face-to-face to online, preparing to move, and starting at a new school, I feel like I have been working non-stop since the pandemic forced us all into lockdown in March. It’s been both rewarding and exhausting, and I am so thankful that my family has been healthy so that I’ve been able to be a steady support for my students.”

**“One of the things that has been most helpful to me during these months are the videos offered online to members of the Frick Collection. Watching these has been a relief for me because it brings me some perspective on the fortunes and misfortunes of artists and others.”**

**—Lea Rosson DeLong (PhD ’83)**

**BEVERLY JOYCE** (PhD ’03), Professor of Art and Gallery Director at the Mississippi University for Women, calls the effects of the pandemic “initially devastating” and now “frustrating and exhausting.” “Our university shut down during spring break. We had just closed a huge exhibition, the Mississippi Collegiate Art Competition, and were packing up nearly 200 works of art from eight different universities across the state. We were also getting ready for three new exhibitions to open after students returned from the break. One of the artists featured in an upcoming show had driven three hours to deliver her artwork. All of that came to a screeching halt with the shutdown. The artwork from the various universities sat in piles in our largest gallery for the whole summer.” Beverly reports that her galleries are now open, but offering no receptions or traditional gallery talks. “Instead, I am learning how to record video gallery talks and tours that will eventually go online. ... COVID-19 has forced me to become at least a little more tech savvy.”

Several of our alumni noted the comfort that art has provided during the pandemic. Wichita Art Museum curator **TERA LEE HEDRICK** (MA ’05, PhD, Northwestern ’15) tells us that the WAM “reopened to the public at the end of June. Attendance is down and the days are quieter than usual, but for those who do visit, the museum feels more necessary than ever. For many Wichitans who are most vulnerable to the virus, WAM is one of the only places they go. People know that they can visit safely—they don’t need to touch anything, it is easy to socially distance, and we have a great HVAC system. In the galleries, they can find solace, inspiration, and joy from works of art. When everything is so difficult, it is a true bright spot for me and other staff that WAM is a haven for people in the community.” **LEA ROSSON DELONG** (PhD ’83) writes, “One of the things that has been most helpful to me during these months are the videos offered online to members of the Frick Collection. Watching these has been a relief for me because it brings me some perspective on the fortunes and misfortunes of artists and others and because it brings me some relief from the terrible concerns of the day.” **LEESA FANNING** (PhD ’98) observes that the pandemic, while tragic, provides “an opportunity for deep contemplation. I will never again take for granted being with people I treasure or directly experiencing a work of art. With galleries and museums closed, my art history books have provided great comfort. They, along with the artists and ideas represented therein, remind me that I took the right path. I will seek out art now and in the better future to come—with museums open and travel restored—because that is what I live for.”

Like Leesa and many others, I have learned from the pandemic no longer to take for granted the things that are most important to me – family, health, a stable home life, the beauty of nature, the inspiration of art and music, and my work. The pandemic has brought great challenges and caused much pain but also the chance to gain a new perspective on what really matters.

—David Cateforis



## 2020 DISTINGUISHED ALUMNI AWARD

**Dr. Mark Andrew White**, Executive Director of the New Mexico Museum of Art, has been selected as this year's Murphy Distinguished Alumni Lecturer. An Oklahoma native, Dr. White earned his BA in art history from Oklahoma State University ('92) and his MA ('94) and PhD ('99) from KU. His dissertation, "From Dynamism to Objectivity: The Late Career of George Bellows," was directed by David Cateforis. From 1998 to 2000, Dr. White was Curator of Exhibitions at the Edwin A. Ulrich Museum of Art, Wichita State University. He then served on the art history faculty at Oklahoma State University, as Assistant Professor (2000-6) and Associate Professor (2006-8), and directed OSU's Gardiner Gallery of Art (2001-3). While at OSU, his research was supported by a fellowship at the Georgia O'Keeffe Museum and Research Center (2003-4) and a Davidson Family Fellowship at the Amon Carter Museum (2007). Dr. White returned to the curatorial ranks as the Eugene B. Adkins Senior Curator and Curator of Collections at the Fred Jones Jr. Museum of Art (FJJMA), University of Oklahoma (2009-15). He was promoted in 2015 to the FJJMA's Wylodean and Bill Saxon Director and Chief Curator. He assumed the executive directorship of the New Mexico Museum of Art in May 2020.

Dr. White organized numerous exhibitions for the FJJMA, many accompanied by publications (listed below), including, "A Century of Magic: The Animation of Walt Disney Studios" (2012); "Art Interrupted: *Advancing American Art and the Politics of Cultural Diplomacy*" (2012-14); "Macrocosm/Microcosm: Abstract Expressionism in the American Southwest" (2014-15); "A World Unconquered: The Art of Oscar Brousse Jacobson" (2015); "Picturing Indian Territory, 1819-1907" (2016); and "OK/LA" (2020-21). As chief curator, he reinstalled 40,000 square feet of exhibition space in 2019, presenting a new thematic and chronological layout of the museum's collections. Dr. White successfully applied for major exhibition development grants from the Henry Luce Foundation, National Endowment for the Arts, and Andy Warhol Foundation for the Visual Arts, among others. In 2016, he secured a \$750,000 award from the Andrew W. Mellon Foundation to support programs furthering the study of Native American art at the FJJMA and the OU School of Visual Arts.



Dr. White's publications include *Oklahoma Moderne: The Art and Design of Olinka Hrdy* (FJJMA, 2007); *Mediterranea: American Art from the Graham D. Williford Collection* (FJJMA, 2010); and *Macrocosm/Microcosm: Abstract Expressionism in the American Southwest* (FJJMA, 2014). He has also published several journal articles and essays in books and catalogues including *A Keener Perception: Ecocritical Studies in American Art History* (University of Alabama Press, 2009); *Charlie Russell and Friends* (Petrie Institute of Western American Art and Denver Art Museum, 2010); *Bruce Goff: A Creative Mind* (FJJMA, 2010); *The Eugene B. Adkins Collection: Selected Works* (University of Oklahoma Press, 2011); *Art Interrupted: Advancing American Art and the Politics of Cultural Diplomacy* (Georgia Museum of Art, 2012); *A World Unconquered: The Art of Oscar Brousse Jacobson* (FJJMA, 2015); *Picturing Indian Territory, 1819-1907* (University of Oklahoma Press, 2016); *Renegades: Bruce Goff and the American School of Architecture* (University of Oklahoma Press, 2020) and *OK/LA* (FJJMA, 2020). He has presented public lectures at prestigious venues including the Art Institute of Chicago and the National Gallery of Art and

papers at major conferences such as those of the American Studies Association and the College Art Association.

Dr. White will present his Murphy Distinguished Alumni Lecture, "From OK to LA and Back Again," on February 18, 2021 on the KU Art History YouTube Channel; visit the department website or social media for additional details and links.





## Dr. White provided responses by email to some interview questions:

*Briefly describe your career path from graduate school to your current position – and what motivated you to follow that path.*

I have spent the majority of my career in museums apart from an eight-year stint in academia at Oklahoma State University. Against the advice of many concerned friends, I decided to leave behind my tenured position at OSU in 2009 to serve as the Eugene B. Adkins Curator of the Fred Jones Jr. Museum of Art at the University of Oklahoma. I remained there for eleven years and was named the Wylodean and Bill Saxon Director in 2015. I made another questionable decision to take the position of Executive Director of the New Mexico Museum of Art in the midst of the COVID-19 pandemic!



Museums always seemed like the appropriate career path for me not only because I enjoy working with objects but also because I felt as though I could serve the public far more effectively. My scholarship has a broader audience through exhibitions and related publications.

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

I learned a number of important things, but I would have to say learning to write effectively has served me well. The faculty were great mentors in this respect.

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

It is tempting to want to specialize as much as possible but having the breadth of a generalist can serve you just as effectively. Having a comprehensive understanding of the history of art not only makes you a better art historian but also makes you more marketable in a field where there are more opportunities for generalists.

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

You spend much of your graduate career working creatively but, as a professional, administrative duties threaten to consume a disproportionate amount of time. Allocating time for creative endeavors and for leisure is essential.

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

The museum field has changed immensely since 1999. In recent years, social engagement has been the trend, and numerous museums have broadened their programming well beyond their core educational mission. With the pandemic, that model is no longer viable, at least for the foreseeable future, so greater emphasis has been placed on digital outreach. Although digital platforms can increase audience, nothing can replace the direct experience of works of art.

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

During my tenure at the Fred Jones Jr. Museum of Art, I developed a number of projects on the art history of Oklahoma, an area where little scholarship existed until recently. Prior to my relocation to New Mexico, I organized the exhibition "OK/LA," which features six Oklahoma expatriates who achieved national and international recognition: Patrick Blackwell, Joe Goode, Jerry McMillan, Ed Ruscha, Paul Ruscha, and Mason Williams. It was really satisfying to work directly with all of the artists to explore both their lifelong relationships and the ways in which those relationships and their Oklahoma background informed their respective careers.

I also consider it a great accomplishment to be appointed the next Executive Director of the New Mexico Museum of Art. It is a storied institution, and I look forward to working with staff and supporters to develop a vision for the museum.



## BEST WISHES TO JOHN PULTZ ON HIS RETIREMENT



**JOHN PULTZ**, Associate Professor, will retire at the end of December 2020 after 27 years on the KU faculty. A native of Memphis, TN and graduate of Amherst College (BA, 1975), Williams College (MA, 1981), and New York University (PhD, 1993), he came to KU in 1993 with a joint appointment as Assistant Curator of Photography in the Spencer Museum of Art and Assistant Professor of Art History. He was promoted to Associate Professor and Associate Curator in 1999 and assumed a full-time appointment in art history in 2006. His previous experience included serving as the Beaumont and Nancy Newhall Curatorial Fellow in the photography department of the Museum of Modern Art (1981-84), where he co-organized the exhibitions “Cubism and American Photography, 1910-1930” (with Catherine Scallen) and “BIG PICTURES by Contemporary Photographers” (with John Szarkowski).

As a Spencer curator, John organized numerous exhibitions, including “Photographs by Gordon Parks” (1993); “The Body and the Lens: Photography 1839 to the Present” (1995; traveled to four venues); “Western Waters: Photographs by Gregory Conniff, Terry Evans, and Wanda Hammerbeck” (1996); “The Face of the Law in Kansas from Territorial Days to the Present” (1998; produced by the Kansas Historical Society and traveled as part of its Kansas Interpretative Traveling Exhibits Service); “Remembering 9/11: The World Trade Center in Photographs” (2002); “Diane Arbus: Family Albums” (2003; co-curated with Anthony W. Lee; shown at eight venues); and “Feeding Lawrence/Work + Workplace: A Video Installation by Earl Iversen and Luke Jordan” (2005).

He also made many important acquisitions for the Spencer, about which he offers this reflection:

*I was drawn to KU in part because of the richness of its museum’s photography collection. When I arrived, the Spencer was notably rich in the documentary and photojournalist tradition and in American modernist photography of the 1970s. Those were mostly photos of a size that could be held easily in one’s hands. My goal was to push the collection towards photographs that were much larger, and designed for the wall. Such large-scale acquisitions included works by Hilla and Bernd Becher, John Coplans, Jan Groover, Michael Spano, James Casebere, and Zeke Berman. I also sought out contemporary work that self-consciously addressed the representation of gender, sexuality, race, and politics, such as works by Ana Mendieta, Mary Kelly, Carrie Mae Weems, Adrian Piper, Martha Rosler, Andres Serrano, and Bill Jacobson. I also sought to push the diversity of the collection, adding photographers outside of white U.S. (Luis Gonzalez Palma, Sebastião Salgado, Rubén Ortiz Torres, Gordon Parks, and Andres Serrano) and within the nascent feminist reevaluation of photography’s history (Anna Atkins, Claude Cahun, Mary Kelly, and Ana Mendieta). And to balance the collection’s U.S. orientation, I added important works by nineteenth-century European photographers (Édouard Baldus and Charles Marville, of architecture, and André Adolphe-Eugène Disdéri, the inventor of the carte-de-visite). My collecting was greatly enhanced by notable gifts, including a large assortment of Louis de Clercq’s photographs that included the Alcázar in Seville, Spain and a fabulous package of mid-twentieth-century American photographs bridging magazine and advertising work.*

John’s major publications include *Cubism and American Photography, 1910-1930* (with Catherine Scallen) (Williamstown: Clark Art Institute, 1981); *Harry Callahan: Early Street Photography, 1943-45* (Tucson:



Center for Creative Photography, 1990); *The Body and the Lens: Photography 1839 to the Present* (New York: Harry N. Abrams, 1995; also published in several foreign language editions); *Western Waters: Photographs by Gregory Conniff, Terry Evans, and Wanda Hammerbeck* (Lawrence, KS: Spencer Museum of Art, 1996) and *Diane Arbus: Family Albums* (with Anthony W. Lee) (New Haven: Yale University Press, 2003). He has also published numerous exhibition catalogue essays and entries, journal articles, and book and exhibition reviews, primarily in the field of photographic history, and presented many conference and gallery talks. His most recent curatorial project was “Red Desert, Green Prairie, Blue Sky: Photographing the West,” a touring exhibition he organized in 2009 for ExhibitsUSA.

John served the art history department as Graduate Director in European and American Art (1995-2011) and in many other capacities. He did significant College- and University-level service, including membership on the Humanities General Research Fund Committee; the College Committee on Appointments, Promotion, and Tenure; and the Faculty Senate Research Committee. He has served the photography field and the art historical discipline as the *caa:reviews* Field Editor for Photography; a juror; and as a reviewer of portfolios, of research proposals, and of manuscripts for university presses and academic journals.

John regularly taught upper-level surveys of the History of Photography; European Art, 1900-45; and Art from 1945 to the 1980s. He earned appreciative evaluations from students for his engaging and enthusiastic lecture style and dynamic interactions with them. He actively used the Spencer Museum of Art collections in his teaching and devised creative assignments to foster active learning. He describes his favorite example:

*One great success has been an assignment in my history of photography class for which students select a Spencer work as a model and then make five photographs to show their understanding of the target work (students also write analyses of their target work and critiques of their photographs made in response to it). When done, the class returns to the museum and students make short presentations in front of the target objects paired with the photographs they’ve made—an opportunity that even professional artists don’t often get.*

John offered a wide range of graduate seminars, most recently on “The City in Photography”; “Photography: From Colonialism to Globalism” (co-taught with Maki Kaneko); “Collage from Cubism to Digital”; and “Art on the Margins.” In addition to serving on numerous PhD and dissertation committees, he directed eight completed PhD dissertations – by Beverly Joyce, Maria Elena Buszek, Rachel Epp Buller, Michelle Robinson, Brett Knappe, April Watson, Ellen Raimond, and Kristan Hanson – and is justifiably proud of his advisees’ career successes.

All of us in the Kress Foundation Department of Art History are grateful to John for his long service. We applaud his many significant contributions as a teacher, advisor, curator, scholar, and citizen of the department, KU, and the profession. And we wish him and his family the best as he enters retirement.

David Cateforis

In celebration of John Pultz’s career, we invite gifts in his honor to support a fund that will provide awards to students for academic excellence in twentieth-century art & history of photography courses.

If you would like to contribute, please do so through the “Give to Art History” button on our department website, and indicate that your gift is in honor of John Pultz. Thank you!






# 2020 FRANKLIN D. MURPHY LECTURE SERIES

In 2020, the Franklin D. Murphy Lecture Fund sponsored these presentations:

The Murphy Lecture Series Presents:

## PETROMANIA: FROM CRAZY MI TO THE FILM *PARASITE* (2019)




**Dr. Jeongsoo Shin**  
Assistant Professor: Academy of Korean Studies;  
Visiting Assistant Professor: Yale University

**MONDAY, FEBRUARY 3, 2020  
5:30 P.M.**  
**KANSAS MEMORIAL UNION:  
CENTENNIAL ROOM**

**JEONGSOO SHIN**

Assistant Professor  
Academy of Korean Studies

The Murphy Lecture Series Presents:



## Amanda Burdan


Curator, Brandywine River Museum of Art  
Chadds Ford, Pennsylvania

## Votes for Women: A Visual History

Wednesday, March 4  
5:30 p.m.  
Kansas Room, Kansas Memorial Union

**AMANDA BURDAN**

Curator, Brandywine River  
Museum of Art



**Intersections of Identity:  
Expression, Exchange, and Hybridity**

**Norman Akers**  
*Okesa/Halfway There*

September 24 at 7PM CST  
Presented on the KU Art History YouTube channel  
([https://www.youtube.com/channel/UCRJOpyODK\\_5UQpxz7HBAjg](https://www.youtube.com/channel/UCRJOpyODK_5UQpxz7HBAjg))

**Hosts:** KU Kress Foundation Department of Art History;  
Graduate Student Diversity, Equity, Accessibility, and Inclusion  
(DEAI) Committee; sponsored by the Franklin D. Murphy Fund

**Partners:** Spencer Museum of Art, KU Department of Visual Art,  
Lawrence Arts Center, Lawrence Public Library, The Raven Book  
Store, and other community partners

**NORMAN AKERS**

Artist & Assoc. Professor, KU  
Poster design: Natalie LaPerre

**"UNFINISHED  
(WE ARE WHAT'S LEFT  
UNDONE): IDENTITY,  
PERFORMATIVE RACIAL  
SCRIPTS & THE NECESSITY  
OF THE ANTI-COLONIAL  
ICONOCLAST"**



**M. CARMEN LANE  
OCT. 29TH**

KU ART HISTORY  
YOUTUBE CHANNEL:  
[HTTPS://BIT.LY/2ZM5P4R](https://bit.ly/2ZM5P4R)

**7 PM  
CENTRAL TIME**

**HOSTS:** KRESS FOUNDATION DEPARTMENT OF ART  
HISTORY; GRADUATE STUDENT DIVERSITY, EQUITY,  
ACCESSIBILITY, AND INCLUSION (DEAI) COMMITTEE.  
SPONSORED BY THE FRANKLIN D. MURPHY FUND.

**PARTNERS:**  
SPENCER MUSEUM OF ART, KU DEPARTMENT  
OF VISUAL ART, LAWRENCE ARTS CENTER,  
LAWRENCE PUBLIC LIBRARY, THE RAVEN BOOK  
STORE, BLACK LAWRENCE, AND OTHER  
COMMUNITY PARTNERS.



**M. CARMEN LANE**

Cleveland based Artist, Writer,  
Facilitator  
Poster design: Erin Bugee

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



## SILK ROADS THROUGH CYBERSPACE

The symposium/webinar “Visual and Material Culture of the Silk Road(s),” sponsored by the KU Art History Department and Center for East Asian Studies and held on September 11-12, 2020, featured a broad-ranging look at visual and material culture made in the spirit of the global exchanges that took place along the trade routes that flourished between Europe and Asia from the 2nd century BCE to the mid-15th century. Sherry Fowler organized the event, which was originally scheduled for March 27, but along with everything else, it had to be postponed. Fortunately, the twelve speakers agreed to transition to a Zoom format in September.

To kick off the symposium, Maki Kaneko chaired the panel “Reconceptualizing ‘Asia’ in the Age of Globalism,” which featured Jessica Gerschultz (African and African-American Studies, KU), Eunyoung Park (PhD ’18) (Art History, Case Western Reserve University), and Kris Imants Ercums (Curator, Spencer Museum of Art). Next, Arienne Dwyer (Linguistic Anthropology, KU) chaired, and gave a presentation in, the panel “Medicine along the Silk Routes: The Transmission of Healing across Central Eurasia” with Devin DeWeese (Central Eurasian Studies, Indiana University) and Jeff Rydberg-Cox (English and Classics, University of Missouri - Kansas City). The third panel, “Meritorious Materialities on the Silk Road,” chaired by Sherry Fowler, included talks by Mary Dusenbury (PhD ’99), Kapila Silva (Architecture & Design, KU), and Akiko Walley (History of Art, University of Oregon). Amy McNair chaired and gave a paper in the last panel, “Value and Exchange along the Roads of Eurasia,” joined by Alex Diener (Geography, KU) and BuYun Chen (History, Swarthmore College). It turned out to be a smashing success with an audience each day of over 200 attendees from around the world.

As a companion to the symposium, Sherry Fowler curated the exhibition, “Interweaving Cultures along the Silk Road(s),” with assistance from the Spencer Museum of Art’s Kate Meyer (PhD’ 11) and Ryan Wagonner. The exhibition, which transitioned from the gallery to the internet, highlights objects from the SMA that reflect how artwork, design, trade goods, medicine, religion, and people traveled both over land and by sea and stimulated new cultural forms and ideas in Asia, Africa, and beyond that continue today. The richness of the SMA’s Silk-Road(s)-related collection can now be viewed far beyond its walls.

Experience the virtual exhibition here:

[www.spencerart.ku.edu/virtual-exhibition/interweaving-cultures-along-silk-roads](http://www.spencerart.ku.edu/virtual-exhibition/interweaving-cultures-along-silk-roads)

Visual  
& Material Culture  
of the  
**Silk Road(s)**  
*Symposium*

**Fri & Sat,  
Sept. 11-12  
2020**

KU  
CENTER FOR  
EAST ASIAN  
STUDIES  
The University of Kansas

KU  
HISTORY  
OF ART  
The University of Kansas

## FACULTY NEWS

### DAVID CATEFORIS

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

In December 2019, David Cateforis proudly oversaw the successful dissertation defense of Samantha Lyons, the tenth student to complete the PhD under his direction. In spring 2020, Prof. Cateforis's latest publication appeared: "Charles C. Eldredge: In Honor of His Retirement," *American Art* 34, no. 1 (Spring 2020): 136-40, co-written with our distinguished alumni Randall Griffey (PhD '99) and Elizabeth Broun (PhD '76). This appreciation of KU's Hall Distinguished Professor Emeritus of American Art and Culture Charles Eldredge appears in the journal. Prof. Eldredge established in 1987 as director of the National Museum of American Art (now the Smithsonian American Art Museum). Prof. Cateforis continues work on his modern art textbook manuscript under contract with Oxford University Press; he drafted six chapters between November 2019 and October 2020. Prof. Cateforis enjoyed a few memorable art experiences in winter 2020 before the pandemic shutdown. On a trip to Martinique with his family in early January, he was captivated by the Fondation Clément's beautifully landscaped contemporary sculpture garden and its special exhibition by Pascale Marthine Tayou, "Black Forest." In February in Chicago, he was thrilled to see John Akomfrah's epic three-channel video, *Vertigo Sea* (2015) at the Museum of Contemporary Art, and the major exhibition, "The Allure of Matter: Material Art of China," at its two venues, Wrightwood 659 and the Smart Museum of Art.

### SHERRY FOWLER

*Professor, Japanese Art*

In spring 2020, Sherry Fowler was awarded a Keeler Intra-University Professorship in the Religious Studies Department. The purpose of the program is to allow a faculty member to engage with faculty in another discipline on campus. She enjoyed spending time in Smith Hall learning more about religious studies and attending Daniel Stevenson's senior seminar "Theories & Methods." She was given an office near Dan's, who is a specialist in Chinese Buddhism, so they could also conveniently discuss their research. However, after her research trips were cancelled by the shutdown, the Zoom seminar sessions became a lifeline. She was particularly impressed by the readings on Scientology and snake handling, which forced the students to confront assumptions about what constitutes a religion. She will be using her experience to help with her book project.

On March 2, 2020, Prof. Fowler gave a presentation titled



David Cateforis with Gu Wenda's united nations: american code (1995-2019) at the Smart Museum of Art, University of Chicago, February 14, 2020

"Buddhist Temple Bells and Transnational Connections Between Japan, Korea, and the Ryukyus" for the Institute for Japanese Studies/Institute for Korean Studies Lecture Series at The Ohio State University. There she was invited to see OSU's Asian art collections in the libraries and museums. The photograph shows her with old friend and art historian Chari Pradel looking at a volume of Japanese prints by Tsukioka Kōgyo from 1902 in the OSU Rare Books and Manuscripts Library. Little did Sherry know at the time it would be the last chance for a face-to-face lecture and research trip for a long while.

Prof. Fowler's bilingual article titled "Collective Commemoration: Kannon Print Scrolls from the Saigoku Pilgrimage"/ "Kinen no shūgōtai: Saigoku junrei no Kannon no mokuhan Kannon fuda no kakejiku" appeared in the book *Nihon bukkyō no tenkai to sono zōkei* [Medieval Japanese Buddhist Practices and Their Visual Art Expressions], edited by Michimoto Tesshin and published by Hōzōkan, 2020. The article discusses the history and motivations of Buddhist pilgrims who collected printed images of temple icons from the seventeenth to nineteenth centuries and mounted them on hanging scrolls.

Prof. Fowler will use her 2020-21 sabbatical to work on her book project, "Buddhist Bells In and Out of Japan, Over and Under Water," which repositions the study of Buddhist





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bells in Japan by attending to their agency as significant commodities of material and emotional exchange to demonstrate their vital role in the history of religious practice and international relations. She was awarded an Ishibashi Foundation/Japan Foundation Fellowship for Research on Japanese Art to travel to Japan, which she hopes to be able to use next year. In 2021–22, she has a Robert H. N. Ho Family Foundation Research Fellowship in Buddhist Studies.

Before mid-March 2020, the cities Prof. Fowler had plans to go to for presentations or research were Tokyo, Kyoto, Nara, Naha, Seoul, Brussels, Amsterdam, Boston, and New York. The cities she has actually been to since then are Topeka and Kansas City. Prof. Fowler muses, “the good news is I have more time to spend on writing and I don’t have to go to the airport.”



Sherry Fowler and Chari Pradel looking at Japanese prints in the OSU Rare Books and Manuscripts Library, March 2020

### ANNE D. HEDEMAN

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

This is a year of many surprises. On March 12, Anne D. Hedeman awoke in Zagreb, Croatia after spending a week in Slovenia with her husband John. Listening to the BBC, she learned that President Trump had announced that flight restrictions for those returning to the U.S. would start the next day. John scrambled to change their flight home to the morning of the 13th, booked bus tickets from Zagreb to Munich, and reserved a room there for the night, so they could get to the airport at the crack of dawn. They made it home just under the wire, and were spared the returning crowds that jammed airports in subsequent days. Since then, she has been teaching and working from



Detail from the Dragon Bridge that crosses the Ljubljanica River in Ljubljana, Slovenia, ca. 1900-1901.

home, and is thankful that she can do so. A more pleasant surprise was discovering that a book, *Textual and Visual Representations of Power and Justice in Medieval France*, which she co-edited and published with Ashgate Press in 2016, was reprinted by Routledge with a 2020 imprint!

Other publications have been slowed. Prof. Hedeman’s book *Visual Translation and the First French Humanists*, will go into production in 2022 at the University of Notre Dame Press, and a volume, *Beyond Words: Illuminated Manuscripts in Boston Collections. Proceedings of the International Conference, Nov. 3–5, 2016* to which she contributed an essay, “Rereading Boccaccio in Etienne Chevalier’s *Decameron* (Houghton Library MS Richardson 31)” should be published soon by the Pontifical Institute of Mediaeval Studies in Toronto. In the meantime, she is happily working on an essay, “Power and Authority in Visual Paratext: The Case of the *Grandes chroniques de France*” for the volume of studies resulting from a conference, “Art, Power, and Resistance in Medieval Art,” that took place in November 2019 at the Index of Medieval Art, Princeton University. With her collaborator Elizabeth Morrison, Senior Curator of Manuscripts at the Getty Museum, Prof. Hedeman has also completed a preliminary list of manuscripts to be included in their co-authored volume *Gothic Manuscripts, 1320-1390*, for the series *A Survey of Manuscripts Illuminated in France*. Once it is approved by the editors of the series, they will begin writing.

Prof. Hedeman is impressed by the dedication, curiosity, and quality of work shown by undergraduate and graduate students since we all moved to Zoom last spring. She hopes to be back live in the classroom soon.

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### MAKI KANEKO

*Associate Professor, Japanese Art*

First and foremost, Maki Kaneko is grateful to her colleagues and students both inside and outside the department for their significant efforts to maintain an active academic environment in the time of an unprecedented pandemic. During the 2019-20 academic year up to January 2020, Prof. Kaneko made several research trips, and enjoyed opportunities to present her research elsewhere and invite scholars and artists to KU. The outbreak of the coronavirus pandemic utterly changed such “everyday” landscapes and required Prof. Kaneko, like everyone else, to reconsider her research method, teaching style, and, above all, almost everything that she had taken for granted. She is thankful for all the support from the KU community which enabled her to continue to teach and research. Recognizing how privileged she is, Prof. Kaneko has determined to keep reflecting and changing her previous methods of teaching and research and lifestyle to make them more sustainable, socially responsible and responsive ones.

Prof. Kaneko continues to work on the art of Jimmy Tsutomu Mirikitani and contemporary Japanese war

artists. Based on materials collected through her research trips in 2019, she focused on writing in the spring and summer of 2020. Her short essay about Mirikitani and a book chapter about Japanese contemporary war art will be published in the anthologies *Unforgettables: 65 American Artists Rediscovered* and *Heisei Japan* in 2021.

Prof. Kaneko had expected to be involved with several lectures and speaking events in spring 2020. While some had to be cancelled or postponed, she was very pleased to see that several of them were held as planned or through new platforms. In February, Kaneko hosted the Grant K. Goodman Distinguished Lecture in Japanese Studies, inviting the seminal scholar of post-1945 Japanese history Prof. Yoshikuni Igarashi (Vanderbilt University), and in March, she gave a joint talk with Dr. Kris Ercums and Mr. Joel Sanderson for Dr. Ercums’s exhibition “Staging Shimomura” at the Spencer Museum of Art. In May, she participated as a moderator for Prof. Hiroko Ikegami’s (Kobe University) talk on Roger Shimomura, which was organized again in conjunction with “Staging Shimomura” and livestreamed via the SMA YouTube channel. She was also excited to give a talk at the VMPEA workshop which was organized by graduate students at the University of Chicago and delivered via Zoom.

As has already been suggested a few times, spring 2020 was a particularly challenging time, but Prof. Kaneko also found this to be an invaluable learning opportunity for her teaching. It was a new experience and an experiment for her to video record her lectures using Kaltura and Voice Thread and to organize class discussions on Zoom. Of particular note is that the students demonstrated their amazing resilience and ingenuity in this moment of transition. They not only showed their understanding of the material, but also remained actively engaged in class. Some shared their experiences with online learning and other tech savvy students made suggestions about the creative use of online teaching tools. This was one of the bright moments during the difficult time of transition.

### MARNI KESSLER

*Professor, Nineteenth-Century European Art*

The year 2020 started off well. Marni Kessler was enjoying teaching and working with the graduate students in her role as Director of Graduate Studies. She had just submitted the final manuscript of her forthcoming book, *Discomfort Food: The Culinary Imagination in Late Nineteenth-Century French Art* (University of Minnesota Press, February 2021). And she was about to start working on a lecture she would be delivering at the Dallas Museum of Art in April when COVID hit and everything changed.



*Maki Kaneko during a joint talk “The Flipside: The Anatomy and Afterlife of Performance Art,” on March 5, 2020. Photo by Brandon Jessip, ©Spencer Museum of Art, The University of Kansas*





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Edgar Degas *Three Women at the Races*,  
c. 1885 (Denver Art Museum)

Prof. Kessler remembers leaving her office in the SMA on a Friday and thinking that she had better copy some files to a memory stick and grab the books she would need in the coming weeks. None of us could have imagined, of course, just what lay ahead of us.

As weeks stretched to months, in this, one of the strangest and most challenging of times, things somehow still moved along, even if “moving along” technically meant that Prof. Kessler was doing so while sitting still at her desk in her home office. She reflects, “to think that, back in early March of 2020, few of us had ever heard of Zoom, the software that has become the very conduit with which I teach, meet with students and colleagues, and attend a panoply of workshops and fora.”

In the latter part of spring, Prof. Kessler completed the final edits on an article titled “Berthe Morisot in Mourning,” which will be published in a forthcoming volume of the *Yale French Studies*. And in mid-June, she experienced her first Zoom conference when she presented a paper, “Materializing Veils in Edgar Degas’ *Three Women at the Races*,” at the “Veiling the Body” conference that was to be held at the John Rylands Institute at the University of Manchester.

In August, along with Prof. Maki Kaneko, Prof. Kessler hosted the Department’s first (and hopefully last) Zoom orientation for new graduate students at which an incoming class of eight Accelerated MA, MA, MA/PhD, and PhD students were welcomed to the Kress Foundation Department of Art History.

This fall has brought with it many new challenges and pleasures. Chief among the latter has been co-teaching

with Prof. David Cateforis and Murphy Professor Carol Armstrong (Yale University) the Franklin D. Murphy Seminar, “The Matter of Still Life.” This Murphy Seminar may not resemble our many past (or future) ones, but the professors and their students have all done their best to maintain the sense of community that comes with being together in the classroom. They certainly missed one of the bright spots of the seminar, having the Murphy Professor in residence for two weeks. But, on the bright side, one didn’t have to be in Lawrence to experience Professor Armstrong’s fantastic lecture “Giorgio Morandi and the Matter of Still Life,” which was broadcast via the Department’s YouTube channel. Stay tuned for information regarding Armstrong’s second Murphy lecture, which will take place in the spring of 2021.

In October, Prof. Kessler presented a Zoom lecture, “Clarifying and Compounding Antoine Villon’s *Mound of Butter*,” based on a chapter of her forthcoming book, at Harvard University. She also had the wonderful experience of “meeting” with a graduate seminar in the Department of Romance Languages and Literatures there after the lecture. All this, without ever leaving home.

### ARELI MARINA

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

For Areli Marina, this was a year for new experiences. During spring 2020, persuaded by student pleas, she taught a pilot course on European castles. The budding castellologists enrolled in “Castles: A Workshop” each put together a multimedia dossier of bibliographic and graphic resources on a specific castle and prepared an interpretative essay of their own. Together, their work comprises a resource sandbox for students in future iterations of the



Zoom class meeting of the “7 Books: New Art Histories of the Premodern World” seminar with special guest NYU Prof. John Hopkins (pictured lower left)



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(Marina, cont.) course. The “Castles” and the “Spatial Arts of Urban Italy” courses successfully moved to online instruction via Zoom midsemester, thanks in no small part to the participating students’ resilience and determination.

Summer research travel was replaced by summer preparation to redesign one of the department’s foundational courses, HA 150 History of Western Art: Ancient Through Medieval, and HA 160 (the honors version of the course) to be delivered to more than 150 students as a synchronous online course with several in-person components. The university’s July Flexible Course Design Camp was invaluable in supporting those efforts. In addition to live online lectures and online and in-person discussion sections, Prof. Marina and GTAs Cara Nordengren, Anne Totten, and Katherine White led a total of 78 small groups of students on field trips to the Spencer Museum of Art and the Wilcox Classical Museum. These deployments would not have been successful without the generosity of the Spencer and Wilcox leadership and staff, who opened the museums to students even though they were not yet open to the public. The 2020 honors section, which Prof. Marina taught personally, earned recognition for its team spirit, cultivated in extracurricular, socially distanced picnic refreshments in Marvin Grove, and volunteering to meet for extra sessions to continue the debate on cultural property centered on the fate of “Hagia Sophia in Istanbul: museum or mosque?”

Another new experience was the first offering of a graduate seminar entitled “7 Books: New Art Histories of the Premodern World.” Students read six award-winning books (the shortened semester cost them one title!) on the visual and material culture of the premodern West published within the last seven years that have excited the imagination of experts and jurors because of their innovative subject matter, imaginative analysis, expansive use of sources, and bold application of methods from within and without the discipline of art history. Students examined the selected titles to expand their grasp of selected subjects in art history from antiquity to the sixteenth century and, just as importantly, to investigate the art of sustaining an innovative scholarly argument at book-length. Thanks to the generosity of the Murphy endowment, three of the authors joined the seminar to share their perspectives on long-form art history. The seminar would not have been possible without the superhuman efforts by the Murphy Art and Architecture Library to put digital versions of the books in each student’s hands.

Research goes on, even without access to libraries abroad and interlibrary loan books. This year, Prof. Marina submitted an essay on Bolognese architecture to be included in the catalogue for “Medieval Bologna: Art for a

University City,” an exhibition at the Frist Museum of Art in Nashville that was to open this fall. The exhibition, as well as publication of its concomitant catalogue, have been postponed by a year, to late 2021. She has started research on *guasti*, the punitive demolition of real property that prevailed in Italy during the tumultuous later Middle Ages, which has its modern descendants in contemporary civil unrest. The fruit of those investigations is scheduled to be delivered next fall at the University of Notre Dame, where the Medieval Institute’s Conway Lectures will be dedicated to the commemoration of the 700th anniversary of Dante’s death. Alongside these new projects, Prof. Marina continues her work on a book about Italy’s freestanding baptismal churches.



Prof. McNair is shown with an eleven-headed Guanyin that she will always think of as fig. 222 in Sherman Lee, *A History of Far Eastern Art*.

### AMY MCNAIR

*Professor, Chinese Art*

The last time Amy McNair travelled was in November of 2019, when she went to Cleveland and Pittsburgh, to view exhibits of Chinese sculpture and ceramics. She was a graduate student the last time she went to the Cleveland Museum of Art. Since then, the museum has undergone a





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multi-year expansion that has transformed its atrium into a beautiful indoor space, with real bamboo groves. Now their world-class collection of Chinese art is shown to advantage in the bright and spacious galleries. Prof. McNair also drove to Pittsburgh to visit the former home of Henry Clay Frick, now the Frick Pittsburgh. On view was Frick's superb collection of eighteenth- and nineteenth- century Chinese porcelains, many acquired from J. P. Morgan, that were displayed in a reproduction of one of the rooms in Frick's house. It was a marvelous example of an exquisite exhibition set in a single room. A fun surprise was a wall label written by the set director for the film *Crazy Rich Asians* who described designing interiors in the Malaysian style using costly Chinese ceramics like those in the Frick collection.

### MAYA STILLER

*Associate Professor, Korean Art and Visual Culture*

In the spring of 2020, Maya Stiller co-taught "Olympics: Art & Spectacle," an exciting graduate seminar initiated by colleague Maki Kaneko. In this seminar on the visual spectacle of Olympic Games held in East Asia since 1964, students developed interactive digital storytelling projects using ArcGIS StoryMaps. It was delightful to see how successfully students employed digital storytelling technology and computational methods to support their research.

In May 2020, Prof. Stiller was awarded the J. Michael Young Academic Advisor Award for her commitment to undergraduate advising. She continues to serve undergraduate students in her new role as Director of Undergraduate Studies and organizes social events in collaboration with the Art History Club. Most recently she helped with preparing a revision of the undergraduate curriculum that will diversify the scope of breadth requirements.

While most of Prof. Stiller's talks and research travels were postponed to 2021 due to COVID-19, she attended the College Art Association meeting in Chicago in February 2020 where she gave a paper titled "The Local as Global: Reflections on Teaching Korean Art." She completed revisions of her book *Carvers of Memory: Pilgrimages to Kūmgangsan in Late Chosŏn Korea*, which is slated for publication by University of Washington Press in the fall of 2021. Her most recent journal article "Beyond Singular Traditions – 'Buddhist' Pilgrimage Sites in Late Chosŏn Korea" appeared in the *Journal of Korean Religions* in October 2020.



*A virtual fall 2020 field trip to the Spencer Research Library: Filmed live and broadcast via Zoom, Prof. Stiller used an iPad to show students of her "Buddhist Art of Korea" class details of an early fourteenth-century illuminated Buddhist manuscript, while husband-cum-videographer Robert Mihalik operated the department's newly purchased camcorder for overview shots of the artwork.*

### LINDA STONE-FERRIER

*Professor, Seventeenth-Century Dutch and Flemish Art*

Linda Stone-Ferrier's article "Glimpses, Glances and Gossip: Seventeenth-century Dutch Paintings of Domestic Interiors on Their Neighbourhood's Doorstep" appeared in the October 2020 issue of *RACAR: revue d'art canadienne / Canadian Art Review* (Universities Art Association of Canada), Special Issue: Approaching Home. New Perspectives on the Domestic Interior. You can access the article at: [www.racar-racar.com](http://www.racar-racar.com). She is in the process of completing the last revisions of her forthcoming book, tentatively titled *The Little Street: the Neighborhood in Seventeenth-century Dutch Art and Culture*. It is due to be published by Yale University Press in early 2022.

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**HEATHER ANDERSON** (BA '04), previously the Assistant Director of Communications and Recruitment for the KU School of the Arts, is now the Director of Marketing and Communications in KU's College of Liberal Arts and Sciences.

**MICHAEL AURBACH** (MA '79) was recently appointed to the Presidents Circle of the College Art Association. This newly formed group has been established by Elizabeth Schlatter, CAA's new president. The members of the group are past CAA presidents and will serve in an advisory capacity to the organization. Michael has also been invited to exhibit his sculpture at the European Cultural Centre in Venice, Italy. The title of the show is "Time Space Existence: 2021 Venice Biennial Architecture Exhibition" and it is scheduled to take place May 22 - November 21, 2021.

**RACHEL EPP BULLER** (PhD '04) launched her new co-edited book *Inappropriate Bodies: Art, Design, and Maternity* at the CAA annual conference in Chicago this past February. Rachel was selected as a Hall Center Visiting Regional Faculty Member and worked over the summer on a curatorial project with KU visual art professor Maria Velasco. Together, they are researching, planning, writing and preparing grant proposals for "Making It Work: Art + Parenting," an exhibition projected to open at the Lawrence Arts Center in summer 2022.

**MARIA ELENA BUSZEK** (PhD '03) was happy to catch up with KU faculty and alums who had congregated at the 2020 CAA conference in Chicago, where she served as discussant to the panel "Amplifying Inclusion: Intersectional Feminism in Contemporary Curatorial Practice." A few weeks later, she enjoyed an unexpected meeting with her friend and fellow alumna **SARAH CRAWFORD-PARKER** (PhD '06) in London, when each discovered the other's presence there via the magic of social media. Sarah was traveling with students in her role as Director of the KU University Honors Program and Maria was on her way to speak at the University of Cambridge. While at Cambridge, Maria presented her research on the work of British feminist artist and musician Linder Sterling at a conference dedicated to the artist, organized by the university's Kettle's Yard contemporary art space and the Paul Mellon Centre for the Study of British Art. A portion of Maria's research on Sterling's work will be published next year in an anthology on the legacy of Dada in contemporary art. In the meantime, she is excited to announce that her scholarship on Sterling's contemporaries in the New York feminist art scene centered around Club 57 (1978-1983) has been published in the fall 2020 edition of *Punk & Post-Punk Journal*.

**YEN-YI CHAN** (PhD '18) recently began a two-year postdoctoral fellowship at the Institute of History and Philology, Academia Sinica in Taiwan. She is doing research on the influence of Song-style sculptures on Buddhist teachings and practices in medieval Japan. Yen-Yi's article "‘Quanli gongtongti yu xinyang wangluo: xingfusi nanyuantang bukong juansuo guanyin xiang de fuzhi 權力、共同體與信仰網絡：興福寺南圓堂不空羼索觀音像的複製' [Power, Communities, and Network of Worship: The Replications of the Nan'endō Fukūenjaku Kannon at Kōfukujī]" will be published in the 49th issue of *Taida Journal of Art History*.

**EMMA CORMACK** (BA '15) worked as assistant curator on the exhibition "French Fashion, Women, and the First World War" for the Bard Graduate Center Gallery. The show has now traveled to the National WWI Museum and Memorial in KC with a new title, "Silk and Steel: French Fashion, Women and WWI," and will be on view until April 2021. Emma was promoted this past July to Associate Curator and is currently co-curator of an upcoming exhibition on lace.



"French Fashion, Women, and First World War,"  
installation at Bard Graduate Center Gallery, 2019.  
Photo: Bruce White

**TASHIA DARE** (BA '08) has been teaching an undergraduate course "Cultural Heritage and Armed Conflict" for KU's Museum Studies Program since spring 2018. In spring 2021 she will teach an online graduate course, "Cultural Property," for George Washington University's Museum Studies Program. Tashia is contributing four sections to an open access textbook, *History of Applied Science and Technology*, published through the Digital Press @UND (University of North Dakota). Her pieces focus on Coptic textiles, material culture, ancient Egyptian medicine, and the early development of museums in Europe. The piece





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on Coptic textiles was published in September 2020 while the other three pieces are forthcoming. In October 2019, Tashia participated in the Hall Center for the Humanities' Haunting Humanities event. She gave a presentation and created a small exhibit titled "Haunting Lebanon: The Beirut National Museum and the Legacy of War," which focused on the impacts of the Lebanese Civil War on the Beirut National Museum and the museum's recovery. More recently, in November Tashia chaired the session, "Ethics and Responsibility During and After Conflict" for the American Schools of Oriental Research (ASOR)'s Annual Meeting.

**MELISSA DAT** (BA '01) became the Director of Sales at the fan-voting site, Ranker.com in June 2019. Earlier this year, she had planned to wade back into art with the launch of a new art and antique online business. The launch was planned for the spring but, due to COVID-19, has been placed on hold. On a personal front, she is still living in northern New Jersey with her husband and three-year-old.

**LEA ROSSON DELONG**'s (PhD '83) book, *Artists in Iowa: The First Century*, was published in fall 2019 by the University Museums at Iowa State University; it was accompanied by an exhibition which showed work from the 1830s until just after World War II. It also included objects from the Meskwaki Nation, with the intent to integrate the Settlement and its artists into the art history of Iowa. The University Museums are still in the process of updating their catalogue raisonné for Christian Petersen, hoping that it can be published some time in 2021. Like other institutions, ISU has been largely inaccessible since last spring. Due to high infection rates, Lea's team has not been able to meet regularly to further their work and she has been unable to get into the special collections of the library to look for missed information or information whose context they didn't understand in their early research.

**ASHLEY ELSTON** (PhD '11) contributed an essay, "Francesco di Valdambino's Wood Sculpture at the High Altar of Siena Cathedral," to *The Art of Sculpture in Fifteenth-Century Italy* (Cambridge University Press, 2020). She also presented a paper at SECAC related to her research on mixed media altarpieces in early modern Italy. This year Ashley, an associate professor at Berea College in Kentucky, is on sabbatical with the support of a faculty fellowship from the Appalachian Colleges Association.

**LEESA FANNING** (PhD '98) notes that during the last two years, liberated from institutional structure and fast-paced contemporary art-world hype, she has chosen projects, and interactions with artists, on the basis of pure joy. Leesa was previously Curator of Contemporary Art at the Nelson-Atkins Museum for 20 years. The

most meaningful exhibitions she curated were "Tapping Currents: Contemporary African Art and the Diaspora" and Janet Cardiff's "Forty-Part Motet." "Tapping Currents" introduced artists such as El Anatsui to the region. Cardiff's sound installation, sung a cappella and in Latin by the Salisbury Choir, evoked unprecedented audience response. Visitors spoke with gratitude for the experience of transcendence. Her last project, *Encountering the Spiritual in Contemporary Art*, was published by the museum and Yale University Press. It is her hope that the book will be of inspiration to artists and future generations of art historians.

**EMILY BLACK FRY** (BFA '06) recently celebrated her four-year anniversary as Director of Interpretation at the Art Institute of Chicago. Prior to the museum closure due to COVID-19, she collaborated with curators on the opening of several exhibitions, including "Andy Warhol - From A to B and Back Again" and "In a Wall, In a Cloud, In a Chair: Six Modernists in Mexico at Mid-century." Additionally, she co-authored a toolkit about the intersections of art and science in art museums, which will be published by ICOM. In the middle of the pandemic, Emily welcomed her second daughter, Violet James Fry; big sister Imogen is enjoying settling into her new role and helping mom and dad navigate Zoom calls.

**GREGORY GILBERT** (BFA '81) published the article "View Magazine and the Mass Visual Culture of World War II" in *Arts*, 2020, 9(2), 41. The topic originated in a presentation for a 2009 Midwest Art History Society conference session in Kansas City chaired by David Cateforis. Greg received a Knox College Faculty Research Grant to research the *View* magazine archives at the Beinecke Library, Yale University in the summer of 2019. In February 2020, he gave the talk "Developing a Specialized Identity as an Art History



Noelle Giuffrida (sixth from left) with a group of her students

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(Gilbert, cont.) Generalist in a Teaching College” at the CAA annual conference in Chicago. It was part of the session “The Art History Generalist: Challenges, Strategies, and the Future of Teaching Art History.” The session papers were published in spring 2020 on the Art History Teaching Resources Website. One of Greg’s big disappointments this past year was the cancellation of the AAMG’s summer conference at the University of Kansas due to the pandemic. He had been looking forward to visiting Lawrence, seeing his undergraduate alma mater and reuniting with KU art history faculty and alumni.

**NOELLE GIUFFRIDA** (PhD ’08) accepted a new joint position as Assistant Professor of Asian Art in the School of Art at Ball State University and Assistant Curator of Asian Art at the David Owsley Museum of Art in Muncie, IN. She moved from Cleveland to Indianapolis in fall 2019. She misses Cleveland but has been enjoying her fully enrolled classes with students who are excited to learn about Asian art. Her publications in 2020 include “Provenance Research on Chinese Paintings in American Collections in the 1950s: Sherman Lee, Walter Hochstadter, and the Cleveland Museum of Art” in the *Journal of Art Market Studies* (September) and “Collecting Chinese Paintings in Postwar America: Sherman Lee and the 1954 Chinese Landscape Painting Exhibition” in the edited volume *Chinese Painting and Calligraphy Studies in Postwar America* (October). Her article “Performing Zhenwu: Material and Immaterial Dimensions of Daoist Experience in an Early Ming Album” will appear in the *Journal of Daoist Studies* in 2021.

**PATRICIA GRAHAM** (PhD ’83) moved last year to Lafayette, CO from nearby Louisville (both in Boulder County) into a new house her husband, David Dunfield, designed. The house blends Japanese and mid-century modern aesthetics; they even have a small tatami room. Patricia continues to work as an Asian art appraiser and has never been busier! David has largely retired from his architecture career, and is working for Patricia, as is **JANET CHEN** (PhD ’16).

**MICHAEL R. GRAUER** (BFA ’83) recently planned and oversaw the renovation and reinstallation of the historic permanent collection galleries at the National Cowboy & Western Heritage Museum in Oklahoma City which included approximately 16,320 sq. ft./1,035 running feet, and about 400 art and material culture objects. Michael was asked to be the keynote speaker for the 8th biennial David B. Warren Symposium, “The Power of Place: Defining Material Culture in Pre-1900 Texas, the Lower South, and the Southwest,” in 2021 at the Museum of Fine Arts, Houston. His paper is titled, “As Far as the Eye

Could See: The Bugbees, From New England to the West Texas Plains.” Additionally, Michael wrote essays on Andy Warhol’s work for *Warhol and the West*, which received the 2020 Joan Paterson Kerr Book Award for best illustrated book on the history of the American West from the Western History Association. Most recently, he presented the paper, “Caballeros y Vaqueros: Origins of Western Horse Cultures,” for the Western History Association this past October.



Jen Green (center)  
celebrating with some  
Fulbright recipients pre-  
COVID-19

**JEN GREEN** (MA ’03) was promoted to Director for Fellowships Advising at Stony Brook University (SUNY). She helped establish Stony Brook’s external fellowships advising program in 2015 and was recently recognized for her efforts with the 2020 SUNY Chancellor’s Award for Excellence in Professional Service and had the opportunity to present

at the National Association of Fellowships Advisors Bi-Annual Conference.

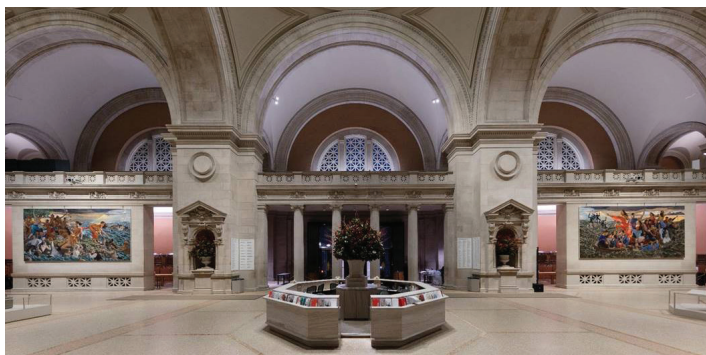
Many of the nationally competitive awards that she supports, like the Fulbright U.S. Student Program, fund overseas experiential learning. Jen was concerned that fear surrounding COVID-19 would discourage students from applying for these opportunities, however, that has not been the case. Students have informed her that they saw these applications as “necessary acts of optimism” and were extremely supportive as she took all of her advising efforts virtual. For example, this summer, a record number of students and alumni participated in their virtual “Fulbright Summer Boot Camp,” which resulted in a record number of applications to study, conduct research, or teach overseas. Jen is especially proud of the advising she provides for students pursuing the National Science Foundation (NSF) Graduate Research Fellowship Program (GRFP). Few things speak to the value of a liberal arts education like someone with an art history background assisting STEM students in crafting winning research proposals!

**RANDY GRIFFEY** (PhD ’99) had a busy and productive 2019, juggling four key exhibitions, among other regular duties at The Met. The most prominent of these was The Great Hall Commission: Kent Monkman *mistikôsiwak (Wooden Boat People)*, a project that culminated in a diptych of two paintings, each measuring 11 x 22 feet, titled, respectively,





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*Kent Monkman's mistikôsiwak (Wooden Boat People) diptych in the Great Hall of The Met*

*Welcoming the Newcomers* and *Resurgence of the People*. Like much of the multimedia artist's work, Monkman's paintings reinterpret images, motifs, and techniques from art history to assert Indigenous experiences and histories, thereby subverting predominant narratives of Euro-American culture, while also addressing contemporary issues relating to Indigeneity. In his review in the *New York Times*, Holland Cotter observed, "The paintings are pretty stupendous.... Both are unmistakably polemical, suggesting that ... certain winds of change could be blowing through the Met's art-temple precincts." Randy also contributed to "Making The Met: 1870 – 2020," a large collection-based exhibition tracing the Museum's history on the occasion of the institution's sesquicentennial, commemorations of which were severely curtailed by the Museum's shutdown in mid-March through the end of August 2020 due to the COVID-19 pandemic. His contribution focused on The Met's complicated, even strained relationship with modern art throughout the early twentieth century, particularly with the emergence of the Museum of Modern Art and the Whitney Museum of American Art. Randy also served as venue co-curator of "Jacob Lawrence: The American Struggle," organized by the Peabody Essex Museum of Art, an exhibition that also opened at The Met with the Museum's public reopening after its five-month closure. Concurrently, Randy has been working as co-curator of "Alice Neel: People Come First," a full retrospective of Neel's humanistic and politically charged art, which will open at The Met in March 2021 before going on tour. His essay, "Painting Fruit(s)," for the accompanying catalogue explores the painter's depictions of queer subjects, such as Andy Warhol, some of which rank among her most renowned images. Randy's catalogue contribution also complicates the common assumption that the artist was an unmitigated champion of all of her sitters.

**JENA L. GUNTER** (BGS '08) worked at the Nelson-Atkins Museum of Art until 2012 as the Coordinator for School and Youth Serving Organizations. She assisted in helping area teachers incorporate art into their everyday

curriculum, managed grants, and developed in-service workshops for teachers. Jena is now working in research administration at KU assisting faculty manage their research spending, reducing the administrative burden so they can focus on their important research.

**CURT HANSMAN** (formerly Brizendine) (PhD '80) continues to enjoy teaching at De Paul University, Chicago. Curt has learned much from the pivot to remote learning during the spring and summer quarters.

**DAVID HENRY** (MA '84) celebrated his 25th anniversary as an art advisor in San Francisco and New York and is delighted to be back on the Spencer Museum's Advisory Board.

**REINHILD KAUEHOVEN JANZEN** (PhD '78), Professor Emerita, Washburn University, had her article "Carving Postcolonial Kongo Culture: Bakala Kalundi Daniel" published in *African Arts* 52, no. 3 (Autumn 2019): 34-47. Reinhild discovered this artist while living in the small town of Luozi along the Congo river, Democratic Republic of Congo, in 2013. Subsequently Reinhild was able to document about 150 of Bakala's works from throughout his life (1939-2012). This is the first-ever publication about the artist.



*Reinhild Kauenhoven Janzen with Chief Cornelia Kiangebeni, in conversation about her chief's staff.*

**BEVERLY JOYCE** (PhD '03), in addition to teaching art history at Mississippi University for Women, has been the director of the MUW Galleries since 2015. As director, she has been committed to engaging the whole campus community through interdisciplinary and inclusive exhibitions and programming. Beverly was awarded the university's first Initiative Impact Award in January, 2020 for her efforts. Her award was based on exhibitions, such as "In Their Footsteps," a four-site installation to commemorate the 50th anniversary of the university's



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(Joyce, cont.) desegregation and the Galleries' annual Día de los Muertos installation that is part of a multi-department effort. Joyce also got back to fiber art roots having participated in a textile arts exhibition at the MUW Galleries last October.

**ELIZABETH KANOST** (BA '09) has been promoted to Director of External Affairs at the Spencer Museum of Art at KU. While the Spencer Museum's galleries were closed during the pandemic, Elizabeth worked on digital engagement efforts and led the cross-departmental team planning the Museum's phased reopening to ensure its ability to meet the needs of KU students and the public safely. She also served as managing editor for the Spencer Museum's publication *Perspectives on a Legacy Collection: Sallie Casey Thayer's Gift to the University of Kansas*, which became available in late 2020.



Grand Imaging Finalist  
photo Big Top Red by  
Melissa Kelly

**MELISSA KELLY** (BA '97), owner and photographer of Melissa Kelly Imagery in Andover, KS, was selected as a Grand Imaging Finalist within the category "High School Seniors" with the Professional Photographers Association. The Grand Imaging Awards honor the best of the best in the professional photographic industry. Over 12,000 professional photographers from around the world submit portfolio work and only ten are selected as finalists for each of the seven categories.

**SEAN KRAMER** (MA '14), PhD Candidate in the History of Art Department at the University of Michigan, completed a residency as a visiting scholar at the Yale Center for British Art in March.

**CAMILLE KULIG** (MA '17), previously the Public Program Specialist at the National World War I Museum and Memorial in Kansas City, is now the Learning and Engagement Assistant at the Art Bridges Foundation in Bentonville, AR.

**LARA KUYKENDALL** (PhD '11) and her husband Mike welcomed a second son, Graham, in March 2020. He joins big brother Wyatt (4) and the family is on sabbatical together this fall. Lara is working on projects related to Aaron Douglas and Florine Stettheimer, and is preparing to teach a seminar on Black art since 1900 in the spring at Ball State University where she is Associate Professor

of Art History. She co-chaired a session for SECAC's online conference with **JOLEE STEPHENS** (PhD '11) on the intersections of dance, theater, music, and the visual arts.

**ELIZABETH LONG** (MA '18) completed her Master of Arts Management degree from Carnegie Mellon University in May 2020. Following graduation, she married her partner Evan Edwards and together they moved to Chicago. Elizabeth recently began a new job as the Assistant Director of Development at Thrive Counseling Center in Oak Park, IL.



Elizabeth Long

**ALISON MILLER** (PhD '16), Assistant Professor of Art History at Sewanee: The University of the South, credited the origin of a recent article to David Cateforis's spring 2011 seminar, "Cultural Hybridity in Contemporary Art." The article, "An Amalgamation of Power and Paint: Gajin Fujita, Los Angeles Street Art, and Images of Edo Japan," was published in *Asian Diasporic Visual Cultures and the Americas* 5 (2019): 329-35.

**ASHLEY OFFILL** (PhD '20), following her successful Zoom dissertation defense in April 2020, is continuing her work at the Spencer Museum of Art as the Andrew W. Mellon Curricular and Digital Projects Coordinator through May 2021.

**HALLE O'NEAL** (PhD '11), Associate Professor of the History of Art at the University of Edinburgh, received a 2020 Robert H. N. Ho Family Foundation Research Fellowship in Buddhist Studies. The fellowship supports her research project, "Writing against Death: Reuse and Recycling in Japanese Buddhist Manuscripts." This year's select group of Ho Family Foundation Fellows also included Halle's advisor, Prof. Sherry Fowler!

**REBECCA SCHROEDER** (BA '99), who also holds an MA in visual art education from KU, began her new position as the operations manager of the Murphy Art and Architecture Library at KU. Rebecca has previous experience as Curator of Education at the Johnson County Museum and the Kansas City Museum.

**SCOTT A. SHIELDS** (PhD '04) published the article "Granville Redmond: The Eloquent Palette," in the January-February 2019 issue of *American Art Review*. Scott is also co-author of the catalogue of the same title





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accompanying the Granville Redmond (1871-1935) exhibition that opened in January 2020 at the Crocker Museum, where Scott is Associate Director and Chief Curator.

**STACEY SKOLD** (MA '95) spent much of 2020 quarantining with her husband and two daughters in Malcolm, NE. During that time, she defended her dissertation, "Ecological Art Exhibition as Transformative Pedagogy." She received her PhD in Human Sciences and graduated from the University of Nebraska-Lincoln in August 2020.

**EMILY STAMEY** (PhD '09) is still enjoying her work as curator at the Weatherspoon Art Museum at UNC Greensboro. She recently channeled her love of Jayhawk basketball into the exhibition "To the Hoop: Basketball and Contemporary Art." Funded in part by an award from the National Endowment for the Arts, the show features 25 artists who use the game as a lens through which to explore a breadth of social issues—from race and gender, to power and equity, to wellness and spirituality. A virtual viewing room for the show is online at: [weatherspoonart.org/exhibition-to-the-hoop](http://weatherspoonart.org/exhibition-to-the-hoop). Outside of work, together with her husband, Emily is busy working on their "new" 1918 home in one of Greensboro's historic neighborhoods—stripping wallpaper, learning to deal with plaster walls, and reminding themselves that if their house has made it through the Spanish Flu, it can surely get them through COVID-19.

**NATALIE SVACINA** (MA '11) was awarded the National Art Education Association's 2020 Western Region Museum Education Art Educator Award. This prestigious national award, determined through a peer review of nominations, recognizes the exemplary contributions, service, and achievements of an outstanding NAEA member annually at the regional level within their division. NAEA President Thom Knab said, "this award is being given to recognize excellence in professional accomplishment and service by a dedicated art educator. Natalie Svacina exemplifies the highly qualified art educators active in education today: leaders, teachers, students, scholars, and advocates who give their best to their students and the profession." Natalie currently serves as the Education + Residency Director at the Houston Center for Contemporary Craft, in Houston, Texas, where she oversees all of HCCC's educational programming, including hands-on activities, workshops, camps, and the artist residency program.

**SHANNON SWEENEY** (MA '16) is the Assistant Registrar for Loans and Exhibitions at the Dallas Museum of Art (DMA). She continues to manage the Keir Collection of Islamic Art and assist with exhibitions whenever possible. Before COVID-19, Shannon traveled the exhibition "Ida

O'Keeffe: Escaping Georgia's Shadow," to the Sterling and Francine Clark Art Institute. She also acted as registrar for the exhibition "Sandra Cinto: Landscape of a Lifetime," a wall mural accompanied by paintings and soundscape.

**LESLIE VONHOLTEN** (BGS '96) spent a year in the Flint Hills that included good hikes and lots of hard work, but also a tornado and a pandemic, and has happily accepted a new position as the Director of Grants & Outreach at Humanities Kansas which is based in Topeka.

**AMY VON LINTEL** (BA '01), Doris Alexander Endowed Distinguished Professor of Fine Arts, West Texas A&M University, celebrated the publication of her new book, *Georgia O'Keeffe's Wartime Texas Letters* (Texas A&M University Press, 2020) in July.

**AMANDA WANGWRIGHT** (PhD '11) received tenure and promotion to Associate Professor in the School of Visual Art and Design at the University of South Carolina. Her book, *The Golden Key: Modern Women Artists and Gender Negotiations in Republican China (1911-1949)*, was published as part of Brill's Modern Asian Art and Visual Culture series this fall. The publication of her book was supported by awards from the Chiang Ching-kuo Foundation, the Metropolitan Center for Far Eastern Art Studies, and the University of South Carolina College of Arts and Sciences Dean's Initiative.

**APRIL WATSON** (PhD '13), Curator of Photography at the Nelson-Atkins Museum of Art, celebrated the opening of her exhibition "Gordon Parks X Muhammad Ali: The Image of a Champion, 1966/1970" in February 2020. In addition to curating the show, April edited the catalogue and contributed an essay to it.

**ANNA ZELL** (BA '18) earned her MA with honors in History of Art and Architecture in the spring from Boston University. During her time in Boston, Anna worked as an Art of Europe Exhibition and Paintings Research Graduate Intern at the MFA Boston and a Graduate Research Assistant in the BU Art Galleries. Over the summer she taught an online art history course for Avila University.



# FELICITATIONS

*Completed PhD dissertations  
in fall 2019 and spring 2020:*

**KRISTAN HANSON**

“In Bloom: Women and Horticulture in French Visual Culture, 1860s–1880s”

**SAMANTHA LYONS**

“Synaesthetic Dress: Episodes of Sensational Objects in Performance Art, 1955–1975”

**ASHLEY OFFILL**

“The Corsini Chapel in Santa Maria del Carmine: Framing the Relic Cult of Saint Andrea Corsini in Baroque Florence”

*Fall 2019 & spring 2020 Master's  
degree recipients:*

**STEPHANIE ALGER, INJE HWANG,  
GAHEE IN, LIZ JAMES, CHEN-AN  
LEE, ALEXIS LITRELL, BENJAMIN  
MCBRIDE, RACHEL ROBINSON,  
YISI SHI, YAYOI SHINODA,  
NATASHA WELSH, DANDAN XU**

SARAH DYER (PhD candidate) was accepted to the Newberry Library's 2020 Mellon Summer Institute in French Paleography led by Marc Smith, École Nationale des Chartes, Paris. Because of national efforts to prevent the spread of COVID-19, the institute will take place in summer 2021.

RUIYING GAO (PhD candidate) received an award from the Dean's Office in February 2020. The award, from the Graduate Writing Incentive Fund within the Research Excellence Initiative, will help to fund Ruiying's dissertation research. Ruiying also had the opportunity to present her paper, “Collating Nature as Culture: Materia Medica Images in Ming China” at the Princeton Art & Archaeology Graduate Symposium this past September.

LAURA MINTON (PhD candidate), Curator of Exhibitions at the Fralin Museum of Art, University of Virginia, was one of four discussants in an article published in the January-February 2020 issue of *Museum* magazine: “Curators Take Flight: Four Curators Cast a Wide Eye on the Shifting Landscape for Curatorial Practice.”

DAISUKE MURATA (PhD student) was invited to participate in a webinar titled “Curating After COVID-19,” organized as a part of the Bunka-cho (Japan's Agency of Cultural Affairs) Art Platform Japan Webinar Series “Contemporary Art After the Coronavirus and Its Ecology.” Daisuke discussed

the politics of contemporary art museum collection exhibitions with three other panelists this past October.

SARA STEPP (PhD candidate) worked as a curatorial intern for the Spencer Museum of Art last year; in the spring she was able to enjoy the opening of her exhibition, “Past Presence” (pre-COVID shutdown).

JULIE THOMPSON (PhD candidate) took part in a grad student panel for the Medieval & Early Modern Seminar at the Hall Center for the Humanities this past February. The Medieval & Early Modern Seminar meets each semester to discuss original work relating to any aspect of the history, culture, literature, art, or society of any part of the world between c.1500 and c.1800.

WEITIAN YAN (PhD candidate) received a pre-doctoral fellowship at the Smithsonian Institution's Freer Gallery of Art and Arthur M. Sackler Gallery to conduct dissertation research about Yi Bingshou and other Qing (1644–1911) paintings and calligraphies in the Smithsonian collections.

YI ZHAO and PINYAN ZHU (PhD candidates) saw their hard work come to fruition with the publication of the Chinese translation of *Donors of Longmen: Faith, Politics, and Patronage in Medieval Chinese Buddhist Sculpture*. Amy McNair's book was originally published in English in 2007 and Pinyan and Yi assisted in the Chinese translation.



## WITH THANKS

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## **PARTING SHOT**



*In late September 2020 the KU Art History Club received a private tour of the "Staging Shimomura" exhibition at the Spencer Museum of Art as one of the first non-class groups to visit the museum since its COVID-19 closing.*

