



## FROM THE CHAIR

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This fall we were delighted to welcome a new faculty member, Dr. Emily Casey, as the Hall Assistant Professor of American Art and Culture. We are excited by the fresh perspective and innovative research and teaching interests she brings to our department. And we look forward to her continuation of the tradition of excellence in American art studies at KU established by Hall Distinguished Professor Emeritus Charles Eldredge (honored in the fall 2018 newsletter). Dr. Casey kindly answered my questions below and I am pleased to introduce her to you through this interview.

—David Cateforis

David Cateforis: *Why did you become an art historian – and what do you love about the work you do?*

Emily Casey: From a young age, I was curious about exploring history and culture through the lens of art and objects. I remain passionate about the discipline of art history because it provides a means of asking critical questions about the past that are materially and historically grounded, but responsive to twenty-first century concerns.



*Emily Casey, Hall Assistant Professor of American Art and Culture*

*Describe your education and how it shaped you.*

I earned an A.B. in Art History and French Studies from Smith College, a historically women's college in western Massachusetts. At Smith, my commitment to object-oriented teaching and learning was shaped by the opportunity to study and work at the college art museum. I pursued graduate studies at the University of Delaware, where I earned my Ph.D. in art history in 2017. My graduate preparation focused on art of the United States, with a minor field in Latin American art history. Together, these interests have coalesced into a focus on colonial visual and material culture across the hemispheric Americas. While writing my dissertation, I was supported by external fellowships from the Greenwich Maritime Museum in London,

the Smithsonian American Art Museum, and the Metropolitan Museum of Art. These fellowships not only provided me with the financial support to focus full time on my research, but also allowed me to connect with collections, curators, and colleagues that helped me to develop my project.

*Describe your professional experience, including service to the profession, and how it prepared you for your new role at KU.*

Prior to coming to KU, I served as a tenure-track assistant professor of art history at Saint Mary's College of Maryland, the public liberal arts college for the state of Maryland, until the program was eliminated by the college in May 2021. This experience has made me more aware of the disparate levels of support that graduate students and non-tenure-track faculty receive, and the responsibility for universities and scholarly organizations to support contingent members of academia. With the privilege and opportunity I have as a faculty member at KU, I hope to particularly support the department's graduate students as they consider the professional pathways available to them after graduation.

I have experience working in museums in both curatorial and education departments and collaborate often with curators. This has informed the ways I incorporate museum studies and curatorial approaches into my art history classes.

On campus and in my professional organizations, I relish opportunities for collaborative work that make interventions in the field to not only expand the canon of American art, but also who speaks for its histories and futures. I have presented and organized panels for the Women's Caucus at the American Society of Eighteenth-Century Studies (ASECS), the Association of Historians of American Art (AHAA), and at CAA. This spring I will be co-chairing the graduate student panel for Historians of Eighteenth-Century Art and Architecture at ASECS. As a member of the board of AHAA, I am involved in field-wide conversations about the state of the field and its future directions.

*What are your teaching interests and philosophy, and what are some of the courses you are eager to offer at KU?*

In my teaching, I am interested in providing a global perspective on the art of the Americas. My classes take a transnational and transhemispheric approach to explore how the movements of styles, materials, and ideas between North and South America, and across the Atlantic and Pacific oceans, shaped peoples and cultures. My approach to teaching the history of American art interrogates the concept of nation, and maintains an awareness of the borders of the region and field, in order to reframe students' understanding of both canonical and less-studied artists and makers. In the classroom, I encourage interdisciplinary forms of inquiry that engage with methods and ideas drawn from literary studies, anthropology, environmental science, ecocriticism, and critical race theory.

My pedagogy is centered on inclusive, student-centered learning experiences that foster respectful discussions on



*Emily Casey and Mindy Besaw (PhD '15) met at the Association of Historians of American Art seventh biannual symposium, which took place in northwest Arkansas in October 2022. Here, they are pictured in the galleries of Crystal Bridges Museum of American Art, where Mindy is Curator and Director of Research, Fellowships, and University Partnerships. They pose beside the Constable-Hamilton portrait of George Washington by Gilbert Stuart, which is the subject of Emily's research.*



challenging topics in American history and culture. I emphasize close study of objects and encourage students to think expansively about issues of power, identity, and value across a range of media and cultures.

I look forward to offering classes on the history of art in the United States, art and material culture of the colonial Americas, and Latin American art history. I also would be enthusiastic to develop seminars on the visual culture of American imperialism, and the role of art and aesthetics in the construction of race and white identity in the early modern Atlantic world. Another teaching interest that grows out of my research is on art and water. This course connects Afro-diasporic, global Indigenous, ecocritical, and colonial art histories to consider how peoples across time and around the world have made meaning out of imagining and representing bodies of water.

*Describe your research accomplishments and trajectory, and what makes your research important.*

My current book project, *Hydrographic Vision: Representing the Sea in British America, 1750-1800*, examines how the structures of nation and empire, and the concept of a globally connected world, were visualized for the early United States through and on the space of the Atlantic Ocean. I consider how the material form and visual representations of a diverse range of objects provide insight into how Americans experienced the distinct social, political, and environmental conditions of the sea in the late eighteenth century. A study of American maritime art provides the opportunity to consider American power and sovereignty from a global rather than nationalist perspective. I discuss how a visual culture of the sea reveals the way that the early US navigated—and often obscured—its interests in transatlantic economies, particularly the slave trade. Mapping late-colonial and early-national American art across the space of the ocean creates a rich space for understanding eighteenth-century US hopes and fears about its position in a global sphere.

Complementing this book project, I have articles published and in progress in *Panorama: Journal of the Association of Historians of American Art*, *Studies in Eighteenth-Century Culture*, *Winterthur Portfolio*, and the Metropolitan Museum of Art's *Heilbrunn Timeline of Art History* that undertake historic studies of the important place of Atlantic world colonialism and slavery within the political and visual culture of the early US. I seek to contribute to discussions about the role of settler-colonialism and decolonization theory within the fields of American art and eighteenth-century studies.

*What excites you most about joining the KU community?*

I am eager to join an interdisciplinary community of thinkers and learners invested in critical inquiry about the relationships between history, culture, and the material world. From my first visit to campus, I was excited by the appetite among art history faculty and students for weaving together global narratives of art history and material culture. As I get to know KU, I am heartened by its enthusiastic support for the humanities. I look forward to contributing to collaborations across campus that will challenge and enrich perspectives on art history and expand who can speak for and about American culture.

*What do you enjoy doing outside of work?*

I am an avid reader of literary fiction, *New York Times* crossword puzzler, and tea drinker. I enjoy spending time with my friends and family, especially my twin toddler nieces who are getting better at video chatting from across the country! I also love taking urban walks, being in nature, and—of course—visiting museums.





## 2022 DISTINGUISHED ALUMNI AWARD



The department was delighted to welcome **Jan Howard** back to campus in September 2022 as this year's Murphy Distinguished Alumni Lecturer. Ms. Howard earned her BA in art history from KU in 1977 and her MA in art history with honors from KU in 1983. She began her distinguished curatorial career at KU's Spencer Museum of Art, where between 1980 and 1984 she rose from curatorial assistant to assistant curator and then acting curator in the department of prints and drawings. She went on to an internship in the department of prints, drawings, and photographs at the Philadelphia Museum of Art in 1984-85 and then joined the department of prints, drawings and photographs at the Baltimore Museum of Art as assistant curator in 1985, where she was promoted to associate curator in 1986 and full curator in 1997. Since 2000 she has been the Houghton P. Metcalf Jr. Curator, Prints, Drawings & Photographs at the Rhode Island School of Design Museum. She also served as curatorial chair at the RISD Museum from 2002 to 2014, and chief curator from 2014-2020. Ms. Howard has curated or co-curated scores of exhibitions over the last 35 years, several of them accompanied by catalogues. Highlights include *Laurie Simmons: The Music of Regret*, at the Baltimore Museum of Art in 1997, and, at RISD, *Interior Drama: Aaron Siskind's*

*Photographs of the 1940s* (2003-4); *Pat Steir: Drawing out of Line* (2010); *Drawing Ambience: Alvin Boyarsky and the Architectural Association* (2015), which toured internationally; and, most recently, *Shahzia Sikander: Extraordinary Realities*, which was shown at the Morgan Library, RISD Museum, and Museum of Fine Arts Houston in 2021 and 2022. Ms. Howard has also given numerous presentations, often in association with her exhibitions, and she has published many essays in museum catalogues and articles in journals including *Print Quarterly*, *Master Drawings*, and the *Print Collector's Newsletter*. She has done important professional service, including as director-at-large of the Association of Print Scholars from 2019-21, a board member of the Print Council of America between 2020 and 2022, and a member in 2022 of the Arts Council of African Studies Association, Comparative Models for Repatriation and Restitution committee.

### Jan Howard 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.*

Before I finished my MA, I was offered the very unusual opportunity to become Acting Curator of Prints, Drawings, and Photographs at the Spencer Museum of Art, having worked as an assistant to Elizabeth Broun in the department throughout my graduate studies. My museum experience at KU put me at an advantage when I applied for an NEA-sponsored internship at the Philadelphia Museum of Art and shortly thereafter an assistant curator position at the Baltimore Museum of Art.

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

What I most appreciated was that my class work wonderfully complemented the work I was doing in the museum. I took a Murphy seminar on the history of the woodcut from Richard Field, courses on Dutch prints of daily life and Rembrandt from Linda-Stone-Ferrier, classes in the history of photography from Tom Southall, a Murphy seminar on medieval manuscripts, and many courses on modern art. The catalogue entries we wrote for the *Dutch Prints of Daily Life* catalogue under Dr. Stone-Ferrier's guidance were my model for exhibition writing for many years afterward.

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

Keep challenging yourself and explore every opportunity that intrigues you, even if you think you don't have the resources. Ask for help finding those resources. I think students today are much better at that than I was.





## 2022 DISTINGUISHED ALUMNI AWARD

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

I'm not sure how different this might be from life as a graduate student, but most museum curators I know work many hours outside of the nine-to-five workday. Evenings and weekends can be devoted to public programs, board or committee meetings, visiting exhibitions, donor development, travel, catching up with deadlines, and research and writing. For the most part, these are all things that that you're incredibly invested in so it's very stimulating. I see young curators forging a better work/life balance and it is something you have to learn to do.

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

When I worked at the Baltimore Museum of Art, we had been consciously building a collection and exhibition and program schedule that engaged our predominantly Black community. That commitment to engaging our community was something that I took with me when I began working at the RISD Museum. Our focus on local audiences has only intensified over the last five years or so at the RISD Museum. With the advent of Black Lives Matter movement we have been actively pursuing anti-racist work in all areas of the museum. Our progress, or lack thereof, is posted on the RISD Museum website and is updated regularly.

Another major shift has been in the length of exhibitions. Early in my career an exhibition might be up for only two months so there was a constant need, with several galleries to fill, to create and borrow shows. I much prefer the pace of today's exhibitions which can be up for six months or longer, if they are not traveling shows. It hasn't lessened the amount of work, but given us more opportunities for interpretation and programs, so more time to think about the themes of the project from a variety of perspectives.

*What has been your greatest professional challenge?*

It has been the deaccessioning and eventual return of a Benin bronze head of an oba stolen during the 1897 massacre of Benin City in current Nigeria. I began working on this about five years ago with our curator of ancient art, Gina Borrromeo, who had taken on the responsibility of making this sculpture accessible for study. The RISD Museum has a very small collection of African art, so we don't have a curator for this material. As chief curator at the time, I initiated conversations with Africa art curators in this country and abroad to understand the work they were doing toward repatriation. It may have been helpful that Gina and I were not fully aware of the challenges of returning the work as we forged ahead. Your readers have probably been following stories in the press on this topic and we feel this unrelenting visibility of the issue has aided in the start of the repatriation of the Benin bronzes. I'm optimistic we will be able to return the head of an oba at RISD in the near future.

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

One's most recent exhibition and publication are always at top of mind so it is *Shahzia Sikander: Extraordinary Realities*, which was shown over the past year at the Morgan Library & Museum in New York, the RISD Museum, and the Museum of Fine Arts, Houston. I have had the great privilege of working closely with several artists on major shows and books and those are highlights of my professional life. Shahzia had been a bit under the radar over the past decade and so it was extremely satisfying to see the response to the show and renewed interest in her work.

I have spent most of my energy in Baltimore and Providence building the collections through gifts and purchases. A lot of time was spent with donors to broaden what could be accomplished with limited funds for purchase. You have the most control over shaping the collection making purchases with endowed funds, but you can also encourage donors to acquire works as gifts or eventual gifts based on your collecting priorities. I hope that I have built collections that are useful for current and future generations. It's very satisfying to look into our print classrooms and see that a professor's selection for that day's class includes a majority of recent acquisitions.



## FALL 2021 MURPHY SEMINAR: PERSUASIVE FORM, THE MEANS & ENDS OF MEDIEVAL SCULPTURE

Professor Areli Marina taught the fall 2021 Murphy Seminar on the topic of “Persuasive Form: The Means and Ends of Medieval Sculpture” with visiting Murphy Professor Paul Binski, University of Cambridge. The timing could not have been better. Recently, medieval sculpture studies have been transformed by a new wave of scholarship whose imaginative analysis, expansive use of sources, and bold application of methods from within and without the discipline of art history are transforming our understanding of the medieval plastic arts. In fall 2021, the department had two graduate students pursuing specializations in medieval art history, Cara Nordengren and Mia Hafer. And the travel restrictions of the COVID-19 pandemic were gradually easing.

Among the new publications, Prof. Binski’s thought-provoking *Gothic Sculpture* (Yale University Press, 2019) stood out for its bold call for deep attention to the poetics of sculptural materials and application of rhetorical analysis to monumental sculpture. Prof. Binski, recently retired from full-time teaching at Cambridge, enthusiastically received our invitation to come to Lawrence, in person, for the seminar. Franklin Murphy GRA Rachel Quist and office manager Lisa Clear admirably addressed the complexities of an international lectureship during the pandemic.

The Murphy Seminar, named in honor Franklin D. Murphy (1916-1994), KU Chancellor from 1951-1960, and funded by the lectureship that he established in 1979, gives our students the opportunity to study with a leading art historian, critic, curator, or artist. Prof. Binski fit the bill: he is regarded as one of the most distinguished medieval art historians of our age. He read History and History of Art at Caius College, Cambridge, and received a Cambridge PhD in 1984. He was a Research Fellow at Caius until 1987, when he left the UK for Princeton University, supported by a Getty Postdoctoral award before moving to Yale University as an assistant professor. In 1991 he returned to the UK to work at Manchester University as a lecturer, before moving back to Cambridge in 1995. He was Slade Professor, Oxford University, 2006-7.

Prof. Binski’s *Westminster Abbey and the Plantagenets* (1995) won the Longman’s-History Today Prize and the Yale University Press Governor’s Award for the best book published by Yale by an author under 40. *Becket’s Crown, Art and Imagination in Gothic England 1170-1300* (2004) won the 2006 Historians of British Art Prize in 2004 and the Ace-Mercers 2005 International Book Prize. Prof. Binski completed a three-year Leverhulme Major Research Fellowship devoted to *Gothic Wonder: Art, Artifice and the Decorated Style 1290-1350*, published with Yale University Press, 2014, which was shortlisted for the College Art Association’s 2016 Charles Rufus Morey Book Award and won the 2016 Historians of British Art Book Award for Exemplary Scholarship on the Period before 1800.

The Murphy Lectures that accompany our seminar were, for Prof. Binski, the latest in distinguished series that include the 2002-3 Paul Mellon Lectures, at the National Gallery (London) and Yale University. In the US, he has been a visiting member of the Institute for Advanced Study, Princeton (1987-88), Ailsa Mellon Bruce Visiting Senior Fellow at the at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington (1992), and Foreign Advisor to the International Center of Medieval Art, The Cloisters, New York.

The Murphy Seminar is led by a KU faculty member in conjunction with the Murphy Professor, who usually joins the class on campus for two weeks, as well as delivering two public lectures, one at the Nelson-Atkins Museum of Art and one at the Spencer Museum of Art. For this iteration of the seminar, COVID restrictions still in force in the US in October 2021 demanded that the first “residency” and first public lecture be virtual, with Prof. Binski at home in England. In addition to joining the regular seminars via Zoom, he also met individually with the six students in the course to work with them in developing their research topics, in a digital version of the venerable one-on-one tutorials for which the universities of Cambridge and Oxford are known. Participation in the seminar was open to students across our graduate program, and included both MA and PhD students, medievalists and modernists, Europeanists and Asianists.

Public health regulations eased in November, and Prof. Binski braved international travel to join us in person



mid-month. Again, he met with the seminar for discussion and for the students' research presentations on a wide variety of works, large and small, from different European contexts: German sculptures (Cara Nordengren and Bailey McCulloch), English ivory chess pieces (Katherine White), French Romanesque door jambs (Jackson Ross), and reliquaries (Mia Hafer and Chaea Hong). Moreover, Prof. Binski also met with students



not enrolled in the class, notably alongside Prof. David Cateforis (chair, art history), Prof. Irina Symons (philosophy), Prof. John Symons (philosophy), and Prof. Marina at a memorable visit to examine the sculpture collections of the Nelson-Atkins Museum of Art in Kansas City. And other occasions during his residency were dedicated to discussion with members of KU's program in medieval and early modern studies, including graduate students Julie Thompson Berger and Sadie Arft, and Profs. Jonathan Lamb, Caroline Jewers, and Christine Bourgeois.

*Fall 2021 Murphy Seminar participants at the Nelson-Atkins Museum of Art, left to right: Jackson Ross, Areli Marina, Paul Binski, Cara Nordengren, Kat White, Bailey McCulloch, Mia Hafer, Chaea Hong. Photo by David Cateforis*

Prof. Binski's public lectures were on the related subjects of "Experiencing Medieval Architecture" (virtual lecture, October 5, 2021) and "Figures, Fictions and Motives in Medieval

Art" (to an overflow audience in the Marilyn Stokstad Lecture Hall, Spencer Museum of Art 211 on November 16, 2021). The first explored the language used of architectural experience in the Middle Ages and advanced "a fresh vision of ... medieval architecture as a form of elevating 'great speech.'" The second asked the audience to reflect on the ethical and religious ends ... found in the visual arts a means not simply of 'expressing' things but of 'moving' people internally, or emotionally, and externally in regard to their conduct."



## SPRING 2022 MURPHY SEMINAR: SONG-ERA PAINTING, CHINA & BEYOND

Professor Amy McNair co-taught the spring 2022 Franklin Murphy Seminar in Art History with Murphy Professor Alfreda Murck. The seminar “Song Era Painting: China & Beyond” examined the classical tradition of Song-dynasty landscape and figure painting through canonical readings by the founders of the study of Song painting in the west. Seminar participants explored numerous later interpretations of “Song painting” in its political, cultural, and stylistic guises by artists of later China, Japan, and Korea.

Franklin Murphy GRA Weitian Yan assisted the instructors in preparing Prof. Murck’s publications and in making the class readings available to the students. Our guest auditor was Dr. Kris Ercums, Spencer Museum Curator of Global Contemporary & Asian Art, who is an old friend of Prof. Murck from his student days in Beijing.

Prof. Murck joined the seminar during the weeks of February 8 and April 5, for two meetings each week. With guidance from Professors Murck and McNair, students in the seminar wrote original research papers on topics ranging from Confucian interpretations of a Song-style Korean painting of Water Buffalo (Logan Ward) to a 19th-century Korean folding screen depicting the Song-dynasty topic of “Eight Views of the Xiao-Xiang Rivers” (Hae Jeong Yoon); a “boneless” landscape picture by Hu Yukun that utilized style and meaning from Song-dynasty Chan painting (Ying Zhu); interpreting a landscape by Buson from the perspective of Chan ideas and the Mi Fu painting style (Michael VanHartingsveldt); collecting of Song-dynasty paintings by Ming-dynasty collectors (Yixuan Sun); spatial effects in the architectural painting in a Song-dynasty scripture illustration (Chaea Hong); and political interpretations of two distinct sets of “Eight Views of Xiao-Xiang” imagery by the 20th-century artist Yokoyama Taikan (Daisuke Murata). Logan Ward, Hae Jeong Yoon, Ying Zhu, and Daisuke Murata developed their seminar papers into conference presentations, which they delivered on September 16 at the Midwest Conference on Asian Affairs annual conference, held at KU.



*Spring 2022 Murphy Seminar participants and others gathered to celebrate Dr. Murck. Left to right: Weitian Yan, Ying Zhu, Amy McNair, Alfreda Murck, Daisuke Murata, Michael VanHartingsveldt, Logan Ward, Zhao Yi, Chaea Hong, Hae Jeong Yoon, Kris Ercums, Pinyan Zhu, and Vidhita Raina.  
Photo by Maki Kaneko.*

Alfreda Murck, independent scholar, earned her PhD from Princeton University in 1995. From 1979 to 1991, Dr. Murck was assistant curator and associate curator in the Department of Asian Art at the Metropolitan Museum of Art, New York. Living in China from 1997 to 2013, she worked at the Beijing Palace Museum and taught at Beijing University and the Central Academy of Fine Arts in China. She has taught at Princeton and is currently on the faculty in Art History and Archaeology at Columbia University.

The recipient of fellowships from such institutions as the Research Institute for Humanistic Studies, Kyoto, Dr. Murck has published widely. Her many articles and essays explore the complex interrelations between painting, poetry, and politics in the work of Chinese artists from the eleventh century to the twentieth. Her



impressively researched book, *Poetry and Painting in Song China: The Subtle Art of Dissent* (Harvard, 2000), was groundbreaking in its analysis of how, in late 11th-century China, a group of disaffected government officials found ways to express political dissent and personal grievances through the use of literary allusions. With rich detail, Dr. Murck explains how secret messages were encoded in poetic allusions and translated into visual imagery, granting painting new expressive possibilities by adopting the functions, metaphors, and conventions of poetry.

Beyond her focus on Song-dynasty landscape painting and its literary and political implications, Dr. Murck applied the same interdisciplinary approach to other genres, including images of plants, animals, and birds. In her recent article, “Paintings of Stem Lettuce, Cabbage, and Weeds: Allusions to Du Fu’s Garden,” she analyzes how pictures of vegetables could “convey Confucian rectitude and a sense of moral outrage,” while in another article “Magpies and Hare’: Cui Bai’s Commentary on Marriage, Eunuchs, and Self-awareness,” she argues for a novel interpretation of this famous picture of a rabbit accosted by some raucous birds as a scene of court intrigue.


As an example of the synergy that characterizes her career as a scholar, when she was living in China, she frequented the flea markets of Beijing, and there she collected castoff objects decorated with imagery related to the gift of Pakistani mangoes that Chairman Mao regifted to Chinese workers during the Cultural Revolution. Her intellectual curiosity spurred research into this phenomenon, which she published as “Golden Mangoes — The Life Cycle of a Cultural Revolution Symbol.” She also collaborated on an exhibition of these artifacts and co-authored the museum catalogue for *Mao’s Golden Mangoes and the Cultural Revolution*, an exhibition held at the Museum Rietberg and the China Institute in New York, from 2013 to 2015.

Prof. Murck delivered her two Murphy Lectures, “Rethinking Guo Xi’s ‘Mountains have Three Distances’” (February 11, 2022), and “Qiao Zhongchang’s Illustration of Su Shi’s *Latter Ode on the Red Cliff*” (April 8, 2022) in the Marilyn Stokstad Lecure Hall, Spencer Museum of Art 211. 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. Established in 1979, the Murphy Lectureship honors Franklin D. Murphy (1916-1994), chancellor of the University of Kansas from 1951-1960.



## FALL 2021 MURPHY LECTURES

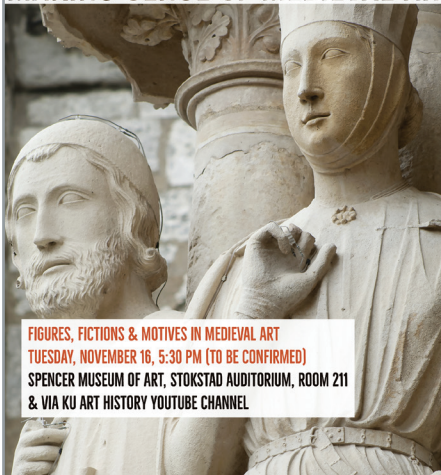
THE 2021 FRANKLIN D. MURPHY LECTURES  
**PAUL BINSKI**  
EMERITUS PROFESSOR OF THE HISTORY OF MEDIEVAL ART, CAMBRIDGE UNIVERSITY  
**MAKING SENSE OF MEDIEVAL ART**



**EXPERIENCING MEDIEVAL ARCHITECTURE**  
TUESDAY, OCTOBER 5, 5:15 PM  
VIA KU ART HISTORY YOUTUBE CHANNEL

THE FRANKLIN D. MURPHY LECTURES IN ART ARE SPONSORED BY THE KRESS FOUNDATION DEPARTMENT OF ART HISTORY IN COLLABORATION WITH THE SPENCER MUSEUM OF ART AND THE NELSON-ATKINS MUSEUM OF ART, KANSAS CITY.

THE 2021 FRANKLIN D. MURPHY LECTURES  
**PAUL BINSKI**  
EMERITUS PROFESSOR OF THE HISTORY OF MEDIEVAL ART, CAMBRIDGE UNIVERSITY  
**MAKING SENSE OF MEDIEVAL ART**



**FIGURES, FICTIONS & MOTIVES IN MEDIEVAL ART**  
TUESDAY, NOVEMBER 16, 5:30 PM (TO BE CONFIRMED)  
SPENCER MUSEUM OF ART, STOKSTAD AUDITORIUM, ROOM 211  
& VIA KU ART HISTORY YOUTUBE CHANNEL

THE FRANKLIN D. MURPHY LECTURES IN ART ARE SPONSORED BY THE KRESS FOUNDATION DEPARTMENT OF ART HISTORY IN COLLABORATION WITH THE SPENCER MUSEUM OF ART AND THE NELSON-ATKINS MUSEUM OF ART, KANSAS CITY.

**PAUL BINSKI**


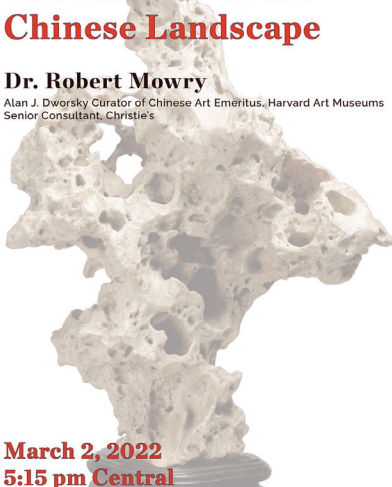
Emeritus Professor of the History of Medieval Art  
Cambridge University  
Poster design: Areli Marina

## 2021-2022 MURPHY DISTINGUISHED ALUMNI LECTURE

2021-22 Murphy Distinguished Alumni Lecture

**Collected Stones:  
The Essence of the  
Chinese Landscape**

**Dr. Robert Mowry**  
Alan J. Dworsky Curator of Chinese Art Emeritus, Harvard Art Museums  
Senior Consultant, Christie's



**March 2, 2022**  
**5:15 pm Central**  
**Live Broadcast on YouTube**  
**YouTube.com/c/KUArtHistory**

**ROBERT MOWRY**

Alan J. Dworsky Curator of Chinese Art Emeritus,  
Harvard Art Museums  
Poster design: Lisa Clour

*For listings of upcoming lectures, visit our website: [arthistory.ku.edu/events](http://arthistory.ku.edu/events)*



# SPRING 2022 LECTURES IN THE “INTERSECTIONS OF IDENTITY” SERIES

Intersections of Identity: Expression, Exchange, and Hybridity

## THINKING THROUGH COLOR: F.N. Souza's Black Paintings

**Dr. Atreyee Gupta**  
University of California Berkeley



**Feb 3rd**  
7:00 p.m. - 8:30 p.m. CST  
watch live presentation on YouTube:  
[youtube.com/c/KUArtHistory](https://youtube.com/c/KUArtHistory)

KU Art History Department; KU Graduate Students of the History of Art DEAI Committee; Spencer Museum of Art  
Sponsored by: The Franklin D. Murphy Lecture Fund

## DR. ATREYEE GUPTA

Assistant Professor  
Global Modern Art; Modern and Contemporary South and Southeast Asian Art  
University of California Berkeley  
Poster Concept: Jesse Resendiz  
Poster creator: Lisa Cloar

INTERSECTIONS OF IDENTITY:  
EXPRESSION, EXCHANGE, AND HYBRIDITY

## BLUE LIKE ME: THE ART OF SIONA BENJAMIN

Tune in live on the KU Art History Department YouTube channel:  
[youtube.com/c/KUArtHistory](https://youtube.com/c/KUArtHistory)

PRESENTED BY SIONA BENJAMIN



Thursday,  
**March 10, 2022**  
7:00 pm CST



Siona Benjamin, Artist: A Slave Ship for a New Century, 85 x 43 inches (open view), 21 x 43 inches (closed view), Acrylic, mixed media and 20K gold leaf on wood panel, 2021

**Hosts:**  
The KU Art History Department, KU Department of Visual Art, Graduate Students of the History of Art Diversity, Equity, Accessibility, and Inclusion Committee, and the Spencer Museum of Art

**Sponsor:**  
The Franklin D. Murphy Lecture Fund

## SIONA BENJAMIN


Artist

Poster design: Cormac Palmer

INTERSECTIONS OF IDENTITY:  
EXPRESSION, EXCHANGE, AND HYBRIDITY

## INTERDEPENDENT:


Strategies of Friendship and Care in Asian American Art



**LAURA KINA**  
Vincent de Paul Professor  
in The Art School at  
DePaul University

Thursday  
April 14, 2022  
7:00 pm CST

Tune in Live on the  
KU Art History YouTube Channel:  
[youtube.com/c/KUArtHistory](https://youtube.com/c/KUArtHistory)



Ukiyo Kagamaru (Kagamaru), Valley of Ganga, Chikawa, Japan, Acrylic on canvas, 48x72x2019

**Hosts:**  
The Neva Foundation Department of Art History, the KU Department of Visual Art, Graduate Students of the History of Art Diversity, Equity, Accessibility, and Inclusion Committee, and the Spencer Museum of Art

**Sponsor:**  
The Franklin D. Murphy Lecture Fund

## LAURA KINA


Vincent DePaul Professor,  
Art School of DePaul University  
Poster design: Cormac Palmer

For listings of upcoming lectures, visit our website: [arthistory.ku.edu/events](https://arthistory.ku.edu/events)

## SPRING 2022 MURPHY LECTURES

36<sup>th</sup> Franklin D. Murphy Lecturer  
**DR. ALFREDA MURCK**  
Independent Scholar

Rethinking Guo Xi's "Mountains have Three Distances"




Guo Xi (Chinese, ca. 1090–ca. 1190). Old Trees, Level Distance, ca. 1080. Handscroll, ink and color on silk. Met. Gift of John M. Crawford Jr., in honor of Douglas Dillon, 1981.276

**February 11, 2022** **5:30 p.m.**  
Spencer Museum of Art Stokstad Lecture Hall, Room 211

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

36<sup>th</sup> Franklin D. Murphy Lecturer  
**DR. ALFREDA MURCK**  
Independent Scholar

Qiao Zhongchang's Illustration of Su Shi's  
*Latter Ode on the Red Cliff*




**April 8, 2022** **5:30 p.m.**  
Spencer Museum of Art Stokstad Lecture Hall, Room 211

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

**DR. ALFREDA MURCK**  
Independent Scholar  
Poster design: Lisa Cloar

## 2022-23 MURPHY DISTINGUISHED ALUMNI LECTURE

2022 Murphy Distinguished Alumni Lecture



**A CURATOR'S JOURNEY**

**Jan Howard**  
Houghton P. Metcalf Jr. Curator  
Prints, Drawings, and Photographs  
RISD Museum

September 20  
5:30 p.m.  
211 Spencer Museum of Art

**JAN HOWARD**  
Houghton P. Metcalf Jr. Curator  
Prints, Drawings, and Photographs  
RISD Museum  
Poster design: Lisa Cloar

*For listings of upcoming lectures, visit our website: [arthistory.ku.edu/events](http://arthistory.ku.edu/events)*



## FACULTY NEWS

### DAVID CATEFORIS

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

David Cateforis completed work on his new textbook, *Modern Art: A Global Survey from the Mid-Nineteenth Century to the Present*, which is now in production and due from Oxford University Press in March 2023. His latest publication is “Albert Bloch: Art as an Elevated Calling,” in Charles C. Eldredge, ed., *The Unforgettables: Expanding the History of American Art* (Oakland: University of California Press, 2022) (see the book cover elsewhere in this newsletter). Prof. Cateforis enjoyed the challenge of



*Janine Antoni and David Cateforis at the KU Field Station, October 3, 2022. Photo by Ryan Waggoner.*

teaching two new courses in 2022: a graduate seminar, “Inflection Points: American Sculpture ca. 1945-1990s” (spring) and a lecture course, “History of Photography” (fall). In the arena of professional service, Prof. Cateforis served on a panel organized by Michael Aurbach (MA ’79), “Artists & Art Historians: Navigating the Tenure Track,” held on Zoom at the College Art Association’s 110th Annual Conference, February 17, 2022. Over the summer Prof. Cateforis provided external reviews of the research portfolios of colleagues seeking promotion at two universities, and in fall 2022 he served as an external reviewer of the MA program in art history at the University of Texas at Dallas. He was pleased to see the Whitney Biennial in July, but he had his most memorable contemporary art experiences at or near KU courtesy of the Spencer Museum of Art’s Arts Research Integration (ARI) program. One was the April presentation of *Collective Entanglements*, a six-screen video and sound installation collaboratively produced by New York artist Janet Biggs and KU faculty members Daniel Tapia Takaki

and Agnieszka Międar. The other: early September and mid-October walks with New York artist Janine Antoni and others to help create her environmentally embedded artwork, *here-ing*, at the KU Field Station (see photo).

### SHERRY FOWLER

*Professor, Japanese Art*

Sherry Fowler is back in the classroom and delighted to see the great progress students have made while she was on leave and to meet the new cohort of art history students. Thanks to the American Council of Learned Societies / Robert H. N. Ho Family Foundation Research Fellowship in Buddhist Studies, Prof. Fowler was able to spend spring 2021 and fall 2022 finalizing her manuscript titled “Buddhist Bells In and Out of Japan, Over and Under Water.” The objective is to recover the essential but unrecognized role of Buddhist temple bells in the history of religious practice and international relations with Japan and the study attends specifically to the agency of these bells as significant commodities of material and emotional exchange.



*Prof. Fowler presented on her bell research at the College Art Association Annual Meeting, Midwest Conference on Asian Affairs at Indiana University, the symposium titled Bones of the Buddha: The Materiality, Textuality, and Musicality of Relics in Japanese Religions held at Yale University, and she gave the Yoshiko Kakudo Memorial Lecture at Portland State University. On a different subject, Prof. Fowler coauthored the article “Japanese Buddhist Sculpture” with Yui Suzuki, which consists of 190 entries on books and articles, for Oxford Bibliographies in Art History.*

Because of travel restrictions, Prof. Fowler was not able to go to Japan, but had the chance to conduct research at institutions on the East Coast and in Amsterdam



and Brussels. In New York, she had the new experience of visiting the Metropolitan Museum of Art musical instruments department storage to see Buddhist bells that now function as decommissioned musical instruments within an art museum. She also was kindly given access to very rare examples of 18th- and 19th-century Japanese prints of bell imagery at Harvard-Yenching Library, Beinecke Rare Book & Manuscript Library at Yale, the Art and History Museum in Brussels, and the Rijksmuseum in Amsterdam. The accompanying photograph shows Prof. Fowler in the Rijksmuseum standing behind an 1850s model of the Dutch trading outpost of Dejima Island in Japan.

### ANNE D. HEDEMAN

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

Anne D. Hedeman was thrilled to make up for lost time once it seemed safe to embrace domestic and international travel again. In March, she gave the Houghton Library/Medieval Studies Lecture in Early Book History at Harvard, which had been twice postponed due to the pandemic. During the same visit to Cambridge, she gave two workshops on 14th-15th-century manuscript illumination making use of the rich holdings in medieval manuscripts in the Houghton Library's collection. April saw the publication of her book, *Visual Translation: Illuminated Manuscripts and the First French Humanists*, and in late May, she returned to Europe



Visual Translation: Illuminated Manuscripts and the First French Humanists was published in April.

to research manuscripts in the south of France and the Parisian region for her co-authored volume in progress, *Gothic Manuscripts, 1320-1380*.

In late June, Prof. Hedeman travelled to Leeds to participate in a conference *The Joust as Performance: "Pas d'armes" and Late Medieval Chivalry*, which brought together members of an international research network of historians, art historians, literary and performance studies scholars, and museum professionals whose focus is on the *pas d'armes* (passage of arms), a highly ritualized form of joust that first emerged in 15th-century Iberia but was particularly popular in France, Anjou, and Burgundy. This meeting was the first to take place in person, and all the members benefitted from direct feedback on the papers, which will be submitted for publication in early 2023. The five days in Leeds gave the group time for formal and informal conversations, and even a demonstration of how to fight with poleaxes; see the photo of Anne D and Justin Sturgeon, her co-author of a contribution on the Angevin Pas de Samur.



Play with poleaxes: Anne D Hedeman and Justin Sturgeon at Hinsley Hall, Leeds in July

In fall 2022, Prof. Hedeman was invited to participate in two other international conferences that will result in published volumes with Brepols and DeGruyter next year. The first at Lille in September drew together art historians, classicists, and literary scholars to present work on *Nouvelles traductions et réceptions indirectes de la Grèce ancienne (Textes et images, 1300-1560)*, the translation and indirect reception of ancient Greece in texts and images. The second brought together international experts from Art history and Italian literature in Vienna in November for a conference *Boccaccio e le arti figurative:*

## FACULTY NEWS

*dialoghi – rispecchiamenti – trasformazioni* that explored the multifaceted exchange between literature and the figurative arts around Boccaccio.

After this flurry of activity, Prof. Hedeman dedicated the rest of 2022 to readying the essays on the Pas d'armes, the reception of ancient Greek texts and images, and the reception of Boccaccio in France for submission.

### MAKI KANEKO

*Associate Professor, Japanese Art*

In fall 2021, Maki Kaneko was very happy to see that her exhibition project on the Japanese American diaspora artist Jimmy Tsutomu Mirikitani (1920-2012), which was temporarily halted due to the COVID-19 pandemic, had been fully resumed. With the goal of holding the show in 2025 at the Spencer Museum of Art, Prof. Kaneko and co-curator Dr. Kris Ercums worked on an exhibition checklist, applied for grants, and actively communicated with artists, curators, and scholars for their consultation. Supported by the Art History Travel Fund and travel funds from the Center for East Asian Studies, Prof. Kaneko made a one-and-a-half-month research trip to Japan in the summer, travelling the country extensively from Tokyo, Hyogo, Shiga, Kyoto, and Kagawa to Hiroshima to speak with several curators and artists about the exhibition as well as her publications. Having not conducted research outside of the United States for nearly two years, she found that the

trip was very productive and helped her to not only resume, but also expand her scholarly and curatorial network in Japan.

Prof. Kaneko is also glad to report that her article “Contemporary Goshin’ei: The Emperor, Art, and the Anus” is published in Noriko Murai, Jeff Kingston, and Tina Burrett, eds., *Japan in Heisei Era (1989-2019): Multidisciplinary Perspectives* (Routledge), 14-30. In May, she gave a Zoom talk about this article in the Feminist Art Workshop.

Another highlight of her year was the Grant K. Goodman Distinguished Lecture in Japanese Studies, for which Prof. Kaneko served as the host. She was thrilled to invite Prof. Lisa Yoneyama, a seminal scholar in the fields of East Asian Studies, Women and Gender Studies, and Trans-Pacific Studies, and learn about her most recent research regarding nuclear colonialism.

Lastly, Prof. Kaneko is pleased to announce that she was awarded a Terra Foundation Senior Fellowship in American Art from the Smithsonian American Art Museum for her aforementioned exhibition project. She is now in residence researching in Washington, DC through spring 2023.

### MARNI KESSLER

*Professor, Nineteenth-Century European Art*

Professor Kessler writes:

The year 2022 brought with it many welcome changes and the opportunity to fulfill some professional obligations that had to be postponed due to COVID. One such event was delivering the annual Richard R. Brettell Lecture at the Dallas Museum of Art in April. “Digging into Édouard Manet’s Brioche and Pears,” which I was originally set to present in April of 2020, was followed by a book signing for my 2021 *Discomfort Food: The Culinary Imagination in Late Nineteenth-Century French Art*. My first in-person public lecture since early 2020, this one felt especially meaningful to me.

On the publication front, “Degas’s Breath and the Materiality of Pastel Veils” was included in a special issue of *Dix-Neuf: Journal of the Society of Dix-Neuviémistes* on current trends in nineteenth-century French studies. For this volume, which came out in winter 2022, I focused on a pastel by Edgar Degas in order to explore materiality as a lens of art historical analysis. Considering the ways in which this critical framework drives us to examine the agency not just of the visible and tangible substance of a work, but also of the unseen experiences of the artist, the



*Mr. Yukinori Okamura, Curator of the Maruki Gallery for the Hiroshima Panels, and Maki Kaneko visiting the Ri Jong Ok exhibition at Gallery Q in Tokyo, summer 2022.*

medium, and the viewer, I argued that the artist's breath that is embedded in the very fabric of the image should be considered a material entity. Research for this project on breath and air lead me to discover the rich body of scholarship engaged with ecocritical art history, which forms the armature for my current work.

Building upon some of the ideas that I explored in the Dallas Museum of Art lecture, I further sharpened my ecocritical lens while working on "Transplanting Manet's Brioche," which I presented in a panel entitled "Material Transfers" that I organized for the annual Nineteenth-Century French Studies colloquium, held in New York City in November.

Relatedly, I developed a Murphy Seminar titled "Visual Ecologies of Europe and North America," which I am teaching this fall with visiting Murphy Professor Karl Kusserow. It has been a pleasure to explore with the students in the seminar the ways in which artists construe and engage the expansive and rich ecocritical dimensions of visual representation (of the natural world and not) in relation to such issues as extraction, indigeneity, race, anthropocentrism, and climate change. During his first residency in Lawrence, which began on October 11th, Dr. Kusserow delivered "Man in the Moon: Humanizing the Heavenly Body" at the Nelson-Atkins Museum of Art. During his second residency, he delivered his second lecture, "The Moon as Metaphor: Art and the Unearthly," in the Spencer Museum of Art on December 1. Recordings of both are available on the KU Art History YouTube channel.

Finally, in my role as Director of Graduate Studies, I was pleased to welcome, along with Sherry Fowler, 11 new MA, MA/PhD, and PhD students to the graduate program.

### ARELI MARINA

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

Professor Marina writes:

For me, academic year 2021-22 was notable for two reasons. I had the opportunity to lead my first Murphy Seminar, on "Persuasive Form: The Means and Ends of Medieval Sculpture," alongside Prof. Paul Binski of the University of Cambridge in fall 2021. (Please see the separate report on the seminar in this newsletter.) And—at last—I could undertake research abroad again, thanks to eased COVID-19 restrictions and the generosity of the University of Kansas and the Kress Foundation Department of Art History. I returned

to the archives and libraries of Florence, Rome, and Venice to pursue research on a new book project entitled "Landscapes & Lordship in Upper Italy." In May, I delivered a paper on the sole illustrated manuscript copy of the 14th-century *Chronicle of Giovanni Villani* at the Mediterranean Studies Conference in Lisbon. In June, I was able to consult that manuscript in person the first time at the Sala Manoscritti (Manuscripts Room) of the Biblioteca Apostolica Vaticana in Italy. Many of the Vatican Library's older staff members retired during the pandemic; an amusing highlight was the new staff's wonder at my "low" library card number: 1058. Six digit cards are apparently now the norm. In Lawrence, student demand for courses on the built environment remained high, and I taught two: "European Architecture 300-1300" and "The Spatial Arts of Urban Italy," which brings advanced undergraduates and graduate students together for a colloquium on Italian monumental artwork across the traditional medieval-Renaissance divide. I was delighted to see students from those courses return to my classroom for fall 2022's "Italian Renaissance Architecture: Brunelleschi, Michelangelo, Palladio."

### AMY MCNAIR

*Professor, Chinese Art*

An exciting 2021-22 academic year for Prof. McNair was capped off with the successful dissertation defenses of her advisees Dr. Pinyan Zhu and Dr. Weitian Yan. See the separate report elsewhere in this newsletter on Prof. McNair's co-teaching of the spring 2022 Franklin D. Murphy Seminar with Dr. Alfreda Murck.

### MAYA STILLER

*Associate Professor, Korean Art and Visual Culture*

Professor Stiller was thrilled to have the opportunity to teach a graduate seminar titled "Digital Humanities for Art Historians" in the spring of 2022. The course was a collaborative exploration of digital methods used in art history and museum studies research. Students benefitted from guest lecturers from other KU departments as well as Duke University and the Harvard Art Museums to learn about different digital methods such as text-mining, network analysis, and art-historical GIS. Readers can learn more about this seminar's discussions and student projects by visiting the course website: <https://digitaltoolsarthis.wixsite.com/my-site>.

Prof. Stiller's book *Carving Status at Kūmgangsan: Elite*





*Graffiti in Premodern Korea* (University of Washington Press, 2021) was awarded the American Historical Association's 2022 Patricia Buckley Ebrely Prize. Prof. Stiller's current research projects include a peer-reviewed article about Chosŏn period Daoist arts (in print) and a book project on "Zen Art in Korea." For this book project, she traveled to South Korea over the summer to conduct field research, which was generously supported by a grant of \$4,556 from the KU International Affairs South, Southeast & East Asia Travel Fund and support from the Art History Travel Fund. Professor Stiller examined a Chosŏn period (1392-1910) garden in Wŏnju, Kangwŏn Province, and Buddhist temple murals at six monasteries in remote regions of South Korea. She also attended and presented a paper about late Chosŏn period Buddhist murals at the International Association of Buddhist Studies (IABS)



Prof. Stiller in the Chosŏn period (1392-1910) garden of the Provincial Government Office in Wŏnju, Kangwŏn Province, South Korea

Conference, held at Seoul National University in August 2022.

As the current chair of the Committee on Korean Studies at the Association of Asian Studies (AAS), Prof. Stiller oversaw the Committee's 2022 mentorship program for junior scholars in Korean Studies. She also served as the US representative of Korean Studies scholars at the World Congress of Korean Studies held at the Academy of Korean Studies in October 2022. Throughout the year, Prof. Stiller gave invited Zoom talks about various topics such as Paekche Buddhist art, Chosŏn period landscape painting, K-Pop, and Digital Humanities in Korean Studies to audiences at Ca'Foscari Venice, the University of Hamburg, Freie Universität Berlin, Washington University in St. Louis, the Asian Art Museum in San Francisco, and UCLA.

As Director of Undergraduate Studies and Online Teaching Coordinator, Prof. Stiller mentored KU art history graduate students who teach online classes,

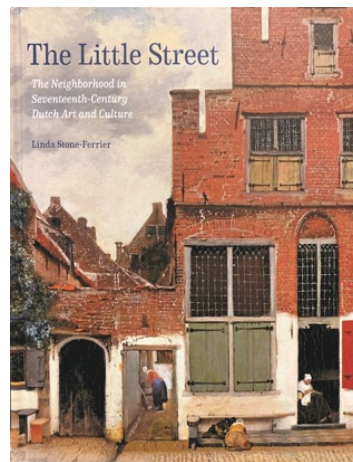
and she coordinated online course transfer and course modifications with the Center for Online and Distance Learning (CODL). Prof. Stiller also continues to advise prospective undergraduate students, and enjoys approving credits for art history majors, minors, and study abroad students who take art history courses at universities worldwide.

### LINDA STONE-FERRIER

*Professor, Seventeenth-Century Dutch and Flemish Art*

Linda Stone-Ferrier is very happy to announce that her book, *The Little Street: The Neighborhood in Seventeenth-Century Dutch Art and Culture* (Yale University Press), was published in August 2022. Unlike art historical studies that silo works by subject matter, presuming that each category raises interpretive issues distinct from the others, the book examines how seemingly diverse subjects share the neighborhood as a meaningful context for analysis. The neighborhood was a liminal space between home and city that encompassed people of every gender, religion, social class, nationality, and political persuasion. Residents were required to officially belong to, and participate

in, their neighborhood organizations, which collected membership dues, enforced neighborhood rules, and hosted mandatory meetings and annual group meals. Above all, neighborhoods sought to uphold communal honor. Numerous Dutch paintings of an array of subjects—scenes of streets, domesticity, professions, and festivity—conveyed and reinforced those values to contemporary viewers.



<https://yalebooks.yale.edu/book/9780300259117/the-little-street/>

Dr. Stone-Ferrier looks forward to teaching her spring 2023 graduate seminar on the topic of "The Dutch Neighborhood." In the meantime, she is doing research in preparation for her invited essay "The Triumph of the Visual: the Observable Western World" that will appear in the *Bloomsbury Encyclopedia of Visual Culture*, 3 vols. (vol. 1: "Histories, Theories, Globalities"), ed. Jane Kromm, Michael Gardiner, Julian Halyadyn & Heike Raphael-Hernandez (London: Bloomsbury Publishing, PLC).

### CHARLES C. ELDRIDGE

#### *Hall Distinguished Professor Emeritus of American Art and Culture*

Charles C. Eldredge spent the first four years of his retirement working on several writing projects, one long deferred, others of more recent inspiration. Research for what eventually became *We Gather Together: American Artists and the Harvest* (University of California Press, 2022) a hybrid art-and-agricultural-

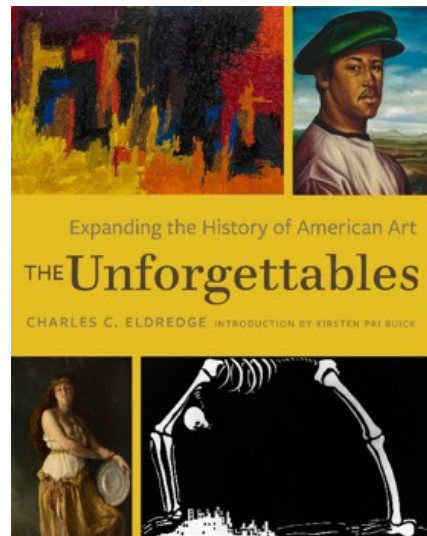


history, was initiated in the mid-1970s with a chance encounter with a print titled *Joy on Kaw Valley Loam* in a Providence, RI shop. The subject of the lithograph by the Kansas-born artist Russell Deines seemed an odd choice, Kansas, the “Sunflower State” being better known for harvest of wheat or corn, even sunflowers, than for spuds. The image went into the numerous pre-digital files, which over time were filled with other miscellaneous research ideas and images. Many such files remain un-full and will likely be still-born; but the art-and-harvest files grew in number and with that, so too did the interest. In Kansas potatoes and their harvesters, who ranged from an Exoduster-become-Black entrepreneur, who built a financial empire based on Kaw Valley potatoes, to Dwight Eisenhower and his brothers, who dug potatoes in the garden at their home in Abilene. The book is arranged by crops harvested which extend from Indigenous practices with maize and beans to contemporary artists’ discovery of subjects in the produce aisle of today’s supermarkets, and includes chapters on stone fruits, California floriculture, seaweed, and more.

For an upcoming exhibition of women artists working in the Southwest, organized by International Arts, Prof.

Eldredge wrote a catalogue essay on pioneering painters in the region, including Georgia O’Keeffe (of course) plus many others, less well-known but deserving attention for their work.

*The Unforgettables: Expanding the History of American Art* (University of California Press, 2022) is a collection of essays by 64 experts, edited and introduced by Prof. Eldredge. The distinguished contributors come from museums, universities, and archives cross the country, each championing an artist whose career ought to be remembered in an expanding and more diverse history of American creativity. The anthology was inspired by Eleanor Heartney’s recent *Art in America* review of an exhibition of paintings and drawings by Hyman Bloom at the Museum of Fine Arts, Boston, the immigrant artist’s adopted home. Bloom, who was once hailed as the first abstract expressionist by Jackson Pollock and Willem de Kooning, was largely forgotten by audiences prior to the MFA show. When asked about him, even seasoned museum-goes might respond, “Hyman who?” Heartney



praised the work in the MFA show and wondered how many other Hyman Blooms were out there, artists perhaps once (or never) heralded but now largely forgotten. When the question was put to various experts, their responses were prompt and inspiring, ranging from scholarly and analytical to personal, even passionate. Nominees ranged

from the colonial era to today, and no two were the same. The only prerequisite was that the artist is passed and the career concluded. Among the essayists are KU Professors Cateforis and Kaneko and several graduates of the KU art history program.

## IN MEMORIAM

The department is sad to note the death of Dr. Stephen Addiss on May 11, 2022. An accomplished educator, scholar, poet, musician, and artist, he taught art history at KU from 1977 to 1992, and then served as Tucker-Boatwright Professor of the Humanities and Professor of Art at the University of Richmond. His first PhD student, Patricia Graham (PhD ’83), recalls that “Steve was a natural communicator, whether it was in his music or the way he wrote about art and, especially calligraphy.” He is fondly remembered by many colleagues and former students.





## ALUMNI NEWS

REED ANDERSON (PHD '08), writes, "Faced with the unpleasant prospect of having to teach another semester of art history online, I chose to retire from the Kansas City Art Institute in August 2021. It was time to start something new. So at the age of 67 I decided to take up a new profession. I am currently finishing up the requirements to become a Master Gardener and should receive my certificate early next year. I have finished the requisite coursework but still need to complete the required number of volunteer hours needed for certification. To that end, I've spent the last several months as an intern/volunteer at the Watkins Mill State Park and State Historic Site (to give its full name) near my home in Excelsior Springs, Missouri. I enjoy the time I spend there with other Master Gardeners learning more about plants and gardening.

I am also considering a new career as a professional guitar player but I need to learn how to play one first, which I have also been working on since my retirement from teaching. I'm very proud of the calluses I have acquired over the last year. I'd like to add that I celebrated my third wedding anniversary to Rob Hileman. After spending 28 years living with each other and realizing that neither of us was going anywhere anytime soon, we decided to make it official and were married September 27, 2019. Proof that certain things are only possible at certain times."

MICHAEL AURBACH (MA '79) was a participant in February 2022 on a College Art Association conference panel that addressed promotion and tenure issues for artists and art historians. Professors David Cateforis and Karil Kucera (PhD '02) of Saint Olaf College were among the speakers



Michael Aurbach, *Of Grave Concern*, 2022. Granite, 14 x 26 x 14 in.

on the virtual panel. Aurbach recently worked with the CAA to establish an annual award for visual artists. The artist must be a CAA member, possess a terminal degree in studio art, and hold a teaching position in studio (part- or full-time). The award is called the Michael Aurbach Fellowship for Excellence in Visual Art. The recipient will

receive \$7,500 to use as needed. CAA posted the call for applicants this fall. *Sculpture* magazine included Aurbach's recent piece called *Of Grave Concern* in the November/December 2022 issue.

ANDI BACK (MA '18), KU's Fine Arts and Humanities Librarian, was promoted to Associate Librarian with tenure.

MINDY N. BESAW (PHD '15), Director of Research, Fellowships, and University Partnerships, and Curator, American Art, Crystal Bridges of Museum of American Art, was elected co-chair of the Association of Historians of American Art.

KAREN BROCK (MA '74) AND ROBERT THORP (PHD '79) have moved back to Lawrence following their retirement from Washington University in Saint Louis. They donated several boxes of East Asian art and culture-related books, including 99 Chinese language books on archaeology, architecture, and Beijing, to the KU Libraries. KU art history students will make excellent use of these treasures!



Robert Thorp with boxes of Chinese-language books ready to donate to the KU Libraries.

RACHEL EPP BULLER (PHD '04) spent the first half of 2022 working as a Fulbright Canada Research Chair in Arts and Humanities at the University of Alberta (where she crossed paths with KU alumnus/UofA faculty member Walter Davis, MA '98), and a Fulbright Visiting Scholar at OCAD University in Toronto. Thanks to her time up north, she is now part of a SSHRC-funded feminist research group, and an 8-channel sound piece that she created in Edmonton debuted on the UNPOP sound stage at Burning Man 2022

MARIA ELENA BUSZEK (PHD '03) reports that 2022 was a banner year for her at the University of Colorado, Denver, as she was both promoted to full Professor of Art History and was inducted into the CU President's Teaching Scholar's Program. The PTSP was founded in 1989 to recognize faculty who "embody teaching, scholarship, creative work and research with excellence in all," and Maria is honored to be the first CU art historian so recognized in the history of the award.

With Johanna Gosse, Maria organized and chaired the two-part session "Signs O' The Times: Music and



## ALUMNI NEWS

Politics in Contemporary Art” at the annual College Art Association conference. She and Dr. Gosse were also invited by the Courtauld Institute of Art to be part of their Centre for American Art’s workshop “Approaching Downtown: Avant-Garde Cultural Production in New York City, 1970s-1990s” in July, where Maria organized a film screening and moderated a conversation with filmmaker Vivienne Dick and scholar Claire Pajaczkowska about their feminist art practices and friendship in the NYC “No Wave” scene of the late 1970s. While in the UK, Maria pursued archival research in libraries in London, Manchester, and Liverpool pertaining to her in-progress book project “Art of Noise: Feminist Art and Popular Music,” supported by a Research Travel Grant from the Terra Foundation for American Art. Maria returned to the UK for the Frieze London art fair in October to participate in panels organized around her exhibition *Sensitive Content* (co-curated with artist Helen Beard and art historian Alayo Akinkugbe) at the Mayfair gallery Unit London.

YEN-YI CHAN (PHD '18) organized and Pinyan Zhu (PhD' 22) chaired the online workshop “Absence, Presence, and Materiality: Refiguring Japanese Religious Art and Culture” hosted in July by the Sainsbury Institute for the Study of Japanese Arts and Cultures.

LISA CLOAR (BFA '07), accepted a new position in October 2022 as executive assistant to the KU vice chancellor for strategic communications and public affairs, Karla Leeper. Lisa served with great dedication for the last nine and half years as the KU art history department’s office manager and deserves tremendous thanks for everything she did for our program and students.



Department chair Prof. David Cateforis and Lisa Cloar on her last day as the art history department’s office manager. Photo by Daisuke Murata.

LISSA CRAMER (BA '04) completed her fourth year as Director of Art Galleries at Boston University, where she also teaches modern art. She is currently celebrating her exhibition *Cey Adams, Departure: 40 Years of Art and Design*, which is scheduled to travel to venues throughout the US and Europe. Lissa recently collaborated with her former co-worker and fellow KU alumna Leesa Fanning

(PhD '98) to produce *Life Altering: Selections from a Kansas City Collection*, an exhibition that received warm praise from the Boston art community.



Loren Whittaker (PhD '17), Leesa Fanning (PhD '98), and Lissa Cramer (BA '04) with Odili Donald Odita’s painting *Great Divide* (2017) in the exhibition, *Life Altering: Selections from a Kansas City Collection*.

In 2021, ASHLEY ELSTON (PHD '11) and fellow Jayhawk MADELINE RISLOW (PHD '12) co-edited a book of essays titled *Hybridity in Early Modern Art* (Routledge, 2022). This fall Ashley was happy to reconvene with KU friends at SECAC in Baltimore, where she presented new research exploring the exhibition of early modern Italian paintings in New York in 1917 in support of the American war effort.

KAREN GERETY FOLK (MA '05), was named the 2022 Overall Outstanding Art Educator of the Year by the Kansas Art Education Association. She is the curator of art education at the Nerman Museum of Contemporary Art at Johnson County Community College and is enjoying her 20th year working in education.

EMILY LEW FRY (BFA '06), Director of Interpretation at the Art Institute of Chicago, was featured as the October 2022 “Hawk to Watch” in KU College Stories by the KU College of Liberal Arts and Sciences.



<https://blog-college.ku.edu/emily-lew-fry-director-of-interpretation/>

## ALUMNI NEWS

GREGORY GILBERT (BFA '91) was elected to the CAA Board of Directors.

JEN GREEN (MA '03) accepted a position as Director of the Office for Student Fellowships and Awards at the University of Texas at El Paso, one of the nation's leading Hispanic Serving Institutions. Jen writes, "After 15 years at the State University of New York at Stony Brook, I was ready for my next adventure. My husband and I, along with our two dogs and kitty, are loving life in the Desert Southwest, and look forward to learning more about the binational community of El Paso."

RANDALL GRIFFEY (PHD '20) began a new position in summer 2022 as head curator at the Smithsonian American Art Museum, after serving as curator of modern and contemporary art at the Metropolitan Museum of Art since 2013.

KRISTAN HANSON (PHD '99) began a new position in August 2022 as Curator of Collections and Exhibitions at the Fleming Museum of Art, University of Vermont.

ROBERT HICKERSON (MA '92) retired in October 2021 from his position as the Spencer Museum of Art's Database Manager and Archivist after serving the Spencer for 29 years. Robert began work at the Spencer as a photography intern in 1991 and held several positions during his tenure. He was critical in the museum's efforts to digitize and manage its collection, from taking and processing thousands of photographs to helping launch its online collection portal in 2009. At that time the Spencer was among a small group of museums to have collection records accessible online. Robert's passion for digital access continued through his final year at the museum, working with developers to create additional web-based applications for the museum's collection and other resources.

RYAN JONES (BGS '19) is Operations Director at the Volland Store, a social and cultural center and art gallery in Volland, Kansas.

SEAN KRAMER (MA '14) was appointed Anderw W. Mellon Post-Doctoral Curatorial Fellow at the Bowdoin College Museum of Art in August of 2022. Prior to this he completed his Ph.D. in the History of Art at the University of Michigan.

EMILY (KENAGY) LECK (MA '14) is the Development Director, Government and Foundation Support, at the Nelson-Atkins Museum of Art.

ASHLEY LINDEMAN (BFA '12) started a new job as Arts Program Resource Leader at the Paseo Academy of Fine

and Performing Arts in Kansas City, MO. She curated an exhibition at plug Gallery in Kansas City entitled *Muralism: Inside Out* (October 21-November 18), which



*Ashley Lindeman, 2022 Emerging Curator at plug Gallery, stands in front of a mural by Jake Merten curated by SpraySeeMO at 2023 Washington Blvd, KC, MO. Photo by Jim Barcus.*

featured Kansas City muralists and their studio works. She defended her Florida State University art history dissertation "L'Arte Murale: Modern Italian Muralism and the Expansion of Empire, 1932-1945" in November and expects her PhD in December 2022.

SAMANTHA LYONS (PHD '19) started a new position in June as communications specialist at the Contemporary Art Museum (CAM) Saint Louis. Sam was previously assistant curator at the San Jose Museum of Quilts and Textiles.

HUI WANG MARTIN (PHD '12), had a busy fall 2022 semester. She writes, "I am teaching three classes at three different universities: Kansas City Art Institute, University of Missouri at Kansas City, and the University of Chinese Academy of Social Sciences. In the meantime, I am revising two long articles and supervising a master's thesis."

JAMES MARTIN (BA '89) has been the Public Art Administrator for Kansas City, MO for 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



*James Martin in the new KCI airport terminal under construction.*



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.

BEN MCBRIDE (MA '19) accepted the position of Curatorial Assistant, Photography at the Museum of Fine Arts, Houston in August 2022.

SOOA MCCORMICK (PHD '14) after her 2020 promotion to a full curator of Korean art at the Cleveland Museum of Art got busier working on various curatorial projects including *Korean Haute Couture* (2024) and the *Ten Kings of Hell and the Beyond from Medieval Korea* (2026). Also, she remains keen on writing scholarly essays. Her peer-reviewed article is included in the upcoming anthology titled *Forces of Nature: New Perspectives on Korean Environments* (Cornell University Press). Her article will delve into the intersection of the 18th-century Korean sumptuary laws and their impacts on material and visual culture at that time in Korea.

BAILEY MCCULLOCH (MA '22) recently accepted a position at Missouri Western State University as their University Museum Curator. In this role, she develops exhibitions, programming, and marketing for the University's permanent art collection and the Walter Cronkite Memorial.

KRISTINA MEASE (BA '14) is now the Regional Director of the KU Small Business Development Center. She began with the KU SBDC in 2018 upon her graduation from the KU MBA program, first working as a Business Advisor before becoming Regional Director in January 2022.

ALISON MILLER (PHD '16) writes, "In 2022 I was promoted to Associate Professor of Art History and Director of Asian Studies at the University of the South (Sewanee), where I've been since 2017. My co-edited volume *The Visual Culture of Meiji Japan: Negotiating the Transition into Modernity* was published by Routledge earlier this year, including a chapter I wrote on woodblock prints of sericulture. Also in January I published a short essay on Princess Mako's wedding in *Critical Asian Studies Commentary*. In March I presented a paper at the Association for Asian Studies conference in Honolulu on a panel with fellow KU alumna Sooa McCormick. This summer I was an invited panelist for a virtual program at Wrightwood 659 for their exhibition *Moga: Modern Women and Daughters in 1930s Japan*, and was featured in a video lecture on one of the modules of the bilingual digital humanities project 'Behind the Camera: Gender, Power, and Politics in the History of Japanese Photography,' hosted by the University of British Columbia. I'm also pleased to report that I received

a research fellowship from the Sainsbury Institute for the Study of Japanese Arts and Cultures and will be in residence in the UK for the first half of 2023."

MELINDA NARRO (MA'19) began a new position as the Curatorial Assistant for Prints and Drawings at the Museum of Fine Arts, Houston in January 2022.

BILL NORTH (MA '90) writes, "In July 2019 I stepped down as the executive director of the Salina Art Center after seven years, this following seventeen years as the senior curator of the Beach Museum of Art at K-State. In August 2020 I started the Clara Hatton Center, a 501(c)(3) which exists 'to foster an awareness and understanding of the life and work of Clara Anna Hatton (1901-91) and her contributions to the visual arts culture of Kansas and the Mountain-Plains region.' Last November the Hatton Center organized *By Design: The Life and Art of Clara Hatton, 1901-91*, an exhibition presented at the Birger Sandzen Memorial Gallery in Lindsborg. This spring the Hatton Center moved out of our attic at home in Salina and into a dedicated facility on Main Street in Lindsborg.

"Among the most significant unrecognized Kansas artists of the twentieth century, Hatton was born and raised on a farmstead near Bunker Hill in Russell County, Kansas. Following graduation from high school in 1919, she taught in a one-room schoolhouse for three years before enrolling in the art department at KU in 1922, where she earned a BA in design (1926), a BFA in painting (1933), and was an instructor in the art department (1925-1936). In 1936 the Division of Home Economics at Colorado State College of Agriculture & Mechanic Arts (now Colorado State University) in Fort Collins hired Hatton to teach art. During her thirty years at the school, Hatton built and transformed the art offerings of the Division of Home Economics into an independent, degree-granting art department within the university's College of Science & Arts. During her 1944-45 sabbatical, Hatton earned an MFA in design and the graphic arts at the Cranbrook Academy of Art in Bloomfield Hills, Michigan, as one of the third class of students to earn the degree from the school. In retirement, Hatton returned to Kansas, living and working in Salina from 1970 until her death in 1991.

For more information about the Hatton center, visit our website ([clarahatton.art](http://clarahatton.art)) or contact us via email ([info@clarahatton.art](mailto:info@clarahatton.art)). If anyone has information or stories about Hatton's life and work, please share!"

CORI SHERMAN NORTH'S (MA '02) 2019 exhibition *Art for All: The Swedish Experience in Mid-America* is currently at the American Swedish Historical Museum in Philadelphia through February 2023, after traveling to





## ALUMNI NEWS

the Hillstrom Museum in St. Peter, MN in 2021 and then to the American Swedish Museum in Chicago earlier this year. The Birger Sandzen Memorial Gallery, of which Cori is curator, lent several paintings to the Oklahoma State University's traveling exhibition *Sun Patterns—Dark Canyons: The Paintings and Aquatints of Doel Reed (1894-1985)* that showed at OSU, the Wichita Art Museum, and the Taos Art Museum. Cori contributed the essay "Kansas Ties: Birger Sandzen, Doel Reed, and the Prairie Print Makers" to the catalogue of the same title. The Sandzen Gallery mounted the exhibition *B.J.O. Nordfeldt in Kansas* over the spring of 2022 with permanent collection treasures and borrowed works from Mark Arts, the Wichita Art Museum, McPherson Schools, and a few private collections. An exhibition catalogue of the same title is still available for anyone who would like one sent. The Wichita Art Museum is showing *Power to the People: Mexican Prints from the Great War to the Cold War* through December 2022, an exhibition Cori and spouse Bill North curated from the Moffett Collection of Kansas City first for the Albrecht-Kemper Museum in St. Joseph in 2020. A second edition of the catalogue is in the works, and the exhibition will open at the Sandzen Gallery in summer 2023. Cori continues to be an active board member of the Kansas Museum Association (KMA) as the chair of various committees; the Equal Justice Initiative liaison for Kansas historical lynching markers; and as the Kansas representative to the 10-state Mountain-Plains Museums Association (MPMA), taking on Scholarships this year. She is very grateful to have been able to curate the guest artist for The Land Institute's annual Prairie Festival again this fall, post-Covid. This year's artist was Erin Wiersma, drawing professor at K-State who takes giant sheets of paper into prairie burns among the Flint Hills. Erin also showed concurrently at the Sandzen Gallery and the new Clara Hatton Center in Lindsborg. In family news, the Norths would like to announce the next generation joining the Spencer Museum's print room roster of KU students: Hana Rose North, freshman in the School of Architecture and Design, is working for Kate Meyer (PhD '11) in the Goddard Print Study this fall semester.



Kate Meyer in 2003 with baby future Goddard Print Study assistant Hana Rose North

EUNYOUNG PARK (PHD '18) accepted a position as

Assistant Professor in the Department of Art History at Ewha Womans University in Seoul, South Korea. She was previously Assistant Professor of Art History at Case Western Reserve University.

BAILEY HARBERG PLACZEK (BA '08) is associate curator at the Clyfford Still Museum and project manager of Clyfford Still's catalogue raisonné. Bailey recently published an article in the spring 2021 issue of *Exhibition*, a peer-reviewed journal published by the American Alliance of Museums' National Association for Museum Exhibition (NAME). The article, "This drawing is a tunnel for a hungry monster': Collaborative Curation with Young Children at the Clyfford Still Museum," outlines a recent exhibition project Bailey curated with her colleague Nicole Cromartie and over 265 young children ages 0–8 from across the Denver area. The resulting exhibition, *Clyfford Still, Art, and the Young Mind* was on view at the Clyfford Still Museum from March 11–August 7, 2021. Placzek and Cromartie worked with their co-curators to select objects, develop interpretation (labels, audio, ASL



Children appreciating the work of Clyfford Still at his namesake museum.

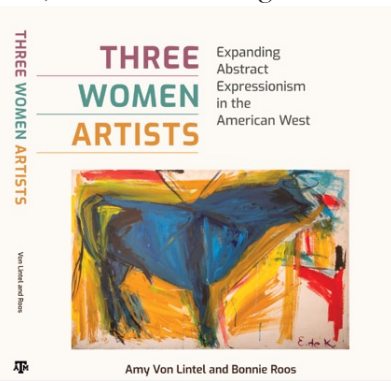
video experience), and programming. One of their co-curators was even interviewed by the local press.

RACHEL ROBINSON (MA '20) worked for six months at the Museum of Fine Arts, Houston on the MC Escher exhibition that ran from March to September 2022. Rachel says it was a large show put together at an extraordinary pace but was a big success. Upon the completion of her temporary position, Rachel was offered a job as an assistant registrar at the museum.

EMILY STAMEY (PHD '09), Curator of Exhibitions at the Weatherspoon Art Museum, was quoted several times in a June 12 New York Times article on basketball-inspired contemporary art, "The Art World Loves Basketballs. And Hoops and Jerseys and Backboards." The article also includes installation shots from Emily's 2020 Weatherspoon exhibition, *To the Hoop*.

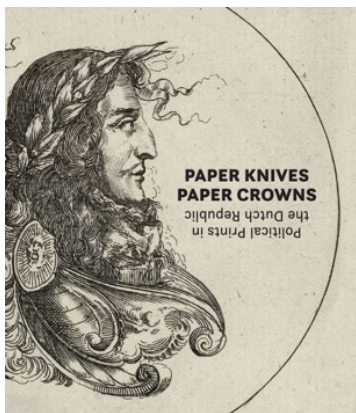
AMY VON LINTEL (BA '01), writes: "I received promotion to full professor of art history at West Texas A&M University in spring 2021. And this past summer, 2022, my third book was published with Texas A&M University Press: *Three Women Artists: Expanding Abstract Expressionism in the American West*, co-authored with my friend and

colleague Dr. Bonnie Roos. The book won a publishing grant from the Terra Foundation for American Art and the manuscript was reviewed by KU’s own Dr. David Cateforis. My three children adopted out of the Texas foster system continue to grow and mature, with one finishing her senior year of high school, who is currently applying for colleges (including KU!). As a family, we love living in Amarillo, Texas, and invite anyone to come visit us at our brewery (run by my husband) opening soon on Route 66.”



AMANDA WANGWRIGHT’S (PHD ’11) book, *The Golden Key: Modern Women Artists and Gender Negotiations in Republican China (1911-1949)* won the 2021 SECAC Award for Excellence in Scholarly Research and Publication at the end of 2021. In the spring of 2022, she presented at the Association of Asian Studies annual conference in Hawaii. With funding from the Taiwan Fellowship, she spent the summer as a visiting scholar at the Academia Sinica Institute of Modern History in Taipei, where she conducted research for her next book. Now back home, she has taken up a number of leadership positions this year, including the directorship of the Center for Asian Studies and the area coordinator for the art history program at the University of South Carolina.

MAUREEN WARREN (MA ’08) curated the exhibition *Fake News and Lying Pictures: Political Prints in the Dutch Republic* at Krannert Art Museum at the University of Illinois at Urbana-Champaign. This 100-print exhibition was on view at KAM in fall 2022 and travels to the University of San Diego Art Galleries in spring 2023 and Smith College Museum of Art in fall 2023. The related publication, *Paper Knives, Paper Crowns: Political Prints in the Dutch Republic* (Artbook DAP 2022), is the first English language survey of this topic.

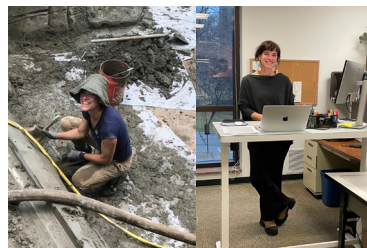


JEAN WETZEL (PHD ’92) writes, “I retired in 2018 from Cal Poly State University in San Luis Obispo and recently decided to return to Lawrence to live. I’m looking forward to renewing my acquaintance with KU, the Art History

Department, and the Lawrence community after 33 years on the Pacific Coast.”

ELIZABETH WILLIAMS (PHD ’15), the David and Peggy Rockefeller Curator of Decorative Arts and Design at the RISD Museum, curated *Trading Earth: Ceramics, Commodities, and Commerce*, an exhibition of over 200 ceramics focusing on global systems of trade, oppression, and privilege. She also co-curated a multi-gallery reinstallation of the museum’s modern and contemporary collections, including new acquisitions representative of the institution’s commitment to devote 75% of purchase acquisitions to works by traditionally underrepresented makers. The RI PBS documentary series, *Chasing Silver: The Story of Gorham*, on which she collaborated, is now distributed nationally, and was awarded three public television awards, including the New England Emmy. Elizabeth was appointed RISD’s Honorary Degree Committee Co-Chair and Vice President of the American Ceramic Circle.

JOANNA WRITT (BA ’05) returned to the Art History



JoAnna carving for an otter exhibit at the Maryland Zoo (left) and now at the KU Art History Department (right).

Department at University of Kansas as the new Administrative Associate in December of 2022. After traveling the country with Total Habitat, a design and fabrication firm, building zoo exhibits and natural swimming pools, she is excited to be back.

WEITIAN YAN (PHD ’22) was awarded honors on his dissertation, “Envisioning Antiquity: Yi Bingshou and the Politics of Memory in the Qing Dynasty,” which he defended in May. He accepted a position as a tenure-track assistant professor in the Art History Department at Indiana University, which he will begin in fall 2023 after this academic year as a Postdoctoral Fellow of East Asian Art at Syracuse University.

PINYAN ZHU (PHD ’22) defended her dissertation, “The Landscape of the Longmen Grottoes: Practices, Repentance, Jeweled Buddhas, and Burials under Emperor Wu Zhao (r. 690–705 CE),” in May with honors, and has joined the faculty at Kent State University as a tenure-track assistant professor of Art History. Pinyan was also awarded a Postdoctoral Instructor in East Asian Art History position at the University of Chicago, an honor that she declined to assume her post at Kent State.



## GRADUATE STUDENT NEWS

SADIE ARFT, PHD CANDIDATE, began in September an 18-month position as a Curatorial Assistant for Works on Paper and European Art at the Indianapolis Museum of Art at Newfields.

JULIE THOMPSON BORGER, PHD CANDIDATE, received a doctoral research fellowship with the Belgian American Educational Foundation to support twelve months of research in Belgium and France for her dissertation “In Pursuit of Power and Prestige: Stag and Boar Hunting in Burgundian Copies of *Modus et Ratio* (c.1379-1467).” Her research will include hands-on study of the extant copies of *Modus et Ratio* and other important medieval illuminated manuscripts owned by the Valois dukes of Burgundy and the surviving records from their courts regarding their hunting activities and artistic collections. As part of the fellowship, she will be a visiting researcher at the Centre d'études sur le Moyen Age et la Renaissance at the Université catholique de Louvain. In addition to the BAEF fellowship, she was selected as an alternate for the Fulbright Award in Belgium (2022-23) and awarded the Chateaubriand Fellowship. In June 2022, Julie also served as the art history instructor for the four-week British Summer Institute, a KU study abroad program directed by Professor Mary Klayder. (This newsletter's Parting Shot shows Julie and the group of BSI students during their recreation of Stonehenge.)

SARAH DYER, PHD CANDIDATE, received a KU Doctoral Student Research Fund award that allowed her to do essential dissertation research in Bern, Switzerland and Hamburg, Germany. Her aim on these trips was to study two rare surviving objects that belonged to the Turquant-Gilles family: a manuscript of the “*Origo Francorum seu Chronicon Francorum*” and a “millefleurs” tapestry with coat of arms.



RUIYING GAO, PHD CANDIDATE, received a Bei Shan Tang Doctoral Thesis Grant that she is using this academic year to complete her dissertation on materia medica images in Ming China (1368-1644). This is the pilot year of the grant, which aims to raise a new generation of scholars to conduct significant research that will broaden and deepen our understanding of traditional Chinese art. Ruiying is very grateful to be selected as one of the first recipients.

MIA HAFER, PHD STUDENT, received a summer FLAS fellowship and a 2022-23 academic year FLAS fellowship in Arabic studies. Mia is excited for the opportunity to expand upon the types of sources with which she is able to engage for her dissertation on medieval cross-cultural connections and to strengthen her understanding of her minor field in medieval African art.



MARY FRANCES IVEY, PHD CANDIDATE, published “Édouard Manet’s *White Lilacs in a Crystal Vase*, ca. 1882,” a catalogue entry in *French Paintings and Pastels, 1600-1945: The Collections of The Nelson-Atkins Museum of Art*, ed. Aimee Marcereau DeGalan (Kansas City: Nelson-Atkins Museum of Art, 2021).



HANNAH JOHNSON, MA STUDENT,

*Édouard Manet, White Lilacs in a Crystal Vase, ca. 1882, Nelson-Atkins Museum of Art*

received the Applied Humanities Summer Fellowship with the Kansas City Public Library. She assisted the library team on a book project on the history of Kansas City Public Library, gaining experience working with historians and library professionals and on publishing research.

DAISUKE MURATA, PHD CANDIDATE, received a Marilyn J. Stokstad Award for Outstanding Contributions to the Educational Mission of the Art History Department.



CARA NORDENGREN, PHD STUDENT, in early October won the Jim Falls Paper Prize for the best graduate student paper presented at the Mid-America Medieval Association’s annual conference. The judges said that Cara’s paper, “‘Interpretive Multivalency in Tilman Riemenschneider’s *Münnerstadt Magdalene*,’ is an exceptional hagiographical analysis of sources that created and promoted a Catholic understanding of the three representations of Mary Magdalen that coalesced by the end of the medieval period. The judges were very enthusiastic about the quality of Cara’s work and the rich understanding it brings to the study of this altarpiece.”



## GRADUATE STUDENT NEWS

VIDHITA RAINA, PHD CANDIDATE, presented her paper, “Sarasa in Print: Dissemination of Textile Designs & Techniques in 18th–20th-Century Japan,” at the Virginia Commonwealth University School of the Arts, Qatar in May 2021 at the *Emerging Voices in Indian Ocean Art and Culture: Flashtalks from Doha* conference. This was the concluding conference of the weeklong excursion in Doha with the Indian Ocean Exchanges fellowship.



*Vidhita Raina (back row, fifth from right) and the other Ocean Exchanges fellows.*

SARA STEPP, PHD CANDIDATE, accepted in August a full-time, one-year position as Academic Curator at the Mulvane Art Museum at Washburn University in Topeka.

MICHAEL VANHARTINGSVELDT, PHD STUDENT, received a Marilyn J. Stokstad Award for Outstanding Contributions to the Educational Mission of the Art History Department.

MAGGIE VAUGHN, PHD CANDIDATE, received a Marilyn J. Stokstad Award for Outstanding Contributions to the Educational Mission of the Art History Department. Maggie also received a Graduate Student Research Travel



Grant from the Hall Center for the Humanities to support research for her dissertation, “Mapping Globalization in the Art of Guillermo Kuitca, Susan Stockwell, and Tiffany Chung,” which she used to travel to Europe in the summer.

KAT WHITE, PHD STUDENT, received an Applied Humanities Summer Fellowship through the Hall Center for the Humanities and served as a fellow for the KU Center for Sexuality & Gender Diversity. This gave Kat the opportunity to apply the skillset that she has developed in the Art History department outside of the academic realm while also serving the KU community.



Lawrence Arts Center. During the ten-week internship, she worked with the CEO and Development Team to digitize historical materials (like old newspapers) and participate in creating the 50-year history of the Arts Center as a digital narrative.

JEONGWON YOON, PHD CANDIDATE, received a Summer Research Scholarship from KU Graduate Studies, a Graduate Student Research Travel Grant from the Hall Center for the Humanities, and an Okubo Scholarship from the Center for East Asian Studies. These grants allowed her to conduct research in Japan and Korea on her dissertation, which examines Japanese and Korean abstract artists and their group activities in Tokyo and Seoul during the 1930s and 1940s.

YING ZHU, PHD CANDIDATE, received a Summer Research



Scholarship from KU Graduate Studies to support research trips in the UK and the US for her dissertation, “The Color of Taste: Boneless Landscape in the Late Ming Dynasty.”



*In August, a group of Jayhawks (seated, left to right: Yi Zhao, Weitian Yan; standing, left to right: Meng Tong, Pinyan Zhu) were invited to the National Museum of Asian Art in Washington DC for the Mellon Foundation Chinese object study workshop. Weitian also delivered the paper, “Inscriptions on Cizhou Wares.”*

HAE JEONG YOON, PHD STUDENT, received an Applied Humanities Summer Fellowship working with the

## KU ART HISTORIANS AT MCAA 2022

ON SEPTEMBER 16 AND 17, 2022, NUMEROUS MEMBERS OF THE KU ART HISTORY DEPARTMENT – FACULTY, STUDENTS, AND AN ALUMNA – PARTICIPATED IN THE MIDWEST CONFERENCE ON ASIAN AFFAIRS, HOSTED BY KU.

### MCAA Day 1 (Friday 9/16)

Session I: 10:15 – 11:45 AM

#### Panel 6 Cross-Cultural Borrowing Across Asia and Beyond

Chair/Discussant: Sherry Fowler

“Modernizing Bird-and-Flower Paintings: Vying Peacock by Ishizaki Kōyō,” Yayoi Shinoda

“Transculturality and The Humanity of Place in Hung Liu’s Art,” Sara Stepp

“Abstract Art in Japan and Korea, 1937–1945,” Jeongwon Yoon

Session II: 1:45 – 3:15 PM

#### Panel 14 Sources in the Song Dynasty: Later Chinese, Japanese, and Korean Painting

Chair/Discussant: Amy McNair

“Oxen, Herd Boys, and Other Rural Confucian Allegories: Song Dynasty Symbols in Chosŏn Visual Culture, 15th-17th Centuries,” Logan Ward

“The Proliferation of Dreams of the Ideal Wonderland in the Late Chosŏn Period: An Eight Views of the Xiao-Xiang Rivers Folding Screen at the Santa Barbara Museum of Art,” Hae Jeong Yoon

“A Way to Enlightenment: Hu Yukun’s Boneless Landscape,” Ying Zhu

“Yokoyama Taikan’s Two Visions of the Eight Views of Xiao-Xiang,” Daisuke Murata

### MCAA Day 2 (Saturday 9/17)

Session IV: 8:30 – 10:00 AM

#### Panel 29 Tang and Song Studies

“Liang Shicheng and Xuanhe Catalogue of Paintings,” Amy McNair

Session V: 10:15 – 11:45 AM

#### Panel 30 Transmission, Transcription, and (National) Treasures: Reading Japanese Aesthetics across Time, Space, and Discipline

Discussant: Maya Stiller

“Transmitting Chinese Literati Aesthetics to Edo-Period Japan - Emigrant Ōbaku Monks and Their Legacy,” Patricia Graham

#### Panel 34 Mediated Encounters: Pictorial Art and Book Culture in Early Modern East Asia

“Envisioning Patterns of Cross-Cultural Exchange in Edo-Period Japanese Textiles: Sarasa in Print Culture,” Vidhita Raina

“Replication or Creation? Illustrated Materia Medica Books in the Late Ming,” Ruiying Gao

#### Panel 36 Resonating Images: Interregional Transmission and Localization of Buddhist Works in Early and Medieval China (ca. Late Second – Tenth Centuries CE)

“The Artisans’ Daughter and Wife: Decoding the Epitaph and Sarcophagus of Xing Hejiang,” Meng Tong

“Manifesting an Apocryphal Text: Earliest Illustrations of the Visualization Sutra,” Yi Zhao





# FELICITATIONS

*Completed PhD dissertation  
in fall 2021:*

**LAURA MINTON**

“I’ve been all over this world four times’: Travel, Place, and Memory in the Art of Joseph E. Yoakum.”

*Completed PhD dissertations  
in spring 2022:*

**WEITIAN YAN**

“Envisioning Antiquity: Yi Bingshou and the Politics of Memory in the Qing Dynasty.”

**PINYAN ZHU**

“The Landscape of the Longmen Grottoes: Practices, Repentance, Jeweled Buddhas, and Burials under Emperor Wu Zhao (r. 690–705 CE).”

*Spring 2021 Master's  
degree recipients:*

**CHAEA HONG**

**BAILEY McCULLOCH**

**CAROLYN NORDENGREN**

**JACKSON ROSS**

## PLEASE SEND US YOUR NEWS

Have a comment, idea, correction, picture, or news item for our next newsletter?

Please send your information to us at  
[arthistory@ku.edu](mailto:arthistory@ku.edu)



## 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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## **PARTING SHOT**



*Julie Thompson Borger and the group of BSI students during their recreation of Stonehenge*

