



NEWSLETTER FALL 2023

KRESS FOUNDATION
DEPARTMENT OF ART HISTORY

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FROM THE CHAIR

This edition of the newsletter is dedicated to Anne D. Hedeman, Judith Harris Murphy Distinguished Professor Emerita of Art History, who retired this past summer after eleven years on the KU faculty, preceded by twenty-nine years on the University of Illinois (U. of I.) faculty. Prof. Hedeman earned her AB in History of Art, *cum laude*, from Princeton University in 1974 and her MA and PhD from the Johns Hopkins University in 1977 and 1984, respectively. Teaching art history at the U. of I. from 1983 to 2012, she rose through the ranks from Assistant Professor (1983-91) to Associate Professor (1991-2002) to Professor (2002-12) and was Professor of Medieval Studies from 2006 to 2012. The U. of I. College of Fine and Applied Arts recognized Prof. Hedeman's excellence in teaching and service through an Outstanding Faculty Award and a Faculty Award for Service (both in 2002) and she was designated a University Scholar (2004-07).

A Fellow of the Medieval Academy of America (elected 2010) and recipient of a prestigious John Simon Guggenheim Memorial Foundation Fellowship (2011-12) and a National Endowment for the Humanities Fellowship (2021), among many other honors, Prof. Hedeman is a renowned scholar of medieval book illustration and medieval concepts of historiography and translation in late medieval vernacular French manuscripts. Her work analyzes the complex ways in which medieval books—physical objects encoded by scribes, illuminators, rubricators, and commentators—mediate between readers, with their external and diverse appropriation of the text, and the text itself, the alleged site of the ideal reading inscribed by an author. Her research seeks to understand the role of illuminations within these networks by analyzing each book as a material object and considering the persons who participated in its production and how their expertise enriched it for readers at specific historical moments.



Anne D. Hedeman, Judith Harris Murphy
Distinguished Professor Emerita of Art
History

A prolific scholar, Prof. Hedeman is the author of four books: *The Royal Image, Illustrations of the “Grandes chroniques de France” 1274-1422* (Berkeley and Los Angeles: University of California Press, 1991); *Of Counselors and Kings: The Three Versions of Pierre Salmon’s “Dialogues”* (Urbana: University of Illinois Press, 2001); *Translating the Past: Laurent de Premierfait and Boccaccio’s “De casibus”* (Los Angeles: Getty Publications, 2008); and *Visual Translation and the First French Humanists* (South Bend, IN: University of Notre Dame Press, 2022). She has co-edited another three books: *Collections in Context: The Organization of Knowledge and Community in Europe (14th-17th Centuries)*, co-edited with Karen Fresco (Columbus: Ohio State University Press, 2011); *Textual and Visual Representations of Power and Justice in Medieval France*, co-edited with Rosalind Brown-Grant and Bernard Ribémont (London: Ashgate, 2015); and *Inscribing Knowledge in the Medieval Book: The Power of Paratexts*, co-edited with Rosalind Brown-Grant, Patrizia Carmazzi, Gisela Drossbach, Victoria Turner, and Iolanda Ventura (Berlin: DeGruyter, 2020). Prof. Hedeman also co-authored, with Elizabeth Morrison, *Imagining the Past in France, 1250-1500* (Los Angeles: Getty Publications, 2010), an exhibition catalogue that was a finalist for the College Art Association’s Alfred H. Barr Jr. Award for museum scholarship (2012). In addition, her CV lists over thirty book chapters, exhibition catalogue essays and entries, scholarly articles, and reviews, and she has given over fifty invited lectures and conference, symposium, seminar and workshop presentations at US and European venues since 2005.

While making her mark for interdisciplinary analyses of the reception of illuminated French history and literature, Prof. Hedeman has also collaborated on interdisciplinary research projects in the US and Europe. Between 1999 and 2004, she was co-Principal Investigator (PI) in a transatlantic collaboration between medieval and early modern scholars at the U. of I. and research teams from the French Centre nationale de la recherche scientifique (CNRS). Subsequently, Prof. Hedeman received a National Center for Supercomputing Applications (NCSA) Faculty Fellowship at the U. of I. (2008-09) to work with Peter Bajcsy, a specialist in pattern recognition and image analytics, to gain insights into the medieval French book trade through close analysis of a collection of digitized manuscripts. Their yearlong collaboration allowed them to compete successfully with a team for three National Science Foundation grants: they were co-PIs for a May 2009 grant that supported an international workshop for computer scientists and humanists to consider problems around imaging and image analysis and to discuss existing technologies and solutions. The second yearlong NSF grant (awarded August 2009) to Bajcsy (PI), Hedeman (co-PI) and two other U. of I. colleagues supported the development of cyber tools to analyze digitalized fifteenth-century manuscripts. This interdisciplinary group then became part of an international research collaboration funded by a third, yearlong (2009-10) Digging into Data grant sponsored by the NSF and NEH.

Prof. Hedeman continued interdisciplinary collaboration as part of an international research consortium, Power and the Paratext in Medieval Manuscript Culture, sponsored from 2014 to 2016 by the Université d’Orléans, which generated a conference and essay volume, *Inscribing Knowledge in the Medieval Book: The Power of Paratexts*. Most recently, she collaborated as a member of the Research Network “The Joust as Performance: Pas d’armes and Late Medieval Chivalry” (funded by the Arts and Humanities Research Council, UK, October 2020-September 2022) in planning workshops, an essay volume, and a database.

In addition to service on many departmental, College, and University committees at both Illinois and Kansas, Prof. Hedeman has done high-level national and international professional service. This includes membership on the Board of Directors, International Center of Medieval Art (ICMA, 1991-94, 1997-2000, 2018-21); editor of *Gesta* (ICMA’s journal, 2003-06); membership on the Advisory Board, Center for Advanced Study in the Visual Arts, National Gallery of Art (2005-08, Advisory Board Chair: 2007-08); service on the Charles Rufus Morey Book Award jury, College Art Association (2013-16); membership on the Haskins Medal Committee, Medieval Academy of America (2020-23), and current service on the Comité

scientifique for Pécia (since 2009); the Comité scientifique, Laboratoire de français ancien, Université d'Ottawa (since 2011); and on the Editorial Board of *Digital Philology: A Journal of Medieval Cultures* (since 2020).

During her eleven years at KU, Anne D – as her friends, family members, colleagues and graduate students call her – taught undergraduate and graduate courses in medieval and northern European Renaissance art. She also regularly taught HA 150 History of Western Art, Ancient through Medieval, modeling her admirable conviction that senior faculty should not only teach upper-level courses in their field of specialization but also introductory courses to inspire and potentially recruit students to the major. In a 2019 evaluation of HA 150, one appreciative student wrote, “Dr. Hedeman’s enthusiasm and knowledge radiate in class like a divine light of color filtering through the stained glass of St. Denis.”

An advisor and mentor to dozens of graduate students over the course of her career, Anne D supervised six completed PhD dissertations at the U. of I. and another two at KU and continues to direct five PhD dissertations as the Judith Harris Murphy Distinguished Professor Emerita. Her former and current



Anne D, John, and Jackie Hedeman in Paris,
July 2022

students have expressed deep gratitude for her contributions as a scholar, teacher, and mentor. Charlotte Bauer (U. of I. PhD '07) praises Anne D as “an amazing mentor. With genuine interest, she takes the time to see each of her students as individuals with their own scholarly interests and professional goals, and then helps them chart a course toward those goals. She fully supports various career paths and always has an eye out for opportunities and connections for her students to foster the skills they need to grow and excel. No matter what your path, she treats you with respect and fairness.” Paula Carns (U. of I. PhD '00) calls “Anne D’s willingness to share her expertise and time with students and colleagues from her home institution and beyond one of her most endearing qualities.” Paula appreciates Anne D as “an attentive and caring advisor who not only guided me through my doctorate but also the early years of my career as faculty at Illinois. I am deeply grateful to Anne D for her positive impact on my life and career.”

Megan Foster-Campbell (U. of I. PhD '11) writes, “Many friends and colleagues will mention Anne D’s erudite-yet-accessible scholarship as a trailblazer in Gothic manuscript studies. Her students will testify to her thoughtful evaluations and unwavering support of our work. But what stays with me is her forthright joy in teaching and researching medieval manuscripts. It is apparent

in the classroom, where she conveys her delight in the details of manuscript illuminations,” while “her guidance in library archives instills the thrill of discovering a codicological anomaly or minute artistic detail in an illumination. In turn, we find ourselves embracing those moments of elated discovery during our own independent manuscript research.”

Chassica Kirchhoff (KU PhD '18) appreciates the serendipity of Anne D’s arrival at KU as Chaz completed her final PhD coursework and conceptualized her dissertation topic. “Working with her,” writes Chaz, “was a transformational opportunity, and her expertise and supportive yet challenging approach made her a perfect co-advisor alongside [KU Professor and Spencer Museum of Art Curator] Steve Goddard. I couldn’t have wished for better ‘dissertation parents,’ both of whom remain models of the scholar, educator, and curator I aspire to be.”

FROM THE CHAIR, CONTINUED

Current KU PhD candidate Sarah Dyer writes, “I would not be the scholar I am today without Anne D. Every semester since I began at KU, I presented Anne D with a potential dissertation topic – and every semester, she told me it wasn’t right. At the end of my course work a prospective dissertation topic presented itself, and while I fought against it (because I knew it would be difficult), Anne D encouraged me to go in that direction. I trusted her judgment, and I’m infinitely grateful that I did because I love what I study and have had many positive experiences because of my research. Anne D has always pushed me in many (sometimes uncomfortable!) ways, but her support and ‘nudging’ have helped me grow into someone of whom I am proud.”



*Anne D. Hedeman with her thirteen former and current PhD students. L-R: Erin Donovan, Laura Whatley, Charlotte Bauer, Paula Carns, Heather Tennison, Megan Foster-Campbell, Anne D. Hedeman, Sarah Dyer, Sadie Arft, Julie Thompson Borger, Cara Nordengren, Carlee Bradbury, Mia Hafer, Chassica Kirchhoff
Photo courtesy Jackie Hedeman*

To celebrate Anne D’s remarkable career, the Kress Foundation Department of Art History hosted “Translating the Past: A Gathering of Students and Colleagues of Anne D. Hedeman,” made possible by the Franklin Murphy Lecture Fund. A keynote lecture by Anne D’s close friend and collaborator Elizabeth Morrison, Senior Curator of Manuscripts at the J. Paul Getty Museum kicked off the event on October 13, 2023. This was followed by an all-day symposium on October 14 featuring talks by all thirteen of Anne D’s former and current PhD students (see photo). The complete symposium schedule is archived on the department website.

At this October 13-14 gathering, the department announced the generous establishment of the **Anne D. Hedeman Graduate Student Support Fund** by Anne D, her husband John, and their daughter Jackie in recognition of Anne D's "wonderful tenure" at KU.

Concerning the fund, Anne D writes:

In summer 2012, I accepted an offer from the University of Kansas to become the Judith Harris Murphy Distinguished Professor of Art History. In his letter offering me the position, Dean Danny Anderson wrote that he hoped that I "would find the department, the University, and the Lawrence community a wonderful place for working and living." And I have!

During my eleven years at KU, my department colleagues have impressed me by their dedication to both teaching and research and by their collegiality. I have enjoyed working with undergraduates and with talented graduate students—seeing two through to their PhDs and working with five others whom I will continue to supervise. I have treasured the community of mediaevalists spread throughout departments in the College of Liberal Arts and Sciences and enjoyed working with them to develop a graduate certificate in medieval and early modern studies. And I have relished the support for my research which allowed me to complete a single-authored book, co-edit two essay collections, and contribute sixteen essays to publications in the US, Germany, England, Italy, and France, thereby fostering and deepening scholarly relationships for my students, for me, and for KU with scholars at home and abroad.

I thank the University of Kansas for giving me the opportunity to have such a wonderful tenure. In retirement, my husband John and I plan to stay in Lawrence, where I will continue my research and publication while supervising my remaining graduate students as they complete their PhDs.

In recognition of all that KU has given me, John, our daughter Jackie, and I decided to create a fund to support graduate students in the Kress Foundation Department of Art History. The Anne D. Hedeman Graduate Student Support Fund is designed to be a flexible source of direct financial support for graduate students in Art History. Our hope is that the fund will continue to grow with our contributions and the help of others.



The department is extremely grateful to the Hedemans for endowing this fund, and we invite colleagues, students, and friends of Anne D to contribute to it through the Kansas University Endowment Association (KUEA) via the QR code or by navigating to the KUEA website; click "Give Now" and under "Choose area," search for "Hedeman" and select "Hedeman Graduate Student Support." Thank you!

As we salute Anne D's rich career and express gratitude for her many indelible contributions to our program and students, we wish her the very best in her retirement as she continues to pursue the study of late medieval manuscripts and produce art historical scholarship of the highest order.

David Cateforis

2023 DISTINGUISHED ALUMNI AWARD

PATRICIA FIDLER



We were pleased to welcome Patricia Fidler back to campus on September 28, 2023 as the nineteenth annual Murphy Distinguished Alumni Lecturer.

Ms. Fidler is the Executive Director of Yale University Press's A&AePortal, a position she has held since 2020. The A&AePortal is described on its website as "an authoritative eBook resource that features important works of scholarship in the history of art, architecture, decorative arts, photography, and design. With innovative functionality and extensive metadata, the site offers students and scholars an engaging experience, encouraging critical thinking skills and supporting rigorous academic research." Ms. Fidler previously served as Yale University Press's Art and Architecture Executive Editor from 2000 to 2007 and Art and

Architecture Publisher from 2007 to 2020. She earned her BA in Art History and French from KU in 1987 and her MA in Art History from KU in 1991. Like so many of our alumni who go on to successful art-related careers, she was a curatorial intern in the Spencer Museum of Art, serving in the Department of European and American Art and in the Department of Prints and Drawings between 1988 and 1991. While at the Spencer, she published the exhibition catalogue *Art with a Mission: Objects of the Arts and Crafts Movement* (1991). Ms. Fidler then worked as a Research Assistant and Curatorial Assistant in the Nelson-Atkins Museum of Art's Department of European Painting and Sculpture from 1991 to 1995, and co-edited (with the late Roger Ward, BA '76) the 1993 book, *The Nelson-Atkins Museum of Art: A Handbook of the Collection*. Relocating to the East Coast, she was an editor at Bulfinch Press/Little Brown & Company in Boston from 1995 to 1996 then Art and Architecture Editor at Princeton University Press from 1996 to 2000 before she joined Yale University Press where she has now worked for twenty-three years. She has served the profession for the same number of years as a member of the College Art Association's Committee on Intellectual Property from 1999 to 2022. In her Murphy Distinguished Alumni Lecture, "Endleaves to ePubs: Adventures of an Art Book Editor," Ms. Fidler presented an overview of her career in art book publishing.

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2023 DISTINGUISHED ALUMNI AWARD CONTINUED

Patricia Fidler provided responses by email to some interview questions:

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

After graduate school, I was hired by the Nelson-Atkins Museum of Art (NAMA): first as a research assistant for an Italian paintings catalogue and then as a curatorial assistant in the department of European Painting and Sculpture. At the time, I was happily focused on a curatorial career and working with objects, but I became increasingly intrigued by the publishing process. After working on the Italian paintings catalogue, co-authoring a new collections handbook for the NAMA, and undertaking freelance proofreading for the Metropolitan Museum of Art, I decided to take the formal leap into art book publishing: I have held acquisitions positions at Little, Brown & Co., Boston; Princeton University Press; and Yale University Press. I came to Yale as Executive Editor and, after a few years, became the Publisher of the Art & Architecture program. About three years ago, my interests evolved further, and I became the Executive Director of Yale's A&AePortal.

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

At KU, I was really fortunate to benefit from a rigorous academic program that was supplemented by meaningful internship opportunities at the Spencer Museum of Art. There I had many amazing experiences, including work on *Art With a Mission: Objects of the Arts and Crafts Movement*, a Spencer exhibition and accompanying catalogue.

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

I would strongly encourage them to explore as many avenues related to their passion/academic interests as possible. Be strategic, but don't forget to be flexible and take some chances.

What has been your greatest professional challenge?

One has to develop a thick skin when working as an acquisitions editor.

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

Publishing has changed enormously during my career: in every single way—from how books are acquired, produced, marketed, and sold.

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

When I first arrived at Yale, I had a small staff and inherited a small list (at the time, most of the art books were being published in Yale's London office). I took that foundation and built a much larger team, eventually generating a list of over 100 books per year. This includes distributed museum titles; building exclusive publishing relationships with over twenty prestigious museums while at Yale is one of my proudest accomplishments. While it will only be determined in the fullness of time, I hope that my current work with the A&AePortal, a groundbreaking electronic platform, will be an important part of my legacy at Yale, as well as to the disciplines of art and architectural history.

FALL 2022 MURPHY SEMINAR: VISUAL ECOLOGIES OF EUROPE AND NORTH AMERICA

Professor Marni Kessler co-taught a Franklin Murphy Seminar in the fall of 2022 titled “Visual Ecologies of Europe and North America,” with Dr. Karl Kusserow, the John Wilmerding Curator of American Art at the Princeton University Art Museum and a prominent voice in ecocritical art history. Kusserow first came onto the ecocritical art history scene while co-organizing with Alan Braddock the groundbreaking exhibition *Nature’s Nation: American Art and the Environment* (Princeton University Press, 2018), the accompanying book for which won the Alfred J. Barr Award for best catalogue in the history of art, a Prose award from the Association of American Publishers for professional and scholarly excellence, and the Award for Excellence



Members of the fall 2022 Franklin D. Murphy Seminar: Front Row L-R: Marni Kessler, Karl Kusserow
Back Row L-R: Carolyn Johnston, Kat White, Jin Cho, Philana Li, Sam Meier, Gillian Nichols, Abigail Usrey

from the Association of Art Museum Curators. Many of the essays in that volume, particularly those written by Kusserow, have already become classics in the growing field of eco art history. Similarly, *Picture Ecology: Art and Ecocriticism in a Planetary Perspective*, which was published by Princeton University Press in 2021 and for which Kusserow was editor and contributor, has already become indispensable for any student/scholar interested in ecocritical approaches to global art. He has organized many exhibitions, among them *Alexis Rockman: Shipwrecks* and *Object Lessons in American Art*, a travelling exhibition and scholarly catalogue. As with his curatorial work, Kusserow's many essays and articles address a wide range of topics. However, there is often a through line, which he traces with clarity, intelligence, and sensitivity: the critical importance of our understanding of the agency of the natural world and, perhaps above all, the necessity that we treat it ethically.

Franklin Murphy GRA Sara Stepp was an invaluable asset to course; over the summer of 2022, she assisted Prof. Kessler with the development of what became a truly vast bibliography and ensured that all assigned readings were available to the students in the seminar.

Throughout the semester, the seminar explored the ways in which artists construe and engage the expansive, affective, and material ecocritical dimensions of representations of the natural world. Reading, discussing, and looking deeply, we came to understand that our engagement with such depictions is importantly sharpened and enriched by a keen understanding of the ways in which they inscribe and intersect with such critical issues as settler colonialism, resource extraction, indigeneity, race, climate change, anthropocentrism, and the human/nature nexus.

While in Lawrence in October of 2022, Dr. Kusserow met several times with the seminar and individually with each student in it to discuss their progress on their research projects. He also delivered the first of his two public Murphy lectures, "Man in the Moon: Humanizing the Heavenly Body," at the Nelson-Atkins Museum of Art. Thanks to an especially large tree root that got in his way while jogging the next month—a fact that seemed particularly unjust given the topic of the seminar—Kusserow's second "visit" took place virtually, with him joining the seminar via Zoom for two marathon evening meetings to hear and, along with Prof. Kessler, provide feedback on the students' final paper presentations. He delivered his second Murphy lecture, "Shooting the Moon: Art and the Unearthly," via live-stream on the department's YouTube channel. While we were all sorry not to have Dr. Kusserow in residence for his second visit, we took comfort in the fact that by being forced to stay put in Princeton, he didn't have to add significantly to his carbon footprint.

FALL 2022 MURPHY LECTURES

37th Franklin D. Murphy Lecturer

MAN IN THE MOON: Humanizing the Heavenly Body



Dr. Karl Kusserow
John Wilmerding Curator of American Art
Princeton University Art Museum

October 14, 2022
6:30 p.m.

Nelson-Atkins Museum of Art, Atkins Auditorium

Parking is \$12 or free for NAMA members; free street parking is available in surrounding areas.

The Murphy Lecture Series is sponsored by the Kress 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.

37th Franklin D. Murphy Lecturer

SHOOTING THE MOON

Art and the Unearthly



Dr. Karl Kusserow
John Wilmerding Curator of American Art
Princeton University Art Museum

Online Only Event!

Thursday, December 1, 2022 | 5:30 p.m.

Register in advance for Zoom webinar:



The Murphy Lecture Series is sponsored by the Kress 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.

KARL KUSSEROW


John Wilmerding Curator of American Art, Princeton University Art Museum
Poster design: Lisa Cloar

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

SPRING 2023 MURPHY LECTURES


ABIGAIL SUSIK

Associate Professor of Art History, Willamette University
Poster design: JoAnna Writt



Monday, March 27, 2023 5:15pm
Spencer Museum of Art
Room 211

Dr. Abigail Susik
Associate Professor of Art History
Willamette University

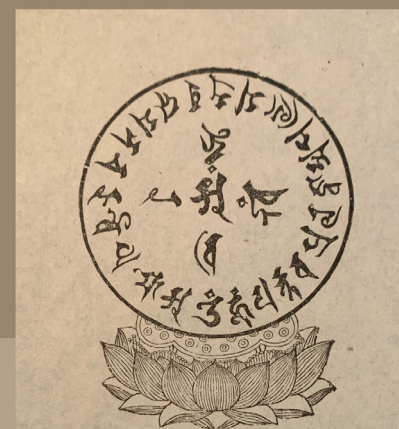


**CAN THE ARTWORK SHAPE
A POST-WORK SOCIETY?:
CONSIDERATIONS ON
SURREALIST SABOTAGE**

Sponsored by the Kress Foundation Department of
Art History and the Franklin D. Murphy Fund

The Franklin D. Murphy Visiting Lecturer

Dr. Caroline Hirasawa
Associate Professor at Waseda University



Saved by the Light:

Illustrating the Kōmyō shingon in a
Medieval Japanese Handscroll

Tuesday, April 25, 2023, 5:30 PM
Spencer Museum of Art, 211*

*PLEASE USE THE WEST DOORS AT THE BACK OF THE MUSEUM

THE FRANKLIN D. MURPHY LECTURES IN ART ARE SPONSORED BY THE KRESS
FOUNDATION DEPARTMENT OF ART HISTORY


CAROLINE HIRASAWA

Associate Professor of Japanese
Art History, Waseda University
Poster design: JoAnna Writt

Virtual Murphy Lecture
Wednesday, March 22, 2023 2:30-3:30pm
Zoom Meeting ID 975 6218 6271 (passcode: 674501)

**A QUEER QULLEQ: CONVERSION AND THE
INTIMACIES OF COLONIAL INUIT DESIGN**

Dr. Bart Pushaw, Postdoctoral Fellow in the Department of
Arts and Culture, University of Copenhagen



BRAD PUSHAW

Postdoctoral Fellow in the Department of Arts and Culture,
University of Copenhagen
Poster design: JoAnna Writt

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FALL 2023 MURPHY LECTURES

Dr. Andrew Watsky

P.Y. and Kinmay W. Tang Professor of Japanese Art
Director, Tang Center for East Asian Art
Princeton University

HEARING WITH THE EYES

TEA AND ITS
OBJECTS IN
SIXTEENTH-CENTURY
JAPAN


Thursday
September 7, 2023
5:30 pm

Spencer Museum of Art RM 211



ANDREW WATSKY

P.Y. and Kinmay W. Tang Professor of Chinese and Japanese
Art, Princeton University
Poster design: JoAnna Writt



UNSTABLE BOUNDARIES:
NATURE AND INDUSTRY IN
ANNA ATKINS' CYANOTYPES

DR. SIOBHAN ANGUS
ASSISTANT PROFESSOR OF MEDIA STUDIES AT CARLETON UNIVERSITY

OCTOBER 26, 2023 @ 5:30 PM
SPENCER MUSEUM OF ART, RM 211

Franklin D. Murphy Lecture Fund, Sponsored by the Kress Foundation Department of Art History
Co-sponsored by the Spencer Museum of Art

SIOBHAN ANGUS

Assistant Professor of Media Studies,
Carleton University
Poster design: JoAnna Writt

Plenarium: All the Relics of the Passion and the Saints, Material and Devotion

Cynthia Hahn

Distinguished Professor of Art History & Medieval Studies
Hunter College & Graduate Center City University of New York



Friday November 3, 2023 @ 12:00 p.m.

Spencer Museum of Art, Room 211

Followed by informal lunch for those attendees who RSVP to
arthistory@ku.edu by 10/30/2023

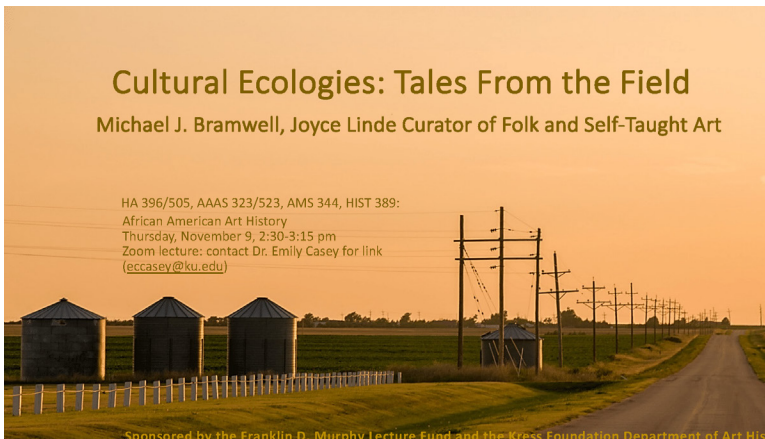
Franklin D. Murphy Lecture Fund, Sponsored by the Kress Foundation Department of Art History
Co-sponsored by the Spencer Museum of Art

CYNTHIA HAHN

Distinguished Professor of Art History & Medieval Studies,
Hunter College & Graduate Center, CUNY
Poster design: JoAnna Writt

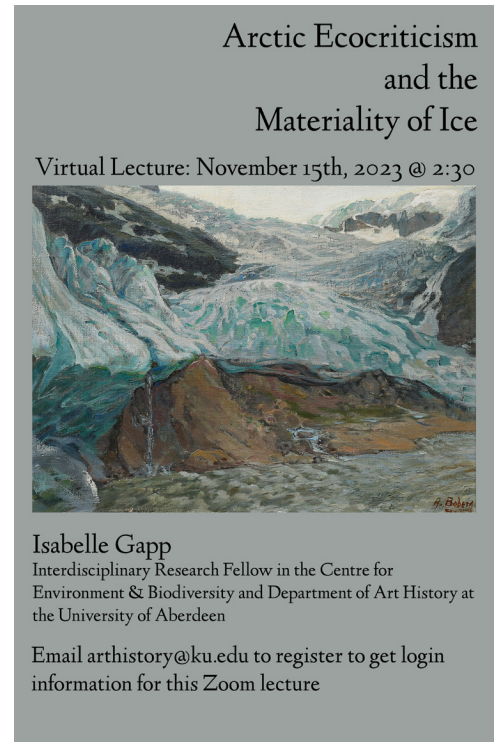
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FALL 2023 MURPHY LECTURES



MICHAEL BRAMWELL

Joyce Linde Curator of Folk and Self-Taught Art,
Museum of Fine Arts Boston
Poster design: JoAnna Witt



ISABELLE GAPP

Interdisciplinary Research Fellow in the Centre for Environment &
Biodiversity & Department of Art History, University of Aberdeen
Poster design: JoAnna Witt



AARON RIO

Associate Curator of Japanese Art,
Metropolitan Museum of Art
Poster design: JoAnna Witt

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SPRING 2023 LECTURES IN THE “INTERSECTIONS OF IDENTITY” SERIES



HONG CHUN ZHANG

Artist

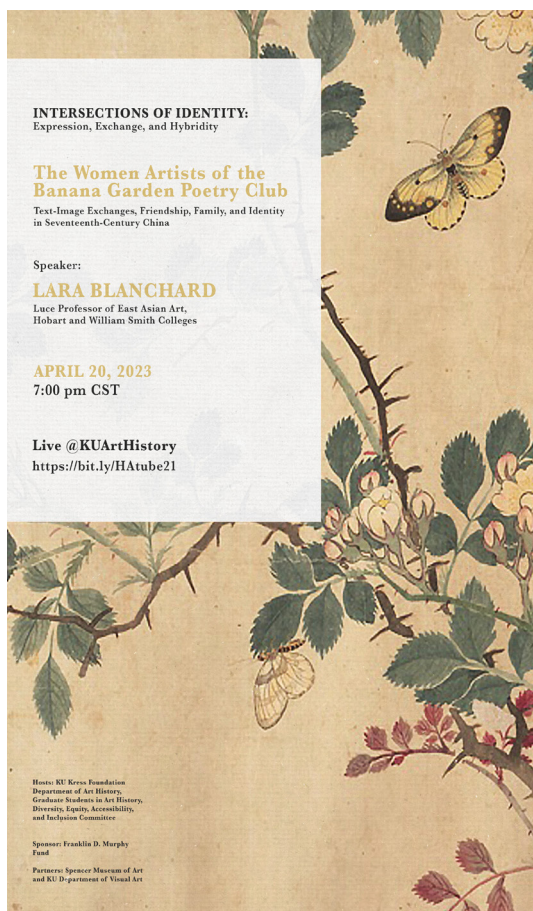
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KELLI MORGAN

Professor of the Practice and Director of
Curatorial Studies, Tufts University

Poster design: Marleny Ceron



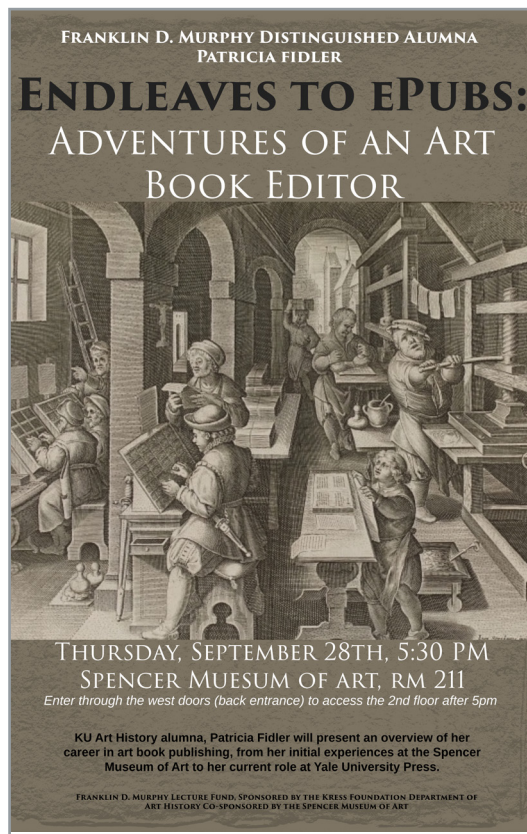
LARA BLANCHARD

Luce Professor of East Asian Art,
Hobart and William Smith College

Poster design: Marleny Ceron

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

2023-2024 MURPHY DISTINGUISHED ALUMNI LECTURE



PATRICIA FIDLER

Executive Director of Yale University Press's
A&AePortal

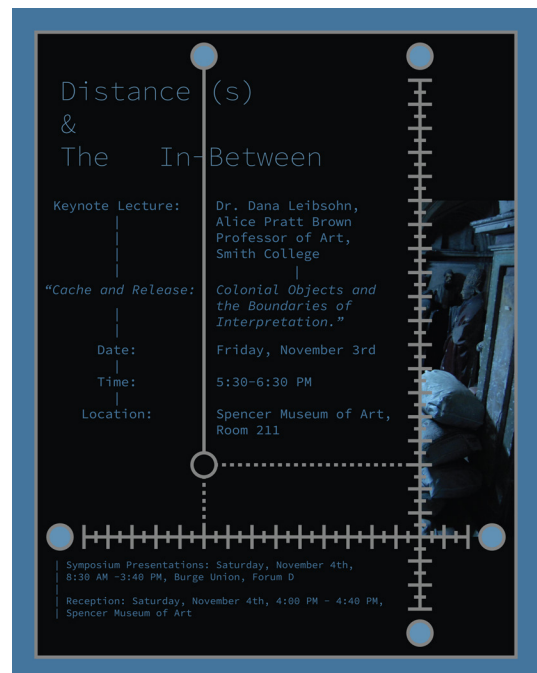
Poster design: JoAnna Witt

2023 GRADUATE STUDENT SYMPOSIUM

DISTANCE(s) AND THE IN-BETWEEN

Dana Leibsohn
Alice Pratt Brown Professor of Art, Smith College
Keynote Lecture:
“Cache and Release: Colonial Objects and the
Boundaries of Interpretation”

Poster design: Luke Chupp

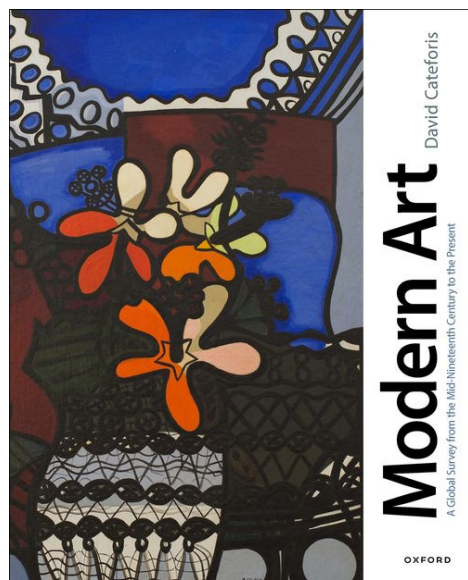


For listings of upcoming lectures, visit our website: arthistory.ku.edu/events

DAVID CATEFORIS

Professor and Chair, American Art, Modern and Contemporary Art

David Cateforis celebrated the publication of his new textbook, *Modern Art: A Global Survey from the Mid-Nineteenth Century to the Present* (New York: Oxford University Press) in March 2023. The fruit of six and a half years of effort, the 596-page book covers painting,



David Cateforis's newly published textbook *Modern Art: A Global Survey from the Mid-Nineteenth Century to the Present*

sculpture, architecture, photography, and new media such as performance, installation, and video art. Taking an inclusive approach reflecting art history's global turn, the book not only surveys developments in Europe and North America but also attends to histories of modern art in Latin America, Africa, the Middle East, and Asia prior to

the late twentieth century. It concludes with a chapter on themes in global contemporary art since c. 1989.

Prof. Cateforis also published an essay, "Gu Wenda's *united nations: american code* and the *Rainbow of Humanity*" in the catalogue of the 2019-20 Gu Wenda retrospective exhibition at the United Art Museum in Wuhan, China, *A Story of Art* (Hong Kong: Commercial Press, 2023), 277-99. (Written in 2021, this essay's publication was delayed by the Covid-19 pandemic.) In addition to his classroom teaching – Contemporary Art in spring 2023 and History of Photography in fall 2023 – Prof. Cateforis spoke in a Spencer Museum of Art "Senior Session" on "Three American Modernists: Elaine de Kooning, Louise Nevelson, and Elizabeth Murray" (April 13, 2023). He was honored by the attention given to both his Spencer talk and *Modern Art* textbook in an article by Chris Lazzarino, "Modernism: Here and Now," in the summer 2023 issue of *Kansas Alumni* magazine.

EMILY CASEY

Hall Assistant Professor of American Art and Culture

Emily Casey has relished her first year and a half on the faculty of the Department of Art History. In addition to teaching Art of the United States, African American Art History, and Art of the Sea, she also taught a graduate seminar on Colonial Art Across the Americas. She guest-lectured via Zoom in a course on the art of the colonial Americas at the University of Denmark. Prof. Casey has remained active in her professional organizations. In February 2023 she was elected as Co-Chair of the Board of the Association of Historians of American Art. She will serve three years in board leadership, taking on the role of Chair beginning in February 2024. During this past year of service, she convened an ad-hoc committee of academics, museum professionals, and graduate students to update AHAA's mission statement and align it with the organization's values and vision for its future. In October 2023 she co-chaired a roundtable discussion among early-career scholars on the future of eighteenth-century art and architecture studies at the conference of the Historians of Eighteenth-Century Art and Architecture in Boston, Massachusetts.



Prof. Casey stands before a monumental painting by the eighteenth-century Anglo-American artist Benjamin West at the National (Scottish National Gallery) in Edinburgh.

Prof. Casey has also stayed busy with research activities in the past year. In September 2022 she participated in a professional study course taught from the Royal Collection in official royal sites across London and Windsor in the United Kingdom. Additionally, in her first year at KU Prof. Casey received a New Faculty Research Development Grant from the KU Office of Research to conduct archival research in London over summer 2023. Over the course of July, she spent time in the collections of the British Library

and the National Maritime Museum in Greenwich, among other places. This research will support Prof. Casey's ongoing book project "Waterscapes: Representing the Sea in the Anglo-American Imagination: 1750-1800" as well as the development of related articles on eighteenth-century Anglo-American colonial cartography and visual culture. While in the United Kingdom, Prof. Casey also enjoyed touring exhibitions and permanent collections at Tate Britain and Tate Modern, the Victoria and Albert Museum, and the National Portrait Gallery in London, as well as the National Gallery and National Portrait Gallery in Edinburgh, Scotland (see photo).

SHERRY FOWLER

Professor, Japanese Art

In December 2022, Sherry Fowler had a once in a lifetime opportunity when Curator Myenghee Son (PhD '18) invited her to be Visiting Professor at the National Research Institute of Cultural Heritage of Korea. She gave the lecture "Two Buddhist Bells as Interregional Bridges between Korea, Japan, and Ryukyu" at the National Palace Museum of Korea and in spite of a snowstorm, about fifty attended. One exciting highlight of the trip was being able to enter the marvelous eighth-century stone grotto Seokguram with the institute's conservation team. In addition to visits to temples, museums, and art restoration labs, Prof. Fowler was shown gorgeous premodern Korean bells around the country. She spent a very special birthday at Tongdosa, viewing huge Buddhist paintings and its famed ordination platform! During the trip she also had the chance to get together with Yegee Kwon (PhD '18) and Eunyoung Park (PhD '18). She will never forget the amazing Buddhist treasures and the great enthusiasm for Buddhist art in Korea. Thank you Myenghee!

In summer 2023 Prof. Fowler had an Ishibashi Foundation/Japan Foundation Fellowship for Research on Japanese Art for a two-month trip to Japan to assess bells, dating from the seventh to the eighteenth centuries, in order to complete the manuscript "Buddhist Bells Under and Over Water, In and Out of Japan" with firsthand experience. The accessibility of bells fluctuates dramatically. While some are kept hidden and only shown upon rare occasions, many still function out in the open on full public display. She was able to see the Miidera bell in Shiga, which is the most famous bell in Japan. Perhaps the second best known bell is from Dōjōji, which no longer exists. Yet its reputation is alive and well at Dōjōji in Wakayama where Prof. Fowler experienced the monk's

performance of reading the legend (etoki). She also saw important bells in Tokyo, Saitama, Kanagawa, Shiga, Kyoto, Nara, Okayama, Fukuoka, the island of Tsushima (see photo), and Okinawa. While in Okinawa, she enjoyed meeting with curators and Dr. Eiki Senaha, who is a Battle of Okinawa survivor, PhD '77 in English Literature from KU, and Professor Emeritus of University of the Ryukyus.

As a precursor to her book, Prof. Fowler published "The



Sherry Fowler visited a fifteenth-century Buddhist bell on the island of Tsushima in July 2023

Emotional Toll of Wartime Bell Deployment in Japan" in *Ars Orientalis*. The special issue "Reuse, Recycle, and Repurpose: The Afterlives of Japanese Material Culture," edited by Halle O'Neal (PhD '11), also included articles by Halle, Hillary Pedersen (PhD '10), and Yayoi Shinoda (HA PhD candidate). The role of bells in Ryukyu-Korea-Japan relations was the subject of Prof. Fowler's talk "Echoes of the Past: Korean Buddhist Bells that Rang at Shrines in Japan and Ryukyu" for the Sophia University (Tokyo) Institute of Comparative Culture in May 2023. Her host was new Assistant Professor of Japanese Art History, Yen-yi Chan (PhD '18). Two last highlights of the year were hosting in-person Visiting Murphy Lecturers Caroline Hirosawa from Waseda University in Tokyo (spring) and Andrew Watksy from Princeton University (fall).

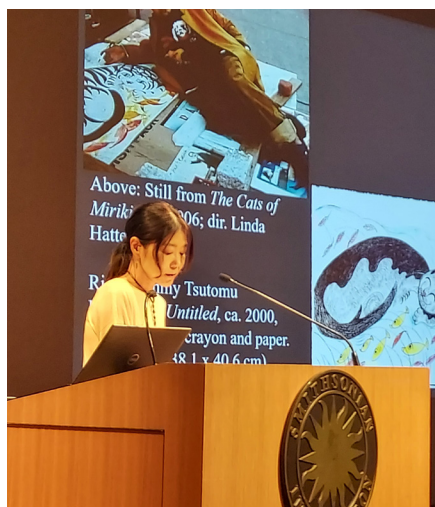
MAKI KANEKO

Associate Professor, Japanese Art

Maki Kaneko wishes to express profound gratitude for the exceptional opportunities the Smithsonian American

Art Museum (SAAM) provided. She affiliated with SAAM as a Terra Foundation senior research fellow in American Art from September 2022 for ten months. This esteemed fellowship enabled Prof. Kaneko to concentrate on developing the exhibition/publication project titled “Street Nihonga: The Art of Jimmy Tsutomu Mirikitani,” co-curated in collaboration with Spencer Museum of Art curator Dr. Kris Ercums. The exhibition will debut at the Spencer in spring 2026.

Throughout her fellowship, Prof. Kaneko conducted comprehensive field research on the East Coast, delving



Maki Kaneko giving a Smithsonian American Art Museum Fellow Lecture on May 19, 2023

into the works of Mirikitani and his fellow Japanese American artists housed in the SAAM and the Smithsonian National Museum of American History collections. Further enriching her research, Kaneko and Ercums traveled to New York City to interview associates of Mirikitani and explore their collections. A two-week journey to Taos, New Mexico

was also undertaken to interview Linda Hattendorf, the director of the documentary *The Cats of Mirikitani*, and investigate her collection to complete the exhibition checklist. These travels were graciously sponsored by the Smithsonian Institution, the KU Art History Department, and the Grants for Arts Project by the National Endowment for the Arts – the latter having recognized the exhibition project with an award in the fall of 2022.

Prof. Kaneko also deeply appreciates the chance to engage in various workshops, lectures, and symposiums that SAAM organized and to which she was invited, including the fellow lectures wherein she presented her research outcome entitled “Collaborative Autobiography: The Art of Jimmy Tsutomu Mirikitani.” She relished the experience of collaborating with other SAAM fellow colleagues, art historians in the DC area, and SAAM curators. Special mentions go to her mentors Drs. Melissa Ho and Leslie Umberger and SAAM’s head curator Randall Griffey (PhD ‘99), whose expertise and insights significantly enriched her exhibition project.

Another academic highlight this year was Prof. Kaneko’s

role as co-chair for the panel “Living with the Bomb: Atomic Anxiety and the Radioactive Wasteland” at the College Art Association Annual Meeting in New York City in February. Together with Dr. Robert Cozzolino, curator of the Minneapolis Institute of Art, the panel delved into nuclear activism in art, featuring various case studies presented by a diverse group of scholars and an artist.

In the realm of publishing, Prof. Kaneko is honored to have contributed to Prof. Charles C. Eldredge’s edited volume, *The Unforgettables: Expanding the History of American Art* (2022). Her piece, “Jimmy Tsutomu Mirikitani: Dining with Jackson Pollock: A Secret Recipe for Global Modernism,” aims to contextualize Mirikitani’s works as a critical response to the US/NY-centered discourse on “global modernism.” She also authored a bilingual exhibition review “Gaku Tsutaja: WARP DRIVE, Maruki Gallery for the Hiroshima Panels 2022.7.23-10.2,” which was published in the web magazine *RealTokyo: Culture Review*. Further, her short essay, “*Enora Gai no mita fukei: Ri Jong Ok to Tsutaya Gaku ten nit suite no kosatsu* [Views from Enola Gay: Ri Jong Ok and Gaku Tsutaya Exhibitions]” was featured in *Genbaku no zu Maruki bijutsukan news* [The Maruki Gallery for the Hiroshima Panels newsletter].

MARNI KESSLER

Professor, Nineteenth-Century European Art

Professor Kessler writes:

“I think of 2023 as the year of Degas and Manet, and also—perhaps more surprisingly—of wheat. Recording a feature/interview for the Metropolitan Museum of Art’s *Manet/Degas* exhibition audio guide was a special highlight. Less of a high point was the fact that I did this while sitting in my home in Lawrence, KS on a very hot June day with the air conditioner turned off so as not to add any errant sounds to the recording. But seeing the exhibition at the opening in September and again when I participated in a study day in December was beyond thrilling and more than made up for the less than ideal climate circumstances of the interview.

As for wheat, I completed an essay that focuses on the ways in which French artists represented the agency of wheat from its initial growth in fields, to its harvest and its processing into flour, and finally as it becomes delectable breads and pastries. Entitled “Farm to Oven to Table: Representing Wheat in Late Nineteenth-century French Painting,” the essay will be published in the scholarly catalogue *Farm to Table: Art and Food in the Age of Impressionism*, which is forthcoming from Yale University Press in 2024.

November was an especially busy month for giving scholarly papers. I presented “The Air That They Breathed: Thinking Ecocritically About Degas’s Laundresses,” at the “Picturing Women at Work in the Nineteenth Century” virtual symposium, which was organized in conjunction with *Degas and the Laundress* at the Cleveland Museum of Art and the upcoming *Mary Cassatt at Work* exhibition at the Philadelphia Museum of Art. The week before, I delivered “Degas’s Grounds” at the Nineteenth-Century French Studies Association’s annual colloquium, which was held this year at Johns Hopkins University in Baltimore, MD.



Marni Kessler at the Manet/Degas opening at the Metropolitan Museum of Art in September.

In October, I was delighted to welcome Professor Siobhan Angus as a Franklin D. Murphy Visiting Lecturer to my “19th-Century Environments” graduate seminar. Not only did she engage closely with the students, but she also presented a terrific public lecture titled “Unstable Boundaries: Nature and Industry in Anna Atkins’ Cyanotypes.”

Finally, as Director of Graduate Studies, I was pleased to meet, along with Maki Kaneko, Advisor to Students in East Asian Art, eight new MA, MA/PhD, and PhD students and to welcome them to our graduate program.”

ARELI MARINA

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

Unlocking the Secrets of Italian Baptistery Architecture: A Collaborative Open-Source Initiative

Professor Marina writes:

“With the invaluable collaboration of KU graduate student (now alumna) Heather Tennison (PhD ’21), undergraduates Kate Blase and Christian Due, and a committed team of KU librarians, my program to unravel the mysteries surrounding Italian baptismal churches made a great leap forward in 2023. What started as research for a book on these architectural marvels has evolved into a comprehensive digital initiative that reshapes the narrative of medieval and early modern Italian architecture.

My journey began with a study of well-known structures like the baptisteries of Pisa and Florence. However, it became clear that the traditional understanding of these monuments was insufficient. Contrary to conventional wisdom, the corpus extended far beyond a few dozen medieval structures, encompassing a staggering ninety independent baptisteries spanning the eleventh through the eighteenth centuries. This finding shattered preconceived notions about their forms, locations, and historical context.

Although traditionally characterized as predominantly circular or octagonal, the baptisteries, in reality, exhibited an astonishing diversity of form. Many were constructed at a considerable distance from diocesan capitals, and their timelines didn’t neatly align with the emergence of the Italian city-republics. Rooted in architectural semiotics, my project sought to make sense of these variations in decoration, patronage, and function.



Areli Marina mid-SPRINT with Michael Peper and Erin Wolfe from the KU Libraries in May 2023.

As the project expanded, a significant challenge emerged: how to manage the plethora of digital information gathered. I accumulated hundreds, then thousands, of digital files, including photos, plans, historical representations, archival documents, and field notes. It became evident that a single scholar couldn’t effectively navigate this wealth of data. Compounded by the remote locations and limited study of many structures, the materials assembled held potential value for numerous scholars interested in these lesser-known but culturally significant buildings.

The Italian Baptistery after the Year 1000 project is not just about redefining our understanding of these buildings; it aims to explore a new approach to collaborative research and information dissemination. The impact is two-fold: enhancing my ability to explore, organize, and interpret a vast array of independent baptisteries, while simultaneously offering a platform for other scholars and students to engage with this treasure trove of historical materials.

Thanks to a KU Libraries program known as Sprints Week and the ingenuity of a team of library experts—Michael Peper (Associate Librarian and Head of the Center for Faculty & Staff Initiatives and Engagement), Brian Rosenblum (Founding Co-Director of the Institute for Digital Research in the Humanities, and Librarian for Digital Scholarship), and Erin Wolfe (Digital Initiatives Librarian)—we achieved four key project outcomes. First, we explored the feasibility of creating a durable, web-based, open-source, media-rich archive that can support collaborative research on Italian baptismal buildings. Second, we identified the steps for the archive's development, including software platform selection, resource requirements, and efficient workflows for content collection, importation, mapping, and management. Third, we developed a modest working prototype using the chosen platforms. Finally, we established a timeline for the project's execution.

The envisioned archive will be a comprehensive multimedia collection housing thousands of items related to over 100 Italian baptismal buildings. Best practices for standards-based metadata will ensure the archive's longevity and accessibility. By accommodating multiple contributors and users, the platform will foster collaborative research, allowing scholars and students to visualize and interpret data in novel ways. Temporal, formal, material, and spatial categorizations will unlock relationships that were previously hidden, empowering users to contribute scholarly narratives based on the archival material.

The Italian Baptistery after the Year 1000 project promises not only to reshape our understanding of a specific architectural type but also to contribute to an emerging body of collaborative, open-access research in architectural history. I am deeply grateful to KU, the KU libraries, and the art history department for their financial, technical, and intellectual support of this research.”

AMY McNAIR

Professor, Chinese Art

Highlights of Professor McNair's year include the publication of her book, *The Painting Master's Shame: Liang Shicheng and the Xuanhe Catalogue of Paintings*, by Harvard Asia Center Publications, and the presentation of the keynote lecture, “The Fording Tiger: Two Painting Colophons by Yang Weizhen,” for the gift of the Lo Chia-Lun Calligraphy Collection to the University of Michigan Museum of Art. Zhao Yi and Ruiying Gao successfully defended their dissertations, on images of paradise in early Buddhist art and Chinese materia medica illustrations and book culture, respectively. Finally, based on the testimony of ten of her students, the College of Arts and Sciences awarded her the 2023 Byron A. Alexander Outstanding Graduate Mentor Award. In May, she visited twenty-four gardens in northern Italy, to expand her history of East Asian gardens course to include European examples.



Prof. McNair at the exit of the labyrinth of Valsanzibio in Italy

MAYA STILLER

Associate Professor, Korean Art and Visual Culture

In the spring of 2023, Professor Stiller taught a new undergraduate class titled Zen Arts of Korea, China, and Japan. In this course, students explored the term “Zen” and examined the ways in which characteristic Zen concepts such as mind-to-mind transmission, master-disciple lineage, and sudden-/gradual awakening were constructed through the visual arts in East Asia. Students benefitted from guest lectures by Judy Roitman, Erik Hammerstrom, Kevin Buckelew, and Yukio Lippit who provided invaluable insights into Zen practice, Huayan visualization, Song Chinese Buddhism, and Japanese Zen art, offering students a profound understanding of the diverse dimensions of Zen art and philosophy.

During her sabbatical semester in fall 2023, Prof. Stiller conducted field research in South Korea and Japan, generously supported by travel grants from KU International Affairs, the College of Liberal Arts and Sciences, and the History of Art Department. For her current book project tentatively titled “Zen Art in Korea,” Prof. Stiller visited several museums and archives in the



Prof. Stiller standing in the lobby of the Kyushu National Museum, below a poster of the special exhibition *The Beauty of Prayer: Buddhist Art from the Goryeo and Joseon Dynasties*.

Seoul metropolitan area to examine Buddhist and Daoist paintings; delivered papers at Korea University, the Academy of Korean Studies, and Kyushu University; and traveled to more than fifteen Buddhist temples in remote regions of South Korea to photograph and examine hitherto unpublished Buddhist temple murals.

Throughout the year, Prof. Stiller shared her expertise through a series of invited talks at renowned institutions. These talks, hosted by the University of Texas at Austin, Columbia

LINDA STONE-FERRIER

Professor, Seventeenth-Century Dutch and Flemish Art

Linda Stone-Ferrier’s article “Drawing on the Neighbourhood in Rembrandt’s *Inscription on a Drawing*” appeared in the peer-reviewed *De Kroniek van het Rembrandthuis*, the scholarly journal published by the Museum het Rembrandthuis, Amsterdam. Although officially dated 2022, the issue of *De Kroniek* was published in July 2023. <https://doi.org/10.48296/KvhR2022.02>

Prof. Stone-Ferrier also completed the research and writing of her invited and peer-reviewed essay on seventeenth-century Dutch painting, “The Triumph of the Visual: The Observable Western World.” The essay will appear next year in the *Bloomsbury Encyclopedia of Visual Culture* 3 vols. (vol. 1: “Histories, Theories, Globalities”), ed. Jane Kromm, Michael Gardiner, Julian Halyadyn, and Heike Raphael-Hernandez (London: Bloomsbury Publishing, PLC).

In the spring 2023, Prof. Stone-Ferrier greatly enjoyed teaching her graduate seminar on the seventeenth-century Dutch neighborhood. Students read her newly published book *The Little Street: The Neighborhood in Seventeenth-Century Dutch Art and Culture* (Yale University Press, 2022) and other scholars’ relevant publications. They also participated in lively discussions and wrote insightful research papers on related topics. Prof. Stone-Ferrier is grateful to the enrolled students for the very rewarding seminar.



Workshop of Rembrandt, with inscription by Rembrandt, The Departure of Rebecca, c. 1637. Reed pen with bistre, wash and fine highlights mounted on cardboard, 185 x 306 mm. Stuttgart, Staatsgalerie, Graphische Sammlung, inv. no. C 1965/GL 936 (Benesch 147), Photo: © Staatsgalerie Stuttgart

MICHAEL AURBACH (MA '79) exhibited two pieces about Critical Theory recently. One work was included in a



Michael Auerbach, Critical Theory: C'est Nothing, Deux Nothing, 2009, Plexiglas, 12" x 9" x 12"

show called *PLASTICS* at the Manifest Gallery in Cincinnati, OH. Works by nine artists were featured in the international juried competition. The other work was selected for a show called *Small Sculpture: Fit for the Table* and exhibited at the Valley House Gallery and Sculpture Garden in Dallas, Texas. Aurbach was recently invited to serve as a workshop leader in a joint project by the Kansas City Artists Coalition and the Spencer Art Reference Library at the Nelson-

Atkins Museum of Art. Together they hope to establish a digital artist archive documenting the lives and creative work of Kansas City area artists.

CODI BATES (BFA '14), co-owner, with her husband Simon, of the Burger Stand (Lawrence & Topeka), Taco Zone, Bon Bon, and the Cider Gallery was profiled online in the June 26, 2023 edition of *VoyageKC*, in the series "Hidden Gems: Local Businesses & Creatives You Should Know." In October, Codi accepted a 2023 Phoenix Award. Conferred annually by the Lawrence Cultural Arts Commission, the Phoenix Awards recognize outstanding artistic achievement in the Lawrence community. The Cider Gallery was honored in a new category, "Creative Spaces in the Arts."

MEGAN BENITZ (MA '05) co-curated the Albrecht-Kemper Museum of Art exhibition "(Women) Artists from the Collection, 1800-2022" and co-authored the accompanying catalogue. Her collaborators were Megan Wyeth (BFA '79) and Soodie Beasley.

MINDY N. BESAW (PhD '15) is the chair of the Association of Historians of American Art (AHAA), working alongside KU faculty member Emily Casey (co-chair). Besaw's exhibition, *Knowing the West* was awarded an NEH Planning Grant in 2022. The exhibition, co-curated with Jami Powell, embraces and examines perceptions of the American West to be more inclusive, complex, and reflective of the diverse peoples who contributed to art and life in and about the West. Research from Besaw's dissertation informed the exhibition, which opens in September 2024 at Crystal Bridges Museum of American

Art, where she is the Director of Research, Fellowships, and University Partnerships and Curator, American Art.

RACHEL EPP BULLER (PhD '04) had a spring 2023 exhibition at Washburn University's Mulvane Art Museum, *Invitations to Listen*, showing multimedia work she made in Canada in 2022. The gallery guide features an essay by PhD candidate Sara Stepp, the Mulvane's Academic Curator.

ELIZABETH BROUN (PhD '76) concluded five years as Visual Art Advisor to the John F. Kennedy Center for the Performing Arts in Washington, DC.

EMMA CORMACK (BA '16) co-edited a catalogue that won an Award for Excellence from the Association of Art Museum Curators: *Threads of Power: Lace from the Textilmuseum St. Gallen*, which accompanied an exhibition of the same name that was on view at Bard Graduate Center Gallery in fall 2022.

DIANA Y. CHOU (PhD '01) began a new position in August as director of Ohio Wesleyan University's Richard M. Ross Art Museum.

LEA ROSSON DELONG (PhD '83) published a book, *John and Mary Pappajohn Sculpture Park* (Des Moines Art Center, 2023). As a member of the Board of Directors for the Hoyt Sherman Place Foundation, she is writing exhibition labels for their art collection.

ASHLEY ELSTON (PhD '11) marked ten years of teaching at Berea College in Kentucky this year, where she is Associate Professor of Art History and Director of Visual Arts. She's also started working with Smithsonian Journeys on tours of Italy and has a review of the Frist Art Museum's *Medieval Bologna* exhibition coming out in *Art Inquiries* journal at the end of the year. A Jayhawk highlight was meeting up with Lara Kuykendall for a whirlwind weekend that included visiting the Cleveland Museum of Art.



Lara Kuykendall and Ashley Elston

LEESA FANNING (PhD '98) curated the exhibition *Native American Art Now* (September 7 – October 7, 2023) for Sundaram Tagore Gallery in New York City, featuring

works by twenty-two artists, including KU Visual Art alumnus Edgar Heap of Birds and KU Visual Art faculty member Norman Akers.

SUNGLIM KIM (MA '00), Associate Professor of Art History, Dartmouth College, organized the exhibition *Park Dae Sung: Ink Reimagined*, and edited and contributed to the accompanying catalogue, which also features an essay by former KU Visiting Assistant Professor of Art History Jungsil Jenny Lee.

STEPHANIE FOX KNAPPE (PhD '13) formerly the Samuel Sosland Senior Curator, American Art, at the Nelson-Atkins Museum of Art, was promoted in June to Sanders Sosland Senior Curator, Global Modern and Contemporary Art and Head, American Art.

RUIYING GAO (PhD '23) successfully defended her dissertation in April 2023 and in May received the 2023 Bernstein Award for Future Faculty, which recognizes KU graduate students who have approached their teaching as inquiry into learning. This fall, Ruiying began a new position as Assistant Professor of East Asian Art at Wake Forest University.

GREGORY GILBERT (BFA '81), is in his second year of running a new Art Museum Studies minor at Knox College, which is part of the Art History program which he directs. He has been active with grants programming at Knox and served on a faculty team that obtained a grant from the National Endowment of the Humanities to support pre-professional and immersive teaching initiatives. He is also a faculty coordinator for the Mellon Foundation grant "Abolitionism for All Times," which is devoted to curricular innovation on topics of race and social justice. In his research area of Abstract Expressionism, he recently served as guest editor for an issue of *Arts* devoted to the topic of "The Intersection of Abstract Expressionist and Mass Visual Culture" and published the article "Motherwell's Early Drawings and Pragmatist Perception" in *The Brooklyn Rail*, February 2023. Greg is entering his second year as a member of the Board of Directors of the College Art Association and was appointed this year as a reviewer of fellowship applications for the American Council of Learned Societies.

NOELLE GIUFFRIDA (PhD '08) is an Associate Professor of Asian art and Associate Curator of Asian art at the School of Art and the David Owsley Museum of Art at Ball State University as of May 2023. In October, Noelle opened an exhibition at the museum called *Fibers of Being: Textiles from Asia in the David Owsley Museum of Art's Collection*.



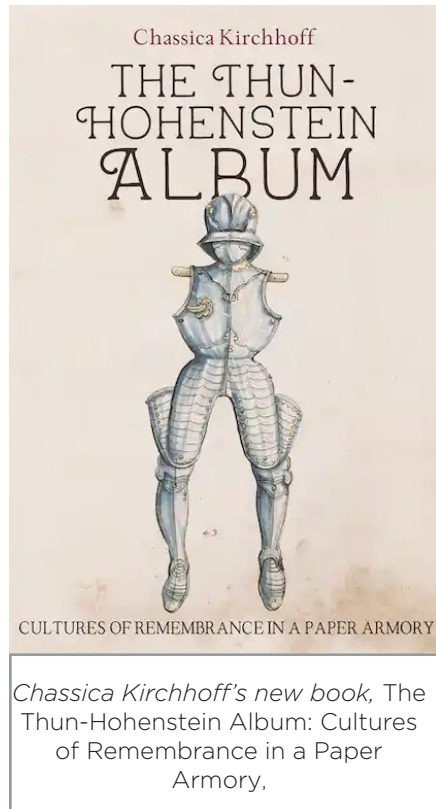
Installation shot of Noelle Giuffrida's exhibition *Fibers of Being: Textiles from Asia* in the David Owsley Museum of Art's Collection

HOLLIS GOODALL (MA '81) retired in October after more than forty years at LACMA. Hollis began her career at LACMA in the Registrar's Office as the Assistant Registrar for Incoming Loans (1981-83) and the Assistant Registrar for Exhibitions (1983-84) before becoming the Assistant in the Far East Art Department (1984-86). She took a two-year hiatus as a Japanese Ministry of Education (Monbusho) Research Fellow at the University of Kyoto (1986-88) and returned to LACMA as a Curatorial Assistant in the Japanese Art Department (1988-1990). Hollis ascended the curatorial ladder as Assistant Curator (1990-97), Associate Curator (1997-2007), and Curator (2007-23) by conceptualizing and implementing nearly 300 permanent collection and loan exhibitions in the Pavilion for Japanese Art. She was honored at KU as the Franklin Murphy Distinguished Alumni Lecturer in 2006.

MICHAEL GRAUER (BFA '89) was image editor and an essayist for a forthcoming volume on women artists of Texas, due out from Texas A&M University Press in spring 2024. He is also a contributor to two other books on Western art and culture. He spoke at the Denver Art Museum on May 2, 2023, on the African roots of cowboydom. He also guest-curated an exhibition on cowboys for the Mora Ferenc Museum in Szeged, Hungary, which ran from June to December 2022 and where he presented in December 2022. The exhibition, *COWBOYOK ÉS INDIÁNOK – LEGENDÁS VADNYUGAT* (Cowboys and Indians: The Legendary Wild West) welcomed 7,000 visitors on opening night and saw 40,000 overall.

INJE HWANG (MA '20), is writing a master's thesis on a Korean Catholic illuminated manuscript at the Academy of Korean Studies in Seoul while working as an investigator at Korean Future, a human rights organization specializing in North Korean human rights issues.

CHASSICA KIRCHHOFF (PhD '18) now Assistant Curator of European Sculpture and Decorative Arts at the Detroit Institute of Arts, was honored in January 2023 to be among an international group of four arms and armor specialists to be invited to participate as a subgroup of the project, "Managing Maximilian (1493-1519) – Persona, Politics, and Personnel through the Lens of Digital Prosopography." This interdisciplinary, eight-year research initiative brings together sixteen historians and has received a €4 million grant from the Austrian Academy of Sciences. In March 2023, Chaz joined museum directors from Austria, the



Czech Republic, Germany, Hungary, Poland, Romania, and the UK at the British Museum in London for a workshop exploring Central and Eastern European objects and histories. Organized and funded by the international research network, "Connected Central European Worlds 1500-1700," aimed to consider what objects can reveal about the intercultural connections that animated Central and Eastern Europe

and how museums can critically engage with and shape the interpretation and public awareness of art from the region, including the now-threatened artistic heritage of Ukraine. Chaz's membership in this research network made the Detroit Institute of Arts the only United States institution to participate in this vital conversation. In June, Chaz published *The Thun-Hohenstein Album: Cultures of Remembrance in a Paper Armory*, part of the *Armour and Weapons* series presented by Boydell Press. Chaz was delighted to sign colleagues' recently acquired copies at the International Medieval Congress in July, where she presented a paper titled "Along the Street of Smiths: Armorers and the Artistic Networks of Late Medieval Augsburg." This paper shared new research Chaz hopes to highlight in an upcoming exhibition, *Steel Towns: Armor, Artistry, and Innovation in Renaissance Cities*, slated to open at the Detroit Institute of Arts in autumn 2027.

LARA KUYKENDALL (PhD '11) is currently serving as the Director of the School of Art at Ball State University where she has taught for over twelve years. In the past year, she published an essay on midwestern landscape painter Constance Coleman Richardson in Charles Eldredge's edited volume, *The Unforgettables: Expanding the History of American Art* and gave a paper called "Emanuel Leutze's *Sacagawea* and the Politics of Heroism" at the annual conference of the Midwest Art History Society in Milwaukee. She co-chaired with fellow Jayhawk JoLee Stephens the fifth iteration of their panel, "The Visual Arts' Engagement with Music, Theater, and Dance," at SECAC in Richmond in October. Lara has two kids with her husband, Mike. Wyatt is seven and Graham is three.

JAMES MARTIN (BA '89) led a team that completed One Percent for Art projects at KCI's New Single Terminal as KCMO's Public Art Administrator. In addition to working with art and artists he continues to learn about fascinating topics such as Codes Administration and Board of Zoning Adjustments processes and best practices in Public Sector Procurement.

BAILEY McCULLOCH (MA '22) accepted a part-time position as Assistant Registrar at the Kemper Museum of Contemporary Art in Kansas City, MO. Bailey also works part-time as the university museum curator at Missouri Western State University.

MARY MCGUIRE (BA '06; PhD, UCSB '18) was awarded tenure in the Department of Art History at Mt. San Antonio College (Los Angeles County) in spring 2023, where she also received the honor of Educator of Distinction in 2021-22.

BILL NORTH (MA '90) founded the Våffeljärn Press at the Clara Hatton Center in Lindsborg, KS with an auspicious opening during the Swedish town's biennial Hyllningsfest of October 2023.



Bill North at the Våffeljärn Press

CORI SHERMAN NORTH (MA '02) collaborated with the artist and the Kirkland Museum of Fine & Decorative Art in Denver to curate the exhibition and catalogue, *Evidence of Gravity and Other Works by David Yust*, shown at the Sandzén Memorial Gallery March 26 - May 28 and then at the Kirkland Museum June 21 - Oct 8, 2023. Yust was Birger Sandzén's (1871-1954) very last student, taking private lessons at age twelve the summer of 1951 and eventually becoming a painting professor himself at Colorado State University-Fort Collins. The exhibition *To the Stars Through Art: A History of Art Collecting in Kansas Public Schools, 1900-1950* opened in August at the Beach Museum of Art in Manhattan, Kansas, and continues through May of 2024. Led by Beach Museum curator Elizabeth Seaton, a team of historians around the state visited school district collections and dove into archives to put together the story of the vital "art for all" philosophy that flourished in Kansas from its earliest decades. More than seventy paintings, prints, and Indigenous art objects are borrowed from state institutions and an accompanying symposium, "The Sue Jean Covacevich Educators Conference: Inspiring Students Through Art Collecting" was held on November 4.

SHIRLEY REECE-HUGHES (PHD '06), Curator of Painting, Sculpture, and Works on Paper at the Amon Carter Museum of American Art, organized the exhibition *The World Outside: Louise Nevelson at Midcentury*, on view at the Amon Carter August 27, 2023 - January 7, 2024, and authored its accompanying catalogue, which includes essays by numerous other contributors.

HANNAH SCHIFMAN (BA '18) started a new position as the Individual Giving Manager at the International Center of Photography in New York. Hannah was previously the Development Database Coordinator at the Museum of Jewish Heritage in New York.



Scott A. Shields, *Breaking the Rules: Paul Wonner and Theophilus Brown*

SCOTT A. SHIELDS (PHD '06), the Ted and Melza Barr Chief Curator and Associate Director at the Crocker Art Museum, curated the exhibition *Breaking the Rules: Paul Wonner and Theophilus Brown*, and authored the accompanying 240-page catalogue.

MYENGHEE SON (PHD '18) Senior Researcher, Artistic Heritage Division of the National Research Institute of Cultural Heritage, in Seoul, went to the US with her colleagues to visit several institutions including the Getty Research Institute, LACMA, and Cleveland Museum of Art for business meetings and viewings of Korean paintings. Sooa Im McCormick (PhD '14) arranged the viewing session at the Cleveland Museum of Art. Myenghee also published two articles in Korean journals this year that both focused on court paintings of the Joseon Dynasty. "Revisiting Portraits of King Yeongjo and Their Enshrinement Places: Exploring the Diversity and Significance of the Portraits and the Roles of Their Enshrinement Places" was published in *Hanguk Munhwa* vol. 103 by the Kyujanggak Institute for Korean Studies and "Interior Settings of a Chamber and a Temporary Place of Enshrinement at Yeonghuijeon and Features of the Five Peak Screens of the Hall" was published in *Munhwajae* vol. 56 by the National Research Institute of Cultural Heritage.

EMILY STAMEY (PHD '09) was named the inaugural Elizabeth McIver Weatherspoon Curator of Academic Programming and Head of Exhibitions at the Weatherspoon Art Museum, UNC Greenville, where Emily has been a curator since 2015.

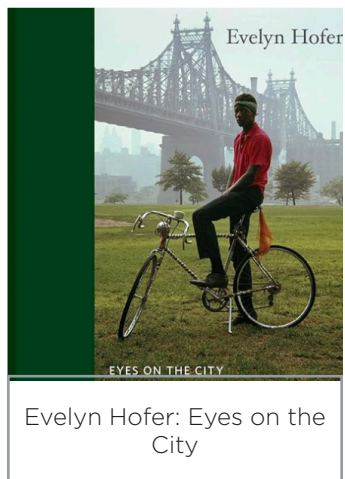
JULIA HILLIARD VELASQUEZ (BFA '00) celebrated her twenty-year anniversary at Corbin Bronze in 2023. As Vice President, Director of Marketing for Corbin Bronze, Kansas City, she manages the business of sculptor, furniture designer, and painter Tom Corbin. She has produced and designed two hardcover art books: *Tom Corbin: The Inevitable Artist* (2006) and *Tom Corbin Continued* (2019). Corbin Bronze recently unveiled Corbin's monument of President Harry S. Truman in the US Capitol Rotunda,



Julia Hilliard Velasquez at the September 29, 2022 unveiling of Tom Corbin's portrait statue of Harry S. Truman in the US Capitol Rotunda with her husband, Steven Velasquez, and son, Benton Velasquez

a project in which Julia played an integral part over the course of four years. One of her favorite roles is working with Tom Corbin on the direction of his creative work. She has the unique opportunity to go through stacks and binders of drawings with Tom and she feels privileged to be a part of this process. Working for Corbin Bronze was her “dream job” in 2003 and that continues to be true today.

AMY VON LINTEL (BA '01) continues to teach and research the regional art history of her adopted home of the Texas Panhandle. This past year, she was invited to teach for the Doel Reed Center for the Fine Arts (an institute of learning for Oklahoma State University) in Taos, NM during the summer; her class focused on Georgia O'Keeffe, Abstraction, and the Southwest and she conducted site visits for students in Santa Fe, Abiquiu, and Taos. Amy also has a forthcoming book with Texas Tech University Press on the “Art Stories of the Texas Panhandle” which features chapters on Amarillo's art of decay (including Cadillac Ranch and other monuments); on the nonauthenticated O'Keeffe watercolors that were discovered in Canyon (the location of Amy's institution) in the 1990s; on the Frank Lloyd Wright Usonian house in Amarillo, and on the regional aesthetics inspired by aviation. She also continues to publish articles, such as her piece on O'Keeffe's Texas exhibitions for the O'Keeffe Museum, and to deliver papers, including at the Feminist Art History Conference at American University on women Abstract Expressionist artists and religious design.



APRIL M. WATSON (PHD '13), Senior Curator of Photography at the Nelson-Atkins Museum of Art, co-curated the exhibition *Evelyn Hofer: Eyes on the City*, on view at the Nelson-Atkins September 16, 2023 - February 11, 2024, and co-authored the accompanying catalogue.

ELIZABETH WILLIAMS (PHD '15), the David and Peggy Rockefeller Curator of Decorative Arts and Design at the RISD Museum, embarked upon the development phase of the complete renovation and reinterpretation of Pendleton House, the museum's pre-1900 American galleries, and the first museum wing built for the specific display of American decorative arts and design. She was

also invited to speak about her exhibition, *Trading Earth: Ceramics, Commodities, and Commerce*, at the Historians of Eighteenth Century Art and Architecture's Annual Conference.

MEGAN WYETH'S (BFA '79) photographic work creatively responding to the Midwestern natural environment was featured in the Artist Pages of the July/August 2023 issue of *KC Studio* and graced the magazine's cover.



Cover of *KC Studio* with Megan Wyeth's *Blue Botanicals*, 2020, photography

YI ZHAO (PHD '23) accepted the position of Research Assistant Professor in the Department of Chinese History and Culture, Hong Kong Polytechnic University.

IN MEMORIAM

The department mourns the passing of Roger B. Ward (BA '76) on August 5, 2023. Born September 2, 1954, in Wichita, Roger graduated from KU Phi Beta Kappa and went on to earn his MA and PhD (1982) from the Courtauld Institute of Art, University of London. He served as the Curator of European Art at the Nelson-Atkins Museum of Art in Kansas City, MO, from 1982 to 2001. From 2001 to 2011, he was chief curator and later deputy director of the Norton Museum of Art in West Palm Beach, FL. Roger subsequently worked as a consultant to the Bass Museum of Art in Miami Beach and as an adviser to the Department of Homeland Security on the restitution of art confiscated by the Nazis during World War II. He served as chief curator and deputy director of the Mississippi Museum of Art in Jackson, and later as president and CEO of the Ann Norton Sculpture Gardens in West Palm Beach. Roger was considered the world's leading authority on the drawings of the Italian Renaissance artist Baccio Bandinelli and was proud to serve as the guest curator of an exhibition of Bandinelli's works at the Museo del Bargello in Florence, Italy, in 2014. Roger lectured widely at museums and universities, and authored numerous books, catalogues, and articles. Donations in Roger's memory can be made to the Nelson-Atkins Museum of Art, Spencer Art Reference Library, 4525 Oak St. Kansas City, MO 64111.



EDWARD L. RUHE MEMORIAL SCHOLARSHIP FUND

We are pleased to announce that a KU alum has established the Edward L. Ruhe Memorial Scholarship Fund. The fund, administered by the Kansas University Endowment Association (KUEA), will provide one scholarship annually to a student majoring or minoring in Anthropology, Art, Art History, English, or Film at KU on the basis of a competitive application process, beginning in the 2024-25 academic year. The scholarship honors Dr. Edward L. Ruhe (1923-89), who was a KU Professor of English and noted collector of Australian Aboriginal art. The scholarship's originator hopes that those Dr. Ruhe inspired during their time at KU might contribute to the fund, through KUEA, to augment the benefit it provides to students.



GRADUATE STUDENT NEWS

SARAH DYER, PHD CANDIDATE, received the Timothy Mitchell Memorial Art History Award for 2023. This award, named after the late KU art history professor, recognizes a European or American art history graduate student for academic excellence



JIN CHO, PHD STUDENT, was one of the recipients of the 2023 Marilyn J. Stokstad Awards for Outstanding Contributions to the Educational Mission of the Art History Department. This award recognizes art history graduate students who have made major contributions to the educational mission of the department.



MIA HAER, PHD CANDIDATE, passed her oral comprehensive exam in the spring of 2023



Areli Marina, Jessica Gerschultz, Anne D. Hedeman, Mia Haer, Emily Casey, Elizabeth MacGonagle

DAISUKE MURATA, PHD CANDIDATE, delivered a paper, "Visualizing the Future Now: Kishimoto Sayako's Art Activism," at a graduate student conference, "Where are our women artists?: Linda Nochlin's Question in the Age of Feminist Visual Culture," organized by Rice University's Art History Department and Center for the Study of Women, Gender, and Sexuality, April 14 and 15, 2023.

GILLIAN NICHOLS, MA STUDENT, is working as a Research Assistant at the Watkins Museum of History in Lawrence, KS.



CARA NORDENGREN, PHD CANDIDATE, passed her oral comprehensive exam in the spring of 2023. She is also president of the Graduate Students in the History of Art (GSHA) for the 2023-2024 academic year.



Jonathan Lamb, Linda Stone-Ferrier, Areli Marina, Cara Nordengren, Anne D. Hedeman, Emily Casey

VIDHITA RAINA, PHD CANDIDATE, was awarded a Summer Research Scholarship by the Office of Graduate Studies and received the Marilyn J. Stokstad Spencer Museum of Art Student Award for her role as the Mellon Foundation Intern in Asian Art. This award honors a student who has made major contributions to advancing the mission of the Museum. Additionally, she was awarded the Japanese Studies Fellowship, Japan Foundation for 2023-24.

RACHEL QUIST, PHD CANDIDATE was awarded a 2023 Robert H. N. Ho Family Foundation Dissertation



Fellowship in Buddhist Studies for "Forging Bonds through Icons and Ritual: Imperial Patronage of Daigoji." She was one of ten scholars at universities in Hong Kong, the United Kingdom, and the United States, selected for the fellowship by the American Council of Learned Societies (ACLS).

YAYOI SHINODA, PHD CANDIDATE, received the 2023 Award for Academic Excellence in Asian Art. This award recognizes an outstanding graduate student in our East Asian art history program.



GRADUATE STUDENT NEWS

SARA STEPP, PHD CANDIDATE, received 2023's Chu-tsing Li Award for Academic Excellence in Chinese Art. This award is named in honor of the late Dr. Chu-tsing Li, who retired in 1990 as the Judith Harris Murphy Distinguished Professor Emeritus. Sara received this award in recognition of the excellence of her dissertation, "Time, Place and Identity in the Art of Hung Liu." In summer 2023, Sara co-curated, with artist Harold Smith, the exhibition, *Harold Smith: Let Me Tell You*, at the Lawrence Arts Center.



HAEJEONG YOON, PHD CANDIDATE, passed her PhD comprehensive exam in August.

JEONGWON YOON, PHD CANDIDATE, was awarded the Japanese Studies Fellowship by the Japan Foundation to support her dissertation research in Japan during the academic year 2023–2024.

YING ZHU, PHD CANDIDATE, was one of the recipients of the 2023 Marilyn J. Stokstad Awards for Outstanding Contributions to the Educational Mission of the Art History Department. This award recognizes art history graduate students who have made major contributions to the educational mission of the department.



KAT WHITE, PHD CANDIDATE, passed her oral comprehensive exam in the spring of 2023.



*Emily Casey, Marni Kessler, Kat White, and David Cateforis
On Zoom: Maki Kaneko, Jeanne Ann Vaccaro*

2023 GRADUATE STUDENT SYMPOSIUM

In the fall of 2023, Dr. Dana Leibsohn and art history graduate students from across the country gathered for the 2023 Graduate Student Symposium "Distance(s) and the In-Between." Dr. Leibsohn (Alice Pratt Brown Professor of Art, Smith College) delivered a keynote lecture titled "Cache and Release: Colonial Objects and the Boundaries of Interpretation" on Friday, November 3, 2023, followed by graduate student presentations the next day.

Congratulations to Christine Delia (University of California, Berkeley), Cole Graham (Ohio State University), Ivy Huang (Columbia University), Yajie Hui (University of Illinois, Urbana-Champaign), Jason Park (Binghamton University, SUNY), Forrest Pelsue (The Graduate Center, CUNY), Matthew Sova (Johns Hopkins University), Logan Ward (University of Kansas), and Megan York (University of Kansas) for presenting their significant research. And thanks to the Symposium Planning Committee (Jinhyun Cho, Luke Chupp, Delwyn Davis, Hannah Johnson, Philana Li, Rada Kuznetsova, Morgan Williamson, and Megan York) for organizing the event.

This symposium was made possible through the generous support of the Kress Foundation Department of Art History, Spencer Museum of Art, College of Liberal Arts and Sciences, Office of Graduate Studies, Hall Center for the Humanities, and the Pepsi Funding Program.

FELICITATIONS



*Completed PhD dissertations
in spring 2023:*

RUIYING GAO

“Collating Nature as Culture:
Materia Medica Images in
Ming China (1368-1644)”

ZHAO YI

“Paths to Paradise: Images of
Buddhist Heavens and Pure
Lands in early Medieval China
(3rd to 6th c.)”

***Spring 2023 Master’s
degree recipients:***

Jinhyun Cho
Logan Ward

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Please send your information to us at
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.

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.

We deeply appreciate the generous financial support of friends and alumni.

You can donate to the department conveniently and securely by going to: arthistory.ku.edu/giving



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LAWRENCE, KS 66045

PARTING SHOT



Kristy Yoo, Shangyi Lyu, and Logan Ward examine work from the Spencer Research Library collection for Prof. Sherry Fowler's seminar, Museums and Premodern East Asian Art History