



# Midwest Art History Society NEWSLETTER

Number 31, 2004

## MAHS Conference 2005, Cincinnati, Ohio, April 7-9, 2005



Aronoff Center for Design and Art, Peter Eisenman, 1996, University of Cincinnati, Cincinnati, Ohio.

### Queen City Offers Exciting Architecture, New Institutions, and Full Range of Sessions

MAHS invites abstracts for its 32st annual conference, to be held April 7-9, 2005 in Cincinnati, Ohio. Hosted by the Art History Program of the School of Art at the University of Cincinnati, and chaired by Theresa Leininger-Miller, the conference will be held in the Peter Eisenman-designed College of Design, Architecture, Art and Planning and the Vernon Manor Hotel. Saturday sessions will be held at the Cincinnati Art Museum, the Taft Museum of Art, and the Art Academy. The keynote speaker will be Michael Harris, Associate Professor of African and African American Art History at the University of North Carolina at Chapel Hill. His 2003 book, *Colored Pictures: Race and Visual Representation* won both the 2004 Outstanding Contribution to Publishing Citation from the Black Caucus of the American Library Association and the 2004 Triennial Book Award and Honorable Mention from the Arts Council of the African Studies Association.

A reception each evening will allow participants to visit major galleries and museum in the area including the Taft Museum of Art, the Contemporary Arts Center and the Cincinnati Art Museum.

Special tours will be offered on Wednesday and Saturday afternoons. Conference attendees will have the opportunity to take an orientation tour (by bus) of Cincinnati and Northern Kentucky on Wednesday afternoon. A walking tour of downtown Cincinnati will also be offered on Saturday afternoon. This will be a chance to take in the Rookwood-adorned Emry arcade in the magnificent Art Deco Netherland Hotel, early skyscrapers by D. H. Burnham, Cass Gilbert and John Russell Pope, Cesar Pelli's Aronoff Center, and, of course,

Zaha Hadid's Rosenthal Contemporary Arts Center. In addition, there will be a tour of University of Cincinnati campus architecture Saturday morning featuring the Vontz Center for Molecular Studies, Frank Gehry, the Engineering Research Center, Michael Graves, and the College-Conservatory of Music by Henry Cobb. Walking tours of downtown Cincinnati's public art will be offered both Friday and Saturday mornings. A field trip to Shakerstown will be available Sunday, with an optional drop-off at the airport at the end of the day.

Session will include several linked to local culture and events, such as Ohio Valley Architecture. A Whistler session will complement an exhibition at the Taft Museum of Art. Other interesting sessions include "African Art Today: Definitions and Directions," "Baroque Around the World," "The Role of Art History in Art Museums Today," and "Design/History/Feminism/Visual Cultural Studies." 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.

### For additional information, please contact the following:

Cabs/taxis	Amber Criswell (Education, CAM)	amber.criwell@cincyart.org	(513) 639-2973
MAHS membership	Jane Hutchinson, MAHS secretary	jchutchi@wisc.edu	(608) 263-2349
MAHS sessions	Julie Aronson, CAM curator	jaronson@cincyart.org	(513) 639-2945
Registration	University Conferencing	andrea.sioris@uc.edu	(513) 558-1810
Shakerstown	Lloyd Engelbrecht	Lloyd.engelbrecht@uc.edu	(513) 421-9309
Tours of Cinti and arch.	Walter Langsam	walter.langsam@uc.edu	(513) 381-3405
Tours of public art	Theresa Leininger-Miller	theresa.leininger@uc.edu	(513) 556-0273
UC/College of DAAP/ Art History	Michelle Vink, secretary in the School of Art	michelle.vink@uc.edu	(513) 556-2962



# Midwest Art History Society Annual Conference, April 7-9, 2005

## Call For Papers

**PROPOSALS ARE DUE ON FRIDAY, DECEMBER 31, 2004. 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 1, 2005.**

### **African Art Today: Definitions and Directions**

The field of African Art History has expanded exponentially since its early foundations. Forms, techniques, and practices which fall under the definition of "African art" are incredibly rich and diverse. They comprise arts being produced on and off the continent, by artists very much engaged in the 21st century. Current research stresses the arts changing contexts over time, space, and across cultures — creating new forms, interpretations, meanings, and contexts of use. This panel seeks to present such recent research on art forms and/or aesthetic dialogues of African artists producing currently. Papers may challenge current definitions/dialogues within the field. Abstracts may be submitted by email or by mail.

Tavy D. Aherne, Faculty Research Affiliate  
Indiana University  
2261 Bent Tree Drive  
Bloomington, Indiana 47401  
(812) 323-9173  
taherne@indiana.edu

### **African American Art and Visual Culture**

We welcome proposals on any aspect dealing with art by African Americans in the U.S., 1619-present. Of particular interest are topics that have a Midwestern connection (especially Ohio); works that are in Midwestern collections; and/or deal with slavery or the resistance to it, given the recent opening of the National Underground Railroad Freedom Center in Cincinnati. Open to considerations of both fine and folk art, as well as material/visual culture, street art, popular culture, and art criticism and theory. Please send proposals to both chairs. Paper copies preferred, but will accept email submissions (with no attachments).

Tuliza Fleming  
Assistant Curator of American Art  
Dayton Art Institute  
456 Belmonte Park North  
Dayton, Ohio 45405  
(937) 223-5277, ext. 326  
Cincinnati, Ohio 45221-0016  
t Fleming@daytonartinstitute.org

and Theresa Leininger-Miller  
Associate Professor, Art History/School of Art  
College of DAAP  
University of Cincinnati  
P.O. Box 45221-0016  
(513) 556-0273, (513) 774-7122 fax  
theresa.leininger@uc.edu

### **Painting and Sculpture of the United States Before 1945**

This session will consider a broad range of topics from the history of American painting and sculpture. Papers reflecting new research on any subject are welcomed. Topics might explore the work of understudied artists, intersections between fine art and popular culture, considerations of historical and social context, or patronage and collecting. Will accept email or mail.

Julie Aronson, Curator of American Painting and Sculpture  
Cincinnati Art Museum  
953 Eden Park Drive  
Cincinnati, Ohio 45202-1596  
(513) 639-2945, (513) 639-2996 fax  
jaronson@cincyart.org

**Ancient Art, Architecture, and Audience** Art and architecture of the ancient Mediterranean addressed a range of audiences from the Imperial to the impoverished. By acknowledging that the audience actively created meaning in ancient art, we can better understand the role of visual media in ancient culture. Papers are welcome on any issue of interpretation and meaning of ancient art or architecture. Topics might include iconographic meaning, spectator experience, multiple audience readings of a single image, ancient art and "the gaze," consumer interpretation of imported objects, or object use, to name but a few.

I can accept abstracts in any format: fax, mail, e-mail, handwritten notes delivered to my door...

Kathleen Lynch, Assistant Professor of Classics  
College of Arts and Sciences  
University of Cincinnati  
P.O. Box 45221-0226  
Cincinnati, Ohio 45221-0226  
(513) 556-3050, (513) 556-4366  
Kathleen.lynch@uc.edu

### **Reconstructing Modernism (Modern European Art)**

Modern European art emerged nearly one hundred years ago. The past twenty odd years has seen a major reevaluation of the contributions of this era with post structuralism, deconstruction and feminism. How can we discourse on Modern European art today? How can the artists and the achievements of the Modern period be understood in light of a "new art history," feminism, multicul-

turalism and globalism? Papers are invited that investigate artists or art works in context with 21st century criticism and methodologies. Emails are acceptable but should be followed up with a hard copy. Please fax, or mail abstracts to:

Kimberly Allen-Kattus, Associate Professor, Art History  
FAC 417  
Northern Kentucky University  
Nunn Drive  
Highland Heights, Kentucky 41099  
(859) 572-5641, (859) 572-6501 fax  
kattus@nku.edu

### **Design History/ Feminism/Visual Cultural Studies**

As the Postmodern discussion of visual culture continues to impact the discipline of art history, the contributions that design history and feminism can offer this discipline are critical. Topics considered are: the discovery of lost names of women designers and designers of color, gendering of products, women as consumers and clients, husband/wife design teams, architecture as gendered, impact of race and class on design, the writing of women and design history textbooks, design education and women, and participatory feminist design practices. What are the liminal issues in the field of design history and feminism? How do they intersect with the studies in visual culture? Scholars working in any of these areas are encouraged to submit their scholarship.

Diane K. Smith, Professor of Art History  
Art Academy of Cincinnati  
1125 St. Gregory  
Cincinnati, Ohio 45212  
(513) 721-5205  
dksmith@artacademy.edu

### **Modern and Contemporary East Asian Art**

This panel focuses on the art of Japan, China, or Korea from the 19th century to the present. Papers that address painting, architecture, sculpture, or photography of East Asia in relationship to critical issues such as race and ethnic identity, gender, and authorship are particularly welcomed. Please send a one-page abstract in the body of e-mail to: miki.hirayama@uc.edu. Do not send it as an attachment. Abstracts may also be faxed.

Miki Hirayama, Assistant Professor, Art History/School of Art  
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## Call For Papers (continued)

### The Languages of East Asian Art Before 1800

The Languages of East Asian Art focuses on exploring new interpretations and understandings of the distinct artistic heritage of the East Asian cultures (China, Japan, Korea and Southeast Asia). Papers are welcome on a broad range of topics related to East Asian arts and cultures, including but not limited to thematic developments, iconographic meanings, and biographical studies. All papers should be typed and sent to me by mail or e-mail.

Hou Mei Sung, Curator of Asian Art  
Cincinnati Art Museum  
953 Eden Park Drive  
Cincinnati, Ohio 45202-1596  
(513) 639- , (513) 639-2996 fax  
**email?**

### Medievalism and Medieval Art

Since the Renaissance, our understanding of medieval art has often been mediated by the contemporary concerns of art historians and artists. This session invites papers on how works of medieval art were interpreted, adapted, or appropriated in later periods, even within the span of the Middle Ages. How has our understanding of the original meaning or purpose of these works been limited or enhanced by the questions that have been asked? How have recent methods and approaches changed our views about medieval visual media and culture? Open to all media of the Middle Ages, from manuscript miniature to cathedral, proposals concerning later media, from printing press to film, are also welcome. Please send proposals as an attachment to:

ehunt@wooster.edu <mailto:ehunt@wooster.edu>  
or on paper to  
Elizabeth Moore Hunt  
Department of Art  
College of Wooster  
1189 Beall Ave.  
Wooster, Ohio 44691

### Renaissance: North, South, East, and West

While Renaissance art is generally defined as pertaining to the art of Europe between the years 1300 and 1600, and while the field has generally considered relationships between northern and southern European visual culture between these years, this open session invites a novel assemblage of papers that might approach the Renaissance more broadly in terms of geography, chronology, and concept. Where was the Renaissance found, when did it occur, and how was it created and defined differently in different places and at different moments. Was there an east-west (or an east-north, east-south, west-south, or west-north) dialogue as much as there was a north-south dialogue and did these dialogues happen of a moment, over

time, or across chronological moments? Finally, how far east and west, north and south can we go and still refer to something as "Renaissance?"

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jonathan.riess@uc.edu

and Roger Crum  
Associate Professor, Art History  
University of Dayton  
(937) 229-1369, (937) 229-3900 (fax)  
roger.crum@notes.udayton.edu

### Baroque Around the World

This session welcomes papers dealing with the painting, sculpture, architecture, graphic or decorative arts of the International Baroque. Send abstracts through email with attachments to:

Kristi Nelson  
Vice Provost and Professor of Art History  
University of Cincinnati  
PO Box 210631  
Cincinnati, OH 45221-0631  
Kristi.Nelson@UC.EDU  
513-556-4691  
Fax: 513-556-7861

### 18th-19th c. Art

General session on eighteenth-century European and colonial European painting and sculpture. Papers are especially welcome that address cross fertilization of any sort—in particular geographic, media, or of fine and decorative arts—that resulted in works of art that are accessible today. Proposals should be sent electronically in Microsoft Word format.

John Wilson III, Independent Scholar  
3626 Eastern Avenue  
Cincinnati, Ohio 45226  
(513) 321-0127, (513) 321-2154 (fax)  
jhwilson3@zoomtown.com

### Whistler in Context

The centennial of Whistler's death in 2003 occasioned a surge in interest in the artist that has not yet abated. During the Midwest Art History Society's visit to Cincinnati in April, 2005, the Taft Museum of Art will be hosting the exhibition "James McNeill Whistler: Selected Works from the Hunterian Art Gallery in Glasgow." On view will be objects from Whistler's estate: 12 paintings, 57 prints, designs for costumes and interiors, and personal belongings such as silver and porcelain. For the MAHS session, please submit any proposed

topics in Whistlerian studies. In keeping with the artist's aestheticism, papers that span more than one mode of sensory perception or artistic medium (in the fine or applied arts) are welcome, as are approaches to Whistler from international, European, and American perspectives.

Lynne Ambrosini, Chief Curator  
Taft Museum of Art  
316 Pike Street  
Cincinnati, Ohio 45202-4293  
(513) 684-4513, (513) 241-2266  
lambrosini@taftmuseum.org

### Art Since 1945

Proposals can include anything contemporary, new methodologies, crossing boundaries, interdisciplinary, transnational, and creative approaches.

Linnea Dietrich, Professor, Art History  
124 Art Building  
Miami University  
Oxford, Ohio 45056  
(513) 529-7421  
dietri@muohio.edu

### Photography

This session will consider the diverse history of photographs and the social functions and values that photographs assume in circulation. I welcome polished papers and works in progress in the hope of fostering discussion concerning current research in this field. Topics might include: specific works or careers of photographers, exhibitions, publications, everyday or fine art photographs, issues that relate to the development of technologies of imaging, and the uses of photographic techniques in works of art.

Kim Paice, Assistant Professor,  
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### Ohio Valley Architecture

The architecture of the Ohio River Valley, broadly defined to include the states that line the river, provides many opportunities for consideration of both high-style and vernacular architecture, the impact of local and out-of-town architects, the possible influence of the river itself and related transportation systems, and the question of whether all or part of the valley has a distinctive regional character. Papers on topics as broad as these themes and others such as the role of cast-iron technology or of pattern-books, or as narrow as the career and work of specific architects, will be welcomed. Although emphasis on the environs



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## Call For Papers (continued)

of Cincinnati and Northern Kentucky would naturally be of special interest to participants in the meetings, presentation of the broader context would also be of value.

Walter E. Langsam, Adjunct Associate Professor, Art History/School of Art  
College of DAAP  
University of Cincinnati  
2355 Fairview Avenue  
Cincinnati, Ohio 45219-1159  
(513) 381-3405  
walter.langsam@uc.edu  
Will accept mail or email submissions.

### American Decorative Arts

This session invites the submission of papers on any aspect of the decorative arts produced in America dating from the colonial period to the present. Those topics of regional or Midwestern significance are especially welcome. Please send abstracts via e-mail or post.

Amy Dehan, Assistant Curator of Decorative Arts  
Cincinnati Art Museum  
953 Eden Park Drive  
Cincinnati, Ohio 45202-1596  
(513) 639-2961, (513) 639-2996 fax  
amy.dehan@cincyart.org

### Graphic Arts

Papers for this session will cover prints, drawings, posters, and illustrated books from the 15th century to the present. Topics might feature the work of an individual artist, preliminary studies for finished work in another media or interdisciplinary themes involving graphic. Please send hard copy to address below. No fax or e-mail.

Kristin Spangenberg, Curator of Prints, Drawings, and Photographs  
Cincinnati Art Museum  
953 Eden Park Drive  
Cincinnati, Ohio 45202-1596  
(513) 639-2948, (513) 639-2996 fax  
kspang@cincyart.org

### Changing Images in Contemporary Urban Architecture in the Midwest

The urban midwest has long been considered the birthplace of the skyscraper and the home of the automobile: the uneasy balance between wide open spaces and architectural density. How has the growing cross-cultural social and economic landscape changed the image of the midwestern city? How have these dynamics taken form in new expressions and new media? Is there still a characteristic midwest urbanity or has globalization neutralized regional qualities? I will accept emailed abstracts if they are attached as Microsoft Word files. Otherwise, hard copy via snail mail.

Robert Benson, Professor and Chair  
Department of Architecture and Interior Design  
101 Alumni Hall  
Miami University  
Oxford, Ohio 45056  
(513) 529-7210, (513) 529-7009 (fax)  
benensonra@muohio.edu

### Recent 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.

Betsy Wieseman, Curator of European Painting and Sculpture  
Cincinnati Art Museum  
953 Eden Park Drive  
Cincinnati, Ohio 45202-1596  
(513) 639-2915, (513) 639-2996 fax  
bwieseman@cincyart.org

### The Role of Art History in Art Museums Today

Art history has been the primary strategy art museums have used to present and interpret their objects. Is the role of an art museum to present the history of art? How can museums present the history of art with incomplete collections? How does the division of a curatorial responsibility (European, American, Ancient, etc.) construct notions of cultural identity for the public? This session seeks papers that explore and question the impact of art history in museums.

Amber Lucero Criswell  
Asst. Curator for Interpretation and Adult Programs  
Cincinnati Art Museum  
953 Eden Park Drive  
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(513) 639-2973, (513) 639-2998 fax  
amber.criswell@cincyart.org

and Julia Vienhage  
Manager of Docent Programs  
Cincinnati Art Museum  
953 Eden Park Drive  
Cincinnati, Ohio 45202-1596  
(513) 639-2997, (513) 639-2998 fax  
jvienhage@cincyart.org

### Art History Pedagogy: From Survey to Seminar

This session will focus on the philosophy and practice of teaching art history courses, from the introductory to the advanced levels. Possible topics include educational issues, teaching practices, textbooks, educational technology applications, choice of content and methods, assessment, and the like.

Dr. Robert Bersson, Professor Emeritus of Art and Art History, James Madison University  
441 E. Wolfe Street, Harrisonburg, VA 22802  
(845) 417-1371  
RDBersson@aol.com

### A Dialogue with Conservators

Please come and join the conservators from the Cleveland-based Intermuseum Conservation Association and Stephen Bonadies, Deputy Director of the Cincinnati Art Museum and former Chief Conservator of the CAM, for an afternoon event where art historians and conservators can meet and learn from the expertise of one another. While the final format (gallery talks or slide lectures) and topics will in part depend upon the exhibition and hanging schedule of the Cincinnati Art Museum, it is our hope to get out into the galleries and in front of art objects in order to share the conservators' perspective on the physical nature of pieces. Within the context of the ICAs recent treatment of the museum's large scale Miró mural, a talk will be given about the history of the piece and the role that conservation plays in making aesthetic decisions. Other topics could include more general issues such as the patination of bronzes or the effects of varnish on paintings. While we will not be soliciting talks from the MAHS membership, suggestions of topics are welcomed. Please contact Heather Galloway, Painting Conservator, at hgalloway@ica-artconservation.org or (216) 658-8700.

### Open Sessions

Please note: Send submissions to both chairs of the open sessions. They will meet to discuss proposals and determine which papers would best fit together.

#### Open Session I

Abby Schwartz, Curator of Education  
Taft Museum of Art  
316 Pike Street  
Cincinnati, Ohio 45202-4293  
(513) 241-0343, ext. 16  
aschwartz@taftmuseum.org

#### Open Session II

Solveiga Rush  
Professor Emerita of Art History  
University of Cincinnati  
1617 East McMillan  
Cincinnati, Ohio 45206  
(513) 861-2980, (513) 556-3007 (fax)  
Solveiga.Rush@uc.edu



# Current and Upcoming Exhibitions

## **Akron Art Museum—Akron, Ohio**

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

## **Allen Memorial Art Museum, Oberlin College—Oberlin, Ohio**

*The Splendor of Ruins in French Landscape Painting, 1630-1800*, March 20 – June 19, 2005

## **Art Institute of Chicago—Chicago, Illinois**

*American Horizons: The Photographs of Art Sinsabaugh*, through January 2, 2005

*About Face: Photographic Portraits from the Collection*, through January 16, 2005

*Hero, Hawk, and Open Hand: American Indian Art of the Ancient Midwest and South*, November 20, 2004 – January 30, 2005

*Chicago Architecture: Ten Visions*, November 26, 2004 – April 3, 2005

*Photo-Respirations: Tōkihiro Sato Photographs*, January 15 – April 17, 2005

*Toulouse-Lautrec and Montmartre*, July 16 – October 10, 2005

## **Bowling Green State University – Bowling Green, Ohio**

*Design Migrations: Unigraphics Best*, November 19, 2004 – January 18, 2005

*55th Annual Faculty/Staff Exhibition*, December 4, 2004 – January 18, 2005

*Annual Undergraduate Art and Design Exhibition*, February 15 – March 2, 2005

*BFA Senior Thesis Exhibition*, March 20 – April 7, 2005

*MFA Thesis Exhibitions*, April 16 – April 23, 2005

## **Brunnier Art Museum—Ames, Iowa**

*Farm Life in Iowa: Photographs by A. M. "Pete" Wettach*, through December 30, 2004

## **Centre College, Aegon Gallery—Danville, Kentucky**

*Humanities Exhibit of Nineteenth Century French Bronze Sculptures*, through December 3, 2004

*Adam Kenney (98): Mixed Media Sculpture*, January 14 – February 10, 2005

*Teapots from the Minnesota Collection at Centre College*, February 18 – March 11, 2005

*Humanities Exhibit of Landscape Paintings*, March 28 – April 15, 2005

*Student Art Exhibit*, April 15 – 29, 2005

*Senior Art Student Exhibit*, May 10 – 22, 2005

## **Cincinnati Art Museum—Cincinnati, Ohio**

*Petra: Lost City of Stone*, through January 30, 2005

*Crowns: Portraits of Black Women in Church Hats*, March 19 – June 12, 2005

*Strokes of Genius: Masterworks from the New Britain Museum of American Art*, April 10 – June 19, 2005

*Drawn by the Brush: Oil Sketches by Peter Paul Rubens*,

June 11 – September 11, 2005

*Hanten & Happi: Traditional Japanese Work Coats from the Sumi Collection*, July 17 – September 18, 2005

## **Museum of Contemporary Art Cleveland—Cleveland, Ohio**

*The Teacher and The Student: Charles Rosenthal and Ilya Kabakov*, through January 2, 2005

## **Cleveland Museum of Art—Cleveland, Ohio**

*Dukes and Angels: Art from the Court of Burgundy (1364-1419)*, through January 9, 2005

*Masterworks from The Phillips Collection*, February 20 – May 29, 2005

*The NEO Show*, July 10 – September 4, 2005

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

## **Columbus Museum of Art – Columbus Ohio**

*Georgia O'Keeffe and New Mexico: A Sense of Place*, through January 16, 2005

*Lee Friedlander – At Work*, through January 16, 2005

*Duane Hanson: A Midwestern Perspective*, December 11, 2004 – March 20, 2005

## **Contemporary Arts Center — Cincinnati, Ohio**

*Nothing Compared to This*, through November 28, 2004

*Susan Unterberg*, November 20, 2004 – January 30, 2005

*Multiple Strategies*, November 20, 2004 – August 21, 2005

*Black President: The Art and Legacy of Fela Anikulapo-Kuti*, December 17, 2004 – March 6, 2005

*Incorporated: a recent (incomplete) history of infiltrations, actions and propositions utilizing contemporary art*, February 11 – May 8, 2005

*Erwin Wurm: The End of a Minute*, April 1 – June 12, 2005

*Jay Bolotin: The Jackleg Testament*, May 20 – August 21, 2005

*Slide Show*, July 1 – September 11, 2005

## **Cranbrook Art Museum—Bloomfield Hills, Michigan**

*Looking Both Ways: Art of the Contemporary African Diaspora*, through November, 2004

## **Cedar Rapids Museum of Art – Cedar Rapids, Iowa**

*Art in Roman Life: Villa to Grave*, through August, 2005

## **Dallas Museum of Art—Dallas, Texas**

*Bonjour Monsieur Courbet! The Bruyas Collection of Musée Fabre, Montpellier*, through January 2, 2005

*Splendors of China's Forbidden City: The Glorious Reign of Emperor Qianlong*, November 21, 2004 – May 29, 2005

## **Davenport Museum of Art—Davenport, Iowa**

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

## **Detroit Institute of Arts—Detroit, Michigan**

*The Photography of Charles Sheeler: American Modernist*, through December 5, 2004

*Murano: Glass From the Olnick Spanu Collection*, December 12, 2004 – February 27, 2005

## **Elvehjem Museum of Art—Madison, Wisconsin**

*Don Reitz: Clay, Fire, Salt, and Wood*, through November 21, 2004

*Xu Bing: The Glassy Surface of a Lake*, through November 28, 2004

## **Fort Wayne Museum of Art—Fort Wayne, Indiana**

*Day of the Dead/Día de los Muertos Exhibition*, through November 28, 2004

*Margaret Bourke-White: The Photography of Design, 1927-1936*, through January 9, 2005

*Unexpected Moments: An Installation by Michael James Amis*, December 4, 2004 – February 6, 2005

*Illustrating Paul Bunyan: The Art of Patrick Girouard*, December 4, 2004 – February 6, 2005

## 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)

## **Fred Jones Jr. Museum of Art—Norman, Oklahoma**

The museum galleries are currently closed for renovation and expansion.

## **Frederick Meijer Gardens and Sculpture Park—Grand Rapids, Michigan**

*Mark di Suvero*, through January 2, 2005

*Henry Moore: Imaginary Landscapes*, January 21, 2005 – May 8, 2005

## **Gilcrease Museum—Tulsa, Oklahoma**

*Wrapped in Tradition: The Chihuly Collection of American Indian Trade Blankets*, December 11, 2004 – February 20, 2005

## **Haggerty Museum of Art, Marquette University—Milwaukee, Wisconsin**

*Yvonne Rainer: Radical Juxtapositions, 1961-2002*, through January 9, 2005

*The Invented Worlds of J.R.R. Tolkien: Drawings and Original Manuscripts from the Marquette University Collection*, through January 30, 2005

*Keith Haring, January 20, 2005 – March 27, 2005*

*Recent Gifts from the Allen and Vicki Samson Collection*, January 20, 2005 – March 27, 2005

## **Indianapolis Museum of Art—Indianapolis, Indiana**

*Degas' "Little Dancer,"* through January 2, 2005

## **Indiana University Art Museum—Bloomington, Indiana**

*Pressure Points*, through December 19, 2004

*Cosmopolitan: New York and Paris, Selections from the Thomas T. Solley Photography Collection*, through December 19, 2004

*A Bloomington Biennial: Faculty Artists from IU's Henry Radford Hope School of Fine Arts, Marcy – May 2005*

*Masters of Fine Arts: Henry Radford Hope School of Fine Arts Thesis Exhibitions*, March – May 2005

*American Horizons: The Photographs of Art Sinsabaugh*, October – December 2005

## **University of Iowa Museum of Art—Iowa City, Iowa**

*School of Art & Art History Faculty Exhibition*, through December 11, 2004

*Beaded Rhythms: Women's Adornments from Northern Cameroon*, through December 11, 2004

*The History of Iowa in the Art of Maps*, through January 30, 2005

*Jack Kerouac: On the Road*, January 19 – March 13, 2005

*My Ethiopia: Recent Paintings by Wosene Worke Kosrof*, February 7 – April 25, 2005

*Interventionist Collage: From Dada to Negativland*, February 12 – April 3, 2005

*Tohm Judson: Syzygy/Synchronicity (10 minutes later)*,

March 24 – April 24, 2005

*Acting Out: The Invented Melodrama in Contemporary Photography*, April 8 – June 5, 2005

*Bill Anthony's Fine Book Bindings*, April 15 – July 31, 2005

## **Joslyn Art Museum—Omaha, Nebraska**

*Renaissance to Rococo: Masterpieces from the Collection of the Wadsworth Atheneum Museum of Art*, through February 27, 2005

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

*Digging Up a Story: The House of Claudius Tiberianus*, through May 2, 2005

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

## **University of Kentucky Art Museum—Lexington, Kentucky**

*Pre-Columbian Art from the Mississippi Museum of Art*, April 3 – June 19, 2005

*Rodin: In His Own Words, Selections from the Iris and B. Gerald Cantor Foundation*, July 10 – September 18, 2005

## **Kimbell Art Museum—Fort Worth, Texas**

*Stubbs and the Horse*, November 14, 2004 – February 6, 2005

*Palace and Mosque: Islamic Art from the Victoria and Albert Museum*, April 3, 2005 – September 4, 2005

## **Krannert Art Museum—Urbana-Champaign, Illinois**

*Stars, Strips, Sousa: Celebrating the John Philip Sousa Sesquicentennial*, through November 28, 2004

*Bill Traylor and William Edmondson: African American Art and the Modernist Impulse*, through January 2, 2005

*Before Recognition: Experiments in Art and Science at the Threshold of Perception*, through January 2

*Of Books and Tales: Salvador Dali and the World of Imagination*, through February 13, 2005

## **Krasl Art Center—St. Joseph, Missouri**

*African Work: Richard Hunt*, through January 3, 2005

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

*Department of Art & Art History Studio Art Faculty Exhibition*, through December 17, 2004

*Masters of Illusion: 150 Years of Trompe L'Oeil in America*, January 10 – March 20, 2005

*Department of Art & Art History Master of Fine Arts Exhibition*, March 25 – April 10, 2005

*Department of Art & Art History Undergraduate Exhibition*, April 16 – May 1, 2005

*Artists Portray Artists*, May 7 – July 29, 2005

*Luke Swank: The Missing Modernist*, September 6 – October 16, 2005

## **Meadows Museum, Southern Methodist University—Dallas, Texas**

*Texas Vision: The Barrett Collection, The Art of Texas and Switzerland*, November 21, 2004 – January 30, 2005

*Crafting Tradition: The Architecture of Mark Lemmon*, February 27 – May 1, 2005

## **Miami University Art Museum, Miami University—Oxford, Ohio**

*So Many Whys: Installation of Recent Works by Ellen Price*, through December 5, 2004

*Re: Visions, The Miami University Art Department Faculty Exhibition*, through December 5, 2004

*Latin American Art*, through December 5, 2004

## **University of Michigan Museum of Art—Ann Arbor, Michigan**

*A Medieval Masterpiece from Baghdad: The Ann Arbor Shahnama*, through December 19, 2004

*Art of the Lega: Meaning and Metaphor in Central Africa*, October 16, 2004 – January 16, 2005

*Laszlo Moholy-Nagy: The Late Photographs*, through February 20, 2005

*Masterworks of African Art: Yoruba*, through May 8, 2005

*Agnes Martin: Paintings*, November 20, 2004 – February 13, 2005

*Early Italian Engravings*, February 26 – May 22, 2005

*Art of the Written Word in the Middle East*, January 15 – June 5, 2005

*Monte Nagler: Photographing the Michigan Landscape*, May 28 – September 11, 2005

## **Milwaukee Art Museum—Milwaukee, Wisconsin**

*Masterpieces of American Art, 1770-1920: From The Detroit Institute of Arts*, through January 30, 2005

*Degas Sculpture*, February 19 – June 5, 2005

*Cut/Film as Found Object in Contemporary Video*,

June 25 – September 25, 2005

*Biedermeier: The Invention of Simplicity*, October 15, 2005 – January 15, 2006

## **Minneapolis Institute of Arts—Minneapolis, Minnesota**

*Henri Carier-Bresson, 1908-2004*, through January 31, 2005

*Beauford Delaney: From New York to Paris*, November 21, 2004 – February 20, 2005



# Current and Upcoming Exhibitions (cont from page 6)

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

### **Museum of Contemporary Art—Chicago, Illinois**

*Between Past and Future: New Photography and Video from China*, through January 16, 2005

*Fiona Tan: Correction*, through January 23, 2005

*Kai Althoff: Kai Kein Respekt (Kai No Respect)*, through January 23, 2005

*Universal Experience: Art, Life, and the Tourist's Eye*, February 12 – June 5, 2005

### **Nelson-Atkins Museum of Art—Kansas City, Missouri**

*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*, November 26, 2004 – July 31, 2005

*Bingham to Benton: The Midwest as Muse*, February 5 – July 31, 2005

### **Oakland University, Meadow Brook Art Gallery—Rochester, Michigan**

*Passage, Inference and Surface: Painters by Wendy Roberts and Nolan Simon*, through November 14, 2004

*Extra Large*, November 20 – December 19, 2004

*Four Projects by Julie Sando*, January 15 – February 27, 2005

*Communicable Consumption*, March 18 – April 17, 2005

*Oakland University Senior Thesis Exhibition II*, April 22 – May 22, 2005

### **Ophelia Parrish Fine Arts Complex, Truman State University—Kirksville, Missouri**

*2005 Juried Student Exhibit*, November 8 – December 2, 2004

*BFA/BA Thesis Exhibit*, December 6 – 10, 2004

*Society of Illustrators*, January 24 – February 25, 2005

*15th Annual National Art Competition*, March 7 – April 9, 2005

*BA Thesis Exhibit*, April 18 – 23, 2005

*BFA Thesis Exhibit*, April 25 – 30, 2005

### **Philbrook Museum of Art—Tulsa, Oklahoma**

*Hudson River School: Masterworks from the Wadsworth Atheneum Museum of Art*, February 6 – April 24, 2005

### **University of Pittsburgh—University Art Gallery**

*Out of Time; Out of Place; Out of China: Reinventing Chinese Tradition in a New Century*, through February 25, 2005

### **Price Tower Arts Center—Bartlesville, Oklahoma**

*Giambologna: Master Sculptor of the Renaissance*, through January 9, 2005

*Bold Improvisation: 120 Years of African-American Quilts*, January 21 – March 6, 2005

*Dennis Oppenheim: Indoors, Outdoors*, March 18 – May 22, 2005

*Building Images: 70 Years of Photograph of Hedrich Blessing*, June 3 – July 31, 2005

*Structures of Our Times: 31 Buildings That Changed Modern Life*, August 12 – October 2, 2005

*Jack T. Justice: Paintings*, August 12 – October 2, 2005

*Prairie Skyscraper: Frank Lloyd Wright's Price Tower*, October 14, 2005 – January 15, 2006

### **Richard M. Ross Art Museum at Ohio Wesleyan University – Delaware, Ohio**

### **Saint Louis Art Museum—St. Louis, Missouri**

*Painted Prayers: Books of Hours from the Morgan Library*, through January 9, 2005

*Ottoman Embroideries from the Collection*, through February 27, 2005

*Hero, Hawk and Open Hand: Ancient Indian Art of the Woodlands*, March 4 – May 30, 2005

*Hudson River School: Masterpieces from the Wadsworth Atheneum Museum of Art*, July 1 – September 11, 2005

*Treasures From the Royal Tombs of Ur*, October 21, 2005 – January 15, 2006

### **University of St. Thomas, Art Space Gallery—Minneapolis, Minnesota**

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

*Richard Serra: Large Scale Prints*, through November 14, 2004

*Darker Shades of Red: The Official Art and Imagery of the Soviet Union 1917-1991*, through November 14, 2004

### **Speed Art Museum—Louisville, Kentucky**

*Capturing Western Legends: Russell and Remington's Canadian Frontier*, February 12 – May 8, 2005

### **Spencer Museum of Art—Lawrence, Kansas**

*Diane Arbus: Family Albums*, through January 16, 2005

### **Sheldon Swope Art Museum—Terre Haute, Indiana**

*Mirror of the Wood: A Century of the Woodcut Print in Finland*, through November 28, 2004

*Ceramic Continuum: Fifty Years of the Archie Bray Influence*, December 4, 2004 – February 6, 2005

*The Coleman Awards Exhibition*, December 7, 2004 – February 27, 2005

### **Taft Museum of Art—Cincinnati, Ohio**

*Frontier Memories: 19th- and 20th-Century Art of the American West*, December 3, 2004 – February 6, 2005

*James McNeill Whistler: Selected Works from the Hunterian Art Gallery*, March 4 – May 22, 2005

*Turner Watercolors from the Taft Collections*, March 25 – May 15, 2005

*An Impressionist Eye: Painting and Sculpture from the Philip and Janice Levin Foundation*, June 10 – August 28, 2005

### **Toledo Museum of Art—Toledo, Ohio**

*The Unseen Art of TMA: What's in the Vaults and Why?*, through January 2, 2005

*When Real Met Idea, The Passion and the Apocalypse: Albrecht Durer's Renaissance*, October 1, 2004 – January 2, 2005

*Picturing Freedom: Photographs from the American Civil Rights Movement*, January 7 – April 3, 2005

*Passion for Drawing: Poussin to Cezanne, Works from the Prat Collection*, February 5 – April 3, 2005

*French Prints from the Toledo Museum of Art*, February 18 – May 15, 2005

### **Walker Art Center—Minneapolis, Minnesota**

The museum is closed during expansion.

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

*Inside Out Loud: Visualizing Women's Health in Contemporary Art*, January 21 – April 24, 2005

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

*Cuba from the Inside Looking Out II: Contemporary Cuban Art*, through December 10, 2004

*White on White*, January 21 – March 11, 2005

*Images of Time and Place: Contemporary Views of Landscape*, March 25 – May 13, 2005

*Regional Printmaking*, June 3 – July 22, 2005

### **Frederick R. Weisman Art Museum—Minneapolis, Minnesota**

*CUBA*, through January 7, 2005

### **West Bend Art Museum – West Bend, Wisconsin**

*Friends of the West Bend Art Museum Annual Art Exhibition*, November 17 – December 23, 2004

## Current and Upcoming Exhibitions *(cont from page 7)*

### Wexner Center for the Arts—Columbus, Ohio

*Landscape Confection*, January 29 – May 1, 2005

*Vanishing Point*, May 21 – August 14, 2005

### Wichita Art Museum—Wichita, Kansas

*Light Screens: The Leaded Glass of Frank Lloyd Wright*, through January 30, 2005

*Lasting Impressions: Original and Vintage Photographs from the Stephen W. and Mary M. Pruitt Collection*, through March 20, 2005

*The National Recognition of Ed L. Davison*, through April 3, 2005

*Lustrous: A Centennial of Art Glass designed by Frederick Carder*, through April 7, 2005

*The Graphic Work of David E. Bernard*, January 16 – March 20, 2005

*Killing Ground*, February 27 – April 3, 2005

*The American Civil War: A Nation Divided*, April 3 – June 5, 2005

*August Saint-Gaudens: Master of American Sculpture*, April 17 – June 12, 2005

*Abraham Walkowitz, Forgotten Pioneer of American Modernism*,

May 29 – October 23, 2005

*Stern Celebrities: Bert Stern Photographs*, June 12 through October 9, 2005

*Fairfield and Friends: The Art of Fairfield Porter and His Circle, From the Collection of Commerce Bancshares, Inc.*, November, 2005

*Tiffany By Design*, September 25, 2005 through January 8, 2006

*Moment by Moment: The Paintings of Martin Weinstein*, October 23, 2005 – January 29, 2006

### Leigh Yawkey Woodson Art Museum—Wausau, Wisconsin

*Cabinets of Curiosities*, November 20, 2004 – January 23, 2005

*William Morris: Myth, Object, and the Animal*, January 29 – April 3, 2005

*Seasons of Light: The Impressionist Paintings of Richard Earl Thompson*, April 9 – June 12, 2005

*Visions for the Next Millennium: Wilderness Photography by Clyde Butcher*, June 18 – August 28, 2005

*Gus Foster: The American Landscape Panorama*, June 18 – August 28, 2005

*Birds in Art*, September 10 to November 13, 2005

## Upcoming Conferences, Symposia, & Workshops

The *University of Pittsburgh* is sponsoring an international symposium, “Modernity and Contemporaneity: Antinomies of Art and Culture after the Twentieth Century,” on November 4-6, 2004. Organized by Professors Terry Smith and Okwui Enwezor of History of Art and Professor Nancy Condee of Cultural Studies, the symposium will feature Frederic Jameson, Bruno Latour, Antonio Negri, and many others. For more information, see [www.mc.pitt.edu](http://www.mc.pitt.edu).

The *Kimbell Art Museum* will hold a symposium in conjunction with the exhibition “Stubbs and the Horse” on Saturday, November 13, 2004 beginning at 10:15 a.m. Among the scheduled speakers are Walter Liedtke, curator of European paintings, The Metropolitan Museum of Art, New York and Robert Rosenblum, professor of fine arts, New York University.

Also on Saturday, November 13, 2004, the Department of Art History and Archaeology, *University of Missouri-Columbia* will hold a symposium to honor Professor Patricia Crown on the occasion of her retirement. Papers will be presented by her former students. Ann Bermingham, University of California, Santa Barbara, will give a plenary talk, “The Simple Life: Cottages and Gainsborough’s Cottage Doors.” The other speakers are: Claudia Einecke, Los Angeles County Museum of Art, “New Technology, Old Myth: Jean-Leon Gerome Photographs the Orient” Frankie Morris, independent scholar, “The Research for ‘Artist of Wonderland’”

David Montgomery, St. Louis Community College-Meramec, “William Powell Frith’s Royal Court Paintings”

Candace Clements, University of Houston, “Metamorphoses of a Hero in the French Rococo: Hercules in the Work of Francois Lemoyne”

Nancy Locke, Pennsylvania State University, “Cezanne in the Shadow of Poussin”

Julie Plax, University of Arizona, “Antoine Watteau and Jean de Jullienne: Art Friendship, and Sociability in Early Eighteenth-Century France”

The 33rd annual conference of the Art Libraries Society of North America, ARLIS/NA will take place in Houston, Texas from April 1-6, 2005. The theme of the conference is “Beyond Borders: Collaborative & Explorative Ventures in Arts Information.” Panels, workshops, meetings and special sessions will take advantage of the location on Texas’ Gulf Coast to examine especially those projects, tools and ideas that involve cooperation, cross-disciplinary studies, and new frontiers in the work of visual arts information professionals. An all-day workshop on sources in pre-Columbian, Colonial, and Modern Latin American art, for example, will be led by some top names in those fields. Please visit the conference web site, with program and registration information, at <http://www.arlis-tmx.org/arlisna2005/>.

## Awards, Fellowships, Grants, and Honors

**Sarah Adams** is on research leave from the School of Art and Art History, *University of Iowa*. She has been awarded both residential and non-residential Getty Fellowships for the 2004-2005 academic year.

**Andrew E. Hershberger**, *Bowling Green State University*, traveled to the Center for Creative Photography, University of Arizona, over the summer to accept his 2004 Ansel Adams Research Fellowship. He studied the topic,

“The Dark Side of Photography: A short History of the Negative Print” for a future publication and/or exhibition. During his fellowship he curated a show in the CCP’s Ford Motor Company Print Viewing Room of more than sixty negative prints from the CCP’s vast collections. He gave a corresponding lecture based on his findings in the Center’s extensive photographers’ archives. A newly updated list of Ansel Adams Fellows has been posted at <http://dizzy.library.arizona.edu/branches/ccp/pdf/listoffellows9104.pdf>.

**Vida J. Hull**, *East Tennessee State University*, was awarded the Southeastern College Art Conference award for Excellence in Teaching (presented October, 2004).

**Theresa Leininger-Miller** received a fellowship in American Modernism from the Georgia O’Keeffe Museum Research Center, Santa Fe, New Mexico. In addition, she received a publication grant from Society for the Preservation of American Modernists.



# MAHS News and Announcements

The **Akron Art Museum** held the official ground breaking for its 65,000 square foot expansion on May 22, 2004.

The **Museum of Contemporary Art Cleveland** has launched two new initiatives in support of Northeast Ohio's art community: The Nesnadny + Schwartz Visiting Critics Program and The Sky Lounge Exhibition Series, sponsored by Deloitte and Touche. The goal of the first is to promote critical dialogue and provide national exposure for local artists. The second will show case emerging and established artists from the region.

The **Cleveland Museum of Art** has acquired *Gamin* (c. 1929-30) by Augusta Savage. Other recent acquisitions include two African woodcarvings, *Mother-and-Child Figure* (mid to late 1800s) made by an unknown artist of the Yombe people of the Democratic Republic of the Congo, and *Male Figure* (mid to late 1800s) made by an unknown artist of the Hunguan people of the Democratic Republic of the Congo.

**Columbia College Chicago** has introduced a new B.A. program in Art History. This new major will allow undergraduate students to specialize in one of four areas of art history, including modern and contemporary art, history of design, history of photography, and the arts of Africa, Oceania, the Americas, and Asia.

Construction is under way for a new 34, 000-square-foot addition at **The Fred Jones Jr. Museum of Art at The University of Oklahoma**. The new wing will be named in honor of Mary and Howard Lester and is scheduled to open on January 21, 2005.

The **University of Iowa** will commemorate the one-hundredth anniversary of the teaching of art history with the opening of a new art facility in summer, 2005. The 67,000 square-foot space was designed by Steven Holl and will be added to the existing six-building complex.

El Greco's *Boy Lighting a Candle*, c. 1570-1575, in on extended loan to **The University of Kentucky Art Museum** from the collection of Virginia Kraft Payson.

The **Kimbell Art Museum** has acquired two Italian sculptures: Gian Lorenzo Bernini's recently rediscovered presentation modello for the *Fountain of the Moor* in Piazza Navona, Rome, 1653, and a bust of a woman, probably Isabella d'Este, c. 1500, attributed to Gian Cristoforo Romano.

The **Kresge Art Museum**, Michigan State University, was recently awarded a \$10,000 grant from The Judith Rothschild Foundation in support of the acquisition of *Two Figures, Two Heads*, 1998, by Louis Finkelstein. The museum has also added several additional works to its permanent collections. Among them are Grace Hartigan's *Le Mort D'Arthur*, 1922, and Randolph Rogers, *Portrait Bust of Francese Hubbard*, c. 1880s.

The **Frederik Meijer Gardens and Sculpture Park** has acquired five additional sculptures for its collections. They are Arman, *Untitled*, 1999, Anthony Caro, *Emma Sail*, 1977/1984, Lynn Chadwick,

*Beast XVI*, 1959, Barry Flanagan, *Elephant*, 1986, and Auguste Rodin, *The Kiss*, cast between 1898 and 1917.

The **University of Michigan Museum of Art** has unveiled the design for a new building project designed by architect Brad Cloepfil of Allied Works Architecture. The museum has received a \$50,000 gift from University President Mary Sue Coleman and her husband, Kenneth Coleman, in support of this expansion and the attendant renovation project on Alumni Memorial Hall, the Beaux-Arts style building that has been the museum's home since its foundation in 1946. The new 55,000 square foot space will be named The Maxine and Stuart Frankel and The Frankel Family Wing in recognition of a \$10 million gift from the Frankel Foundation.

*Industrial Strength Design: How Brooks Stevens Shaped Your World*, an exhibition organized by the **Milwaukee Art Museum**, has received the Award of Excellence from the American Association of Museums' 16th Annual Excellence in Exhibition Competition. The exhibition was recognized by the AAM jury for its "perfect mesh of exhibit topic and design," and engagement with the "big picture" issues raised by Brooks Stevens' career. It has also acquired a new work termed one of the most important of the year by *Apollo Magazine* – a silver monteith produced by English royal goldsmith George Garthorne in 1688.

From August 7, 2004 to October 31, 2004, the **Minneapolis Institute of Arts** undertook a restoration of Guercino's *Erminia and the Shepherds*, 1648, while the work was on view in the galleries. This process was complemented by an online component at [www.artsmia.org/restoration-online/](http://www.artsmia.org/restoration-online/).

The **Museum of Art and Archaeology at the University of Missouri-Columbia** opened a new gallery devoted to art and Technology on April 29, 2004. The gallery is named for Robert and Maria Barton whose endowment gift is the largest ever in the museum's history.

The **Nelson-Atkins Museum of Art** continues to work toward fulfilling a new community-driven strategic plan. Among the steps already taken are a new covered parking facility topped by an expanded sculpture park, and the institution of a free admission policy.

The **Philbrook Museum of Art** has added a promised gift to its permanent collection display: John White Alexander, *Portrait of Mrs. V (Mrs. Herman Duryea)*, c. 1898.

The **Saint Louis Art Museum** has acquired Bartolomeo Manfredi's *Apollo and Marsyas*, 1615-20.

**Southwest Missouri State University** Art and Design Department announces a B.A. major in art history starting Spring, 2005. With some 570 majors, twenty-eight full-time faculty and approximately fifteen part-time instructors, the department is the largest state supported art and design pro-

## 2004 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 2004 conference at the University of Notre Dame was by **Kerry Boeye**, a graduate student at the University of Chicago, for his paper "The Abbey Church of St.-Denis re-made for the Eyes of Louis XIV, 1706,) presented on the panel "Visual Culture in the Middle Ages/The Middle Ages in Visual Culture," chaired by Benjamin Withers of Indiana University South Bend.

This paper was about Michel Felibien's *Histoire de l'abbaye royale de Saint-Denis* (1706) and how its illustrations were a deliberate construction of St. Denis's royal history designed to persuade King Louis XIV to renew his patronage of the abbey. The committee found it to be bold and original, beautifully written and organized, and very compelling in terms of the relationship between the images and their historical context. In nominating this paper, Benjamin Withers wrote, "Kerry clearly demonstrated how Felibien's book is built on an idealized medieval past which was reenvisioned according to the visual regimes of early modern France."

Several other excellent papers were nominated for the MAHS Graduate Student Presentation Award from those presented at the conference at Notre Dame. They were:

**Maribea Barnes**, Ohio State University, "Morocco's Ceramic Industry."

**Amy Morris**, Indiana University, "The Motivations Behind the Sixteenth-Century Renovation of Lucas Moser's *St. Magdalene Altarpiece*."

**Christopher J. Nygren**, The Johns Hopkins University, "*Idem Fecit Zeuxis*: Mantegna, the Poets and the Problem of the Literary Commonplace."

**Phoebe Wolfskill**, University of Illinois at Urbana-Champaign, "Thematizing Deception: Urban Scene Paintings by Archibald Motley, Jr. and Reginald Marsh."

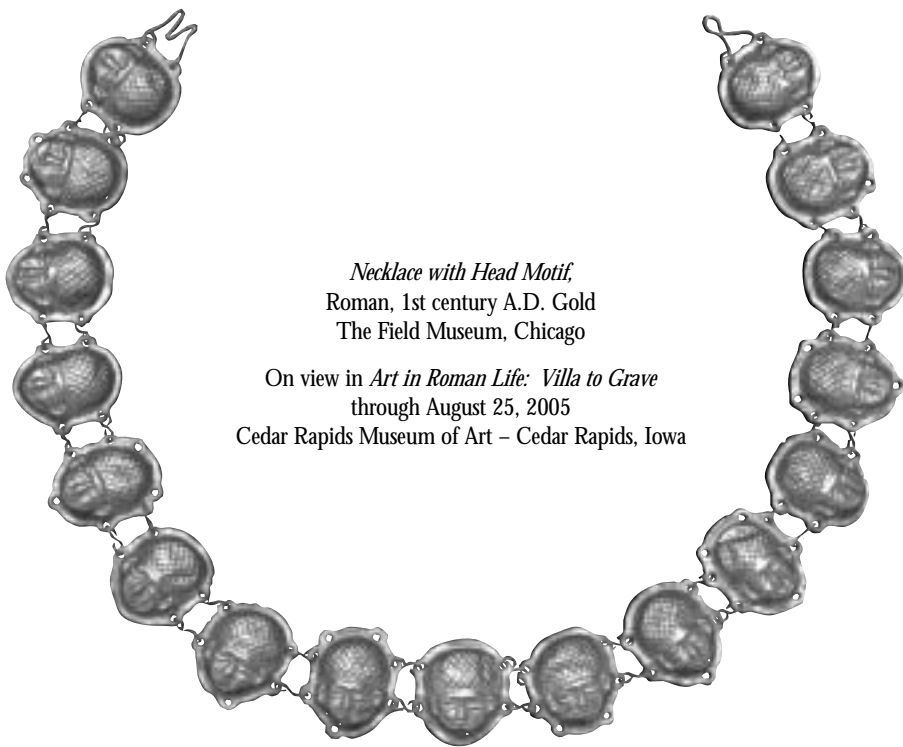
*continued on page 18*



*Goblet*, Roman,  
4th-5th century A.D  
Glass  
Toledo Museum of Art



On view in *Art in Roman  
Life: Villa to Grave*  
through August 25, 2005  
Cedar Rapids Museum of  
Art – Cedar Rapids, Iowa



*Necklace with Head Motif*,  
Roman, 1st century A.D. Gold  
The Field Museum, Chicago

On view in *Art in Roman Life: Villa to Grave*  
through August 25, 2005  
Cedar Rapids Museum of Art – Cedar Rapids, Iowa



*Statuette of a Lar*, Roman,  
2nd-4th century A.D.  
(or modern reproduction)  
Bronze  
Kelsey Museum of Archaeology

On view in *Art in Roman Life: Villa to Grave*  
through August 25, 2005  
Cedar Rapids Museum of Art  
– Cedar Rapids, Iowa



George Stubbs  
*Whistlejacket*, c. 1762  
 Oil on canvas  
 National Gallery, London  
 On view in *Stubbs and the Horse* November 14, 2004 to February 6, 2005  
 Kimbell Art Museum – Fort Worth, Texas



George Stubbs  
*Mares and Foals*, 1763-65, Oil on canvas, Tate, London  
 On view in *Stubbs and the Horse* November 14, 2004 to February 6, 2005  
 Kimbell Art Museum – Fort Worth, Texas



George Stubbs  
*The Prince of Wales's Phaeton with the Coachman Samuel Thomas and a Tiger-Boy*, 1793  
 Oil on canvas  
 The Royal Collection  
 Her Majesty Queen Elizabeth II  
 On view in *Stubbs and the Horse* November 14, 2004 to February 6, 2005  
 Kimbell Art Museum – Fort Worth, Texas



George Stubbs  
*A Lion Devouring a Horse*, 1769  
 Enamel on copper  
 Tate, London  
 On view in *Stubbs and the Horse* November 14, 2004 to February 6, 2005  
 Kimbell Art Museum – Fort Worth, Texas



*Portrait of Horace Beckford*, n.d.  
 Pencil and watercolor on paper  
 Pierpont Morgan Library, New York  
 On view in *To Observe and Imagine: British Drawing and Watercolors, 1600-1900* May 15 to August 15, 2004  
 Taft Museum of Art, Cincinnati, Ohio



William Hogarth  
*Gin Street*, n.d.  
 Chalk and graphite on paper  
 Pierpont Morgan Library, New York  
 On view in *To Observe and Imagine: British Drawing and Watercolors, 1600-1900* May 15 to August 15, 2004  
 Taft Museum of Art, Cincinnati, Ohio



Bartolomeo Manfredi  
*Apollo and Marsyas*, 1615-20  
 Oil on canvas  
 Recent acquisition of the Saint Louis Art Museum – Saint Louis, Missouri

## 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.

The newly updated MAHS website at [www.mahsonline.org](http://www.mahsonline.org) is available for securing information about the Midwest Art History Society—its history, purpose and organization. Specific details about the annual meeting, future events, past newsletters and membership can also be found on the site. Take a few minutes to scroll through it and give us a “crit” on how we might improve

“Mahsonline.” Please e-mail your comments to an officer or member of the MAHS Board.

Museums and galleries are invited to send press releases and images (slides or glossy prints 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 issue), 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

## Significant Publications by Members

**Stephanie S. Dickey** (*Herron School of Art*) has published *Rembrandt: Portraits in Print*, (Amsterdam/Philadelphia: John Benjamins Publishing, 2004).

**Marilyn Dunn** (*Loyola University Chicago*) has published “Spaces Shaped for Spiritual Perfection: Convent Architecture and Nuns in Early Modern Rome,” in *Architecture and the Politics of Gender in Early Modern Europe*, edited by Helen Hills (Aldershot, England: Ashgate, 2003)

**Keith Eggener** (*University of Missouri-Columbia*) is editor of *American Architectural History: A Contemporary Reader* (Routledge, 2004).

**Vida J. Hull** (*East Tennessee State University*) has published “Spiritual Pilgrimage in the Paintings of Hans Memling” in *Art and Architecture of Late Medieval Pilgrimage*, edited by Sarah Blick and Rita Tekippe (Leiden: E.J. Brill Press, 2004)

**Ann Sutherland Harris** (*University of Pittsburgh*) has published *Seventeenth-Century Art & Architecture* (Upper Saddle River, New Jersey: Pearson-Prentice Hall, 2004).

**Joni Kinsey** (*University of Iowa*) will publish *Wonderlands on Stone: Thomas Moran's Western Chromolithographs* in 2005 (The University Press of Kansas). This book will accompany an exhibition she is curating for the *Joslyn Museum of Art*, Omaha, Nebraska from October-December, 2005.

**William R. Levin**, *Centre College*, Danville, Kentucky, has published “*The Allegory of Mercy*” at *the Misericordia in Florence: Historiography, Context, Iconography, and the Documentation of*

*Confraternal Charity in the Trecento* (Unham, MD: University Press of America, 2004).

**Theresa Leininger-Miller**, *University of Cincinnati*, has published “‘Heads of Thought and Reflection’: Busts of African Warriors by Nancy Elizabeth Prophet and Augusta Savage, African American Sculptors in Paris, 1922-1934,” in Laura Fattal and Carol Salus editors, *Out of Context: American Artists Abroad* (Westport, CT: Praeger Publishers, 2004). Her “modern Dancers and African Amazons: Augusta Savage’s Sculptures of Women, 1929-1930,” has appeared in Whitney Chadwick and Tirza True Latimer editors, *The Modern Woman Revisited: Paris Between the Wars* (New Brunswick, NJ: Rutgers University Press, 2003).

**Catherine B. Scallen**, (*Case Western Reserve University*) has published *Rembrandt, Reputation, and the Practice of Connoisseurship* (Amsterdam University Press, 2004).

**Janet Snyder**, *West Virginia University*, has published “Bring me a soldier’s garb and a good horse’: Embedded Stage Direction in the Dramas of Hrotsvit of Gandersheim,” in Phyllis R. Brown, Linda A. McMillin, and Katharina M. Wilson editors, *Hrotsvit of Gandersheim: Contexts, Identities, Affinities, and Performances* (Toronto: The University of Toronto Press, 2004). Her “Costumes in the Portfolio of Villard de Honnecourt,” has appeared in Marie-Therese Zenner editor, *Villard’s Legacy: Studies in Medieval Technology, Science and Art in Memory of Jean Gimpel* (Aldershot, England: Ashgate Publishing, 2004).

## Graduate Student Fellowships, Grants, and News

The Department of History of Art and Architecture, *University of Pittsburgh*, has graduated four Ph.D.s in the past six months: Sylvia Rhor, Wu Xiaolong, Yong Ying, and Yu Jiang. All four have earned tenure-track teaching positions or postdoctoral fellowships.

Kimberly M. Faust, graduate student at the *University of Cincinnati*, presented “Peeping toms: Depictions of Male Voyeurs in Heian and Edo Art” at the 2004 University of Ohio’s Art History Graduate Student Symposium. Her advisor for the paper was Miki Hirayama.

## Upcoming Lectures

Ken Burns will discuss the making of his award-winning film *Frank Lloyd Wright* in a one-hour lecture at the *Wichita Art Museum* on November 17, 2004 at 7:30 p.m.

Carrie Mae Weems will speak at 4:00 p.m. on March 25, 2005, in the Recital Hall, Singletary Center for the Arts, as part of the Robert C. May Photography Endowment Lecture Series at the *University of Kentucky*.

Jesus Escobar will speak as part of the Kutur und Kaffee series at The D’arcy Museum, Loyola University Chicago on March 31, 2005. His topic will be related to his new book *The Plaza Mayor and the Shaping of Baroque Madrid*.

## 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.

## Midwest People/People in the Midwest

### *Colleges and Universities*

**Robert Bork** and **Julie Hochstrasser** have been promoted to the rank of associate professor with tenure in the School of Art and Art History, *University of Iowa*. In the same program, **Sinclair Bell** (Ph.D. University Of Edinburgh) is visiting assistant professor for the 2004-2005 academic year, **Christopher Roy** has been named Elizabeth M. Stanley Faculty Fellow, **John Beldon Scott** has been named Elizabeth M. Stanley Professor of the Arts, and **Richard De Puma**, F. Wendell Miller Professor, has retired from the faculty and will focus on researching Etruscan art.

The History of Art and Architecture Department, *University of Pittsburgh*, announces the hiring of **Kathleen Christian** as assistant professor of Italian Renaissance art. Her Ph.D. is from Harvard. She is currently on a postdoctoral fellowship in Europe and will begin her teaching duties in September, 2005. The department's longtime scholar of the Italian Renaissance, **David Wilkins**, recently retired. An endowment to fund graduate student travel has been established in his name.

**Joan Draper**, *University of Colorado*, died recently. She will be missed by all, but is certainly fondly remembered by former colleagues at the *University of Illinois at Chicago* where she taught from 1979 to 1985.

**Keith Eggner**, *University of Missouri-Columbia*, is on leave for the academic year, working on a project titled "Modernity and Mortality in 20th Century American Architecture."

**Vida J. Hull**, was promoted to *Professor at East Tennessee State University*. She was awarded the Southeastern College Art Conference award for Excellence in Teaching (presented October, 2004).

**Theresa Leininger-Miller**, *University of Cincinnati*, presented "Negress Denied Entry to French Art School: The Controversy of Augustus Savage's Scholarship at the Palace of Fontainebleau, 1923" in the session, "1923: Art in Context," at the College Art Association annual conference, Atlanta, Georgia, February, 2005. She also presented "The Politics and Popularity of Augusta

Savage's *Lift Every Voice and Sing* at the 1939 New York World's Fair," at the Popular Culture Association/American Culture Association annual conference, San Antonio, Texas, April, 2004.

Since Fall, 2002, **Molly Lindner**, Ph.D., has been Assistant Professor of Art at *Kent State University*, Stark Campus, in Canton, Ohio. Her current research concerns sculpted and painted representations of ancient Roman women. An electronic catalog of relevant images and accompanying text will appear on her university web site. She presented a paper on a related topic at last years MAHS conference at Notre Dame University.

Painter **Janet Link** is the year-long sabbatical replacement for **Sheldon Tapley** at *Centre College*, Danville, Kentucky.

## Midwest People/People in the Midwest

### *Galleries and Museums*

The *Cleveland Museum of Art* announces the appointment of **Anita Chung** as associate curator of Chinese art. Chung joined the Museum in June 2001 as an Andrew W. Mellon Post-doctoral Fellow in Chinese Art.

The *Contemporary Arts Center*, Cincinnati, Ohio, announces the appointment of **Linda Shearer** as its new director. She comes to the CAC from the Williams College Museum of Art, Massachusetts, where she was director for fifteen years.

**Stephanie Rieke** is Associate Editor and External Relations Coordinator in the Communications Department at the *University of Michigan Museum of Art*.

The *Minneapolis Institute of Arts* has appointed **Joan Grathwol Olson** to be the museum's new director of development. Olson, has been on staff at the Institute since 1993, most recently as associate director of development.

**Joseph B. Curry** has joined the *Taft Museum of Art* as development director. Curry was former director of corporate communications and managing director of the Convergys Foundation in Cincinnati. **Lynne Ambrosini** became the Museum's chief curator in May, 2004. Most recently she had been a consulting curator and

independent scholar based in Minneapolis. From 1986 to 1997 she was associate curator of paintings at the Minneapolis Institute of Arts.

**Joeliene Magoto** has joined the *Toledo Museum of Art* as director of advancement.

George Stubbs  
*Lady Lale*, 1793  
Oil on canvas  
The Royal Collection  
Her Majesty Queen Elizabeth II

On view in *Stubbs and the Horse*  
November 14, 2004 to February 6, 2005  
Kimbell Art Museum – Fort Worth, Texas





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

## MAHS Member Museums and Galleries

### Current PR 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](http://www.akronartmuseum.org)

Elizabeth Quirk Sheeler, Communications Officer  
[equirkl@akronartmuseum.org](mailto:equirkl@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](http://www.uakron.edu/art)

Shelly Gracon, Art Events Coordinator

[sgracon@uakron.edu](mailto:sgracon@uakron.edu)

330-972-5951 t

330-972-5960 f

#### Allen Memorial Art Museum, Oberlin College—Oberlin, Ohio

[www.oberlin.edu/~allenart](http://www.oberlin.edu/~allenart)

Leslie Miller

[Leslie.miller@oberlin.edu](mailto:Leslie.miller@oberlin.edu)

440-775-8670 t

440-775-8799 f

#### Art Institute of Chicago—Chicago, Illinois

[www.artic.edu/aic](http://www.artic.edu/aic)

[aic.publicaffairs@artic.edu](mailto: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](http://www.iastate.edu)

Dana Michels, Curator of Exhibitions and Collections

[dmichels@iastate.edu](mailto:dmichels@iastate.edu)

515-294-7087 t

515-294-7070 f

#### Buffalo Bill Historical Center—Cody, Wyoming

[www.bbhc.org](http://www.bbhc.org)

Jan Jones, Communications Department

[janj@bbhc.org](mailto:janj@bbhc.org)

307-587-4771 t

307-587-5714 f

#### Centre College, Aegon Gallery—Danville, Kentucky

[www.centre.edu](http://www.centre.edu)

Judith Pointer, Gallery Coordinator

[pointer@centre.edu](mailto:pointer@centre.edu)

859-238-5469 t

859-238-9610 f

#### Cincinnati Art Museum—Cincinnati, Ohio

[www.cincinnatiartmuseum.org](http://www.cincinnatiartmuseum.org)

Jackie Reau, Director of Marketing & PR

[jreau@cincyart.org](mailto:jreau@cincyart.org)

513-639-2950 t

513-639-2888 f

#### Contemporary Arts Center—Cincinnati, Ohio

[www.contemporaryartscenter.org](http://www.contemporaryartscenter.org)

Katie Taft, Public Relations Manager

[pr@CACmail.org](mailto:pr@CACmail.org)

513-345-8415 t

#### Museum of Contemporary Art Cleveland—Cleveland, Ohio

[www.MOCAcleveland.org](http://www.MOCAcleveland.org)

Kelly Bird, Director of Marketing

[kbird@contemporaryart.org](mailto: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](http://www.cia.edu/gallery_reinberger)

Linda Zeck

[lzeck@gate.cia.edu](mailto:lzeck@gate.cia.edu)

216-421-7403 t

216-421-7438 f

#### Cleveland Museum of Art—Cleveland, Ohio

[www.clemusart.com](http://www.clemusart.com)

Julie Limpach, Marketing and Communication Assistant

[jlimpach@clevelandart.org](mailto: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](http://www.csuohio.edu)

Mary Grodeck

[m.grodek@csuohio.edu](mailto: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](http://www.cranbrookart.edu/museum)

Frank Ruggirello, Director

[fruggirello@cranbrook.edu](mailto:fruggirello@cranbrook.edu)

#### Dallas Museum of Art—Dallas, Texas

[www.dm-art.org](http://www.dm-art.org)

Ellen Key, Communications Department

214-922-1344 t

Jeanne Chvosta, Communications Department

214-922-1376 t

214-954-0174 f

#### Martin D'Arcy Museum of Art—Chicago, Illinois

<http://darcy.luc.edu>

Rachel Baker, Assistant Director

[rbaker3@wpo.it.luc.edu](mailto:rbaker3@wpo.it.luc.edu)

773-508-2597 t

773-508-2993 f

#### Davenport Museum of Art—Davenport, Iowa

[www.art-dma.org](http://www.art-dma.org)

Angela Carlson

[ASC@ci.davenport.ia.us](mailto:ASC@ci.davenport.ia.us)

563-326-7890 t

319-326-7876 f

#### Detroit Institute of Arts—Detroit, Michigan

[www.dia.org](http://www.dia.org)

Pam Marcil

313-833-7899 t

[pmarcil@dia.org](mailto:pmarcil@dia.org)

313-833-1732 t

313-833-7881 f

#### Elvehjem Museum of Art—Madison, Wisconsin

[www.lvm.wisc.edu](http://www.lvm.wisc.edu)

Pat Powell

[ppowell@lvm.wisc.edu](mailto:ppowell@lvm.wisc.edu)

608-263-2495 t

608-263-8188 f

#### Flint Institute of Arts—Flint, Michigan

[www.flintarts.org](http://www.flintarts.org)

[info@flintarts.org](mailto: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](http://www.fwmoa.org)

Linda Dykhuizen, Public Information Coordinator

[linda@fwmoa.org](mailto:linda@fwmoa.org)

219-422-6467 t

219-422-1374 f

#### Fred Jones Jr. Museum of Art—Norman, Oklahoma

[www.ou.edu/fjima](http://www.ou.edu/fjima)

Stephanie Royse

[Stephanier@ou.edu](mailto:Stephanier@ou.edu)

405-329-8233 t

405-325-7696 f

#### Frederik Meijer Gardens—Grand Rapids, Michigan

[www.meijergardens.org](http://www.meijergardens.org)

Sally Littlefair, Public Relations Coordinator

[slittlefair@meijergardens.org](mailto:slittlefair@meijergardens.org)

616-975-3143 t

616-957-5792 f

#### Freeport Arts Center—Freeport, Illinois

Becky Connors, Director

[arts@mwc.net](mailto:arts@mwc.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](http://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](http://www.marquette.edu/haggerty)  
[www.marquette.edu/haggerty](http://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](http://www.indiana.edu/~iuam)  
iuam@indiana.edu  
Julie Langford-Johnson  
812-855-5445 t  
812-855-1023 f

## **Indianapolis Museum of Art—Indianapolis, Indiana**

[www.ima.art.org](http://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](http://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](http://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](http://www.umich.edu/~kelseydb)  
Todd Gerring  
teger@umich.edu  
734-764-9304 t  
734-763-8976 f

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

[www.kent.edu](http://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](http://www.kent.edu/art/138)  
H. Anderson Turner III, Gallery Director

Gallery 138@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](http://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](http://www.kimbellart.org)  
Mindy Riesenber  
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](http://www.art.uiuc.edu/kam)  
Diane Schumacher  
schumach@uiuc.edu  
217-333-9866 t

## **Krasl Art Center—St. Joseph, Missouri**

[www.krasl.org](http://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](http://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](http://www.art.louisville.edu)  
John Begley  
john.begley@louisville.edu  
502-852-6794 t  
502-852-6791 f

## **Meadows Museum, Southern Methodist University—Dallas, Texas**

[www.smu.edu/meadows/museum](http://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](http://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](http://www.umma.umich.edu)  
Stephanie Rieke, Public Relations  
srieke@umich.edu  
734-763-UMMA t  
734-764-3731 f

## **Milwaukee Art Museum—Milwaukee, Wisconsin**

[www.mam.org](http://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](http://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](http://www.research.missouri.edu/museum)  
Bruce T. Cox, Coordinator, Membership, Marketing & Development  
coxb@missouri.edu  
573-882-6724 t  
573-884-4039 f

## **Museum of Contemporary Art—Chicago, Illinois**

[www.MCACHicago.org](http://www.MCACHicago.org)  
Carla Loring  
cloring@mcachicago.org  
312-397-3834 t  
312-397-3934 f

## **University of Nebraska—Lincoln, Sheldon Memorial Art Gallery and Sculpture Garden—Lincoln, Nebraska**

[www.sheldon.unl.edu/default](http://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](http://www.kansascity.com) or [www.nelson-atkins.org](http://www.nelson-atkins.org)  
Scott Stuart  
sstuart@nelson-atkins.org  
816-751-1278 x 3



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

816-561-7154 f

**Oakland University, Meadow Brook Art Gallery—  
Rochester, Michigan**

[www.oakland.edu/mbag](http://www.oakland.edu/mbag)

Jacky Leow

[goody@oakland.edu](mailto:goody@oakland.edu)

248-370-3005 t

248-370-4208 f

**Philbrook Museum of Art—Tulsa, Oklahoma**

[www.philbrook.org](http://www.philbrook.org)

Sarah Durahm

[sdurham@philbrook.org](mailto:sdurham@philbrook.org)

918-748-5385 t

918-743-4230 f

**Saint Louis Art Museum—St. Louis, Missouri**

[www.slam.org](http://www.slam.org)

Sid Goldstein

[sgold@slam.org](mailto: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](http://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](http://www.stthomas.edu)

Sue Focke

[sefocke@stthomas.edu](mailto: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](http://www.nd.edu/~sniteart)

Gina Costa, Marketing & Public Affairs Specialist

[Gina.costa.6@nd.edu](mailto:Gina.costa.6@nd.edu)

219-631-4270 t

219-631-8501 f

**Speed Art Museum—Louisville, Kentucky**

[www.speedmuseum.org](http://www.speedmuseum.org)

Penny Peavler

[ppeavler@speedmuseum.org](mailto:ppeavler@speedmuseum.org)

502-634-2735 t

502-634-2727 f

**Spencer Museum of Art—Lawrence, Kansas**

[www.ukans.edu/~sma](http://www.ukans.edu/~sma)

Sally Hayden, Public Relations Director

[spencerart@ukans.edu](mailto:spencerart@ukans.edu)

785-864-0135 t

785-864.3112 f

**Sheldon Swope Art Museum—Terre Haute, Indiana**

[www.swope.org](http://www.swope.org)

Nathan Richie, Curator of Collections and Programs

[richie@swope.org](mailto:richie@swope.org)

812-238-1676 t

812-238-1677 f

**Taft Museum of Art—Cincinnati, Ohio**

[www.taftmuseum.org](http://www.taftmuseum.org)

Tamera Lenz Muenta, Communications Specialist

[tmuenta@taftmuseum.org](mailto:tmuenta@taftmuseum.org)

513-684-4526 t

513-241-7762 f

**Toledo Museum of Art — Toledo, Ohio**

[www.toledomuseum.org](http://www.toledomuseum.org)

Jordan Rundgren, Marketing/Communications Assistant

[jrundgren@toledomuseum.org](mailto:jrundgren@toledomuseum.org)

419-254-5771, x 7408

419-254-5773 f

**University of Tulsa School of Art, Alexandre Hogue  
Gallery—Tulsa, Oklahoma**

[www.utulsa.edu](http://www.utulsa.edu)

Thomas Martin

[lane-martin@utulsa.edu](mailto:lane-martin@utulsa.edu)

918-631-2734 t

918-631-3423 f

**Walker Art Center—Minneapolis, Minnesota**

[www.walkerart.org](http://www.walkerart.org)

Karen Gysin, Associate Director, Public Relations

[karen.gysin@walkerart.org](mailto:karen.gysin@walkerart.org)

612-375-7651 t

612-375-7618 f

**Washington University Gallery of Art—St. Louis,  
Missouri**

[www.artsci.wustl.edu/~artarch/artarch.html](http://www.artsci.wustl.edu/~artarch/artarch.html)

Mark S. Weil, Director

Stephanie Parrish

[Stephanie\\_Parrish@aimail.wustl.edu](mailto:Stephanie_Parrish@aimail.wustl.edu)

[mark\\_weil@aimail.wustl.edu](mailto:mark_weil@aimail.wustl.edu)

314-935-5490 t

314-935-7282 f

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

[www.art.wayne.edu](http://www.art.wayne.edu)

Sandra Dupret

[s.dupret@wayne.edu](mailto:s.dupret@wayne.edu)

313-577-2423 t

313-577-8935 f

**Frederick R. Weisman Art Museum, University of  
Minnesota—Minneapolis, Minnesota**

[www.hudson.acad.umn.edu/WAMinfo](http://www.hudson.acad.umn.edu/WAMinfo)

Ann Benrud, Director of Public Affairs

[Benru001@umn.edu](mailto:Benru001@umn.edu)

612-625-9685 t

612-625-9630 f

**West Bend Art Museum—West Bend, Wisconsin**

[www.wbartmuseum.com](http://www.wbartmuseum.com)

Thomas Lidtke

[officemanager@wbartmuseum.com](mailto:officemanager@wbartmuseum.com)

262-334-9638 t

262-334-8080 f

**Wichita Art Museum—Wichita, Kansas**

[www.wichitaartmuseum.org](http://www.wichitaartmuseum.org)

Ashle Stratton, Public Relations Coordinator

[pr@wichitaartmuseum.org](mailto:pr@wichitaartmuseum.org)

316-268-4985 t

316-268-4980 f

**Leigh Yawkey Woodson Art Museum—Wausau,  
Wisconsin**

[www.lywam.org](http://www.lywam.org)

Marcia Theel

[mtheel@lywam.org](mailto:mtheel@lywam.org)

[museum@lywam.org](mailto:museum@lywam.org)

715-845-7010 t

715-845-7103 f

**College of Wooster Art Museum—Wooster, Ohio**

[www.acswooster.edu](http://www.acswooster.edu)

Kitty McManus Zurko, Director

[kzurko@acs.wooster.edu](mailto: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](http://www.wright.edu/artgalleries)

Barbara Siwecki

[Barabara.siwecki@wright.edu](mailto:Barabara.siwecki@wright.edu)

937-775-2973 t

937-775-4082 f



# Officers, Board and Committee Members

## Officers

### President

#### Fred Smith (2006)

School of Art, Kent State University  
Kent, OH 44242  
Phone (330) 672-1369, Fax (330) 672-4729  
E-mail: fsmith@kent.edu

### Secretary

#### Jane Campbell Hutchison (2006)

University of Wisconsin-Madison  
340 Elvehjem Museum of Art  
800 University Avenue  
Madison, WI 53706  
Phone (608) 263-2349  
E-mail:

### Treasurer

#### Robert Randolph Coleman (2006)

Department of Art, Art History and Design  
University of Notre Dame  
109 Decio Faculty Hall  
Notre Dame, IN 46556-5644  
Phone (574) 631-8072  
E-mail: coleman.1@nd.edu

### Past President

#### Judith W. Mann (2006)

The Saint Louis Art Museum  
One Fine Arts Drive  
St. Louis, MO 63110-1380  
Phone (314) 655-5218, Fax (314) 721-6172  
E-mail: jmann@slam.org

### Archivist

#### Geraldine Fowle

Department of Art and Art History  
University of Missouri-Kansas City  
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#### Theresa Leininger-Miller

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### Site Coordinator for Annual Conference

#### Judith Mann

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#### Paula Wisotzki

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#### Robert Munman

(See Board)

#### Linnea Dietrich

(See Board)

### Publications

#### Randolf Coleman

(See Board)

#### Jane Hutchison

(See Officers)

#### Gus Medicus

(See Board)

## MAHS News and Announcements (cont)

gram in Missouri and offers a full range of degree options in fine art, design, illustration, electronic art, art education, and now art history.

The **Swope Art Museum** has completed construction on the third and final stage of its 5-year renovation project. The renovated galleries were open to the public from October 2003. The museum has received a grant of \$10,000 from the National Endowment for the Arts in support of its new school program Rural Arts Initiative.

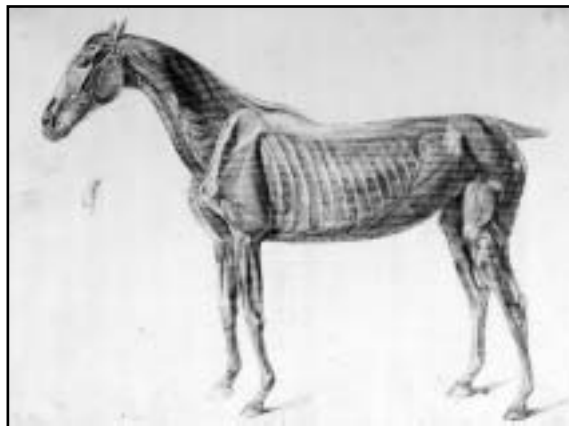
The **Taft Museum of Art** has reopened after a \$22.8 million, 2-1/2 year renovation and expansion project. Among the new facilities provided by this project are the Fifth Third Bank Special Exhibitions Gallery and Luther Hall, a multipurpose space for performances, lectures and special events. Photojournalist Melvin Grier will be the Museum's artist-in-residence from November 1-14, 2004. The Museum has joined the ranks of institutions that offer visitors the option of an audio guide to the permanent collection.

The **Toledo Museum of Art** has completed the excavation phase for its Glass Pavilion. Work proceeds on the installation of utilities, and the construction of exterior walls. The museum also announces a recent purchase: *A Summer Landscape with Harvesters* by Joos de Momper the Younger in collaboration with Jan Brueghel the Elder.

## Calls for Submissions

*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](http://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](http://www.womenstudiocenter.org)). For more information call 718-361-5649.



George Stubbs  
*Finished Study for the Third Anatomical Table of the Muscles*, an illustration in *The Anatomy of the Horse*, 1756-58  
Graphite and black chalk  
Royal Academy of Arts, London

On view in *Stubbs and the Horse*  
November 14, 2004 to February 6, 2005  
Kimbell Art Museum – Fort Worth, Texas

## Calls for Information

Information is requested on the paintings and portraits of **James Guild**, an itinerant artist who traveled to the island of Curaçao in the 19th century and wrote a diary from 1818 to 1824. Please contact Christel Monsanto; [Monsanto@interneeds.net](mailto:Monsanto@interneeds.net).

Information is being sought on the American artist **Gordon Samstag**. Please contact Lea Rosson DeLong, 3022 S.W. 39th Street, Des Moines, Iowa 50321; [lrdlng@aol.com](mailto:lrdlng@aol.com).

## Memberships and Renewals in the MAHS

There are five categories of membership in the Midwest Art History Society: *student* (\$25); *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,  
Art History and Design  
University of Notre Dame  
109 Decio Faculty Hall  
Notre Dame, Indiana  
46556-5644



# Midwest Art History Society 32nd Annual Conference Registration Form

April 7-9, 2005 • University of Cincinnati • Vernon Manor 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 and Friday)

\_\_\_\_\_ Early Bird Member Fee (by February 21, 2005) **\$100**      \_\_\_\_\_ Student fee **\$35** (no late fee)

\_\_\_\_\_ Late Member Fee (after February 21) **\$125**

**MAHS Membership Fee** (required with conference participation)

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

**Additional Options**

- \_\_\_\_\_ Conference Abstracts (must be ordered by March 26) **\$10**
- \_\_\_\_\_ Bus tour of Cincinnati and Northern Kentucky (W, April 6, 1-3:15) **\$25** Maximum of 47 participants
- \_\_\_\_\_ Walking tour of Cincinnati's downtown public art (F, April 8, 8-10 a.m.) **\$5** Max of 20 participants
- \_\_\_\_\_ Walking tour of Cincinnati's downtown public art (Sat., April 9, 8-10 a.m.) **\$5** Max of 20 participants
- \_\_\_\_\_ Walking tour of Cincinnati's downtown architecture (Sat., April 9, 8-10 a.m.) **\$5** Max of 35 participants
- \_\_\_\_\_ Bust tour to Shakertown, Kentucky (Sun., April 10, ca. 9-5) **\$45** Max of 47 participants

**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 Feb. 21.

\_\_\_\_\_ Cuttler Student Travel Fund (\$\_\_\_\_\_)

**Total due** \_\_\_\_\_

To help us plan for food and beverages, please indicate whether you intend to go to the following evening receptions (check all that apply):

- DAAP Galleries (4/6)     Taft Museum of Art (4/7)     Contemporary Art Center (4/8)     Cincinnati Art Museum (4/9)

**Payment method**

- Check enclosed (make check payable in US \$ to: University of Cincinnati)
- Visa     Mastercard     American Express     Discover    (expiration date \_\_\_\_\_)

\_\_\_\_\_ Card number \_\_\_\_\_

Cardholder signature \_\_\_\_\_

Please indicate dietary restrictions (e.g., vegetarian, Kosher) \_\_\_\_\_

**Mail or fax this form to:**

Midwest Art History Society University Conferencing Univ. of Cincinnati PO Box 0031 Cincinnati, OH 45221-0031  
(513) 558-0385 fax Questions? Contact Andrea Siouris, Executive Staff Asst. (513) 558-1810 or univconf@uc.edu



# Hotel and Travel Information

**Please note:** Make your own reservations at the hotels early on for the best rates. Be sure to mention that you are a member of the Midwest Art History Society (MAHS). These hotels are the closest to campus. None offer complimentary breakfasts, but there will be continental breakfasts at the conference on Th and F (included in the registration fee). All have a 3 p.m. check-in and a noon check-out, and all have high-speed internet access. Parking rates are subject to change. A block of rooms is being held for the nights of April 6-9, 2006 for the MAHS conference location at the

### Vernon Manor Hotel

400 Oak Street, Cinti, OH 45219-2505  
www.vernonmanorhotel.com  
1-800-543-3999 or (513) 281-3300  
Email: Kathy Kathman, Sales Manager  
kkathman@vernonmanorhotel.com

The Vernon Manor (est. 1924), modeled after a stately manor in England called the Hatfield, is centrally located in the neighborhood of Clifton, 6 blocks (less than a mile) from UC. It is part of the Historic Hotels of America. The VM offers free parking and a free shuttle to campus. The spacious guest rooms will be renovated in Nov., 2004. There is a fitness center. Guests may receive a free pool pass to the Hilton Cincinnati Netherland Plaza (both places are managed by Belvedere Hotels). There is one smoking floor. Generous drinks, late night bites, and entertainment are in

Club 400, and there is an award-winning Sunday brunch in the Forum Grill.

### Rates:

\$75 European single (dorm-sized room)  
\$85 for both a standard single (1 queen or king bed) or double (2 queen beds)  
\$125 suites (some can sleep up to 6 in 3 beds)

### Hilton Cincinnati Netherland Plaza

35 W. Fifth Street, Cinti, OH 45202  
www.cincinnatietherlandplaza.hilton.com  
1-800-HILTONS (445-8667) or (513) 421-9100

This fabulous Art Deco masterpiece (est. 1931, reopened 1982), is located in downtown Cincinnati at the corner of Fifth and Race, 4 miles from campus. It has 561 rooms and suites, some of which are smoking. Like the VM, it is part of the Historic Hotels of America, and it is on the National Register of Historic Places. There is an award-winning Sunday brunch at the Orchids, and a Grill at the Palm Court. Guests have complimentary use of the gym at the Carew Tower. Parking is \$18 per night.

### Rates:

\$89 for both a standard single and double, \$99 for triple and quadruple

### Kingsgate Marriott Conference Center

151 Goodman Drive Cinti, OH 45219  
www.marriott.com/cvgkg  
1-800-228-9290 or (513) 487-3800

This Marriott (est. 1999) is the closest hotel to

UC, about a ten-minute walk, with a free shuttle to campus. It has a gym (no pool), lounge, and restaurant (\$8.95 breakfast buffet). Parking is \$8 per night.

### UC Rates:

Sun-Th-\$139 for single or double (this is less than the corporate rate of \$164)—ask for the UC rate  
F, Sat.—\$99

### Transportation

The Greater Cincinnati International Airport (CVG) is located in northern Kentucky, about 13 ? miles from downtown Cincinnati and 17 ? miles to UC. Executive Transportation offers shuttles to all major hotels: \$25 round-trip/ \$15 one-way; rates are subject to change. Public transportation in Cincinnati is inadequate, but there are buses and taxis. For information about cabs, contact Amber Criswell at amber.criswell@cincyart.org or (513) 639-2973.

### Parking at UC

The College of DAAP is housed in the pink-and-green Aronoff Center for Design and Art, located at the corner of Martin Luther King and Clifton Avenues. There is metered parking on both streets (a quarter for 2 hours), and some free parking on neighboring streets and in Burnet Woods, a park on MLK. The nearest campus garage is Brodie, accessible via a driveway on Clifton. Costs range from \$2.25 for a half hour to \$8 for 24 hours.

Midwest Art History Society  
Paula Wisotzki, Editor

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