



FROM THE CHAIR

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KU resumed on campus, in person activities this fall after more than a year of mostly remote operations necessitated by the Covid-19 pandemic. With the return to in person classes, research, and programming, KU continues to mandate policies that protect the community’s health and safety amidst the ongoing pandemic, such as the requirement of face masks for everyone in indoor public spaces, with a few limited exceptions. Most faculty and students are glad to be back in the classroom, where personal connections are forged and interaction and organic discussions occur much more naturally than they do online, providing a richer educational experience.

Despite the resumption of in person operations at KU and many other institutions, none of us can forget that the pandemic persists, with devastating consequences for countless individuals and families across the country and around the world. As I wrote last year, all of us who have maintained good health, secure housing, and financial stability during these difficult times should be thankful and continue to do what we can to help those who are less fortunate. We should also be mindful of the pandemic’s disproportionate impact on racial and ethnic minorities in the U.S. and economically disadvantaged people worldwide, and consider what we can do to support the struggle for human rights and social, racial, economic, and environmental justice.

At the same time, I encourage all of us who have adapted to the pandemic in relative security to acknowledge some of the benefits we have gained from that experience. To this end, I invited our faculty and alumni to share stories of “pandemic lemonade,” based on the common expression, “If life gives you lemons, make lemonade” – instances of how they’ve made something sweet (lemonade) out of the sourness (lemons) of the ongoing pandemic.

One example cited by many is the ability we have gained to connect easily across distances via Zoom and other video conferencing software platforms (which existed pre-pandemic but that many of us only adopted after it arrived). Prof. Marni Kessler observes: “This technology has enabled us not just to teach and engage with our students during a time when we would otherwise have been cut off, but it has also allowed us to attend conferences, symposia, and lectures that we might, in pre-pandemic times, have missed. Every day, I receive a range of emails featuring virtual events across the globe. In the past, I would have sighed and wished that I could attend. And now I often can!”

Zoom and other platforms likewise enable us to present our research to interested audiences without the need of physical travel. Prof. Maya Stiller writes, “I appreciated the opportunity to connect online with colleagues and share my research at twelve (!) international workshops, invited talks, and conferences held via Zoom this year. If all of these events had taken place in person I would have been able to attend perhaps two or three.”

Within the KU art history department, we have used Zoom since fall 2020 as the platform for a new regular Friday Colloquium, coordinated by Prof. Maya Stiller, in which department members or guests present aspects of their research or professional projects and engage in dialogue with attendees.

The department has utilized Zoom and our YouTube channel to host lectures by remote speakers, including Carol Armstrong’s 2020-21 Franklin D. Murphy Lectures (see the feature elsewhere in this newsletter) and lectures in the ongoing series “Intersections of Identity: Expression, Exchange, and Hybridity,” jointly organized by the department and our graduate student Diversity, Equity, Accessibility and Inclusion committee.

(Please see the department’s website for dates and times of the spring lectures by Atreyee Gupta, Siona Benjamin, and Laura Kina.) Finally, we have since spring 2020 used Zoom as the venue for PhD dissertation defenses, allowing not only PhD candidates but also their friends and family members from all over the country to attend remotely.

Prof. Maki Kaneko relished the opportunity that the pandemic provided to learn more about online teaching. She developed the online course “Manga: Histories and Methods” in fall 2020 and taught it in spring 2021. She expected that developing and teaching an online asynchronous course for the first time would be extremely difficult, but “it turned out to be enjoyable and inspiring, not to mention a great learning experience.” Various assignments and exercises she created with the assistance of her mentor Mr. Toshi Urata in the KU Center for Online and Distance Learning changed her understanding of “distance” learning – they were not distant but allowed students to interact more closely and proactively with the instructor and their classmates. Prof. Kaneko plans to incorporate some of these assignments and exercises into her in person teaching next year.

Just as art history instructors developed new online teaching skills in the context of the pandemic, other art professionals discovered or created new ways of operating remotely. Patricia Graham (PhD ’83), a certified appraiser, reports that the pandemic did not curtail her



Laura Minton (top right corner)’s Zoom PhD defense in September 2021. She stayed at home in Virginia while her dissertation committee members and other guests joined in from Lawrence, Dallas, Ann Arbor, Detroit, and Charlottesville!



business and may even have benefited it: since she was not traveling, she was able to accomplish more and foster closer relations with colleagues in far flung places whom she enlisted to conduct site visits for her. “I have also had to pivot to doing Zoom presentations, as we all have,” writes Pat. “Because my internet is sometimes unstable, I’ve taken to prerecording my PowerPoint presentations, while being present in the Zoom meetings to introduce myself and answer questions.”

The pandemic spurred alumni working in museums to find new ways of delivering educational content remotely. Kevin R. E. Greenwood (PhD ’13) and Jill Vessely Greenwood (PhD ’09), heads, respectively, of the Asian and Education departments at Oberlin College’s Allen Memorial Art Museum, received a Freeman Asian Arts and Culture Initiative grant to develop K-12 educational materials relating to East Asia and the arts. “During the pandemic,” writes Kevin, “the Freeman Foundation gave us permission to shift funds for in person programs to video production, and we created six short educational videos on topics in Asian art using works from our permanent collection, now available on the museum’s website.”

Leslie Chang Jantz (MA ’12), Curator of Education at the University of Tennessee, Knoxville’s McClung Museum of Natural History and Culture, observes, “this past year has been particularly challenging without visitors for our programs. However, I have been incredibly fortunate to be able to develop remote programs and outreach for K-12 students and their families. It is indeed sweet lemonade to, hopefully, have brought a little joy to families during these trying times.”

“‘McClung at Home’ features activity packets for families based on the museum’s collection. So far, more than 2,000 students from Title I schools in the Knoxville [TN] area have received free lessons and art materials from this program.”

—Leslie Chang Jantz (MA ’12)

A precious gift the pandemic granted to some fortunate recipients was time. Laura Minton (PhD ’21), Curator of Exhibitions at the University of Virginia’s Fralin Museum of Art, reports, “Like many museum professionals, I began working from home in mid-March 2020 after my place of work closed to the public. At that point, I had a single chapter of my dissertation finished and was in the midst of a full rewrite of my second chapter. By June 2021, I had turned in my complete dissertation draft and had scheduled my defense for early September. Strangely enough, the pandemic gave me the time to complete my dissertation. Previously, my project had stalled for several years as I focused on my curatorial career. I didn’t learn how to bake bread, but I did finish my PhD.”

Lea Rosson DeLong (PhD ’83) writes, “Because of a personal loss, the isolation of the pandemic was relieving to me since it meant I could stay home and be quiet. I used that time to go through my files, personal and academic, deciding what to donate, allocate, and eliminate. Some materials I gave to archives, some old letters brought renewed contact with friends from the past, and many documents gave me perspective on my life’s journey. It helped to find some part of life where I could establish order.”

I am grateful to all of the colleagues and alumni who shared their “pandemic lemonade” stories (not all of which I had room to include here), and I am sure that many of you have similar ones. Even as the pandemic continues to challenge us, I hope you will find these stories – as I have – a source of inspiration.

—David Cateforis

2021 DISTINGUISHED ALUMNI AWARD

Robert Mowry earned the BA, MA, and MPhil degrees from the University of Kansas in the History of Art. His career began with work as a curatorial assistant in the National Palace Museum in Taipei. He was appointed Assistant Curator of Oriental Art at the Harvard Art Museums, then held the post of Curator of Asian Art at the Asia Society, and finally worked as Associate Curator of Chinese Art and Curator of Chinese Art at the Harvard Art Museums, where he retired as Alan J. Dworsky Curator of Chinese Art Emeritus in 2013. He is currently employed as Senior Consultant in Chinese and Korean Art at the auction house Christie's. The recipient of numerous international grants, Mowry has an extensive list of publications. Major works include *World Within Words: Chinese Scholars' Rocks from the Richard Rosenblum Collection* (1997) and *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400-1400* (1996). He is also the editor of *A Tradition Redefined: Modern and Contemporary Chinese Ink Paintings from the Chu-tsing Li Collection, 1950-2000* (2007). Mr. Mowry will give his lecture, "Collected Stones: The Essence of the Chinese Landscape" on March 2, 2022 (see department website for details).

Mr. Mowry 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.

After I took my doctoral exams in 1975, I spent nearly two years as a translator and curatorial assistant in the Department of Painting and Calligraphy at the National Palace Museum in Taipei. I learned so much during those two years at the Palace Museum, improving my Chinese through translation work and speaking only Chinese every day and improving my understanding of Chinese art through exposure to an uncountable number of works of art from the museum collection, both in the storerooms and on display in the galleries. I was hired by Harvard's Fogg Art Museum—since renamed the Harvard Art Museums—as Assistant Curator of Oriental Art (the department since renamed the Department of Asian Art) in July 1977. After three years at the Fogg, I was hired as the Curator of the Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art at New York's Asia Society in Summer 1980. My work there focused on transforming a private collection into a museum collection. In 1986 Harvard hired me again, this time as Associate Curator of Chinese Art at the Harvard Art Museum; I would remain there the rest of my career, first as Associate Curator of Chinese Art (1986–1991), then as Curator of Chinese Art (1991–2000), and finally as Alan J. Dworsky Curator of Chinese Art, the first to be appointed to the newly endowed chair. From 1986 on, I served concurrently as Senior Lecturer on Chinese and Korean Art in Harvard's Department of the History of Art and Architecture; and from 1991 on, I served both as curator and as administrative head of the museum's Department of Asian Art. In my years at the H/AM from 1986 on, I did research on the permanent collection, selected works of art and designed and installed thematic rotations of gallery displays every six months, taught one or two courses every academic year, organized special exhibitions with associated catalogues, assembled and tended to a support group of donors for the museum's Asian department, acquired more than 1,500 works of Asian art for the H/AM, assembling collections of Korean ceramics, Korean literati painting, early Chinese ceramics (Neolithic through Tang), Chinese ceramics of the Song and Ming periods, Japanese lacquers, and modern and contemporary Chinese ink paintings. I retired from Harvard in April 2013, whereupon Christie's, the auction house, immediately contacted me to ask if I would work with them as a Senior Consultant in Chinese and Korean Art, which I agreed to do, an association that I maintain to this day. I'm not involved in sales and marketing at Christie's; rather, I do research, write catalogue essays for publication, give lectures, consult on individual works of art as well as entire collections, and conduct continuing training seminars in connoisseurship for the specialist staff.

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

In terms of the way my career evolved and took shape—i.e., as a museum curator and “collection builder”—the most important thing I learned as a graduate student was how to look at and analyze works of art... not art-historical analysis in general but connoisseurship in particular. When I was in



2021 DISTINGUISHED ALUMNI AWARD

residence as a graduate student at KU (1971–1975) the art history department offered a seminar titled “Studies in Connoisseurship” every semester—i.e., one each in Asian art and in Western art. Dr. Li required that all graduate students specializing in Chinese art (and we were just a small group then) take the Asian connoisseurship every semester. Those classes were held at the Nelson Gallery—since renamed the Nelson-Atkins Museum of Art—where we would spend a full day each week. Nelson Gallery Director Laurence Sickman would typically meet with each of us individually for roughly half an hour each seminar-day morning, and then he would teach a two-hour session in the afternoon, relying solely on works from the museum collection and only occasionally resorting to slides and photographs for comparison. Those seminars gave me the basic understanding that allowed me to develop connoisseurship skills on my own.



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

What I do wish—though it wasn’t possible at that time, due to lack of sufficient number of professors—is that graduate courses in Indian, Tibetan, Southeast Asian, and Islamic art might have been offered. I also wish I had taken courses in Asian religions, particularly Indian Buddhism and Chinese Buddhism. In the end, one realizes that graduate school is just a beginning; with luck, it imparts basic knowledge and inculcates research skills; from then on, one has the individual responsibility to continue learning on one’s own.

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

In short, learn all you can, not just facts but gain an understanding of the subject. On a more practical level, I’d urge students always to be willing to consider a change in plans, to think carefully about options and alternatives when approaching a fork in the road. That is, one always needs a plan. At the same time, don’t be afraid to veer away from the plan and explore something else; you may find that the “something else” is more interesting and rewarding than the original plan. The entire time that I was in graduate school, I assumed I would become a college professor, like Chu-ting Li or Marilyn Stokstad. But the KU connoisseurship sessions with Laurence Sickman had intrigued me, and while at the Palace Museum in Taipei I became truly enthralled with works of art and wanted to have a career that would have me working with actual works of art every day. Thus, I was very excited when I was offered the assistant curatorial post in Asian art at the Fogg in 1977; I wasn’t yet sure that I truly wanted to be a curator, but I knew that if I didn’t like the work, I could leave the museum and apply for a teaching post. Happily, I loved—and still love—curatorial work, so I followed that deviation from the plan and became a museum curator rather than a college professor. So much depended upon chance; at the same time, so much also depended upon my willingness to explore something different and then analyzing whether or not I liked it and whether or not it was the best path for me. I’d encourage everyone to be curious, particularly intellectually curious, and, within reason, always to be ready to explore something new and then to test it against the “known and safe.”

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

From a practical point of view, the politics of one’s institution and of one’s colleagues... how to deal with the politics, to successfully navigate through them, and to be honest with oneself while doing one’s work and making intellectual contributions as well as contributions to the lives of others (in the capacity of one’s work), whether through teaching, through mounting interesting museum exhibitions and other installations, leading tours, and such.

2021 DISTINGUISHED ALUMNI AWARD

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

The main thing that has changed in my field is the introduction of new research methodologies. I was trained in style, stylistic analysis, and connoisseurship, and that's what I like to do (and do best), so I never switched to, let alone embraced, another methodology. After seeing many colleagues espouse deconstructionism or semiotics, I wondered what was "wrong" with me for adhering, like a dinosaur, to an older methodology. What I realized is that one doesn't employ a particular methodology because it's "the in methodology to use"; rather, one uses a particular methodology because it answers the questions to which one wants answers. If one is interested in determining the authenticity of an ancient work of art, for example, one employs, style, stylistic analysis, connoisseurship, and any archaeological evidence that might be available and pertain; in that context, employing semiotics wouldn't help at all. So, be aware that there are many different research methodologies; chose the one or ones that will best answer your research questions.

The other thing that has changed over the past many decades is the broadening of areas within one's own field that are open for study. For example, in spring 1974, Chu-ting Li taught the first course on modern and contemporary Chinese art ever offered in the U.S. It was considered unusual at the time; now, such courses are not only widely offered but are considered the norm and are demanded by students if they are not regularly offered. Until a decade or so ago, no one in the West had even heard of contemporary Indian or Southeast Asian art; now those fields are all the rage, even if not yet widely taught in U.S. colleges and universities.

What has been your greatest professional challenge?

Apart from doing a good job, always being honest and fair, and trying to make serious contributions to the field, the biggest professional challenge for me was following in the footsteps of and trying to live up to my predecessors who headed the H/AM's Department of Asian Art, from Langdon Warner and Benjamin Rowland to Max Loehr and John Rosenfield. I had no experience in collection building, but I unexpectedly was very successful in raising money, cultivating collectors and other donors, persuading collectors to give works of art, and, ultimately, in building collections. While it is hard work and is very demanding in terms of time and of all-out efforts, I seem to have a knack for it, even if I don't particularly enjoy it. In the end, I was one of the H/AM curators most successful in acquiring works and building the museum collections, with roughly 1500 acquisitions to my credit.

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

While my single greatest professional achievement was in collection building, my greatest scholarly achievement was my exhibition and scholarly catalogue (from 1996) of Chinese brown- and black-glazed ceramics produced between 400 and 1400. Though published twenty-five years ago, the catalogue is still considered the standard reference in the field; in addition, I'm proud to note that it is used in China and, indeed, has been translated into Chinese. My other major scholarly achievement was bringing order to the previously rather chaotic field of Chinese scholars' rocks, which I achieved through the publication of my catalogue *World Within Words: Chinese Scholars' Rocks from the Richard Rosenblum Collection* (1997).

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

I suppose the question(s) would be "Are you satisfied with your career?" and "Are you glad you made the life / career choices you did, leaving the sciences behind and taking up art history?" I can say "yes" to each of those questions. Moreover, the understanding of the fundamentals of chemistry that I gained through the several courses that I took as an undergraduate at KU have given me enormous insight in dealing with the museum's conservators and conservation scientists as we examine and analyze the technical and material aspects of works of art. Thus, I'm grateful for that early interest in science, for the courses I took, and for all that I learned at KU, as both graduate and undergraduate student.



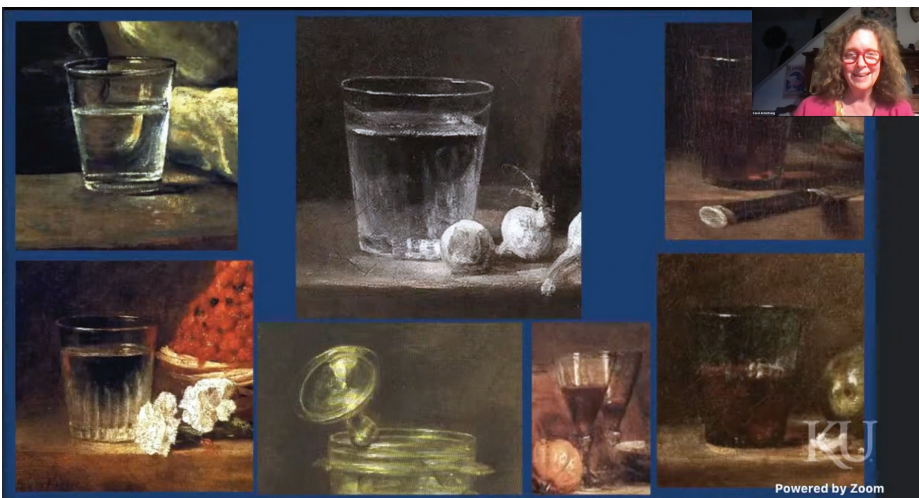
FALL 2020 MURPHY SEMINAR: THE MATTER OF STILL LIFE

Professors Marni Kessler and David Cateforis jointly taught the fall 2020 Franklin Murphy Seminar in Art History with Murphy Professor Carol Armstrong. “The Matter of Still Life” seminar examined European and American still life as a genre of subject matter and a material practice in the mediums of painting, photography, sculpture, and collage from the eighteenth century to the present. Considering the category of still life in relation to the “material turn,” gender, abjection, and phenomenological concepts of embodiment, participants explored the ways in which this traditionally lowest of genres brings with it affect, value and significance, as well as criticality, at the levels of theme, form, and facture. Franklin Murphy GRA Mary Frances Ivey assisted the KU instructors in preparing a bibliography and in making the class readings available to the students. Due to the pandemic, the seminar was held entirely on Zoom, with Prof. Armstrong joining during October and November. Prof. Armstrong also delivered her two Murphy Lectures on Zoom: “Giorgio Morandi and the Matter of Still Life” (October 14, 2020), and “Chardin, Diderot, and the Muteness of Made Things” (May 6, 2021, image below).

Carol Armstrong, Professor of 19th-Century European Art and History of Photography in the Department of the History of Art at Yale University, earned her PhD from Princeton University in 1986. Before arriving in New Haven in 2007, she taught at UC Berkeley, the Graduate Center of the City University of New York, and Princeton. The recipient of fellowships from such institutions as the Guggenheim Foundation and the Cullman Center for Scholars and Writers at the New York Public Library, Armstrong has published widely. Her many articles and essays explore topics ranging from Edgar Degas’s photographs and Edouard Manet’s illustrated letters to Helen Frankenthaler’s material practices and Simryn Gill’s haunting photographs. In her writing, Armstrong often subverts ingrained paradigms and long-held assumptions, reminding us of the instability of the frameworks within which we have tended to situate artists and their work. In addition to co-editing *Ocean Flowers: Impressions from Nature* (2004) and *Women Artists at the Millennium* (2006), Armstrong has published five single-authored books: *Odd Man Out: Readings of the Work and Reputation of Edgar Degas* (1991 and 2006); *Scenes in a Library: Reading the Photograph in the Book, 1843-1875* (1998); *Manet Manette* (2002); *Cézanne in the Studio: Still Life in Watercolors* (2004); and *Cézanne’s Gravity* (2018), which won the 2019 Robert Motherwell Book Award. She has also self-published and designed two books, *The Politics of Flowers* and *Still Lives*, both of which feature richly imagined close analyses of images that, in addition to Armstrong’s other work that focuses on still life, served as inspiring models of engaged and poetic scholarship for the Murphy Seminar students.

With guidance from Profs. Armstrong, Kessler, and Cateforis, students in the seminar wrote original research papers on topics ranging from Walter Hood Fitch’s illustrations of plants for an 1852 volume of *Curtis’s Botanical Magazine* (Cara Nordengren), to an 1876 floral still-life painting by Berthe Morisot (Kat White); a 1930s painting of flowers on a mantelpiece by Edouard Vuillard (Jackson Ross); a 1980s painting of a cut watermelon by Mose Tolliver (Liz Dillard); William Shepherd’s 2006 painting of a table-top still life of Native American objects and Wild West kitsch (Anne Totten); and Lois Dodd’s 1973 painting of a studio interior (Molly Hatesohl) and Anna Valdez’s 2019 painting *Self-Portrait in Studio* (Bailey McCulloch).

Despite the challenges of taking the seminar remotely, the students demonstrated admirable commitment to their research projects and greatly benefited from their engagement with Prof. Armstrong. She will develop her lectures into a book in the Murphy Lecture Series, currently published by the University of California Press in association with the Spencer Museum of Art and Kress Foundation Department of Art History.



LECTURES SPONSORED BY THE FRANKLIN D. MURPHY FUND

Intersections of Identity, Expression, Exchange, and Hybridity

**Archive / Agency / Argument:
Mobilizing the Knowledge of
Colonial India's 'Native' Artists
in 'Global' Art Histories**

Dipti Khera, Associate Professor, Department of
Art History and Institute of Fine Arts, New York University.



02.26.21
1PM to
2:30PM CT

Presented
on the KU
Art History
YouTube
channel

<https://bit.ly/HAtube21>

Lord William Cavendish Bentinck, Governor-General of India, presenting Maharaja Ganga Singh of Jaipur at the Albert Durbar, Madras on February 16, 1832, as recorded in the c. 1832 'Voyage' of the Governor-General, and the 'Journal of the Madras Art Society' of the British Art Society's 1832 Art Magazine, 1832, 24.

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

DIPTI KHERA

Associate Professor of Art History,
NYU
Poster design: Natalie Laperre

**THE FASHION + RACE DATABASE:
PROVIDING A PEDAGOGICAL
PLATFORM
AMIDST FASHION'S
RACIAL RECKONING**



The Fashion and Race Database provides an accessible, academic treatment to *one of fashion's most critical topics facing us today.*

KIMBERLY M. JENKINS
ASSISTANT PROFESSOR,
SCHOOL OF FASHION,
RYERSON UNIVERSITY.

MARCH 18TH, 2021
7PM - 8:30PM CT.

PRESENTED ON THE
KU ART HISTORY
YOUTUBE CHANNEL
([HTTPS://BIT.LY/HATUBE21](https://bit.ly/HAtube21))


It's time to decentralize
the study of fashion.

The Fashion and Race Database is an online platform filled with open access critical theory, research, and fashion history and challenge a representation within the fashion system. Est. 2017.

KIMBERLY M. JENKINS

Assistant Professor of Fashion Studies,
Ryerson University, Toronto
Poster design: Erin Bugee

**Giorgio Morandi
and the Matter of Still Life**



October 14, 2020
5:30p.m. Central

34th Franklin D. Murphy Lecturer
Carol Armstrong
Professor of Art History
Yale University

The Murphy Lecture Series is sponsored by the Kress Foundation Department of Art History, University of Kansas, in collaboration with the Spencer Museum of Art & the Nelson-Atkins Museum of Art

Presented on
KU Art History YouTube Channel:
https://www.youtube.com/channel/UCRJOPyODK_5UQpxza7HBAjg

CAROL ARMSTRONG

Professor of the History of Art,
Yale University
Fall 2020 Franklin D. Murphy Lecturer

**Chardin, Diderot, and the
Muteness of Made Things**

May 6, 2021 | 5:30p.m. Central

34th Franklin D. Murphy Lecturer
Carol Armstrong
Professor of Art History, Yale University



The Murphy Lecture Series is sponsored by the Kress Foundation Department of Art History, University of Kansas, in collaboration with the Spencer Museum of Art & the Nelson-Atkins Museum of Art

Presented on
KU Art History YouTube Channel:
<https://www.youtube.com/c/KUArtHistory>

For listings of upcoming lectures, visit our website: arthistory.ku.edu/events

LECTURES SPONSORED BY THE FRANKLIN D. MURPHY FUND

Lecture Series – Intersections of Identity, Expression, Exchange, and Hybridity

Dalí's Dream of Venus:


Sex, Surrealism, and Eugenics at the 1939 New York World's Fair



April 27th, 2021
7:00 – 8:30 pm CT

Presented on the KU Art History YouTube channel:
<https://bit.ly/HAtube21>

Dr. Keri Watson
Associate Professor of Art History,
University of Central Florida
Director,
Florida Prison Education Project



Hosts: KU Kress Foundation Department of Art History | Graduate Student Diversity, Equity, Accessibility, and Inclusion (DEAI) Committee
Partners: Spencer Museum of Art | KU Department of Visual Art | Lawrence Arts Center | Lawrence Public Library | The Raven Book Store | Other community partners Sponsor: The Franklin D. Murphy Fund


KERI WATSON

Associate Professor of Art History,
University of Central Florida
Poster design: Olivia Michka

INTERSECTIONS OF IDENTITY:
EXPRESSIONS, EXCHANGE, AND HYBRIDITY

REJECTING THE FEMINIST LABEL: XIANG JING AND THE CONSTRUCTION OF AN ARTIST'S IDENTITY

A LECTURE WITH
QUINCY NGAN



OCT 7TH
7:00 - 8:30PM

PRESENTED ON THE KU ART
HISTORY YOUTUBE CHANNELS:
[HTTPS://WWW.YOUTUBE.COM/C/
KUARTHISTORY](https://www.youtube.com/c/kuarthistory)

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 and KU Department of Visual Art

QUINCY NGAN


Assistant Professor of Art,
Yale University
Poster design: Cormac Palmer

LAND AND SOVEREIGNTY:

A Talk with University of
Kansas 2021 Common
Work of Art Creator
Edgar Heap of Birds


Wednesday
December 1
5:15 pm CST

The Foundation for Public Art & Studio Practice



FRANKLIN D. MURPHY LECTURE SERIES
Presented by: The Spencer Museum of Art, The University of Kansas Kress Foundation Department of Art History, The Graduate Students of the History of Art DEAI Committee, Haskell Indian Nations University, and KU First Nations Student Association

Zoom Webinar
registration




HOCK E AYE VI EDGAR HEAP OF BIRDS

Oklahoma based artist
Poster design: Jeffrey McKee

INTERSECTIONS OF IDENTITY:
EXPRESSIONS, EXCHANGE, AND HYBRIDITY

GOLEM GIRL

BEING AND PAINTING THE OTHER



December
2nd, 2021
7:00 - 8:30
pm CT

KU Art History
Youtube Channel
[https://www.
youtube.com/c/
kuarthistory](https://www.youtube.com/c/kuarthistory)

A LECTURE WITH ARTIST
RIVA LEHRER

HOSTS & PARTNERS:
KU Kress Foundation Department of Art History, Graduate Student Diversity, Equity, Accessibility, and Inclusion (DEAI) Committee, Spencer Museum of Art, KU Department of Visual Art, sponsored by the Franklin D. Murphy Fund

RIVA LEHRER

Chicago based artist, writer, and curator
Poster design: Cormac Palmer

For listings of upcoming lectures, visit our website: arthistory.ku.edu/events

DAVID CATEFORIS

Professor and Chair, American Art, Modern and Contemporary Art

David Cateforis explored new ways of teaching in the 2020-21 academic year as he delivered his courses online through Zoom. He co-taught the fall 2020 Franklin D. Murphy Seminar, “The Matter of Still Life,” with Marni Kessler and Murphy Professor Carol Armstrong of Yale University; and in spring 2021 he taught HA 567 Contemporary Art, with great assistance from GTA Bailey McCulloch. Prof. Cateforis found that in the latter course, asking all students to answer open-ended questions using the chat feature in Zoom – and awarding them participation points for doing so – was a great way to keep the whole class engaged in learning together since everyone was able to read all of the contributions to the chat while the professor responded orally to some of those contributions.

On the research front, Prof. Cateforis continued work on his modern art textbook manuscript, drafting the final three chapters over the spring and summer of 2021. He also published an essay, “Here Comes the Sun,” in *Michael Krueger: (Just Like) Starting Over* (Kansas City: Missouri: Haw Contemporary, 2021), 6-21, and wrote another essay, “Gu Wenda’s *united nations: american code* and the Rainbow of Humanity,” for publication in the forthcoming catalogue of Gu Wenda’s recent retrospective exhibition at the He Art Museum in Wuhan, China. In early September 2021, Prof. Cateforis was delighted to chair Laura Minton’s successful PhD dissertation defense. Later that month, he and his current PhD students Mary Frances Ivey, Sara Stepp, and Maggie Vaughn served as guest curators of Cabinet Walls

for the H&R Block Artspace’s “2021 Kansas City Flatfile + Digitalfile” exhibition, at the invitation of Artspace Director Raechell Smith (MA ’92). The KU guest curators selected their works in September and their Cabinet Walls were on view through October 2. Prof. Cateforis was happy to return to the physical classroom in fall 2021 to teach a lecture course, “American Art and Culture since 1900,” to 30 students who clearly appreciated the opportunity for in-person learning, even if masked.

SHERRY FOWLER

Professor, Japanese Art

Sherry Fowler spent her 2020-21 sabbatical working on her book project, “Buddhist Bells In and Out of Japan, Over and Under Water.” This research repositions the study of Buddhist 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. She has a Robert H. N. Ho Family Foundation Research Fellowship in Buddhist Studies in 2021–22 to continue this project.

To secure peer-review feedback and pave the way for the book, Prof. Fowler published the article, “The Literary and Legendary Lives of the Onoe Bell: A Korean Celebrity in Japan,” *Archives of Asian Art* 71, no. 1 (2021): 37–61. The article is about a Buddhist bell made in Korea in the eleventh century, which now belongs to Onoe Shrine in Kakogawa, Japan. The bell, which was appropriated by the shrine, became something of a celebrity by the eighteenth century as demonstrated by dramatic stories and pictures in single woodblock prints and guidebooks. In 2021 she gave virtual research-related talks at the KU History of Art Department Colloquium, Lewis & Clark College, and the UK Association for Buddhist Studies (UKABS) Conference at University of Edinburgh. Halle O’Neal (PhD ’11) was one of the organizers of the Edinburgh event, which had a strong contingent of presenters from KU History of Art!

One good thing about restricted travel is that it gives more time for writing. But once domestic travel opened, Prof. Fowler was able to go see more bells. In August she went to the US Naval Academy in Annapolis. In 1854 Commodore Matthew C. Perry (1794–1858) took a large bronze bell home from the Ryukyu islands. After he passed away, his wife donated it to USNA, where it hung outside until 1987 when it was returned to Okinawa. Sherry was kindly given access to a huge file of unclassified material in the



David Cateforis with his PhD students Sara Stepp, Maggie Vaughn, and Mary Frances Ivey selecting the works for their guest curated Cabinet Walls at the H&R Block Artspace.

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academy's museum archives and was able to see the replica bell that hangs on campus today. In October, she traveled to Sonoma, California to photograph a Japanese bell from 1803 that has been attached to the stone façade of the Buena Vista Winery for over seventy years. (See photo) And yes, once she got off the ladder, she was able to enjoy a nice glass of wine!



Sherry Fowler in Sonoma, California at the Buena Vista Winery with a Japanese bell from 1803.

Visual translation in the *Grandes Chroniques de France*,” at a conference on “History, Art and Epic in Medieval Manuscripts” sponsored by the Centre for Manuscript Studies at the University of Hamburg. Papers from this conference will be published in 2022.

After completing a preliminary list during 2020 of about 140 manuscripts with her collaborator Elizabeth Morrison for inclusion their co-authored volume *Gothic Manuscripts, 1320-1380*, Prof. Hedeman applied for a Fellowship from the NEH and was grateful to be funded for the 2021 calendar year to devote full time to research. Thanks to the availability of digital surrogates for many of “her” books, she was able to work from home from January to September collecting background and working with digital surrogates for about half the manuscripts that she will discuss in the volume. After that preparation, she was delighted to travel to Paris from mid-September to mid-November to study twenty-five of “her” books in person in the fall. She arrived in Paris in time to enjoy Christo's *L'Arc de Triomphe, Wrapped*, and to see as it was unwrapped in early October.



Anne D. Hedeman with Christo's *L'Arc de Triomphe, Wrapped* on the day she arrived in France.

ANNE D. HEDEMAN

Judith Harris Murphy Distinguished Professor of Medieval and Northern Renaissance Art

Anne D. Hedeman continues to be impressed by the dedication, energy, and curiosity that colleagues and students have shown during this stressful pandemic year. Among the highlights for her was Heather Tennison's defense with honors of her dissertation. Heather's grace and that of her committee was a highlight in the month of April.

Prof. Hedeman continued sharing her own research. She took part in a conference that should have happened in Naples, but happened on Zoom. Her paper, “History, Power, and Visual Memory in the Library of King Charles V,” will be published soon in the volume *Le livre enluminé médiéval comme instrument politique* edited by Vinni Lucherini and Cécile Voyer, who organized the conference. She gave a second virtual paper, “Presenting the Past:

MAKI KANEKO

Associate Professor, Japanese Art

Due to the prolonged COVID-19 pandemic, Maki Kaneko continued to teach online and focus on writing her book chapter and article. While the pandemic continues to bring a number of significant challenges, Prof. Kaneko found that some pushed her to step outside her comfort zone and thereby helped her growth as a scholar, instructor, and person. In the 2020-21 academic year, she was pleased to have an opportunity to learn more about online teaching and digital technologies (see “From the Chair”).

Prof. Kaneko also welcomed several opportunities to present her research and attend workshops that were held via online platforms. She gave an online talk and one lecture at the invitation of the Sainsbury Institute for the Study of Japanese Arts and Cultures and the University of East Anglia (UK), respectively. She was also excited by the opportunity to give the keynote lecture for the Art History Senior Symposium at Oklahoma State University. In addition, Kaneko regularly attended two online study workshops which were organized by art historians in Japan and had active discussions with scholars who were based in Tokyo, Osaka, Okinawa, Seoul, and Taipei. While travel is still extremely limited, Prof. Kaneko found that her scholarly network was significantly expanded this year and she is hopeful of maintaining and further expanding this international, interregional network.

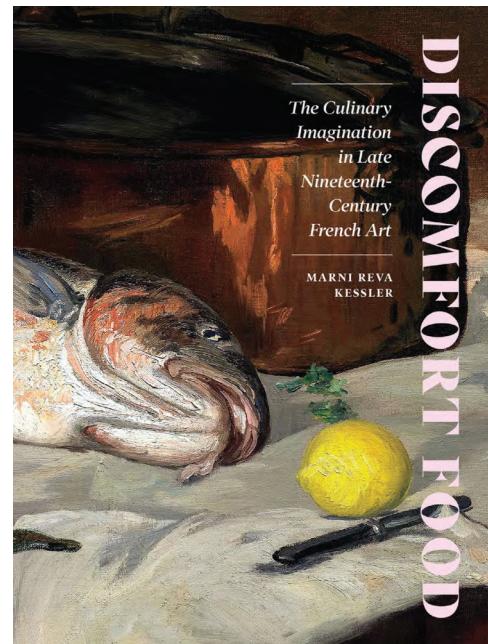
Lastly, Prof. Kaneko is pleased to announce that her book chapter “Contemporary Goshin’ei: The Emperor, Art and the Anus” is going to be published in the anthology *Japan in The Heisei Era (1989-2019): Multidisciplinary Perspectives* early in 2022 from Routledge. She also completed a journal article on Jimmy Tsutomu Mirikitani and continued to investigate his art for her book as well as a planned exhibition.

MARNI KESSLER

Professor, Nineteenth-Century European Art

The highlight of 2021 for Marni Kessler was the publication of her book, *Discomfort Food: The Culinary Imagination in Late Nineteenth-Century French Art* (University of Minnesota Press). While having a book come out during a pandemic is not necessarily what one wishes for, she has had several opportunities to talk about it virtually and this has enabled her to reach audiences far beyond Lawrence. In March, Prof. Kessler engaged in a

conversation about the book with Professor Janet Beizer of Harvard University as part of the Nineteenth-Century French Studies “In Captivity” New Book Series. In April, she presented a book talk for the “Meet KU’s Authors” series, which is co-sponsored by the Hall Center for the Humanities and the Lawrence Public Library. While being able to speak about *Discomfort Food* in person would have been wonderful, both events were gratifying and fun, and it pleases her to know that they reached both local and national audiences. She was also happy to be asked to do an interview about the book for Rorotoko: Cutting-Edge Intellectual Interviews.



In other publication news: Prof. Kessler’s article “Berthe Morisot in Mourning” came out in the fall 2021 issue of *Yale French Studies*. And she has completed revisions for an essay entitled “Degas’s Breath and the Materiality of Pastel Veils” for a special issue of *Dix-Neuf: Journal of the Society of Dix-Neuviémistes* on current trends in nineteenth-century French studies that will appear in spring 2022.

After nearly two years of not being able to physically attend any conferences or symposia, Prof. Kessler presented—in person—“Berthe Morisot’s Deaths” at the annual Nineteenth-Century French Studies colloquium in Washington DC in October. In early December, she participated in the “Woman/Artist” symposium organized by Professor Carol Armstrong at Yale University to help commemorate the 150th anniversary of women’s education at Yale. The symposium, which featured a selection of women (academics, curators, and artists) who

were either educated at or taught at Yale, was originally scheduled for December of 2020 and was delayed until December of 2021 with the hope that everyone would be able to gather in person. Alas, that was not able to happen, but the experience was rich and rewarding via Zoom.

As Director of Graduate Studies, Prof. Kessler organized and hosted a virtual alumni career panel, which took place via Zoom in April of 2021. Featuring a range of talented, accomplished, and generous alumni working in careers outside of the professoriate, this panel was as enlightening as it was enjoyable for the many current graduate students and faculty who attended. There was a shared sense of pride in seeing how well KU art history students are doing in the world. Faculty members and alumni stayed on the Zoom for a while after the panel concluded; it was clear that no one wanted to say goodbye. While the spring 2020 in-person alumni career panel/lunch, comprised of colleagues in the Lawrence/Kansas City area, had to be postponed, Prof. Kessler is looking forward being able to hold that as soon as it is safe to do so. Prof. Kessler is grateful to our alumni for sharing so freely their wise and practical advice—as well as their time—and she hopes to continue to organize these kinds of panels that not only benefit current graduate students immensely but also help to keep everyone in touch.

Finally being back in the classroom this fall after over a year of virtual teaching has been a special pleasure. Prof. Kessler appreciates, in ways that she could never have imagined, the preciousness and value of that unique and ineffable essence that is generated by human contact.

ARELI MARINA

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

During 2021, Areli Marina carried on. She continued revising her courses to respond to current teaching conditions. In spring 2021, she had the opportunity to teach the honors section of the survey course “History of Western Art: Renaissance to Contemporary,” to experiment with a blended lecture-discussion format. Research went on, even without access to libraries and art collections abroad. This year, Prof. Marina published an essay on Bolognese architecture and urbanism in the catalogue for “Medieval Bologna: Art for a University City,” an exhibition at the Frist Museum of Art in Nashville now open through January 30, 2022. Public health conditions led to the postponement of the associated conference to January 2022.

This fall, Areli delivered one of the Conway Lectures hosted by the University of Notre Dame’s Medieval Institute on October 24, 2021. This year’s Conway Lectures commemorated the 75th anniversary of the Institute and 700th anniversary of Dante Alighieri’s death. Prof. Marina’s talk, “Battering Ram and Fire: Civic Glory and Devastation in Dante’s Age,” centered on *guasti*, the punitive demolition of real property that prevailed in Italy during the tumultuous later Middle Ages. She is continuing her study of Italy’s freestanding baptismal churches and a new book project entitled “Landscapes and Lordship in Upper Italy.”

AMY McNAIR

Professor, Chinese Art

Last year, Amy McNair taught her new course on garden culture of China and Japan, and she and Prof. Maya Stiller co-taught an exciting new seminar on Buddhist art and economics. On Zoom, Prof. McNair gave a talk on Tang-dynasty tomb ceramics in Lawrence, a lecture on Chinese calligraphy in Iowa, and a presentation on a Japanese garden in Edinburgh. She finished the book manuscript in which she argues that the authorship of *Xuanhe Catalogue of Paintings* was spurred by 12th-century court eunuchs’ agenda to rise in social status. Although Prof. McNair got a lot done sitting in the house, she is so happy to be back in the classroom this term! Even happy to take up again the challenge of learning all her students’ names.



Professor McNair in the Lingering Garden, the subject of her October 21 lecture at the Huntington Library and Gardens.

MAYA STILLER

Associate Professor, Korean Art and Visual Culture

In fall 2021, Prof. Stiller introduced a novelty in her Buddhist art of Korea class. For the first time in her teaching career she used 3-D prints (one of her summer 2021 projects) to help students literally grasp the size and shapes of Buddhist statues. In this class Prof. Stiller and her students also benefitted from three invigorating guest lectures sponsored by the Murphy Fund about Korean Buddhist talismans, copies and fakes of Koryŏ Buddhist painting, and the economy of Tibetan Buddhist monasteries. These talks were given by Japanese Buddhism specialist Sujung Kim, art historian and appraiser Patricia Graham (PhD '83), and Chinese historian Elizabeth Reynolds, respectively.

In the spring of 2021, Prof. Stiller co-taught the graduate seminar “The Economics of Buddhist Art” with colleague Amy McNair. In this seminar, guest lecturer and Japanese Buddhism specialist Matthew Mitchell not only spoke about the fascinating topic of kaichō, the practice of “opening the curtains” of a monastery for fundraising, but he also attended some of the graduate students’ final presentations and provided insightful and much appreciated advice. In the spring, Prof. Stiller also taught a “Ceramics of East Asia” hybrid class, which was taught via Zoom in conjunction with in-person meetings during which students examined objects in the collection of the Spencer Museum of Art.

Throughout the year, Prof. Stiller served in a variety of capacities at KU and in her fields of expertise, including serving on the University Senate and the Advisory Committee of the Center for East Asian Studies; organizing the department’s monthly Friday Colloquium at which faculty colleagues from KU and curators from the Nelson-Atkins Museum presented their latest work; and serving as the department’s Director of Undergraduate Studies. In addition to serving as board member of several peer-reviewed journals based in the United States and in South Korea, Prof. Stiller is an executive board member of the Association for Asian Studies’ Committee on Korean Studies, for which she organized a mentoring workshop for junior scholars. She has recently served as a reviewer for a UNESCO World Heritage Monument proposal as well as a reviewer for the NEH Fellowship program.

In 2021 Prof. Stiller gave invited talks at the University of Chicago, Harvard University, Stony Brook University, UC Berkeley, University of Virginia, and the Academy of Korean Studies from her home office in Lawrence; she also gave papers and/or served as discussant at international

conferences such as the Association for Asian Studies Conference, the Korean Literature Association Conference, and the Association for Korean Studies in Europe Conference.

Prof. Stiller’s most recent peer-reviewed journal article, “Precious Items Piling Up Like Mountains’—Buddhist Art Production via Fundraising Campaigns in Late Koryŏ Korea (918-1392 CE),” appeared in *Religions* in October 2021. *Carvers of Memory: Pilgrimages to Kŭmgangsan in Late Chosŏn Korea*, Stiller’s first monograph, was published in November 2021. The digital “Autographic Atlas of Korea” (www.aaok.info), a two-year project funded by the Academy of Korean Studies (AKS-2020-R19), KU’s History of Art Department and the Research Excellence Initiative (REI) Time-Sensitive and Urgency Fund (TSU), was also completed in fall 2021.



Students in Prof. Stiller’s “Buddhist Art of Korea” class examining 3-D prints of buddha and bodhisattva sculptures dating from the Three Kingdoms (3rd-6th century CE), Later Silla (668-935 CE), and Koryŏ (918-1392 CE) periods.

LINDA STONE-FERRIER

Professor, Seventeenth-Century Dutch and Flemish Art

In the past year, Linda Stone-Ferrier has completed many of the final steps in the publication of her forthcoming book *The Little Street: The Neighborhood in Seventeenth-Century Dutch Art and Culture* (Yale University Press). She finished the revisions of the text and notes, submitted the manuscript and high-resolution digital images to the press, and worked through the copy edits. The book is scheduled for publication in late spring or summer 2022.

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Prof. Stone-Ferrier also accomplished additional research on, and some revisions of her article “Drawing on the Neighborhood in Rembrandt’s Inscription on a Drawing.” In spring 2021, she enjoyed teaching a new graduate seminar on “The Dutch Home.”

Heather Tennison (center left) and her PhD dissertation defense committee (clockwise from top left): Anne D. Hedeman, Areli Marina, Linda Stone-Ferrier, Misty Schieberle, and Christine Bourgeois.



On March 12, 2021 the department held a virtual History of Art Alumni Career Panel, organized by Professor Marni Kessler, featuring graduates of our department who hold a range of positions outside of the professoriate. Current graduate students had the opportunity to hear about the career trajectories of each panelist and engage in Q&A. We certainly hope to have a similar event (either in-person or virtually) again in the future!

This year’s panelists were (clockwise from top left):

Jennifer Green (MA ‘03): Director for Fellowships Advising and Professional Development, Stony Brook University, Stony Brook, NY

Kevin Greenwood (PhD ‘13): Joan L. Danforth Curator of Asian Art, Allen Memorial Art Museum, Oberlin College, Oberlin, OH

Eric L. McNeal (MA ‘03), Associate Registrar, Birmingham Museum of Art, Birmingham, AL

Natalie Svacina (MA ‘10): Education and Residency Director, Houston Center for Contemporary Craft, Houston, TX

Ellen C. Raimond (PhD ‘16): Assistant Curator for Academic Programs, Nasher Museum of Art, Duke University, Durham, NC

Camille Kulig (MA ‘17): Learning and Engagement Assistant, Art Bridges Foundation, Bentonville, AR



EMILY (REES) AKIN (BA '02) is a project director at George Clinical in Overland Park, KS and an author of a COVID-19-related research paper published this summer in *The Lancet*, a top-tier medical journal.

MATTHEW BAILEY (BFA '01) was hired this summer as Gallery Director and Assistant Professor of Art History at the University of Arkansas Fort Smith. Matt was interviewed for the local Fort Smith newspaper, the *Southwest Times Record*, about his background and vision for the Windgate Gallery.

MINDY N. BESAW (PhD '15), Curator and Director of Fellowships and Research at Crystal Bridges Museum of American Art, produced several exhibitions and publications between 2020 and 2021 (despite the difficulty of sourcing library and archival resources during the pandemic). Exhibitions include: “Cross Pollination: Heade, Cole, Church, and Our Contemporary Moment,” co-curated and co-organized with Thomas Cole Historic Site and The Olana Partnership. A catalogue accompanied the exhibition, which traveled to four venues, concluding at Crystal Bridges Museum in November 2021. “Crystal Bridges at 10,” co-curated with Lauren Haynes on the occasion of the museum’s 10th anniversary, was an immersive and experiential exhibition inspired by the community and collection (July-September 2021). “Companion Species,” organized in collaboration with the Museum of Native American History concluded at Crystal Bridges in May 2021 and is traveling to two additional venues. Mindy’s essay, “Sea Metaphors and the Great Plains” appeared in the exhibition catalogue, *In American Waters: The Sea in American Painting*. The exhibition opened at Crystal Bridges in November 2021.

RACHEL EPP BULLER (PhD '04) was recently awarded a 2021-22 Fulbright U.S. Scholar Grant. She will spend the spring semester as the Fulbright Canada Research Chair in Arts and Humanities at the University of Alberta, working with colleagues at the Research-Creation and Social Justice CoLABoratory. This is Rachel’s second Fulbright award!

MARIA ELENA BUSZEK (PhD '03), like most KU alums, rode out the 2020-21 academic year teaching from home and lamenting the fact that so many libraries and archives were shuttered due to the ongoing pandemic. However, she was grateful that artists were, similarly, stuck home and willing to be interviewed for her ongoing book project, “Art of Noise: Feminist Art and Popular Music”—to which Maria has been able to rededicate herself fully, following the publication of her *Companion to Feminist Art* in late 2019. One of these interviews, with the video artists Emily

Armstrong and Pat Ivers, was published in the fall edition of the international scholarly journal *Punk & Post-Punk*. Another “virtual” project came to life in a surprising way, when Maria’s students at the University of Colorado Denver had the opportunity to turn a class exercise in their remote Museum Studies course last spring into an exhibition “IRL.” With the reopening of campus—and a bit of good timing in terms of the works’ availability—what began as a digital-archive assignment in New York arts patron Andrew Krivine’s collection of pop-music ephemera was brought together in an exhibition that Maria and her colleague, Emmanuel Gallery Director Jeff Lambson organized out of these efforts by Jeff’s Museum Studies class. The show, “Reversing Into the Future: New Wave Graphic Design,” ran at the Emmanuel from November 16 through December 21. With more galleries reopening to the public in 2021, Maria was also delighted to have the opportunity to contribute to the catalogue *Karen Reimer: Sea Change*, which accompanied the artist’s exhibition at Monique Meloche in Chicago last summer.

KAREN GERETY FOLK (MA '05) and her staff at Johnson County Community College’s Nerman Museum of Contemporary Art continued to innovate throughout the closure. Virtual presentations served K-12 and college classes learning about the permanent collection artworks while most groups could not visit in person. Karen hosted virtual professional development sessions for JCCC faculty and K-12 art educators. In May 2020 she participated in the inaugural Virtual Museum Day KC (YouTube). In February 2021 she worked with KC Indian Center and artist TK Richardson showcasing ledger drawing activities for Virtual Family Culture Night. The Nerman team presented Virtual Day of Creativity with STEM KC and the nation-wide Remake Learning Days festival.

EMILY BLACK FRY (BFA '06) completed her fifth year at the Art Institute of Chicago as the Director of Interpretation. Amid another complex year, she opened and wrote interpretive text for “The Obama Portraits” exhibition, which launched in Chicago in summer 2021. She assisted in making the ambitious and expansive Barbara Kruger exhibition, “Thinking of You, I mean Me, I mean You,” accessible to a range of audiences, as well as facilitated community convening conversations around David Drake’s *Storage Jar* and the upcoming 2022 exhibition, “The Language of Beauty in African Art.”

DENISE GIANNINO (PhD '17) accepted a position as docent and tour manager at the Wadsworth Atheneum Museum of Art in Hartford, CT. She’ll be moving from her current position of Public Programs Manager of Vero Beach



Museum of Art in Florida and is looking forward to returning to a position with more teaching opportunities and to be closer to her extended family in New England.



Michael Grauer received the Western Heritage Wrangler Award for the best Western art book of 2020.

MICHAEL R. GRAUER (BFA '83), McCasland Chair of Cowboy Culture at the National Cowboy and Western Heritage Museum, saw his newest book, *Making a Hand: The Art of H. D. Bugbee* (Texas A&M University Press), receive the Western Heritage Wrangler Award for the best Western art book of 2020.

RANDALL GRIFFEY (PhD '99) writes that “despite compounded trials and tribulations we’ve all been enduring, 2020-21 was a productive and rewarding year.” The final days of the exhibition “Jacob Lawrence: The American Struggle,” for which Randy served as venue co-curator, turned into a wild, exciting ride. Two of the previously unlocated panels relating to Lawrence’s Struggle series (1954-56) surfaced in private Manhattan residences, discoveries that made international headlines and offered uplifting stories in the midst of a particularly challenging time. Randy was part of a small team of Met staff who examined both panels in situ and worked to add the first of the two panels to the exhibition just before it closed (the second panel came to light too late to do the same). The Lawrence exhibition, the panel discoveries, and the 2019 Kent Monkman great hall commission that Randy spearheaded are subjects of a documentary series produced by PBS, *Inside the Met*, in which Randy makes a brief appearance (speaking about Lawrence). More recently, Randy had to say goodbye to “Alice Neel: People Come First,” a retrospective he co-curated that became quite a phenomenon among New Yorkers as the city slowly reopened and came gradually back to life last spring and

into summer. Writing in the *New York Times*, Roberta Smith described it (gratifyingly) as “gloriously relentless.” *CBS Sunday Morning* produced a feature about the exhibition, for which Randy was again interviewed. In November, *Apollo Magazine* named “People Come First” Exhibition of the Year in its Apollo Awards for 2021. It is now on view at Guggenheim Bilbao, where Randy traveled to enjoy it once more. (The exhibition’s third and final venue is the Fine Arts Museums of San Francisco—the de Young Museum in 2022.) Enjoying a bit more mental bandwidth than he’s had over the past three or so years, Randy is in the early stages of planning future projects.

RANDALL C. GRIFFIN (MA '85) has one very recent publication, “Why Paris became the Center of American Art in the Gilded Age,” in the exhibition catalogue *Whistler to Cassatt: American Painters in France* (Yale University Press, November 2021) and an upcoming publication, “Ernest Blumenschein: Humanizing the Other,” in *Unforgettable: An Alternate History of American Art* (forthcoming from University of California Press in 2022), edited by Charles C. Eldredge, KU’s Hall Distinguished Professor Emeritus of American Art and Culture.

AMANDA HAMON (MA '99), previously the Associate Director of K-12 Engagement for the Spencer Museum, is now the Executive Director of the Grove Museum in Tallahassee, FL.



Met art handlers Lionel Carre and Jeff Elliott install the newly discovered painting by Jacob Lawrence, *There are combustibles in every State, which a spark might set fire to* (1956), Panel 16 in his *Struggle* series, the subject of a Met exhibition from summer-fall 2020.

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KRISTAN HANSON (PhD '20) co-edited with Spencer Museum of Art's Celka Straughn a 450-page book on the Spencer's founding collection titled, *Perspectives on a Legacy Collection: Sallie Casey Thayer's Gift to the University of Kansas*. Over half of its 32 chapters were authored by current students or alumni of the art history department, testifying to the long and fruitful collaborative relationship between the department and the museum. **ELIZABETH KANOST** (BA '09) served as the managing editor.

MOLLY HATESOHL (MA '21) is newly appointed as Assistant Registrar at the Nerman Museum of Contemporary Art at Johnson County Community College, Overland Park, KS.

JAN KENNEDY (PhD '02) has been a member of the faculty at the Kansas City Art Institute since 2006 and is now the program head of art history and of the Asian Studies minor.

MEGHAN KIRKWOOD (MA '11) continues to work as an assistant professor at Washington University in St. Louis. During the pandemic she worked on a new project: the birth of a daughter, Rowan Ann, who came into the world on November 25, 2020.



Rowan Ann, born 11-25-20 to Meghan Kirkwood.



Byrdie Blue, joined Stephanie Fox Knappe and family in June 2021.

served on the jury that selected new residents for Studios Inc. Stephanie reports that her "pandemic lemonade has a bit of dog hair in it as puppy Byrdie Blue joined the family in June."

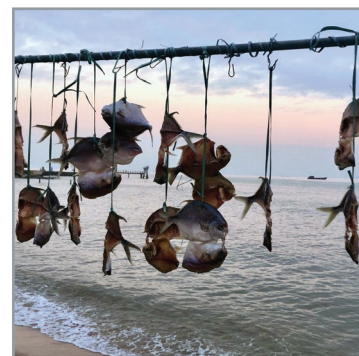
BRETT KNAPPE (PhD '08) was appointed as executive director and curator of the Museum of New Art (MoNA) in Portsmouth, NH.

SEAN KRAMER (MA '14) curated the exhibition "Oh, honey... A queer reading of UMMA's collection," which opened this past August at the University of Michigan Museum of Art (UMMA). Works in the exhibition span from roughly the 1950s to the present and allow viewers to question categories of gender and sexuality and the power dynamics at work within them. He had been working on the show since fall 2019 as part of the Irving Stenn, Jr., Curatorial Fellowship. It was delayed by over a year due to COVID, so it was wonderful to see it finally on view. Sean has been working on several related projects, including an artist residency with New York-based Chitra Ganesh, a video series titled "The Sex Ed Class You Never Had," and several events and tours, both virtual and in person. On the academic side, Sean's essay, "Undressing the Army: Hygiene and Hierarchies in Eugène Chaperon's *The Shower in the Regiment* (1887)" is due to be published soon in the edited volume *Male Bonds in Nineteenth-Century Art* through Leuven University Press. Sean has also been working to finish his dissertation at the University of Michigan, which he plans to defend in early 2022.



Sean Kramer

JIAQI LIU (MA '14) began work toward her PhD at the University of Warwick (United Kingdom) on a project that investigates the connections of Chinese ritual vessels and the political orders of East Asia from the 10th to the 13th century. Due to COVID, she began remotely while her family continued to entice her with authentic Cantonese seafood and dim sum.



Salted fishes outside of a seafood restaurant in Zhuhai, China.

LING-EN LU (PhD '07), along with three of her Nelson-Atkins Museum colleagues, curated the exhibition "Weaving Splendor: Treasures of Asian Textiles," which presents 33 rarely seen textiles from China, India, Japan, Iran, and Turkey. Dating from the 1500s to the 1900s, the pieces reveal glimpses into the history of Asia's enduring textile traditions. The exhibition is open now and runs until March 6, 2022. In conjunction with the exhibition,

Ling-en and her colleagues will have six articles published in *Orientalia* next year.

JAMES MARTIN (BA '89) has been the Public Art Administrator for Kansas City, MO for nearly two years. The learning curve has been steep on topics such as public sector procurement best practices and general obligation bond regulations. James feels very fortunate and grateful to be involved with the One Percent for Art program at the KCI New Single Terminal and Parking project. Thanks to this massive construction effort, he has remained very busy throughout the pandemic.

HUI MARTIN (PhD '12) had a busy semester teaching at the Kansas City Art Institute, UMKC, and the University of Chinese Academy of Social Sciences, Beijing. She gave two well-received remote talks for two Chinese universities in Beijing on "Five Sculpture in the Temple of King Mingying, Guangsheng Monastery." The article on the same topic will be published on *Artibus Asiae* vol. 81, no. 2, 2021. Hui has also submitted a long article to the *Archives of Asian Art* which is now under review.

EMALINE MAXFIELD (MA '19) was accepted into the Penn State Law School with a full-tuition scholarship.

SOOA IM McCORMICK (PhD '14) was promoted to full curator of Korean Art at the Cleveland Museum of Art in March 2020. Her recent essay on the impact of the "Little Ice Age" on late 17th- and 18th-century Korean visual and material culture will be published as the third chapter of a peer-reviewed book titled *Forces of Nature*, edited by Ann Sherif and Albert L. Park (Cornell University Press, 2022). This past year, Sooa curated the exhibition "Playbook for Solitude," within the special exhibition "Stories from Storage" (The Kelvin and Eleanor Smith Foundation Exhibition Hall and Gallery, February-May 2021) and "Interpretation of Materiality: Gold" (Korea Foundation Gallery, April-October 2021).



"Playbook for Solitude" within "Stories from Storage" exhibition, Cleveland Museum of Art.

BILL NORTH (MA '90) founded the Clara Hatton Center in August of 2020 and later collaborated with the Gregory Allcar Museum of Art at Colorado State University on the exhibition and catalogue "Clara Hatton: A Vision for Art at CSU," February-June, 2021. Another exhibition, "By Design: The Life and Art of Clara Hatton, 1901-1991," is on view at the Birger Sandzén Memorial Gallery in Lindsborg, November 7, 2021 - January 2, 2022. Projects for the future include an artist biography, an online catalogue raisonné of Hatton's prints, and other publications.

CORI SHERMAN NORTH (MA '00)'s biography *Birger Sandzén: Celebrating the Vision* was published in January 2021, to accompany the survey of the Swedish American artist's career in the exhibition "Sandzén at 150: Celebrating the Vision," at the Birger Sandzén Memorial Gallery in Lindsborg, KS January-March, 2021. Contributing to the Oklahoma State University Museum of Art's exhibition "Sun Patterns, Dark Canyon: The Paintings and Prints of Doel Reed (1894-1985)" that opened in July, her essay "Kansas Ties: Birger Sandzén, Doel Reed, and the Prairie Print Makers" is included in the catalogue of the same title. The Doel Reed show traveled to the Wichita Art Museum in November and runs through March of 2022, then finishes at the Taos Art Museum May-August, 2022. This past September, Cori's 2019 exhibition "Art for All: The Swedish American Experience in Mid-America" finally made the trip to the Hillstrom Museum of Art at Gustavus Adolphus College in St. Peter, Minnesota, and will see a second edition of the accompanying catalogue published. "Art for All" will continue on to Chicago next year, to be shown at the Swedish American Museum January-March, 2022. Plans are afoot for a fourth venue and third edition of "Art for All" in 2022, collaborating with the American Swedish Historical Museum in Philadelphia.

ASHLEY OFFILL (PhD '20) began her new position as the Associate Curator of Collections at the Hood Museum of Art at Dartmouth College on December 1. Ashley credits her experiences and education from the department and at the Spencer Museum of Art for making this opportunity possible for her.

STEFANIE OLSON (MA '97) was promoted to Section Director of the new Community Health Worker Section at the Kansas Department of Health and Environment this past July. Later in the summer she won the YWCA of NE Kansas' Woman of Excellence award in the government category.

EUNYOUNG PARK (PhD '18) published the article, "Beyond Conflict, Toward Collaboration: The Korean American Arts Community in New York, 1980s-1990s," in *Panorama* 7, no. 1 (Spring 2021).

ALUMNI NEWS

AUSTIN PORTER (MA '07) is the co-editor (with Sandra Zalman, University of Houston) of *Modern in the Making: MoMA and the Modern Experiment, 1929–1949* (Bloomsbury, 2020). This collection of essays addresses unexplored exhibitions staged during the first 20 years of MoMA's history.



JERRY N. SMITH (PhD '12) is Chief Curator and Director of Education at the Dayton Art Institute, where he has been since 2017. He recently contributed the chapter “Ralston Crawford in Context” for the exhibition catalogue *Ralston Crawford: Air & Space & War* (London & New York: Merrell Publishers, 2021). The

exhibition was organized by the Vilcek Foundation in collaboration with the Brandywine River Museum of Art and Dayton Art Institute. Jerry is currently working collaboratively with the African American Visual Artists Guild on the national juried exhibition “Black Heritage Through Visual Rhythms,” scheduled to open at the Dayton Art Institute in 2022.

EMILY STAMEY (PhD '09) published an article this past June in *Frieze*, “How Artists Are Re-Imagining Basketball.”

SARAH STEELE (BA '99) has been working as a designer at Ethan Allen for over a year. As a military spouse she's learned to adapt her career trajectory each time they move.

JOLEE GILLESPIE STEPHENS (PhD '11) and fellow KU alum, LARA KUYKENDALL (PhD '11), co-chaired a session at SECAC's online conference titled “Reverberations and Correlations: Creative Interdependence among Visual Art, Music, Theater, and Dance.” In June of 2021, JoLee presented a paper, “George L.K. Morris's Search for an ‘American Art.’ The Indian Compositions of the 1930s,” at the Space Between Society's 2021 Conference, “Race in the Space Between.” JoLee is settling into her new position at Glendale Community College as full-time faculty. After spending her first year at GCC teaching exclusively online due to the COVID-19, she is happy to be back in the classroom.

ALYSSA THIEL (BA '11) left her position as the Campus Collections Assistant at the Princeton University Art Museum for an Investigative Analyst position at the New York District Attorney's Antiquities Trafficking Unit. The

unit, the first of its kind, works to stop the trade in looted antiquities and to return these pieces to their country of origin.



Alyssa Thiel

MEAGHAN WALSH (MA '15) is currently writing her dissertation at the University of Virginia on the works of George Luks and turn-of-the-twentieth century American humor. She was awarded a Battestin Fellowship from the Bibliographical Society of the University of Virginia in the summer of 2021 to support her research at UVA Special Collections and the Billy Ireland Cartoon Museum and Library at the Ohio State University. For the 2021-2022 academic year, her project is supported by a Graduate Fellowship at the Virginia Museum of Fine Arts in Richmond, VA. In March 2022, Meaghan will present a paper from the third chapter of her dissertation, entitled “A Piece of Cake: Race, Caricature, and Performance in George Luks's *Cake Walk*” at CAA's annual conference.

AMANDA WANGWRIGHT (PhD '11) co-chaired a session at the 2021 virtual CAA Conference with fellow alum BRITTANY LOCKARD (PhD '12) and presented at the AAS 2021 and SECAC 2020 virtual conferences. She will publish “Qiu Ti's *Still Life* and the Clash of Commodity, Domesticity, and Patriotism in 1930s Shanghai” in the spring 2022 issue of *Archives of Asian Art*. This past summer, she received funding from the Metropolitan Center for Far Eastern Art Studies to conduct research during a spring 2022 sabbatical in Taiwan, where she has been invited to participate in the Academia Sinica Institute of Modern History Visiting Scholars Program.

MAUREEN WARREN (MA '05) is curator of European and American art at Krannert Art Museum at the University of Illinois Urbana-Champaign. She published two essays in 2020 anthologies: “Early Modern Print Media and Connoisseurship in a Digital Age” in *Connoisseurship: Essays in Honour of Fred G. Meijer* (Primavera Pers) and “Gillet and Germain Hardouyn's Print-Assisted Paintings: Prints as Underdrawings in 16th-Century French Books of Hours” in *The Reception of the Printed Image in the 15th and 16th Centuries* (Routledge). In 2021, Maureen's



article “Eternal Memory Mirrors’: Seventeenth-century Dutch Newsprints of Political Executions” appeared in the open-access journal *Early Modern Low Countries*. The article relates to her keynote lecture for the 2021 Missouri Western State University & Albrecht-Kemper Museum of Art Undergraduate Art History Symposium, given at the invitation of **MADLINE RISLOW** (PhD ’12). Warren’s exhibition “Sacred/Supernatural: Religion, Myth, and Magic in Early Modern European Prints” opens at Krannert Art Museum in spring 2022.

LOREN WHITTAKER (PhD ’17) wrote her dissertation



on the Van Ackeren Collection of Religious Art at Kansas City’s Rockhurst University. Key works from that collection of medieval and early modern European art are currently on view at the Nelson-Atkins Museum of Art in a small exhibition featuring didactic labels indebted to

Loren’s research. Last year, Loren established Whittaker Fine Art Appraisals LLC, and she reports being busier than ever in that business, which also employs **ALICE CARMAN** (MA ’08).

ELIZABETH A. WILLIAMS (PhD ’15), the David and Peggy Rockefeller Curator of Decorative Arts and Design at the RISD Museum, is organizing “Trading Earth: Ceramics, Commodities, and Commerce,” which will open in February 2022. The museum’s exhibition project, “Raid the Icebox Now,” for which she curated two exhibitions, received the Association of Art Museum Curators 2021 Award for Excellence in Digital Publication. She was a contributing author to *Drawing Closer: Four Hundred Years of Drawing* (RISD Museum, 2021); was invited to speak about “Gorham Silver: Designing Brilliance 1850-1970” at the Fine Arts Museums of San Francisco, Legion of Honor; and will conclude an eight-year term as the Chair of the Grants and Scholarship Committee of the American Ceramic Circle this year.

MICHAEL WILLIS (MA ’95) is currently the courtroom technology specialist at the federal courthouse for the Northern District of Iowa in Cedar Rapids, home of Grant Wood’s studio. A few blocks from the courthouse, there are a pair of June Kaneko statues outside the Cedar Rapids Art Museum which remind him of the Leedy Voulkos Art Center in Kansas City. Michael’s oldest daughter, Maddie, just started graduate school at the University of Illinois in Chicago this fall, and his two younger daughters, Katie (12) and Libby (9) are growing up fast. Michael also just got married in November!



RICHARD L. WILSON (PhD ’85), Professor Emeritus of International Christian University, Tokyo, was awarded the Koyama Fujio Memorial Prize for distinction in East Asian ceramic studies on October 5, 2021.

JOSEPH YOCKEY (BA ’00) was named the David H. Vernon Professor of Law at the University of Iowa College of Law on July 1, 2021.



Eric McNeal (MA ’03) Associate Registrar, Birmingham Museum of Art, greeted Alison Miller (PhD ’16), Assistant Professor of Art History, University of the South (Sewanee), and her class at a fieldtrip to the museum.

FELICITATIONS

*Completed PhD dissertations
in spring 2021:*

HEATHER TENNISON

“Tradition, Innovation, and Agency
in a *City of God*: The Philadelphia
Cité de Dieu and Early Fifteenth-
Century Parisian Manuscript
Culture”

*Spring 2021 Master's degree
recipients:*

ELIZABETH DILLARD

MOLLY HATESOHL

CAROLYN NORDENGREN

ANNE TOTTEN

KATHERINE WHITE

SARAH DYER (PhD candidate) received two fellowships, the Chateaubriand Fellowship and the Jeanne Marandon Fellowship, both of which will provide research funding for a total of a year in Paris! Sarah is currently conducting research for her dissertation, “The Turquant-Gilles Inventory: Reconstructing an Estate and Familial Status in Paris, c. 1500.”

MIA HAFER (PhD student) presented her paper “Indices in Ivory: Inspiring Affective Piety with a Walrus Ivory Christ” at the Florida State University’s 37th Annual Graduate Symposium where she was awarded the 2021 Günther Stamm Prize. Her paper was later featured in FSU’s internationally distributed journal *Athanor*.

RACHEL QUIST (PhD candidate) received the prestigious Fulbright-Hays Doctoral Dissertation Research Abroad Award. This \$55,214 grant from the U.S. Department of Education will permit Rachel to conduct research in Japan for 12 months on her dissertation, which explores the relationship between the Japanese imperial family and the temple Daigoji between the 10th and 12th centuries. Rachel also presented her paper “Fortifying a Spiritual Stronghold: Patronage of the Kami Daigoji Yakushi Nyorai and Godai Myōō” at the Hall Center’s Interdisciplinary Graduate Research Workshop on October 7, 2021.

VIDHITA RAINA (PhD student) was accepted to the Indian Ocean Exchanges program, supported by the Getty Foundation and administered by the Research Foundation

of SUNY. Indian Ocean Exchanges is a research, fellowship, and travel program that brings together 15 international fellows to advance the study of Indian Ocean art history in which Vidhita will participate through 2023.

MENG TONG (PhD candidate) received the Hall Center for the Humanities Andrew Debicki International Graduate Travel Award. Her dissertation examines a selected group of murals at the Mogao Grottoes of Dunhuang, China and the grant allowed her to study and document the murals in situ where travel is often inconvenient if not impossible. Meng presented her paper “Reinventing the Prophecy of the Future Buddha Maitreya along the Overland Travel Routes between India and China (ca. 5th-6th Centuries CE)” at the Hall Center’s Interdisciplinary Graduate Research Workshop on December 1, 2021.

YI ZHAO (PhD candidate) received a Hall Center for the Humanities Richard and Jeannette Sias Graduate Fellowship in the Humanities and presented his paper “A Path to Paradise: Images of Buddhist Heavens and Pure Lands in Early Medieval China” at the September 22, 2021 Hall Center Resident Fellow Speaker Series.

PINYAN ZHU (PhD candidate) received a Doctoral Fellowship from the Chiang Ching-kuo Foundation for International Scholarly Exchange. Pinyan is working on her dissertation titled “Longmen Under Emperor Wu Zhao (r. 690-705 CE): A Visionary Experience of the Heavenly Cemetery, Statues, and Huayan Buddhism.”

WITH THANKS

We in the Kress Foundation Department of Art History are very grateful to the many alumni, friends, and current and former department members whose generous financial support benefits our students and program.

Due to privacy concerns, we will no longer list individual donors in the annual newsletter, but we will continue to acknowledge each contribution personally.

Gifts to our department allow us to meet unforeseen needs and to provide awards, scholarships and employment for our undergraduate and graduate students; they strengthen our mission of exploring the world of art and the world through art; and they reinforce our commitment to the highest standards of instruction and innovative research.

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UNIVERSITY OF KANSAS
1301 MISSISSIPPI STREET, ROOM 209
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PARTING SHOT



Several art history graduate students, who specialize in Japanese and Buddhist art, viewed paintings and manuscripts at the Spencer Research Library during an impromptu field trip in June.

