



Midwest Art History Society NEWSLETTER

Number 32, 2005

MAHS Conference 2006 Dallas, Texas, March 23-25, 2006



Dallas, the City that "Lives Large, Thinks Big" Offers Exciting Museums and Private Collections, and a Full Range of Sessions

MAHS invites abstracts for its 33rd annual conference, to be held March 23-25, 2006 in Dallas, Texas. Hosted by the Dallas Museum of Art and chaired by Roslyn Walker, the conference will be held at the Dallas Museum of Art, the Nasher Sculpture Center and the Crow Collection of Asian Art, and the Fairmont Hotel in the Downtown Arts District; the Meadow Museum of Art at Southern Methodist University; and the Kimbell Art Museum, the Amon Carter Museum, and the Modern Art Museum in Fort Worth.

Participants will attend the famous late-night Thursday at the Nasher Sculpture Center and the Dallas Museum of Art where a reception will be held at the 1717 Restaurant. Friday evening will be spent at the Kimbell Museum

of Art in nearby Fort Worth. Special exhibitions, "Lord of Creation: The Origins of Sacred Maya Kingship" and "Gauguin and Impressionism" will be on view at the Dallas Museum of Art and the Kimbell Art Museum, respectively.

Conference attendees will have opportunities to visit private Dallas collections of modern and contemporary art. Downtown, where the Arts District is located, offers buildings designed by such renowned architects as Edward Larrabee Barnes, Renzo Piano and I. M. Pei, among others, all within walking distance of the Dallas Museum of Art. Other museums and art spaces that can be visited include the African American Museum and the Women's Museum in Fair Park, and the Dallas Center for Contemporary Arts.

Nineteen sessions covering the full range of topics in art history and pedagogy will be

offered. A "Gauguin and Impressionism" session will complement the exhibition at the Kimbell Art Museum. Other fascinating sessions include: "American Art: Itinerancy, Identity and Place," "Forming Identity in Medieval Art," "Early Texas Art," "Performativity, Passing, and Self-Portraiture," "Religion and Politics in the Arts of Africa and Oceania," "Women as Artists and Patrons in Europe," and "Art History/Appreciation Pedagogy: What's Working – What's Next," among others. A complete list of sessions along with instructions for submitting proposals can be found on pages 2-4 of the newsletter.

Hotel information and a conference registration form are located in the back pages of this issue.



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Call For Papers

PROPOSALS ARE DUE ON TUESDAY, JANUARY 31, 2006. They should be typed single-spaced, no longer than 250 words. Please list only your name and institutional affiliation (no titles). Remember to include a c.v., and indicate your MAHS membership status. Session chairs will notify applicants about their decisions by February 15, 2006.

Art History/Appreciation Pedagogy: What's Working – What's Next?

The shift in our discipline paradigms at the end of the last century successfully moved art history and appreciation closer to the heart of the undergraduate core curriculum. Visual literacy is more universally recognized as an essential component of a liberal education, not just for reasons of content it provides for the fully informed and involved member of society. This session invites topics related to current research and practice in the methods and standards of instruction and assessment in art history and appreciation, especially with regard to their expanding roles in the interdisciplinary context of the general education curriculum.

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American Art: Itinerancy, Identity, and Place

Although its very name links it to a specific geographical location, American art has always embraced a shifting consciousness – indeed an ever-evolving - sense of place, from the first itinerant artists working throughout the colonies to artist-explorers to the transatlantic exchanges of the late nineteenth – and early twentieth-centuries. This session encourages scholars to submit papers dealing with Colonial to modern American art that explore questions of itinerancy, identity, and place, both at home and abroad, in urban and rural manifestations, within the academy and embracing different traditions. In so doing, we will revisit – and perhaps complicate and change – our understanding of the old question of the “Americanness” of American Art. Questions and abstracts may be sent to

William Rudolph
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Eighteenth-Century European Art

This session invites submissions from scholars working on any topic in the history of eighteenth-century European art. Papers may be addressed to the fine, decorative, or popular arts, and interdisciplinary topics are strongly encouraged. Possible topics might include: the representation of new forms of sociability and subjectivity in the long eighteenth century; changing perceptions of genre theory; the role of regional academies; the enduring or eroding importance of seventeenth-century artistic models; new understandings of workshop practice and the art market; and revisions to our understanding of the roles of gender and sexuality in eighteenth-century visual culture.

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Northern Renaissance and Baroque Art

This session welcomes papers that deal with any aspect of architecture, painting, sculpture or other media produced in Northern Europe from the Fourteenth through the Seventeenth centuries. Especially welcome are papers that address these buildings or objects in ways that highlight the contexts in which the works were produced and/or their original functions.

Laura Gelfand
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Asian Art

This panel will entertain papers encompassing a broad range of topics in art from South Asia as well as East Asian countries. Those responding to modern and contemporary issues as well as individual artists and movements are especially welcomed.

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Italian Renaissance Art: Devotion and Patronage

This session seeks to assemble 1) papers that demonstrate the interrelationship between a specific work of art (or group of works) and a specific theological or devotional text, liturgy, or confraternal activity and 2) papers that address how specific works meet the devotional requirements of known, presumed, or here proposed patrons. Particularly welcome are papers that consider both patronage and innovations in religious practice together as promoting artistic invention. Also welcome are papers that consider this question with respect to parallel examples in Northern and Italian Renaissance art.

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Forming Identity in Medieval Art

This session solicits papers that examine the ways in which community identity is articulated in works of medieval art. How did medieval artists and patrons use visual forms to define the qualities and boundaries that they perceived as essential to their particular communities – whether cultural, national, ethnic, religious or other - , and what were their motivations for doing this? How were such efforts received by viewers both within and outside these groups? Conversely, how might imagery have served to distinguish those who stood outside such self-identified communities, and for what reasons? Papers on any aspect of medieval art (C.E. 300-1500), West and East, are welcome.

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Early Texas Art

Early Texas Art has enjoyed a collecting boom for several years, with interest in the subject leading to the establishment of the Center for the Advancement of Early Texas Art. The increasing popularity of this art provokes a number of questions, including: Why this interest now? Have significant artists been rediscovered? What brand(s) of modernism took hold in Texas? Should we speak of Lone Star Regionalism or Texas regionalisms? What roles have galleries, patrons and crit-



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Call For Papers

ics played in the art's promotion and reception of Early Texas Art? Papers are invited that consider these and other related questions and issues, and which offer new views on the session's topic.

Proposals may be emailed or mailed.

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Modern Sculpture

Participants are invited to submit papers concerning any aspect of sculpture in the Modern era. Papers which address objects in or artists represented by the Nasher Sculpture collection are especially encouraged. Send abstracts via snail mail or email (MS Word attachments accepted).

Paula Wisotzki
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New Acquisitions in Midwestern Museums

This session will provide a forum for presenting significant new acquisitions made by museums and galleries in the preceding year – whether gift or purchase, a single object or a group of related objects. Especially welcomed will be submissions which discuss the strategies and logistics of, and criteria for, expanding existing collections in new directions.

Dr. Dorothy Kosinski,
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Gauguin and Transnationalism:

A reevaluation of Gauguin

Was Gauguin an Impressionist, a Post Impressionist, a Symbolist, a male and colonial pig, and or one of the leaders in multicultural identity and more? Did he – or other 20th century artists – become more than hybrid and truly transnational?

Is that possible yet? Submit ideas about Gauguin or others and keep in mind that the Kimbell show is on Gauguin and Impressionism.

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Design and Modernism: The American Home

Since the early twentieth century, designers, manufacturers, and design proselytizers have sought to advance the notion of an “ideal” modern American home through the creation and popularization of progressive accoutrements challenging the predominance of traditional styles. This session invites studies emphasizing twentieth century American objects, furniture, or domestic interiors – whether by a single designer or a number of manufacturers or concerns – which were widely promoted and marketed as modern alternatives to revival styles. Papers addressing social and historical contexts, popular culture and consumerism, and relationships between the fine and decorative or design arts are encouraged. Abstracts via email are preferred.

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Performativity, Passing, and Self-Portraiture

If the portrait is understood as a way of communicating identity, then the self-portrait is perceived as an act of intense and honest scrutiny of both the physical and psychological selves. However, rather than understanding a self-portrait to be a mere reflection of the self, this panel assumes that a self-portrait is a process of self-invention wherein the subject portrays and performs an identity s/he wants to inhabit. This session seeks to complicate the understanding of self-portraiture by examining the intersection of portraiture with passing. Passing is defined here as a temporary or permanent masquerade in which an individual chooses to experience life as another. The panel seeks to explore the boundaries between what artists know themselves to be, how they want audiences to perceive them, and how they are actually interpreted by audiences.

Likewise, it will examine the manner in which artists have used the passing portrait to subvert strict social classifications, shift identities, or blur the distinction between subject and object. Papers should focus on objects (produced on or after 1900 and created from a variety of media) in which artists appear as themselves, depict themselves as another class, gender, nationality, or race, or in which they do not appear at all. Papers must address memory, similarity and difference, identity, the assumption of alternate personae, and the valuation of artist products among other issues.

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Religion and Politics in the Arts of Africa and Oceania

In native societies in Africa and Oceania so-called tradition-based art is rarely made for visual pleasure only. Instead, in those parts of the world art most often has multiple meanings and fulfills a variety of functions. Scholars sometimes distinguish between art that is primarily related to religious beliefs and practices, and art that has a major role to play in the exercise of leadership. However, although it is theoretically possible to separate these two dimensions for analytical purposes, in practice many works of art in non-Western societies are characterized by the convergence of the sacred and the profane. This panel invites speakers to explore the interrelationships between religious and political connotations in the arts of Africa and Oceania.

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African Art

African Art/Visual Culture: The State of the Field
The field of African art studies has undergone considerable change over the past two decades. The focus is more inclusive and no longer narrowly defined as sculptural and traditional and is based on a variety of approaches, drawn from different disciplines. The panel invites papers that represent recent scholarship, revised interpretation of existing data, new scholars, and innovative paradigms or methodologies. This panel is meant to highlight the current nature of the field and to reflect those changes that have made the study of African visual culture a dynamic and innovative area of research within the discipline of Art History.

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Women as Artists and Patrons in Europe

This session welcomes papers devoted to the study of female patronage and artistry in Europe before 1900. We are interested in innovative studies of women artists as well as papers that consider the role of women in commissioning art works. Papers that consider broad issues of female agency as well as focused studies of specific artists or patrons will all be considered. Please send abstracts and C.V.'s to the Chair.

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Presenting Art in the Digital Age

A century ago the advent of slides and the possibility of dual projection altered the way art history is taught. Today we are in a new age of changing technology that will also affect the way we teach art history and even the way we see art. This panel will explore the impact of digital technology in the classroom, museums, publishing, and on the internet. Papers examining the opportunities and challenges of digital technology will be welcome.

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Photography

Papers exploring the aesthetic, technical, historical, and social factors in the development and practice of photography are welcome. Topics

might concern individual photographers and their work, themes shared by several artists, the relationship between photography and society, the role that photography plays in shaping ideology and informing popular thought, the ways photography has been used to raise political consciousness and promote social reform, the relationship between photography and painting, and photography's complex status as art, and/or changing attitudes towards the medium over the course of the 19th and early 20th centuries. Please submit paper copies of proposals and resumes.

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Open Session

Please send submissions to the Chair.

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Dallas Skyline. Photo: Dallas Convention and Visitors Bureau



Current and Upcoming Exhibitions

Akron Art Museum—Akron, Ohio

www.akronartmuseum.org

Closed to the public during construction of new building. Anticipated re-opening Summer, 2006.

Allen Memorial Art Museum, Oberlin College—Oberlin, Ohio

www.oberlin.edu/~allenart

Paintings and Drawings by April Gornik, March – June, 2006

Performing Images, Embodying Race: The Orientalized Body in Early 20th-Century U.S. Performance & Visual Culture, March – June, 2006

Art Institute of Chicago—Chicago, Illinois

www.artic.edu

For Hearth and Altar: African Ceramics from the Keith Achepohl Collection, December 3, 2005 – February 26, 2006

The Art of Girodet, February 11 – April 30, 2006

Brunnier Art Museum—Ames, Iowa

www.iastate.edu

Real and Imagined Aspects of THE STATE CAPITOL in Des Moines, through December 20, 2005

The Lithographs of Louis Lozowick: An American Precisionist Master, through December 20, 2005

Christian Petersen: Regionalist Sculptor, through December 20, 2005

John Bloom's Post Office Mural Cartoons, through December 20, 2005

Cedar Rapids Museum of Art – Cedar Rapids, Iowa

www.cma.org

Grant Wood at 5 Turner Alley, through December 4, 2005

Centre College, Aegon Gallery—Danville, Kentucky

www.centre.edu

Chazen Museum of Art – Madison, Wisconsin

www.chazen.wisc.edu

Dual Vision, The Simona and Jerome Chazen Collection, through December 31, 2005

Jacques-Henri Lartigue: A Boy, A Camera, An Era, through December 31, 2005

Cincinnati Art Museum—Cincinnati, Ohio

www.cincinnatiartmuseum.org

Museum of Contemporary Art Cleveland—Cleveland, Ohio

www.MOCAcleveland.org

POPulence, through December 30, 2005

Drawn to Cleveland, through December 30, 2005

Cleveland Museum of Art—Cleveland, Ohio

www.clemusart.com

The Arts and Crafts Movement in Europe and America, 1880-1920: Design for the Modern World, through January 8, 2006

Columbus Museum of Art—Columbus Ohio

www.columbusmuseum.org

Renoir's Women, through January 1, 2006

Age of Armor from the Higgins Armory Museum, through January 1, 2006

Contemporary Arts Center — Cincinnati, Ohio

www.contemporaryartscenter.org

Gadget: Mechanics and Motion in Contemporary Art, through December, 2006

Sacred and Profane: A Collection of Sonic Art, through January 1, 2006

Star Star: Toward the Center of Attention, through January 1, 2006

A Thousand Tears Too Late: A History of Cincinnati Soul, through January 1, 2006

Taryn Simon: The Innocents, January 21 – April 16, 2006

Ant Farm 1968-1979, May 6 – July 30, 2006

The HOME House Project: The Future of Affordable Housing, May 6 – August 6, 2006

The Paper Sculpture Show, August 19 – November 5, 2006

Cranbrook Art Museum—Bloomfield Hills, Michigan

www.cranbrookart.edu/museum

Ruth Duckworth Selects: Ceramics from the Collections of Cranbrook Art Museum and Institute of Science, through December 30, 2005

Look Alikes: The Decal Plates of Howard Kottler, through January 8, 2006

Architectural Visions: Utopia and Reality, through March, 2006

Dallas Museum of Art—Dallas, Texas

www.dm-art.org

The Origins of Sacred Maya Kingship, opens February 12, 2006

Louis Comfort Tiffany, Artist for the Ages, opens May 28, 2006

Modernism in American Silver: 20th-Century Design, opens June 18, 2006

Van Gogh: Sheaves of Wheat, opens October 22, 2006

Detroit Institute of Arts—Detroit, Michigan

www.dia.org

The Art of Screenprint, through December 31, 2005

Camille Claudel and Rodin: Fateful Encounter, through February 5, 2006

The Super "Bowl" Show: Still Life Prints, Drawings, Photographs and Vessels, January 25 – April, 2006

African American Art from the Walter O. Evans Collection, April 9 – July 2, 2006.

Figge Art Museum—Davenport, Iowa

www.figgeartmuseum.org

In preparation for the move to its new home the museum has suspended its schedule of traveling exhibitions.

Fort Wayne Museum of Art—Fort Wayne, Indiana

www.fwmoa.org

Works by Carmen Lomas Garza, through November 27, 2005

Fred Jones Jr. Museum of Art—Norman, Oklahoma

www.ou.edu/fjima

Wilson Hurley's Campaign: Painting the Murals at the National Cowboy and Western Heritage Museum, through November 27, 2005

Frederick Meijer Gardens and Sculpture Park—Grand Rapids, Michigan

www.meijergardens.org

Marvel of Maiolica: Italian Renaissance Ceramics, through December 31, 2005

Andy Goldsworthy, January 27 – May 14, 2006

Note

Future exhibition listings are encouraged at any time. Photos (labeled slides or b/w glossies, 8"x10", with borders, identified on the back) are also welcome and encouraged. Send all information to Paula Wisotzki. If you are not a MAHS member, join us! Please fill out and return the convenient membership form in this newsletter.



Current and Upcoming Exhibitions *(cont from page 5)*

Gilcrease Museum—Tulsa, Oklahoma

www.gilcrease.org

Mount Vernon in Miniature, through February 26, 2006

Haggerty Museum of Art, Marquette University—Milwaukee, Wisconsin

www.marquette.edu/haggerty

The Flowering Amazon: Margaret Mee Paintings from the Royal Botanic Gardens, Kew, through December 4, 2005

Kendall Buster: highrisevessel, through January 8, 2006

Indianapolis Museum of Art—Indianapolis, Indiana

www.ima-art.org

The Felix Gonzalez-Torres Project Untitled (For Jeff), November 20, 2005 – January 28, 2006

Elusive Signs: Bruce Nauman's Works with Light, May 14 – August 6, 2006

The Architecture of Gee's Bend Quilts, October 8 – December 31, 2006

Indiana University Art Museum—Bloomington, Indiana

www.indiana.edu/~iuam/iuam_home.php

American Horizons: The Photographs of Art Sinsabaugh, through December 23, 2005

University of Iowa Museum of Art—Iowa City, Iowa

www.uiowa.edu/~artmus

Leighton Pierce: Warm Occlusion, through March 12, 2006.

Joslyn Art Museum—Omaha, Nebraska

www.joslyn.org

Picasso: Master Printmaker, through December 31, 2005

Illuminating the Word: The Saint John's Bible, January 21 – April 16, 2006

Edward Weston: A Photographer's Love of Life, April 15 – June 18, 2006

Visions of Victory: A Century of Sports Photography, June 17 – August 13, 2006

Kelsey Museum of Archaeology, The University of Michigan—Ann Arbor, Michigan

www.lsa.umich.edu/kelsey/

Closed for renovation and expansion

Kent State University, The Kent State University School of Art Gallery—Kent, Ohio

www.kent.edu/museum/

Raiment for Receptions: A Japanese Bride's Last Furisode, through March 12, 2006

The Age of Nudity, March 9, 2006 – January 7, 2007

University of Kentucky Art Museum—Lexington, Kentucky

www.uky.edu/ArtMuseum

Innovations/Imagination: 50 Years of Polaroid Photography, through December 23, 2005

Afterburn – Willie Cole: Selected Works, 1997-2004, January 29 – March 18, 2006

Stars, Stripes, and Log Cabins: New England Quilts from the Pilgrim/Roy Collection, April 16 – August 13, 2006

Kimbell Art Museum—Fort Worth, Texas

www.kimbellart.org

Gauguin and Impressionism, December 18, 2005 – March 26, 2006

Krannert Art Museum—Urbana-Champaign, Illinois

www.art.uiuc.edu/kam

Balance and Power: Performance and Surveillance in Video Art, through

December 31, 2005

Eye, Form, Symbol: The Jon and Judith Liebman Collection of Contemporary Sculpture in Glass, through December 31, 2005

Krasl Art Center—St. Joseph, Missouri

www.krasl.org

Cranes, Clouds, and Chrysanthemums – The Japanese Kimono, through December 30, 2005

Kresge Art Museum, Michigan State University—East Lansing, Michigan

www.msu.edu/~kamuseum

Meadows Museum, Southern Methodist University—Dallas, Texas

www.smu.edu/meadows/museum

Drawing from Life: Steve Mumford in Iraq, 2003-2004, through November 27, 2005

Prelude to Spanish Modernism: Fortuny to Picasso, December 11, 2005 – February 26, 2006

Miami University Art Museum, Miami University—Oxford, Ohio

www.muohio.edu/artmuseum

American Seen: Politics of Vision 1920-1940, through December 15, 2005

Hindu Darshan: Exploring the Art of India, through April 3, 2006

University of Michigan Museum of Art—Ann Arbor, Michigan

www.umich.edu/~umma

Betye Saar: Extending the Frozen Moment, through January 8, 2006

Landscapes of Longing: Journeys through Memory and Place, January 21 – April 2, 2006

Rethinking the Photographic Image: The Best of Photography and Film from the George Eastman House, April 22 – July 2, 2006

Milwaukee Art Museum—Milwaukee, Wisconsin

www.mam.org

Rembrandt and His Time: Masterworks from the Albertina, Vienna, through January 8, 2006.

Elusive Signs: Bruce Nauman Works with Light, January 28 – April 9, 2006

Masters of 20th-Century American Comics, April 29-August 20, 2006

Biedermeier: The Invention of Simplicity, September 13, 2006 – January 1, 2007

Minneapolis Institute of Arts—Minneapolis, Minnesota

www.artsmia.org

The Quiet Landscapes of William B. Post, through January 22, 2006

Villa America: American Moderns, 1900-1950, November 13, 2005 – February 26, 2006

Ruth Duckworth, Modernist Sculptor, February 5 – April 16, 2006

The Surreal Calder, June 11 – September 10, 2006

Museum of Art and Archaeology, University of Missouri—Columbia, Missouri

www.maa.missouri.edu/

Memoria Architecturae: the Fragmentary, the Forgotten, and the Fantastic, through December 24, 2005

Dressing the Part: Fashion in Art in the Nineteenth and Twentieth Centuries, February 11 – May 21, 2006

American Regionalism: Images from the Heartland, through June 25, 2006

The Art of the Book: Illustration and Design, 1650 to Present, September 16 – December 24, 2006



Current and Upcoming Exhibitions (cont from page 6)

Museum of Contemporary Art—Chicago, Illinois

www.mcachicago.org

Tropicalia, through January 8, 2006

Nelson-Atkins Museum of Art—Kansas City, Missouri

www.nelson-atkins.org/

Realism and Abstraction: Six Degrees of Separation, through July 31, 2005

Tide of Chaos, Fervor Within: Chinese Painters of the 17th Century Respond to Dynastic Upheaval, through July 31, 2005

Bingham to Benton: The Midwest as Muse, through July 31, 2005

Oakland University, Meadow Brook Art Gallery—Rochester, Michigan

www.oakland.edu/mbag

Imaging a Shattering Earth: Contemporary Photography and the Environmental Debate, through December 18, 2005

Oakland University Department of Art and Art History Faculty Exhibition, January 14 – February 19, 2006

Kristin Beaver, March 11 – April 16, 2006

Senior Thesis in Studio Art Exhibition, April 21 – May 21, 2006

Philbrook Museum of Art—Tulsa, Oklahoma

www.philbrook.org

Price Tower Arts Center—Bartlesville, Oklahoma

www.pricetower.org

Prairie Skyscraper: Frank Lloyd Wright's Price Tower, through January 15, 2006

Saint Louis Art Museum—St. Louis, Missouri

www.slam.org

Treasures From the Royal Tombs of Ur, through January 15, 2006

Snite Museum of Art, University of Notre Dame—Notre Dame, Indiana

www.nd.edu/~sniteart

Photographs by Sebastiao Salgado, through November 20, 2005

Vincent Valdez: Stations, through November 20, 2005

Caras y Mascaras/Faces and Masks: The Art of Zarco Guerrero, through November 27, 2005

The Photographs of Frederick Sommer: A Centennial Tribute, through November 27, 2005

The Human Figure in Mesoamerican Art, through December 4, 2005.

Speed Art Museum—Louisville, Kentucky

www.speedmuseum.org

Jan de Bray and the Classical Tradition, through December 4, 2005

Mary Ann Currier: A Retrospective Contemplating the Contemporary Still-Life, through December 18, 2005

Time and Transformation in Seventeenth-Century Dutch Art, January 10 – March 26, 2006

Sam Gilliam: Retrospective, June 6 – September 3, 2006

William Ranney: An American Artist, September 29, 2006 – January 1, 2007

The Best of Photography and Film from the George Eastman House Collection, June 19 – September 16, 2007

The Architecture of Gee's Bend Quilts, December 23, 2007 – March 16, 2008

Spencer Museum of Art—Lawrence, Kansas

www.ku.edu/~sma/

Flowers, Dragons and Pine Trees: Asian Textiles in the Spencer Museum of Art, January 28 – May 28, 2006

Aaron Douglas and the Harlem Renaissance, September 8 – December 2, 2007

Sheldon Swope Art Museum—Terre Haute, Indiana

www.swope.org

Taft Museum of Art—Cincinnati, Ohio

www.taftmuseum.org

American Impressions: An Arcadian Vision, Paintings from the Akron Art Museum, December 16, 2005 – March 12, 2006

Marvels of Maiolica: Italian Renaissance Ceramics from the Corcoran Gallery of Art Collection, April 7 – June 18, 2006

Dark Jewels: Chinese Black and Brown Ceramics from the Shatzman Collection, July 14 – September 10, 2006

Toledo Museum of Art—Toledo, Ohio

www.toledomuseum.org

International Identities in Glass, through November 27, 2005

Being Modern: Fashion, Art, and Identity, 1890-1940, through November 27, 2005

Strong Women, Beautiful Men, through December 31, 2005

I Wanna Be Loved By You: Photographs of Marilyn Monroe, through December 31, 2005

Louis Comfort Tiffany: Artist for the Ages, February 2 – April 30, 2006

Walker Art Center—Minneapolis, Minnesota

www.walkerart.org

Andy Warhol/Supernova: Stars, Deaths, and Disasters, 1962-1964, November 13, 2005 – February 26, 2006

Some Assembly Required: Contemporary Prefabricated Houses, December 11, 2005 – March 26, 2006

Washington University, Mildred Lane Kemper Art Museum—St. Louis, Missouri

www.kemperartmuseum.wustl.edu/

Closed through Summer 2006

Wayne State University, The Elaine L. Jacob Gallery—Detroit, Michigan

www.art.wayne.edu

Images of Time and Place: Contemporary Views of Landscape, through May 13, 2005

Regional Printmaking, June 3 – July 22, 2005

Frederick R. Weisman Art Museum—Minneapolis, Minnesota

www.weisman.umn.edu

West Bend Art Museum – West Bend, Wisconsin

www.wbartmuseum.com

Friends of the West Bend Art Museum Annual Art Exhibition, through December 23, 2005

Wexner Center for the Arts—Columbus, Ohio

www.wexarts.org

Extreme Textiles: Designing for High Performance, April 8 – July 30, 2006

Wichita Art Museum—Wichita, Kansas

www.wichitaartmuseum.org

Tiffany By Design, through January 8, 2006

Moment by Moment: The Paintings of Martin Weinstein, through January 29, 2006

Current and Upcoming Exhibitions

(cont from page 7)

Leigh Yawkey Woodson Art Museum—Wausau, Wisconsin

www.lywam.org

Paul O. Zelinsky: Angels to Ogres, November 19, 2005 – January 29, 2006

Paul Stankard: A Floating World, February 4 – April 9, 2006

Paper Cuts: The Art of Contemporary Paper, February 4 – April 9, 2006

Electric Paint: The Computer as 21st Century Canvas, April 15 – June 18, 2006

The College of Wooster Art Museum

www.artmuseum.wooster.edu/

Drawing Narrative: Will Crow, Amy Cutler, Marcel Dzama, Drew King, Craig

Kuica, Chris Oliveria, Robyn O'Neil, Zak Smith, Jane South,

Five Colleges of Ohio Juried Student Biennial, January 24 – March 5, 2006

Mel Kendrick: Sculpture, March 28 – May 14, 2006

Upcoming Lectures

Dominic Molon, Pamela Alper Associate Curator at the *Museum of Contemporary Art* in Chicago, will speak at the *Contemporary Art Museum St. Louis* on November 17, 2005 at 7:00 p.m.

On the same date, November 17, 2005, at 5:30 p.m. Judy Mann, Curator, Saint Louis Art Museum, will present **Artemisia Gentileschi and Caravaggio: The Evolution of Artemisia's Expressive Language** at the *Loyola University Museum of Art*.

On November 18, 2005, Anne Poulet, director, The Frick Collection, New York, will present **Houdon's Portraits: A Gallery of Worthies** at the *Kimbell Art Museum*.

In conjunction with *Anselm Kiefer: Heaven and Earth at the Modern Art Museum of Fort Worth*, the museum and Texas Christian University have organized a series of lectures at 11:00 a.m. on Thursdays through December 1, 2005. For additional details, and a list of speakers, visit www.themodern.org/events.

Michael Fiday, Assistant Professor of Composition at the University of Cincinnati College Conservatory of Music delivers a talk on mechanized compositions and relationships between artists and composers including an analysis of the landmark Ballet *Mechanique Monday*, December 12, 2005 at 6:30 p.m. at the *Contemporary Arts Center*, Cincinnati, Ohio.

On Portraits of the Black Experience will be presented by Johnny Coleman, Associate Professor of Art, December 13, 2:30 p.m., *Allen Memorial Art Museum*, Oberlin, Ohio.

Allen Memorial Art Museum Director Stephanie Wiles will discuss Joseph Wright of Derby's *Dovedale by Moonlight*, on Tuesday, January 10, 2006 at 2:30 pm. in the museum.

Richard R. Brettell, Margaret McDermott Distinguished Professor of Art and Aesthetics, the University of Texas at Dallas, and adjunct senior curator, Meadows Museum, Southern Methodist University, Dallas, will present **"Gauguin and Impressionism": An Exhibition about Exhibitions** at the *Kimbell Art Museum* on January 13, 2006 at 7:00 p.m.

Stephanie Dickey, Indiana University-Purdue University at Indianapolis, will present **Faith in Word and Image: 17th-Century Literary Responses to Rembrandt's Religious Etchings** on Monday, February 6, 2006 at 4:00 pm. as part of the 2005-06 Art History Guest Lecture Series at the *University of Cincinnati*.

Upcoming Conferences, Symposia, & Workshops

The *University of Iowa Museum of Art* is sponsoring a symposium November 10-12, 2005, in conjunction with the exhibition *Whitman Making Books/Books Making Whitman*. Ezra Greenspan, Kahn Chair of the Humanities and Professor of English at Southern Methodist University, is keynote speaker. For more information see www.uiowa.edu/uima.

The 25th Annual Lilly Conference on College Teaching, will be held on November 17-20, 2005 at *Miami University*, Oxford, Ohio. The conference will include a panel presentation led by Andrew E. Hershberger, Bowling Green State University.

The *Kimbell Art Museum* will hold a symposium Saturday, February 11, 2006, in conjunction with the exhibition *Gauguin and Impressionism*. This daylong symposium will be moderated by the exhibition's co-curator Richard R. Brettell.

Awards, Fellowships, Grants, and Honors

Robert Bork, *University of Iowa*, is on leave with an American Philosophical Society Sabbatical Fellowship and an ACLS Frederick Burkhardt Residential Fellowship.

Geraldine Kiefer, assistant professor of art history and art at Shenandoah University, Winchester, Virginia, received a grant from the Marion Park Lewis Foundation to participate in the Nimrod Hall Art Program during the summer of 2005. Drawings and mixed-media works

she completed there, the *Pastoral Landscapes Series*, are being shown in four autumn exhibitions.

Julie Hochstrasser, *University of Iowa*, is on leave with an ACLS Frederick Burkhardt Residential Fellowship. Her new book, *Trade Secrets: Unpacking Commodities in Dutch Still Life*, is forthcoming at Yale University Press.

Theresa Leininger-Miller, *University of Cincinnati*, received the President's Quality Service Award from the university in October, 2005.

Barbara Mooney, *University of Iowa*, has been awarded a Winterthur Residential Research Fellowship for summer 2006. Her book, *Prodigy Houses of Virginia: Architecture and the Native Elite*, will be published by the University of Virginia Press.

MAHS News and Announcements

The **Allen Memorial Art Museum** received a major grant through the “Museums for America Program” from the Institute of Museum and Library Services (IMLS). The AMAM’s proposal was fully funded at \$149,687. The award will be used to acquire, install, and implement a new collections management system with a World Wide Web interface. Among the new acquisitions at the museum is Attila Richard Lukacs’s *Sharp Skin Portrait XII*, 1997.

In May, 2005, to commemorate a \$20 million gift from *University of Wisconsin-Madison* alumni Simona and Jerome A. Chazen the name of the **Elvehjem Museum of Art** became the **Chazen Museum of Art**. The gift will fund a major expansion of the museum.

The **Frederik Meijer Gardens and Sculpture Park** dedicated a new, five-acre expansion of the sculpture park on September 14, 2005. It features two monumental sculptures by Kenneth Snelson and Jonathan Borofsky. This new space represents the largest addition to the sculpture park since its opening in 2002.

The 67,000 square foot Art Building West designed by Steven Holl is scheduled to open in January 2006 at the School of Art and Art History, **University of Iowa**. The new building will contain four state-of-the-art classrooms for art history, the visual resources collection, the art library, art history faculty offices, a gallery, administrative offices, and studio classrooms. The original 1936 Art Building will be used for the Studio Division. The new building dedication is scheduled for April 21, 2006. A symposium on contemporary architecture is being organized.

The **Kimbell Art Museum** has announced the acquisition of three works of Maya art: a royal jade belt ornament from the Early Classic period (250-600 A.D.), a codex-style vessel from the Late Classic period (600-900 A.D.), and a vessel with a mythological frieze (also from the Late Classic period).

The **University of Michigan Museum of Art** has received a \$1 million gift from Marvin H. and Mary M. Davidson in anticipation of a \$1.5 million Kresge Challenge Grant toward the renovation and expansion of its current home, Alumni Memorial Hall.

The **Milwaukee Art Museum** has reached the \$25 million milestone in its efforts to pay off the debt incurred in the construction of its addition designed by Santiago Calatrava.

The **Museum of Art and Archaeology, University of Missouri-Columbia—Columbia, Missouri**, has made three recent acquisitions: a Roman sarcophagus fragment from the 2nd or 3rd C. A.D., a 13th C. quatrefoil from a colored-glass window, and Daniel Garber’s *Untitled (Summer Landscape)*, c. 1920s.

The **Nelson-Atkins Museum of Art** has received significant contributions to its endowment fund from three members of its board. In addition to these gifts, the Museum has recently been awarded four competitive grants for 2006 from the National Endowment for the Arts, National Endowment for the Humanities and Institute of Museum and Library Services totaling over \$1.2 million. The museum’s new building, designed by Steven Holl, is set to open in 2007. In the meantime, its Ford Learning Center was formally dedicated on September 15, 2005. This center was made possible by a \$4.5 million gift from Ford Motor Company Fund, Dearborn, Michigan.

Alison Stones, **University of Pittsburgh**, has built the first comprehensive online image collection documenting the exterior and interior architecture, sculpture, and stained glass of Chartres Cathedral. Working with students from the Department of History of Art and Architecture, and in conjunction with the university’s Digital Research Library, Professor Stones has created a resource containing 3,000 photographs and diagrams. The online collection can be searched by keyword and browsed by logical arrangement. All images can be viewed at very high resolution.

The **Taft Museum of Art** welcomed Thom Shaw as the 2005 Duncanson Artist-in-Residence November 1-14, 2005.

The **Toledo Museum of Art** has been renewed its accreditation with the American Association of Museums. During its Spring, 2005 visit the committee concluded that the museum “is a model institution in [its] commitment to education, outreach, and community engagement.” In September 2005, it created its first named staff position, the William Hutton Curatorship. Lawrence W. Nichols, whose specialty is European and American painting and sculpture before 1900, has been appointed to the post.

The **Wichita Art Museum** has launched a new endowment campaign with a challenge grant from the Forest C. Lattner Foundation.



Bearded Bull's Head, Near Eastern, Sumerian, c. 2600-2550 B.C.

Copper with lapis lazuli and shell inlays.

Saint Louis Art Museum – Saint Louis, Missouri

2005 MAHS Graduate Student Award

The MAHS Graduate Student Presentation Award is granted to the best paper presented by a graduate student at the MAHS annual conference. Candidates are nominated by their panel chairs and the winning paper is selected by a committee of MAHS board members. The prize is generally a book in the winner's field of interest in art history.

The paper selected for the award at the 2005 conference in Cincinnati was by **Elizabeth A. Perrill**, a graduate student at Indiana University, for her paper entitled “*Ubuntu and Ubumba: Philosophical Change in the Use of Zulu Ceramic Vessels*.” It was presented on the panel “African Art Today” chaired by Tavy Aherne of Indiana University.

Perrill’s paper discussed the changes in usage and meaning of Zulu ceramic beer containers and their relationship to installations created by contemporary South African artist Isaac Khanyile. The paper places both the traditional vessels and the contemporary installations within the context of Zulu ideas about culture, spirituality, and human values. It frames the discussion within the conundrum faced by contemporary African artists concerning their connections to “traditional Africa” and international contemporary art practice. The committee found the paper to be innovative, creative, and convincing, and was impressed with the fact that it was based on independent field research. In nominating this paper, Tavy Aherne praised it for “contribut(ing) to a deeper understanding of Zulu-based philosophies and aesthetics (rather than imposing Western-based interpretations and constructs).”



Frederick Sommer, *Max Ernst*, 1946, Gelatin silver print
Hall Family Foundation
In Frederick Sommer: Photography, Drawing, Collage – A Centennial Celebration,
Summer, 2006
The Nelson-Atkins Museum of Art – Kansas City, Missouri

Royal Belt Ornament, possibly Guatemalan, c. A.D. 400-500
Pale gray green jade
Recent acquisition, Kimbell Art Museum – Fort Worth, Texas



Frederick Sommer
Livia, 1948
Gelatin silver print
Hall Family Foundation
In Frederick Sommer: Photography, Drawing, Collage – A
Centennial Celebration, Summer, 2005
The Nelson-Atkins Museum of Art – Kansas City, Missouri



Attributed to Thomas Seymour,
Tambour Desk, American, c. 1810

Mahogany, satinwood, rosewood, pine,
possibly cedar, and other woods, with
brass hardware.

Recent acquisition, Saint Louis Art
Museum – Saint Louis, Missouri



Frank W. Benson
Black Ducks, 1926
Oil on canvas

Recent acquisition of the Leigh Yawkey Woodson Art Museum – Wausaw, Wisconsin



Walt Kuhn, *Angna Enters*, 1924, Oil on canvas

Collection of Curtis Galleries, Inc., founder Myron Kunin

On view in Villa America: American Moderns, 1900-1950,
through February 26, 2006

Minneapolis Institute of Arts – Minneapolis, Minnesota



Paul Gauguin, *Nave Nave Mahana (Delightful Day)*, 1986, oil on canvas
On loan from the Musée des Beaux-Arts, Lyon, France.



Paul Gauguin, *Martinican Meadow*, 1887
Oil on canvas, Private collection

On view in Gauguin and Impressionism, December 18, 2005 to March 26, 2006
Kimbell Art Museum – Fort Worth, Texas

Editorial Notes

The **Cuttler Fund** was established by Professor Charles D. Cuttler of the University of Iowa to provide travel support to students presenting papers at the annual MAHS meeting (this year in Milwaukee). The fund is supported by contributions from MAHS members and friends. Please contact Randy Coleman, MAHS Treasurer, at coleman.1@nd.edu if you would like to donate to the Cuttler Fund or receive information for requesting support.

Museums and galleries are invited to send press releases and images (images on disc preferred) to the editor whenever exhibition press packets are ready. Although preference is given to exhibitions open when the newsletter is mailed and received (October 1 for the fall issue; May 1 for the spring listings, all images will be considered for publication so as to acknowledge the ongoing contributions and accomplishments of our member institutions. Images of new acquisitions are also welcome. The sooner these materials arrive, the more possibilities there are for publication. *Please include the relevant exhibition or acquisition information on each image.* (Consult this newsletter for caption formats.) Send to: MAHS Newsletter, Paula Wisotzki, 1253 W. Flournoy Street, Chicago, IL 60607)

Visit the MAHS website – www.mahsonline.org

The MAHS website now is being updated on a much more regular basis. New features include a list of current and upcoming “Exhibitions in the Midwest” that is updated twice annually, and a positions listing for job openings in the field at the “MAHS Online Career Center.” Also, relive the history of MAHS with the photo gallery archives.

Graduate Student Fellowships, Grants, and News

Linda J. Fleming, M.A. candidate in art history at *Oklahoma State University* in the School of International Studies has an internship at the Philbrook Museum, Tulsa, Oklahoma. She is working with Jessica Stowell and Yukiko Yokono researching the museum’s Asian collection. In addition, she will accompany her thesis advisor, Marcella Sirhandi on a ten-day lecture/research tour to Japan in November, 2005.

Shawnee Green-Turner won the 2005 Outstanding Graduate Student Award in Art History at the *University of Cincinnati*. She gave the paper “Fragility and Tenacity: The Complexity of Womanhood in Tamara de Lempicka’s Art, 1925-1933” at the MAHS 2005 meeting.

The Art History Society of the School of Art and Art History, *University of Iowa*, will hold its annual symposium on March 24-25, 2006, entitled “Elements of Architecture: History, Theory, and Criticism.” Inquiries should be directed to Steven Addy (steven-addy@uiowa.edu). A call for papers will soon be published.

Midwest People/People in the Midwest

Colleges and Universities

The Department of History of Art and Architecture at the *University of Pittsburgh* announces the appointment of two new assistant professors: **Drew Armstrong** (Ph.D. Columbia) is an architectural historian specializing in French architecture of the Enlightenment. He also has a professional architecture degree and will be assuming the directorship of the undergraduate Architectural Studies Program. **Josh Ellenbogen** (Ph.D. Chicago), is a historian of photography and has a particular interest in the relationship of photography to the history of science. He is currently on a Gould postdoctoral fellowship at Princeton. **Gao Minglu** (Ph.D. Harvard) has also joined the department, as an associate professor of contemporary Chinese art. He has recently curated an exhibition, *The Wall: Reshaping Contemporary Chinese Art*, which opened in Beijing last summer and continues in Buffalo this fall. In the same department, **Fil Hearn** will retire in June, 2006. A historian of medieval architecture and architectural theory, he has also served as director of the department's undergraduate Architectural Studies Program for 25 years. His latest book, *Ideas that Shaped Buildings* (MIT, 2003), is now being translated into Chinese.

Frances Colpitt has joined the art history program at *Texas Christian University*, Fort Worth, Texas as the first holder of the Deedie Potter Rose Chair of

Art History. She will be offering courses and seminars in contemporary art. Also joining the TCU program is **Marnin Young**, who recently received his Ph.D. from University of California, Berkeley and specializes in European modernism.

Monique Fowler-Paul has been appointed a visiting instructor in the Department of Art History and Archaeology, *University of Missouri-Columbia*. She is a specialist in modern art and her research concerns artists of the African diaspora in Britain.

Brenda Longfellow (Ph.D. Michigan) has joined the art history faculty of the *University of Iowa* as assistant professor. At the same institution **Andrea Kann** is visiting assistant professor for the 2005-2006 academic year.

Kathleen Warner Slane has been appointed Middlebush Professor in the Humanities at the *University of Missouri-Columbia*.

Palli Davis joins *Oberlin College's* Frank Lloyd Wright Docents as Coordinator. She was the Allen's first Curator of Education in the 1980s and served as a consultant at *Fallingwater* as the house established an education department of its own.

Susan L. Froelich has been named Director of Development and External Relations at the

University of Michigan Museum of Art. She recently worked in the University of Michigan's Office of the Vice President of Development.

William M. Griswold has been appointed the new director and president of the *Minneapolis Institute of Arts*. Since 2004, Griswold has served as the Acting Director and Chief Curator of the J. Paul Getty Museum. Chairman of the Board of Trustees Alfred Harrison praised Griswold as "a highly skilled arts administrator and scholar who has done a great job at the Getty over the past several years."

Joe Ketner has recently joined the staff of the Milwaukee Art Museum's Chief Curator. Ketner comes to Milwaukee from the Rose Art Museum at Brandeis University, where he has been Director for the past six years.

John Wilson as been appointed director of curatorial affairs and curator of European Art at the *Joslyn Art Museum*. He was previously working as an independent curator and consultant, and was the Consultative Curator of Painting and Sculpture at the Taft Museum of Art, Cincinnati.



The Modern Art Museum of Fort Worth. Credit: Photography by David Woo.



MAHS Member Museums and Galleries Contacts, websites and e-mail addresses*

*Please contact the editor (pwisots@luc.edu) to report changes in this listing.

Akron Art Museum—Akron, Ohio

www.akronartmuseum.org

Elizabeth Quirk Sheeler, Communications Officer
equirk@akronartmuseum.org
330-376-9186 x 213 t
330-376-1180 f

University of Akron, Mary Schiller Myers School of Art—Akron, Ohio

www.uakron.edu/art

Shelly Gracon, Art Events Coordinator
sgracon@uakron.edu
330-972-5951 t
330-972-5960 f

Allen Memorial Art Museum, Oberlin College—Oberlin, Ohio

www.oberlin.edu/~allenart

Leslie Miller
Leslie.miller@oberlin.edu
440-775-8670 t
440-775-8799 f

Art Institute of Chicago—Chicago, Illinois

www.artic.edu/aic

aic.publicaffairs@artic.edu
Eileen Harakal or John Foley Hindman, Dept. of Public Affairs
312-443-3626 t
312-443-0193 f

Brunnier Art Museum—Ames, Iowa

www.iastate.edu

Dana Michels, Curator of Exhibitions and Collections
dmichels@iastate.edu
515-294-7087 t
515-294-7070 f

Buffalo Bill Historical Center—Cody, Wyoming

www.bbhc.org

Jan Jones, Communications Department
janj@bbhc.org
307-587-4771 t
307-587-5714 f

Centre College, Aegon Gallery—Danville, Kentucky

www.centre.edu

Judith PointerJia, Gallery Coordinator
jia@centre.edu
859-238-5469 t
859-236-9610 f

Chazen Museum of Art—Madison, Wisconsin

www.chazen.wisc.edu

Patricia Powell
ppowell@chazen.wisc.edu
608-263-2068 t
608-263-8188 f

Cincinnati Art Museum—Cincinnati, Ohio

www.cincinnatiartmuseum.org

Jackie Reau, Director of Marketing & PR
jreau@cincyart.org
513-639-2950 t
513-639-2888 f

Contemporary Arts Center—Cincinnati, Ohio

www.contemporaryartscenter.org

Katie Taft, Public Relations Manager
pr@CACmail.org
513-345-8415 t

Museum of Contemporary Art Cleveland—Cleveland, Ohio

www.MOCAcleveland.org

Kelly Bird, Director of Marketing
kbird@contemporaryart.org
216-421-8671 t
216-421-0737 f

Cleveland Institute of Art, The Reinberger Galleries—Cleveland, Ohio

www.cia.edu/gallery_reinberger

Linda Zeck
lzeck@gate.cia.edu
216-421-7403 t
216-421-7438 f

Cleveland Museum of Art—Cleveland, Ohio

www.clemusart.com

Julie Limpach, Marketing and Communication Assistant
jlimpach@clevelandart.org
216-707-2265 t
216-229-5095 f

Cleveland State University, The Cleveland State University Art Gallery—Cleveland, Ohio

www.csuohio.edu

Mary Grodeck
m.grodek@csuohio.edu
216-687-2290 t
216-687-9229 f

Cranbrook Academy of Art Art Museum—Bloomfield Hills, Michigan

www.cranbrookart.edu/museum

Frank Ruggirello, Director
fruggirello@cranbrook.edu

Dallas Museum of Art—Dallas, Texas

www.dm-art.org

Ellen Key, Communications Department
214-922-1344 t
Jeanne Chvosta, Communications Department
214-922-1376 t
214-954-0174 f

Detroit Institute of Arts—Detroit, Michigan

www.dia.org

Pam Marcil
313-833-7899 t
pmarcil@dia.org
313-833-1732 t
313-833-7881 f

Figge Art Museum—Davenport, Iowa

www.figgeartmuseum.org

Angela Carlson
ASC@ci.davenport.ia.us
563-326-7890 t
319-326-7876 f

Flint Institute of Arts—Flint, Michigan

www.flintarts.org

info@flintarts.org
Rachelle Richert, Public Relations
810-237-7304 t
810-234-1692 f

Fort Wayne Museum of Art—Fort Wayne, Indiana

www.fwmoa.org

Linda Dykhuizen, Public Information Coordinator
linda@fwmoa.org
219-422-6467 t
219-422-1374 f

Fred Jones Jr. Museum of Art—Norman, Oklahoma

www.ou.edu/fjma

Stephanie Royse
Stephanier@ou.edu
405-329-8233 t
405-325-7696 f

Frederik Meijer Gardens—Grand Rapids, Michigan

www.meijergardens.org

Sally Littlefair, Public Relations Coordinator
slittlefair@meijergardens.org
616-975-3143 t
616-957-5792 f

Freeport Arts Center—Freeport, Illinois

Becky Connors, Director

arts@mwci.net
815-235-9755 t
815-235-6015 f



MAHS Member Museums and Galleries Current PR Contacts, websites and e-mail addresses*

Gilcrease Museum—Tulsa, Oklahoma

www.gilcrease.org
The Wallas Group
Susan Witt
ludeman@swbell.net
918-742-5699 t
918-747-2025 f

Patrick & Beatrice Haggerty Museum of Art, Marquette University—Milwaukee, Wisconsin

www.marquette.edu/haggerty
www.marquette.edu/haggerty
Tina Sosnowski
haggerty@mu.edu
414-288-3657 t
414-288-5415 f

Indiana University Art Museum—Bloomington, Indiana

www.indiana.edu/~iuam
emjpowel@indiana.edu
Emily Powell, Manager of External Relations
812-855-5445 t
812-855-1023 f

Indianapolis Museum of Art—Indianapolis, Indiana

www.ima.art.org
Joyce Lorenz, PR and Marketing Manager
317-923-1331 x238 t
317-926-8931 f

University of Iowa Museum of Art—Iowa City, Iowa

www.uiowa.edu/~artmus
Brad Chenoweth, Director of Development
Betty Breazeale
Betty-breazeale@uiowa.edu
319-355-1727 t
319-335-3677 f

Joslyn Art Museum—Omaha, Nebraska

www.joslyn.org
Amy Rummel, Media Relations Coordinator
Info@joslyn.org
402-342-3300 t
402-342-2376 f

Kelsey Museum of Archaeology, The University of Michigan—Ann Arbor, Michigan

www.umich.edu/~kelseydb
Todd Gerring
regerr@umich.edu
734-764-9304 t
734-763-8976

Kent State University, The Kent State University School of Art Gallery—Kent, Ohio

www.kent.edu
Dr. Fred T. Smith, Director
fsmith@kent.edu/art
330-672-7853 t
330-672-4729 f

Kent State University, Gallery 138—Kent, Ohio

www.kent.edu/art/138
H. Anderson Turner III, Gallery Director
Gallery138@kent.edu or haturner@kent.edu
330-672-9772 t
330-672-9773 f

University of Kentucky Art Museum—Lexington, Kentucky

www.uky.edu/ArtMuseum
Carolyn Payton, Public Relations Coordinator
cpayt2@email.uky.edu
859-257-5716 t
859-323-1994 f

Kimbell Art Museum—Fort Worth, Texas

www.kimbellart.org
Mindy Riesenberg
mriesenberg@kimbellmuseum.org
817-332-8451 x 241
817-877-1264 f

Krannert Art Museum, University of Illinois at Urbana-Champaign

www.art.uiuc.edu/kam
Diane Schumacher
schumach@uiuc.edu
217-333-9866 t

Krasl Art Center—St. Joseph, Missouri

www.krasl.org
info@krasl.org
Cara Kuball
616-983-0271 t
616-983-0275 f

Kresge Art Museum, Michigan State University—East Lansing, Michigan

www.msu.edu/~kamuseum
Susan Bandes, Director
bandes@msu.edu
517-353-9836 t
517-353-6577 f
Julie Thomson, Outreach Coordinator
thomso16@msu.edu
517-353-9834 t
517-355-6577 f

University of Louisville, Allen R. Hite Art Institute—Louisville, Kentucky

www.art.louisville.edu
John Begley
john.begley@louisville.edu
502-852-6794 t
502-852-6791 f

Loyola University Museum of Art—Chicago, Illinois

http://luc.edu/luma/
Maeve Kiley, Director of Communications
mkiley2@luc.edu
312-915-7712 t

Meadows Museum, Southern Methodist University—Dallas, Texas

www.smu.edu/meadows/museum
Craig Boleman, Manager, Marketing & Public Relations
cboleman@mail.smu.edu
214-768-3785 t

Miami University Art Museum, Miami University—Oxford, Ohio

www.muohio.edu/artmuseum
Kelly Albin, Coordinator of Audience Development
albinke@muohio.edu
513-529-5007 t
513-529-6555 f

University of Michigan Museum of Art—Ann Arbor, Michigan

www.umma.umich.edu
Stephanie Rieke, Public Relations
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734-763-UMMA t
734-764-3731 f

Milwaukee Art Museum—Milwaukee, Wisconsin

www.mam.org
Pam Kassner, Senior Director, Marketing and Communications
kassner@mam.org
414-224-3240 t
Vicky Reddin, Communications Manager r
Vicky.reddin@mam.org
414-224-3243 t

Minneapolis Institute of Arts—Minneapolis, Minnesota

www.artsmia.org
Anne-Marie Wagener, Public Relations Coordinator
awagener@artsmia.org
612-870-3280 t
612-870-3169 f

Museum of Art and Archaeology, University of Missouri—Columbia, Missouri

www.research.missouri.edu/museum
Bruce T. Cox, Coordinator, Membership, Marketing & Development
cox@missouri.edu
573-882-6724 t
573-884-4039 f

Museum of Contemporary Art—Chicago, Illinois

www.MCACHicago.org
Carla Loring
cloring@mcachicago.org
312-397-3834 t
312-397-3934 f



MAHS Member Museums and Galleries Current PR Contacts, websites and e-mail addresses*

University of Nebraska—Lincoln, Sheldon Memorial Art Gallery and Sculpture Garden—Lincoln, Nebraska
www.sheldon.unl.edu/default
Janice Driesbach
jdriesbach1@unl.edu
402-472-2461 t

Nelson-Atkins Museum of Art—Kansas City, Missouri
www.kansascity.com or www.nelson-atkins.org
Scott Stuart
ssuuart@nelson-atkins.org
816-751-1278 x 3
816-561-7154 f

Oakland University, Meadow Brook Art Gallery—Rochester, Michigan
www.oakland.edu/mbag
Jacky Leow
goody@oakland.edu
248-370-3005 t
248-370-4208 f

Philbrook Museum of Art—Tulsa, Oklahoma
www.philbrook.org
Sarah Durahm
sdurham@philbrook.org
918-748-5385 t
918-743-4230 f

Saint Louis Art Museum—St. Louis, Missouri
www.slam.org
Sid Goldstein
sgold@slam.org
314-721-0072 t
314-721-6172 f

Saint Louis University, Samuel Cupples House and McNamee Gallery—St. Louis, Missouri
www.slu.edu/the_arts/cupples/mcnamee
314-977-3025 t
Margaret Anthony
314-977-3575 t
314-977-3581 f

University of St. Thomas, Art Space Gallery—Minneapolis, Minnesota
www.stthomas.edu
Sue Focke
sefocke@stthomas.edu
651-962-5560 t
651-962-6410 f

Snite Museum of Art, University of Notre Dame—Notre Dame, Indiana
www.nd.edu/~sniteart
Gina Costa, Marketing & Public Affairs Specialist
Gina.costa.6@nd.edu
219-631-4270 t
219-631-8501 f

Speed Art Museum—Louisville, Kentucky
www.speedmuseum.org
Penny Peavler
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502-634-2735 t
502-634-2727 f

Spencer Museum of Art—Lawrence, Kansas
www.ukans.edu/~sma
Sally Hayden, Public Relations Director
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Sheldon Swope Art Museum—Terre Haute, Indiana
www.swope.org
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richie@swope.org
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www.taftmuseum.org
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Toledo Museum of Art — Toledo, Ohio
www.toledomuseum.org
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University of Tulsa School of Art, Alexandre Hogue Gallery—Tulsa, Oklahoma
www.utulsa.edu
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Walker Art Center—Minneapolis, Minnesota
www.walkerart.org
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Washington University Gallery of Art—St. Louis, Missouri
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Wayne State University, The Elaine L. Jacob Gallery—Detroit, Michigan
www.art.wayne.edu
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313-577-2423 t
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Frederick R. Weisman Art Museum, University of Minnesota—Minneapolis, Minnesota
www.hudson.acad.umn.edu/WAMInfo
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262-334-8080 f

Wichita Art Museum—Wichita, Kansas
www.wichitaartmuseum.org
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316-268-4980 f

Leigh Yawkey Woodson Art Museum—Wausau, Wisconsin
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715-845-7010 t
715-845-7103 f

College of Wooster Art Museum—Wooster, Ohio
www.acswooster.edu
Kitty McManus Zurko, Director
kzurko@acs.wooster.edu
330-263-2375 or 330-263-2495 t
330-263-2633 f

Wright State University, University Art Galleries—Dayton, Ohio
www.wright.edu/artgalleries
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Judith Mann

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(See Board)

Leesa Fanning

(See Board)

Theresa Leininger-Miller

(See Board)

Communications, Membership & Newsletter

Joseph Becherer

(See Board)

continued on page 18



Officers, Board and Committee Members *continued*

Sally Metzler (See Board)	Robert Munman (See Board)	Jane Hutchison (See Officers)
Paula Wisotzki (See Board)	Marcella Sirhandi (See Board)	Gus Medicus (See Board)
Nominating	Publications	
Frances Connelly (See Board)	Randolf Coleman (See Board)	

Calls for Submissions

The Minnesota Chapter of the Society of Architectural Historians (MNSAH) invites the submission of articles and books on the subject of Minnesota architectural history to the sixth David Stanley Gebhard Award, which honors the late Minnesota-born SAH president and nationally renowned writer, whose subjects included this state's architectural history. Judging will be by a panel appointed by MNSAH. The winners will be announced and the awards along with an honorarium will be presented at the MNSAH Annual Meeting in March 2006. Submissions must be received no later than November 30, 2005. For additional information and complete rules for the award program, contact Victoria Young at (651) 962-5855.

Aurora, *The Journal of the History of Art* is seeking submissions for future issues. The journal publishes articles dealing with all time periods, cultures, media, and/or methodologies within the field of art history. Manuscripts to be considered should be sent to: Lillian H. Zirpolo, 255 Glen Road, Woodcliff Lake, New Jersey 07677 and Joanna Gardner-Huggett, Art Department, DePaul University, 1150 W. Fullerton Avenue, Chicago, Illinois 60614-2204.

For further information, consult the journal's web site (www.arthistory.rutgers.edu/aurora).

Women's Arts News is seeking front-page, biographical articles about well-known women visual artists, from any time period, art movement, style or medium. Articles should be written for a general audience. As biographical essays, the submissions should contain factual information about the person's life; analysis of art work is not needed. Length is 700 words or fewer. Submission preferred via email at the web site (www.womenstudiocenter.org). For more information call 718-361-5649.

2005 Outstanding Catalogue Exhibition Award

Winner of the Midwest Art History Society Award for Outstanding Exhibition Catalogue — Hero, Hawk, and Open Hand: American Indian Art of the Ancient Midwest and South.

The Midwest Art History Society Board of Directors is pleased to announce the winner of the award for Outstanding Exhibition Catalogue – *Hero, Hawk, and Open Hand: American Indian Art of the Ancient Midwest and South*, edited by Richard F. Townsend, Chicago Art Institute, 2004.

Many wonderful catalogues were submitted, and only after careful review and deliberation did the Award Committee, Leesa Fanning (chair), Joseph Becherer, and Robin Clark, select *Hero, Hawk, and Open Hand*.

Selection of the Outstanding Exhibition Catalogue was based on the conception of the exhibition, contributions to contemporary scholarship, and excellence in design.

This represents the inaugural year of the award for Outstanding Exhibition Catalogue. The Call for Nominations for catalogues produced in 2005 will be sent out this November, with a deadline for submissions in February. The winner of the 2005 award will be announced at the annual Midwest Art History Society meeting in March, 2006.

Memberships and Renewals in the MAHS

There are five categories of membership in the Midwest Art History Society: *student* (\$25); *retired* (\$30); *individual* (\$45); *patron* (\$75); *sustaining* (\$100); and *institution* (\$150). *Please note that dues are for a calendar year.* Anyone wishing to join the Society or to renew a membership should complete the following form, including your preferred e-mail address. Send it with a check payable to the Midwest Art History Society, **Robert Randolph Coleman, Treasurer**

Your Name _____

Institutional Affiliation _____

Address Where You Want Materials Sent : _____

Street _____

City _____ Zip _____

Telephone/home _____ Telephone/work _____

Fax _____ E-mail _____

Robert Randolph Coleman
Department of Art,
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University of Notre Dame
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Notre Dame, Indiana
46556-5644



Midwest Art History Society 33rd Annual Conference Registration Form

March 23-25, 2006 • Dallas Museum of Art • Fairmont Hotel

Name _____

Institution _____ Field of Specialty _____

Address _____ City _____ State _____ Zip _____

Daytime phone () _____ Email address _____

Conference Registration Fee (includes all meeting material, refreshments, and lunches on Thursday)

_____ Early Bird Member Fee (by February 20, 2006) **\$100** _____ Student fee **\$35** (no late fee)

_____ Late Member Fee (after February 20) **\$125**

MAHS Membership Fee (Membership is for calendar year 2006, and is required with conference participation)

_____ Individual membership **\$45** _____ Student membership **\$25**

_____ Retired/Senior membership **\$30**

Contributions. Please make a generous contribution to the Charles D. Cuttler Student Travel Fund. The travel fund has been set aside to assist student members of the Society who are delivering papers at the annual spring meeting. If you would like to compete for these limited funds, please complete the application on the MAHS website (mahsonline.org) by February 21.

_____ Cuttler Student Travel Fund (\$_____)

Total due _____

Payment method

Check enclosed (make check payable in US \$ to: Midwest Art History Society)

Please indicate dietary restrictions (e.g., vegetarian, Kosher) and or food allergies (e.g., peanuts) _____

Hotel accommodations

Rooms are being held for the nights March 22, 23, 24 and 25, 2006 at the Fairmont Hotel. **Reservations will be accepted directly by the hotel.** Please call (214) 720-5290 or their Global Reservation Center at 1-800-441-1414 or visit their website at www.fairmont.com. Please identify yourself as being with the Midwest Art History Society. **Deadline for the special rate** of \$139 + 15% occupancy tax for a single or double room is February 20, 2006. You may use your credit card to reserve your room. But, let us know that:

_____ **I have reserved a room at the Fairmont Hotel.**

_____ **I have reserved a room at the _____ Hotel.**

Questions: Please call or write to: Roslyn A. Walker, (214) 922-1225; rwalker@DallasMuseumofArt.org

Mail this form with your payment to:
Roslyn A. Walker, Sr. Curator, African Art
Dallas Museum of Art, 1717 N. Harwood St.
Dallas, TX 75201



Significant Publications by Members

Robert Berrson, Professor Emeritus of Art and Art History at James Madison University, has published a new art appreciation/art history survey text, *Responding to Art: Form, Content, and Context*, (McGraw-Hill, 2004). His article "Building the Literature of Art Pedagogy" appeared in the September, 2005 issue of CAA News.

Robert Bork (*University of Iowa*) has edited *De Re Metalica: The Use of Metal in the Middle Ages*, (Ashgate, 2005).

Robert Randolph Coleman (*University of Notre Dame*) has published "Simone Peterezano: The Entombment with Saint Vernoica," in *Disegno, giudizio e bella maniera: Studi sul disegno italiano in onore di Catherine Monbeig Goguel*, edited by Philippe Costamagna, Florian Harb, and Simonetta Prosperi Valenti Rodino. (SilvanaEditoriale, 2005).

Andrew E. Hershberger, *Bowling Green State University*, has published "The 'Spring-tight Line' in Minor White's Theory of Sequential Photograph," in *Human Creation: Between Reality and Illusion*, edited by A.-T. Tymieniecka. The book is part of the series *Analecta Husserliana: The Yearbook of Phenomenological Research* (Springer Press, 2005). Hershberger has also co-authored

with Paul Cesarini, Joseph Chao, Andrew Mara, Hassan Rajaei, and Dan Madigan, "Balancing Acts: Tenure-Track Faculty in Learning Communities," *Academe*, 91, 4 (July-August 2005), 44-48.

Theresa Leininger-Miller, *University of Cincinnati*, has published "A Constant Stimulus and Inspiration: Laura Wheeler Waring in Paris in the 1910s and 1920s," *Source: Notes in the History of Art*, 24, 4 (Summer, 2005), 13-23.

Julia R. Myers (*Eastern Michigan University*) has published *The Expressive Figure, 1950-2000: Selections from the Permanent Collection of the Art Department, Eastern Michigan University*, (Ypsilanti, Michigan: Eastern Michigan University, 2005).

Jean Robertson (*Herron School of Art and Design, Indiana University-Purdue University Indianapolis*) has co-authored with Craig McDaniel *Themes of Contemporary Art: Visual Art After 1980*, (Oxford University Press, 2005).

Paula Wisotzki (*Loyola University Chicago*) has published "Artist and Worker: The Labour of David Smith" in the *Oxford Art Journal*, 28, 3 (2005), 347-370.

Would You Like to Serve on the MAHS Board?

All members of the Midwest Art History Society are invited to submit suggestions for new board members to members of the Society's Nominating Committee. Board members are elected on a rotating basis each spring for three-year terms. Anyone interested in serving, or who would like to suggest another member for consideration, should contact a member of the Nominating Committee.

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