



Midwest Art History Society NEWSLETTER

Number 30 A Fall 2003

MAHS Conference 2004, Notre Dame, Indiana, April 1-3, 2004

Bruce Cole, chairman, National Endowment for the Humanities, will be keynote speaker

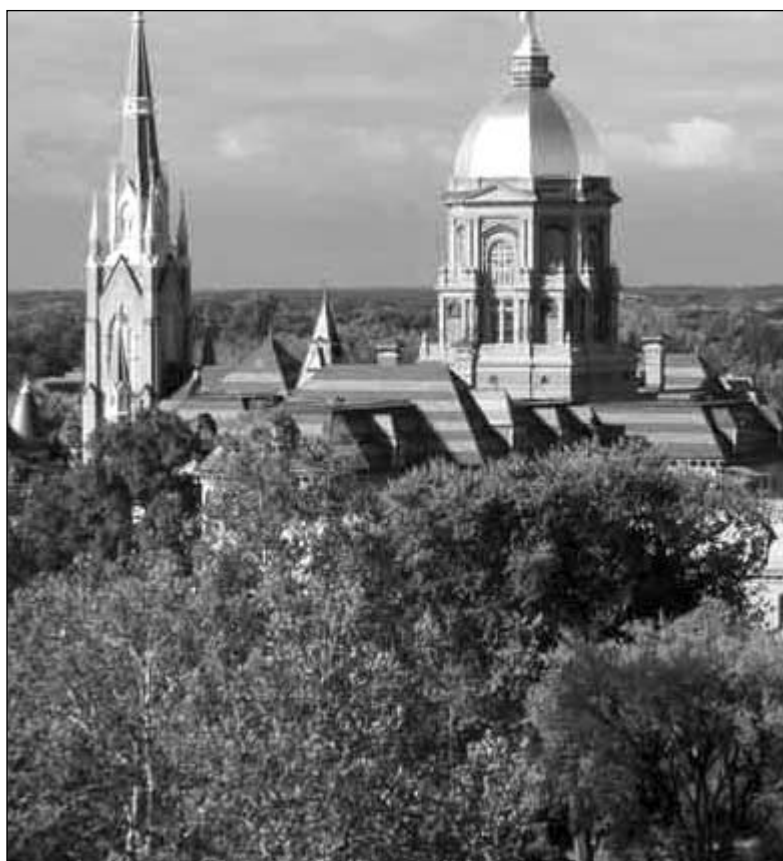
MAHS invites abstracts for its 31st annual conference, to be held April 1-3, 2004 in Notre Dame, Indiana. Sponsored by Notre Dame University, and chaired by Randy Coleman, the conference promises to be well worth attending. The keynote speaker will be Bruce Cole, chairman of the National Endowment for Humanities. A special session featuring John M. Russell will be devoted to the loss of Iraqi treasures, archeological sites, archives and libraries.

Bruce Cole, a scholar of Renaissance art, is the eighth chairman of the National Endowment for the Humanities. Before he took his current position in December 2001, Cole was professor of art history and of comparative literature at Indiana University in Bloomington. Born in Ohio, Cole attended Case Western Reserve University. He earned his master's degree from Oberlin College and his doctorate in 1969 from Bryn Mawr College. His fourteen books include *The Renaissance Artist at Work* and *The Informed Eye: Understanding Masterpieces of Western Art*.

The conference session *Loss of Iraqi Treasures* will be chaired by Allison Karmel Thomason, Department of Historical Studies, Southern Illinois University Edwardsville. Featured panelist John M. Russell is Professor of Art History and Chair of the Department of Critical Studies at the Massachusetts College of Art in Boston. He specializes in the Neo-Assyrian period of Mesopotamia, and has excavated at Nineveh in Iraq and Til Barsip in Syria. He has been involved in the effort to recover archaeological materials

looted and smuggled from Iraq since the Gulf War of 1991, and published *The Final Sack of Nineveh: The Discovery, Documentation, and Destruction of King Sennacherib's Throne Room at Nineveh Iraq (1998)*. He was one of the first American archeologists called upon by UNESCO to head a fact-finding and aid mission to Iraq immediately after the National Museum in Baghdad was looted during the Iraq War in April 2003. He has recently been appointed as the Deputy Senior Advisor to the Iraqi Ministry of Culture by the Pentagon's Coalition Provisional Authority.

Other interesting sessions include *Contemporary Latino Art: The New Challenges*, *Contemporary Arab and Persian Women Artists*, *Dress and Visual Culture in the Long Eighteenth Century* and *Collegiate Architecture and Campus Planning*. A complete list of sessions, along with instructions for submitting proposals, can be found on pages 3-4&9 of the newsletter. A registration form is located on the inside back page of this issue.





MAHS News and Announcements

The **Akron Art Museum** has met the requirements of a matching grant awarded by the John S. and James L. Knight Foundation. The 3:1 challenge grant stipulated that the museum raise \$9 million to receive \$3 million from the foundation. In addition to the challenge grant, Knight Foundation also made an outright \$1 million gift earmarked for a permanent endowment fund for art education and outreach. The museum has also been chosen as the 2003 recipient of the Coming Together Project's Mike Agganis Community Leadership Award. The award was granted for the museum's varied exhibitions and programs. These developments take place as the museum's new building has passed through its design development phase. Construction documents will be prepared by Executive Architect van Dijk Westlake Reed Leskosky.

Among recent acquisitions at the **Cleveland Museum of Art** are Augusta Savage, *Gamin*, painted plaster, c. 1929-30, and Jean-Auguste-Dominique Ingres, *Studies of Hands and Study of a Foot (Studies for Windows in the Chapel of Saint Ferdinand, Paris)*, 1842. Other works acquired in recent months include two African woodcarved figures, *Mother-and-Child Figure* (mid to late 1800s) and *Male Figure* (mid to late 1800s), an *Oculate Being Mask from Peru* (300 BC – AD 1), and a miniature page from a newly discovered set of *Akbur Nama, The Game of Wolf Running in Tabriz* (c. 1595-1600).

The **Dallas Museum of Art** is marking its 100th Anniversary with the publication of *Dallas Museum of Art 100 Years*, a collection of 101 essays which chronicle the institution's history.

The city council of Davenport, Iowa has adopted a resolution to facilitate the transition of the municipally funded **Davenport Museum of Art** to a regional facility beginning September 1, 2003. The museum currently operates as a department of the City of Davenport, but will soon work under the guidance of a new regional Board of Directors with fifteen members. Museum Director Linda Downs, explained the transition as "an important step for the continued growth of the organization, as it positions us to become more self-sufficient, thereby reducing our overall dependence on municipal funding."

The **Detroit Institute of Arts** recently published the *Catalogue of Italian Sculpture in the Detroit Institute of Arts*, a complete look at the museum's outstanding collection of Italian sculpture. The

catalogue documents more than 300 pieces in wood, stone, bronze, terracotta, stucco and porcelain that span over 1000 years, from the early medieval period to the beginning of the 20th Century. The museum has recently acquired *Bust of a Gentleman* by David Le Marchand (c. 1704/10). This ivory portrait is tentatively identified as British essayist and philosopher of Joseph Addison. During 2003-2004 a collection of thirty-five paintings from the museum's collections will travel to four Michigan art museums. The exhibition, entitled *Pursuits and Pleasures: Baroque Paintings from the Detroit Institute of Arts*, features Dutch, Flemish, French, Italian, and British paintings from the 17th and 18th centuries.

The **University of Iowa Museum of Art** has received a \$1,000,000 gift from Richard and Jeanne Levitt through the Levitt Foundation to create the Members' Fund for Special Exhibitions. The largest cash gift in the Museum's history, the Levitts have challenged the Museum's other supporters to match their gift with gifts of \$500,000 to this endowment fund. Among the museum's recent acquisitions are a *King's Tunic* from the Yoruba people, and *The Poet #2*, 1984 by Miriam Schapiro.

The **Joslyn Art Museum** has announced plans for collaborations with Russian Museums. To inaugurate this program, the museum developed the exhibition *Artists of the American West, 1830-1940*, which was on view this spring and summer at the State Russian Museum (St. Petersburg) and then traveled to the Pushkin State Museum of Fine Arts (Moscow). In 2005, Joslyn will feature the exhibition *The World of Art: Russia's Silver Age* in collaboration with the State Russian Museum.

The **University of Kentucky Art Museum** has acquired *East/West* by Deborah Butterfield and *Portrait of Mrs. Francis John Browne* by Thomas Gainsborough.

The **Kresge Art Museum, Michigan State University**, has unveiled a new expansion plan that would add 32,000 square feet of new space. The expansion concepts were prepared by Hammel, Green & Abrahamson of Minneapolis, Minnesota, and Duce Simmons Associates of Troy, Michigan. This wing, funded entirely by private donors and foundations, will be built over the existing ground floor art wing of the Kresge Art Center. The museum was awarded a \$10,000 grant from The Judith Rothschild Foundation in support of the acquisition of *Double Image* by Nicholas Marsicano to supplement its collection of figurative expressionism.

Six important works from the **Milwaukee Art Museum** were on display this summer at the National Museum in Warsaw as part of the exhibition *Confrontations. Inspirations. Meetings. Masterpieces of European Painting from American and Polish Museums*.

Oakland University announces that its Board of Trustees has approved a new B. A. with a major in Studio Art. Majors may specialize in drawing, painting, or photography. The program is intended for students who are considering careers as professional artists, or in one of the many fields with ties to the arts, such as curatorial, research, and archival positions in museums and galleries, art history, critical writing, positions in the corporate world that require creative approaches to problem solving, and art education.

Ophelia Parrish Fine Arts Complex, Truman State University, is interested in circulating the exhibition *Traditional Textiles of Indochina* curated by Sara E. Orel. The exhibition, consisting of seventy items, considers the production and consumption of textiles in their traditional context, as well as the "translation" of these products into items produced for an international audience.

The **Philbrook Museum's** *Adam* by Rodin underwent conservation in July, 2003 while still on view in the rotunda of the museum building. Although scaffolding was placed around the sculpture during the treatment, museum visitors were able to observe the conservators at work.

The **Swope Art Museum** has begun construction on the third and final phase of its five-year renovation project. This final stage includes the completion of the museum's public areas including two remaining second story galleries, restrooms, and a catering kitchen. All rooms will be finished in the art deco style, in keeping with the original 1942 architecture of the museum. Renovated areas will be completed and open to the public in the fall of 2003.

The **Taft Museum of Art**, currently closed for a \$19 million renovation and expansion project, has reached 91% of its fund raising goal.

A \$10.5 million expansion of the **Wichita Art Museum** opened this summer. As a result, the museum's gallery space increased by more than forty percent. Visitors to the museum now enter the new building passing under an installation by glass artist Dale Chihuly.



Midwest Art History Society Conference April 1-3, 2004

Steering Committee Chair
Robert Randolph Coleman
Associate Professor, Art History
109 Decio Faculty Hall
University of Notre Dame, Notre Dame, IN 46556-5644

(please put MAHS on envelope).

Coleman.1@nd.edu (please put MAHS in subject line)

Deadline for Abstracts: December 31, 2003. All participants must be current members of MAHS (See this Newsletter or www.mahsonline.org for membership details).

African Art Traditional and Contemporary I and II. Both sessions will focus on African visual culture reflecting issues of both social and personal identity and made for either domestic or international consumption. The works can be in a variety of media, such as sculpture, painting, architecture, textiles, ceramics, metalwork.

Session Chairs: Kate Ezra, Coordinator of Art History, Columbia College, Art and Design Department, 600 S. Michigan Ave. Chicago, IL 60605. email: kate.ezra@att.net AND Fred T. Smith, School of Art, Kent State University, Kent OH. 44242. email: fsmith@kent.edu.

African American and Diasporic Art. Open to any topic concerning art by African Americans in the United States and South America.. Submissions regarding portraiture, the New Negro movement, identity politics are welcome. Prefer snail mail submissions, but will respond to email queries and proposals. No attachments please.

Session Chair: Theresa Leininger-Miller, Associate Professor Art History/School of Art College of Design, Architecture, Art, and Planning University of Cincinnati PO Box 210016 Cincinnati, Ohio 45221-0016. email: theresa.leininger@uc.edu; tel: 513.556.0273.

Mesoamerican Art: 1500 BC - AD 1521. Open Session. Papers are being sought on any topic of Mesoamerican art. Anyone who wishes to illustrate objects in the Snite Museum of Art, University of Notre Dame's collection may contact the curator and session chair Douglas E. Bradley. The two hundred-seventy-four-piece reinstallation of the Snite Museum's Mesoamerican collection contains 84 Olmec works of art, the largest Olmec exhibition of any art museum in the United States. Another 85 works round out the arts of the Preclassic periods, and the remaining works are from the Classic and Post classic periods. The collection's strengths are Olmec art, Preclassic, and figurines and ritual ballgame sculpture, in general.

Session Chair: Douglas E. Bradley, Curator, Arts of the Americas, Africa and Oceania, The Snite Museum of Art. email: bradley.1@nd.edu; tel: 574.631.4712.

Native North American Art This session invites papers on ongoing research, exhibitions, specific problems or issues, uses of technology, or educational programs related to Native American art, from both pre-contact and post-contact periods. You may send your abstract as an attachment or embedded in an email, in a fax, or mailed. Interested presenters should submit an abstract up to 100 words including title, subject, approach and any special audio-visual needs.

Session Chair: Joanne M. Mack, PhD; Curator of Native American Art and Associate Professor of Anthropology, University of Notre Dame, Snite Museum of Art. address: Snite Museum of Art; University of Notre Dame; Notre Dame, IN 46556; email: Mack.13@nd.edu; fax: 574.631.8501.

Contemporary Latino Art. The New Challenges. Topics on Latino subjects (1960s-2003) will be considered. What are the new challenges for Latino art and artists? Are these challenges different from those in the 1960s-1970s? Papers on all media (including video and cyberarte) are particularly welcome.

Session Chair: Amelia Malagamba-Anstegui, Assistant Professor, Dept. of Art and Art History University of Texas. Austin email: mella@mail.utexas.edu. Attachments: only Apple Macintosh, Word. To receive submissions: At Notre Dame until November 30, 2003: 230 McKenna Hall, University of Notre Dame P.O. Box 764 Notre Dame, IN 46556. From December 2003-on, Austin address: 2121 Dickson Dr., # 118, Austin, TX 78704.

Arts of Modern and Contemporary Asia. The panel focuses on research papers of visual arts, and includes the architecture and film of Asia in the Modern and Contemporary periods. Please indicate your research methodology in the abstract and email it to the session chair. Please send your abstract in the body of an email and not as an attachment.

Session Chair: Ying Wang, Assistant Professor, Department of Art History, University of Wisconsin-Milwaukee. R. 151 Mitchell, P.O.Box 413, Milwaukee, WI 53201. email: yingwang@uwm.edu; tel: 414.229.4084.

Contemporary Arab and Persian Women Artists. This session is devoted to current women artists working in the Middle East or diaspora to determine how they place themselves in terms of identity, artistic practice, religion, nationalism, and so on.

Send by email or snail mail; attachments in MSWord acceptable; will reply to all email questions.

Session Chair: Linnea S. Dietrich, Professor of Art History and Affiliate of Women's Studies, 116 Art Department, Miami University, Oxford, OH 45056. email: dietri1s@muohio.edu

Roman Architecture from the Time of Augustus to the Present. This session explores the architecture of Rome from the Early Empire to the present day. Topics can include the transformations in the city that occurred between the Empire and the Middle Ages, the Renaissance and the Baroque periods, and between the Neoclassical of the nineteenth century and twentieth-century Modernism, ending with projects in preparation for the Giubileo of 2000. Of special interest are papers that analyze how Roman buildings and sites have changed over time, how they have been added to or transformed as later interventions have changed the city's urban character and political and religious context. Each paper should address issues of patronage, political and religious determinants, stylistic change, and urban transformation.

Session Chair: John W. Stamper, Associate Professor, School of Architecture, 110 Bond Hall University of Notre Dame, Notre Dame, IN 46556. email: stamper.1@nd.edu (e-mail attachments okay).

Visual Culture in the Middle Ages/Middle Ages in Visual Culture. In recent years, a concern for visual culture as broadened and challenged traditional views of the role of art and methodologies of art history. This session seeks papers on the operation of images and objects in the broader culture of the Middle Ages, as well as on how the look of the Middle Ages inform aspects of our own culture from movies to theme parks. Send abstracts via email (attachments accepted):

Session Chair: Benjamin C. Withers, Associate Professor of Art History, Raclin School of the Arts, Indiana University South Bend, 1700 Mishawaka Ave., South Bend, IN 46634. email: bwithers@iusb.edu

Renaissance Art: North and South. Participants are invited to submit papers on any aspect of the visual arts in Northern and Southern Europe during the Renaissance, a period defined as encompassing the fifteenth and sixteenth centuries. Presentations will be strictly limited to 20 minutes to insure time for discussion. Please send proposals to:

Session Chair: Charles M. Rosenberg, Professor, Art History, 116 Decio Faculty Hall, University of Notre Dame, Notre Dame, IN 46556-5644. email: Rosenberg.1@nd.edu (No attachments please).

(continued on page 4)



Midwest Art History Society Conference April 1-3, 2004 (continued)

Baroque North and South. This session welcomes papers dealing with the painting, sculpture, architecture or decorative arts of the International Baroque. Send abstracts via attachments (Microsoft Word).

Session Chair: Prof. Shelley Karen Perlove, Humanities Department, University of Michigan, Dearborn. email: sperlove@umich.edu. tel: 313.593.5602.

Dress and Visual Culture in the Long Eighteenth Century. Dress was a primary medium of social and economic exchange in both the traditional court cultures and emergent republics of the long eighteenth century. This session invites participants to explore visual manifestations of such exchanges, whether in surviving dress or through the medium of the fine and applied arts. Please send proposals (email preferred, attachments in Word).

Session Chair: Dr. Sophie White, Assistant Director, Gender Studies Program, 325 O'Shaughnessy Hall, University of Notre Dame, Notre Dame, IN 46556-5639. email: white.131@nd.edu; fax: 574.631.4268

Mid-Western American Society for Eighteenth-Century Studies (MWASECS) Retrospection and the Selection of Sources and Standards in the Long Eighteenth Century. This panel explores the ways in which artists and architects working between 1688 and 1815 engaged sources from previous historical periods. Even as antiquity remained a crucial locus of authority, less distant eras also came to be seen as rich sources for emulation. Papers might address the continued or shifting role of the ancients (Greek, Roman, or other); the recovery of medieval historical sources; eighteenth-century engagements with the Renaissance; the extent to which seventeenth-century artistic practices and concerns persisted or resurfaced in the eighteenth century; the ways in which prints mediated access to the past; the process of canon formation; theoretical considerations of what it meant for eighteenth century artists, consumers, or collectors to think historically; or the relationship between historical sources and normative standards. Abstracts should be sent to the following address:

Session Chair: Craig Hanson Visiting Professor Department of Art History Emory University Carlos Hall, 571 S. Kilgo Circle, Atlanta, GA 30322.

Nineteenth Century Art. Both European and American topics will be considered. Papers that address sculpture and/or issues of portraiture are especially invited.

Session Chair: Thomas F. Rowlands, Visiting Assistant Professor, Saint Mary's College. Please

mail proposals to 1253 W. Flournoy Street, Chicago, Illinois 60607

Painting and Sculpture 1945-1970: Innovative Studies of Painting and Sculpture in Europe and America. Papers on the 1960s are especially welcome, particularly those that deal with Minimalism.

Session Chair: Kenneth Bendiner, Professor of Art History, University of Wisconsin-Milwaukee.

Department of Art History, University of Wisconsin-Milwaukee, P.O. Box 413, Milwaukee, WI 53201. email questions: benidiner@uwm.edu

Collegiate Architecture and Campus Planning. Collegiate architecture and campus planning have their own trajectory in American architectural history; even when the styles are the expected ones (Richardson Romanesque, Classicism, Gothic), the collegiate buildings often stand out as exceptional products of the age. This session invites papers on any aspect of this phenomenon. Papers on midwestern universities are especially welcome, as are papers that focus on the issue of the decoration of campus buildings and settings, such as wrought iron (e.g. Samuel Yellin's wrought iron work), murals, fountains, and landscape architecture.

Session Chair: David G. Wilkins, Professor and Chair, Henry Clay Frick Department of the History of Art and Architecture, 104 FFA, University of Pittsburgh, 15260. 412.648.2405; fax: 412.648.2792. Home phone: 412.361.2648; home fax: 412.362.3679. New Hampshire phone: 603.367.8222. New Hampshire fax: 603.367.4461. New Hampshire email: wilkins@surfglobal.net Pittsburgh email: dgw2@pitt.edu

Tasks of Art Criticism in Modern and Contemporary Art. What is the role of the art critic and art criticism in the production and reception of modern and contemporary art and its history? This session aims to illuminate various ways the critic has interacted with, influenced or been affected by an artist, patron, or exhibition, as well as ways art criticism has informed the discourse of art history. Papers may investigate the work of a specific critic or group of critics, from Diderot to the present, a single instance of art criticism, or a critical journal. Case studies that focus on Western and non-Western art of the modern era are welcome.

Session Chair: Robert E. Haywood, Assistant Professor, Art History, 104 Decio Faculty Hall, University of Notre Dame, Notre Dame, IN 46556-5644. email: rhaywood@nd.edu (No attachments please).

European Prints and Drawings. Open Session. This session invites papers on any topic concerned

with Western prints and drawings dating from the Renaissance to the post-Modern period.

Session Chairs: Robert Randolph Coleman, Dept. of Art, Art History and Design, University of Notre Dame and Stephanie Dickey, Herron School of Art, Indiana University Purdue University, Indianapolis. Please send proposals to Prof. Robert Randolph Coleman, 109 Decio Faculty Hall, University of Notre Dame, Notre Dame, IN 46556-5644 (please put MAHS on envelope). email: Coleman.1@nd.edu (please put MAHS in subject line, no attachments please) AND Prof. Stephanie Dickey, email: sdickey@iupui.edu Herron School of Art, Indiana University Purdue University Indianapolis, 1701 N. Pennsylvania St., Indianapolis, IN 46202-1414. tel: 317.920.2455

Museums and Conservation: The Meaning of Objects. This session will focus on how our perception, interpretation and assessment of museum art objects are impacted by the end results of technical studies or treatments. Presentations are especially welcome and invited from curators, art historians, and conservators who have worked in collaboration to better understand the history, meaning, and aesthetic qualities of objects in their care. In turn, it is hoped that the case histories presented will illustrate in general how profoundly our art historical evaluations must rely on our actual knowledge of the materials and techniques of particular art objects and their state of preservation.

Session Chair: Kenneth Bé, Associate Conservator of Paintings, The Cleveland Museum of Art, 11150 East Blvd, Cleveland, OH 44106. email: kbe@clevelandart.org tel: 216.707.2578, fax: 216.229.2881.

Recent Acquisitions in Midwestern Museums: Strategies for Building Collections. Papers focusing on recent (within last 5 years) single acquisitions, groups of objects that recently have been added to the collection, or on long-term collecting strategies.

Session Chair: Dr. Judith W. Mann, Curator, Early European Art, Saint Louis Art Museum, One Fine Arts Drive, St. Louis, MO 63110. email: jmann@slam.org (Submissions by email only. Attachments OK. email questions accepted).

Museums and Cultural Politics. This session will ask how museums shape culture and how culture shapes museums. Recent events surrounding cultural patrimony and national museums in the Middle East and the Balkans emphasize the role that museums play in affirming national identity. Papers in this session may ask how politics intrude



Current and Upcoming Exhibitions

Akron Art Museum—Akron, Ohio

Hans Hofmann: Selections from the Berkeley Art Museum Collection, through January 3, 2004

Elemental Truths: Works on Paper by Hui-Chu Ying, November 1, 2003 - January 31, 2004

Jim Dine Prints: 1985-2000, January 17 - March 27, 2004

Allen Memorial Art Museum, Oberlin College—Oberlin, Ohio

Form and Function in West African Art, through December 21, 2003

Going Modern at the Allen: American Painting & Sculpture, 1950-1980, through May 30, 2004

Modern Art in America: 20th-Century Works on Paper from the AMAM, November 15, 2003 - May 30, 2004

Art Institute of Chicago—Chicago, Illinois

On or Off the Wall: An International Selection of Tapestries and Carpets, 1930s - 1970s, through February 8, 2004

Aerospace Design: The Art of Engineering from NASA's Aeronautical Research, through February 8, 2004

Intimate Encounters: Paul Gauguin and the South Pacific - The Edward McCormick Blair Collection, through January 11, 2004

Dreaming in Pictures: The Photography of Lewis Carroll, through January 11, 2004

Manet and the Sea: Voyage to Impressionism, through January 19, 2004

Rembrandt's Journey: Painter, Draftsman, Etcher, February 14 - May 9, 2004

Seurat and the Making of "La Grande Jatte", June 16 - September 19, 2004

Bowling Green State University — Bowling Green, Ohio

Xan Palay: The Image of the City, through November 2, 2003

54th Annual Faculty/Staff Exhibition, November 22, 2003 - January 18, 2004

Revelations and Reflections of American Self-Taught Artists, November 15, 2003 - January, 2004

Annual Undergraduate Art and Design Exhibition, February 15 - March 3, 2004

BFA Senior Thesis Exhibition, March 21 - April 7, 2004

MFA Thesis Exhibitions, April 18 - May 5, 2004

Brunner Art Museum—Ames, Iowa

From Russian Easels: Socialist Realist and Impressionist Paintings, through January 4, 2004

Russian Enamels, through January 4, 2004

Contemplate Japan, through January 4, 2004

Centre College, Aegon Gallery—Danville, Kentucky

Che Rodes Glass Exhibit, through November 7, 2003

Humanities Exhibit of Bronze Sculptures, November 10 - December 10, 2003

Anthony Wolkong Ceramic Exhibit, January 12 - February 13, 2004

Contemporary Pottery Forms from the Minnesota Collection, February 19 - March 17, 2004

Humanities Exhibit of Landscape Paintings, March 29 - April 19, 2004

Student Art Exhibit, April 23 - May 4, 2004

Senior Art Student Exhibit, May 11 - 23, 2004

Cincinnati Art Museum—Cincinnati, Ohio

A Separate Sphere: Dressmakers in Cincinnati's Golden Age, 1877-1922, through January 4, 2004

Museum of Contemporary Art Cleveland—Cleveland, Ohio

Yoshitomo Nara: Nothing Ever Happens, through January 4, 2004

Dale Kistemaker: First Sight: An Encyclopedia of Childhood, through January 4, 2004

Carmen Ruiz-Davila, May 14, 2004 - August 8, 2004

Cleveland Museum of Art—Cleveland, Ohio

Aaron Siskind Photographs, through November 19, 2003

Drawing Modern: Works from the Agnes Gund Collection, through January 11, 2004

Jasper Johns: Numbers, through January 11, 2004

Time Stands Still: Eadweard Muybridge and the Instantaneous Photography Movement, November 16, 2003 - January 25, 2004

Voyage of Discovery: The Landscape Photographs of Ray Metzker, Winter/Spring 2004

Pills and Placebos: Pharmacology in Contemporary Art, Winter/Spring 2004

Art from the Court of Burgundy (1363-1419), October 24, 2004 - January 9, 2005

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

6th Annual Macworld International Competition of Digital Art, through December 5, 2003

2nd Cleveland Biennial - Photographic and Digital Media, through December 5, 2003

Dresden/Cleveland: Printmakers Residency Exchange Exhibition, January 23 - March 6, 2004

7th Annual Women's Invitational Exhibition, February 17 - March 6, 2004

AIGA Senior Design Show, March 8 - 19, 2004

33rd Student Show, April 2 - May 7, 2004

Merit Shows, March 19 - May 14, 2004

The Buddha Project, May 21 - June 26, 2004

Cleveland High School Buddha Project, May 21 - June 5, 2004

Object Lesson, June 7 - 26, 2004

Sudden Opportunity, June 28 - August 6, 2004

Columbus Museum of Art—Columbus Ohio

Faberge Menagerie: The Animal Creations of the Faberge Workshops, through January 4, 2004

Not-So-Basic BLACK: Powerful Presence in 20th-Century DRESS, through January 4, 2004

From Prairie to Field: Photographs by Terry Evans, through February 15, 2004

Concerto in Glass: The Art of Lino Tagliapietra, through March 21, 2004

The Circle of Bliss: Buddhist Meditational Art, February 6 - May 2, 2004

Monet to Matisse: The Triumph of Impressionism and the Avant Garde, March - December 2004

Jacob Lawrence: The Migration Series, June 14 - August 31, 2004

Georgia O'Keeffe and New Mexico: A Sense of Place, October 1, 2004 - January 16, 2005

Lee Friedlander - At Work, October 1, 2004 - January 16, 2005

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

Cranbrook Art Museum—Bloomfield Hills, Michigan

Peter Lynch: Elements, through October 26, 2003

Rona Pondick: Sculpture, 1990-2003, through November 30, 2003

Transfigurations: The Body in 20th Century Art, through November 30, 2003

Work & Play: The Textiles and Basketry of Ed Rossbach, through January 4, 2004

100 Treasures of Cranbrook Art Museum, December 13, 2003 - March 28, 2004

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 6)*

Elliott Earls: Recent Work, January 24 - March 28, 2004

Graduate Degree Exhibition of Cranbrook Academy of Art, April 18 - May 7, 2004

IN FOCUS: Luisa Kazanas, June 5 - August 15, 2004

Architects' Tea and Coffee Towers, June 5 - August 15, 2004

Looking Both Ways: Art of the Contemporary African Diaspora, September - November, 2004

Dallas Museum of Art—Dallas, Texas

Maya Textiles from Guatemala: Highlights of the Nasher Collection at the DMA, through December 14, 2003

Celebrating Sculpture: Modern and Contemporary Works from Dallas Collections, through March 28, 2004

Passion for Art: 100 Treasures, 100 Years, through March 14, 2004

Through the Needle's Eye: American Quilts from the Permanent Collection of the Dallas Museum of Art, January 11 - June 27, 2004

Global Village: The Vision of the 60s, February 22 - May 23, 2004

Ellsworth Kelly in Dallas Collections, May 16 - October 17, 2004

Visual Sounds: The Art of Romare Bearden, June 20 - August 29, 2004

Bonjour Monsieur Courbet! The Bruyas Collection of Musée Fabre, Montpellier, October 17, 2004 - January 2, 2005

Davenport Museum of Art—Davenport, Iowa

Walker Evans & James Agee: Let Us Now Praise Famous Men, through December 7, 2003

Migration of the Spirit, January 3 - March 14, 2004

Feast the Eye: Fool the Eye, April 10 - June 6, 2004

Detroit Institute of Arts—Detroit, Michigan

Yoko Ono "Freight Train," through Spring, 2004

On the Edge: Contemporary Art from the DaimlerChrysler Collection, through January 18, 2004

After Whistler: The Artist and His Influence on American Art, March 6 - May 30, 2004

Elvehjem Museum of Art—Madison, Wisconsin

Abstraction in the Mid-Twentieth Century, through December 7, 2003

Reflections: Furniture, Silver and Paintings in Early America, through December 28, 2003

Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors, December 20, 2003 - February 29, 2004

Masterworks of Chinese Painting: In Pursuit of Mists and Clouds, January 17 - March 14, 2004

David Klamen: Drawings and Watercolors, March 13 - May 30, 2004

Fred Jones Jr. Museum of Art—Norman, Oklahoma

Frederick Meijer Gardens and Sculpture Park—Grand Rapids, Michigan

Quiet Beauty: Fifty Centuries of Japanese Folk Ceramics from the Montgomery Collection, through January 4, 2004

George Segal America, January 22 - May 2, 2004

The World of Robert E. Kuhn, May 21 - September 6, 2004

Meijer Sculpture Competition Finalists, May 21 - September 6, 2004

Mark di Suvero, September 24, 2004 - January 2, 2005

Gilcrease Museum—Tulsa, Oklahoma

Frederic Remington: The Color of Night, opening fall, 2003

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

Indianapolis Museum of Art—Indianapolis, Indiana

William Blake and "His Little Band of Brothers," through March 7, 2004

Indiana University Art Museum—Bloomington, Indiana

University of Iowa Museum of Art—Iowa City, Iowa

Joseph Patrick, through November 16, 2003

Joslyn Art Museum—Omaha, Nebraska

Magnum Cinema: Photographs from 50 Years of Movie-Making, through January 4, 2004

Feast the Eye, Fool the Eye: Still Life and Trompe-l'oeil Painting from the Oscar and Maria Salzer Collection, November 15, 2003 - January 11, 2004

Tony Fitzpatrick: Max and Gaby's Alphabet, December 13, 2003 - March 7, 2004

Fabulism, January 31 - April 25, 2004

Duane Hanson: Portraits from the Heartland, May 8 - August 1, 2004

Exotica: Plant Portraits from Around the World, May 15 - July 3, 2004

Rivers, Edens, Empires: Lewis & Clark and the Revealing of America, June 5 - August 15, 2004

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

Archaeologies of Childhood: The First Years of Life in Roman Egypt, November 21, 2003 to September 15, 2004

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

Faculty Annual Exhibition, through November 7, 2003

Visual Communication and Design Exhibition, November 16 - November 21, 2003

KSU School of Art Gallery Silent Auction, December 1 - December 5, 2003

BFA/MFA Division Exhibition, December 8 - 12, 2003

University of Kentucky Art Museum—Lexington, Kentucky

Visions from America: Photographs from the Whitney Museum of American Art, 1940-2001, November 16 - January 25, 2004

African Art from the Erickson Collection, January 25 - May 30, 2004.

Kimbell Art Museum—Fort Worth, Texas

Painted Prayers: Medieval and Renaissance Books of Hours from the Morgan Library, through January 18, 2004

Genius of the French Rococo: The Drawings of Francois Boucher and Boucher's Mythological Paintings: The Last Great Series Reunited, January 18 - April 18, 2004

Turner and Venice, February 15 - May 30, 2004

Caravaggio to Dali: 100 Masterpieces from the Wadsworth Atheneum Museum of Art, June 27 - September 26, 2004.

Stubbs and the Horse, November 14, 2004 - February 6, 2005

Krannert Art Museum—Urbana-Champaign, Illinois

Visualizing the Blues: Images of the American South, through November 2, 2003

The Spirit of Mediterranean Pathos: The Early Work of Pierre Daura, through November 2, 2003

The eShow, November 7, 2003 - January 4, 2004

School of Art and Design Faculty Art Exhibition, November 15, 2003 - January 4, 2004

Anna Pottery: Plagiarism as Art, November 7, 2003 - January 4, 2004

Beyond East and West: Seven Transnational Artists, January 23 - April 4, 2004

Bon Coiffure: Hair Signs from West Africa, January 23 - March 21, 2004

The Social Context of Violence in Peruvian Textiles, March 26 - May 23, 2004

Schooling: Fifty Years after Brown v. Board of Education, April 2 - May 23, 2004

Harry Horner, April 2 - September 19, 2004

The School of Art and Design Master of Fine Arts Exhibition, April 24 - May 16, 2004

Current and Upcoming Exhibitions (cont from page 7)

Krasl Art Center—St. Joseph, Missouri

The Mythical Glass Art of Christopher Hawthorne, through January 2, 2004

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

Invisible Revealed: Surrealist Drawings from the Drukker Collection, through December 19, 2003

Pursuits and Pleasure: Baroque Painting from the Detroit Institute of Arts, January 14 - March 21, 2004

Meadows Museum, Southern Methodist University—Dallas, Texas

Meadows Sculpture Collection, opening May 2003

Miami University Art Museum, Miami University—Oxford, Ohio

Common Threads: Cynthia O'Dell, through November 24, 2003

Silent Spring: Andy Warhol's Endangered Species and Vanishing Animals, through November 24

University of Michigan Museum of Art—Ann Arbor, Michigan

The Romanovs Collect: European Art from the Hermitage, through November 23, 2003

Masterworks of African Art: The Congo Basin, through May 2, 2004

Geometric Abstraction, through November 9, 2003

Milwaukee Art Museum—Milwaukee, Wisconsin

The Quilts of Gee's Bend, through January 4, 2004

John Currin, Works on Paper, October 17, 2003 - January 11, 2004

Laura Owens, October 18, 2003 - January 18, 2004

Design Reform: Decorative Arts and the Manifesto, 1850-1920, November 14, 2003 - February 22, 2004

Tom Uttech Retrospective, July 10 - September 6, 2004

Minneapolis Institute of Arts—Minneapolis, Minnesota

George Washington: A National Treasure, through November 30, 2003

Sacred Symbols: Four Thousand Years of Ancient American Art, through January 11, 2004

Werner Bischof Photographs: 1932-1954, through February 15, 2004

Symphony in Black and White: 100 Etchings and Lithographs by James McNeill Whistler, December 6, 2003 - March 28, 2004

Roman Portrait Sculpture, March 13 - June 20, 2004

Porcelain for the Dragon Throne, April 24 - July 4, 2004

Currents of Change: Art and Life Along the Mississippi River, 1850-1861, June 27 - September 26, 2004

Beauford Delany, August 14 - October 31, 2004

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

The Shadow of Olympus: Gods, Heroes, and the Mythological Continuum, through December 21, 2003

Art about Art, through December 21, 2003

Museum of Contemporary Art—Chicago, Illinois

Kerry James Marshall: One True Thing, Meditations on Black Aesthetics, through January 25, 2004

Skin Tight: The Sensibility of the Flesh, January 17 - May 9, 2004

Lee Bontecou: A Retrospective, February 14 - May 30, 2004

Dan Peterman, June 26 - September 5, 2004

The Everyday Altered, June 26 - September 5, 2004

New Photography from China, October 2, 2004 - January 23, 2005

Nelson-Atkins Museum of Art—Kansas City, Missouri

Marsden Hartley (1877-1943): American Painter, through January 4, 2004

George Catlin and His Indian Gallery, February 7 - April 18, 2004

Oakland University, Meadow Brook Art Gallery—Rochester, Michigan

Dickensian London and the Photographic Imagination, through November 16, 2003.

A Retrospective by Rob Kangas, January 9 - February 22, 2004

The Collection: The Oakland University Permanent Art Collection, March 5 - April 11, 2004

STEP 2: 10th Annual Student/Faculty Art Exhibition, April 16 - May 16, 2004

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

Traditional Textiles of Indochina, through October 24, 2003

Philbrook Museum of Art—Tulsa, Oklahoma

Clement Greenberg: A Critic's Collection, through November 2, 2003

SBC Collection of Twentieth Century American Art, through November 2, 2003

Rodin: A Magnificent Obsession, Sculpture from the Iris and B. Gerald Cantor Foundation, January 25 - March 21, 2004

In the American Grain: The Stieglitz Circle at the Phillips Collection, June 6 - August 22, 2004

Feast the Eye, Fool the Eye: Still Life and Trompe l'oeil Paintings from the Oscar and Maria Salzer Collection, September 12 - November 7, 2004

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

University of Pittsburgh—University Art Gallery

Taking Flight: Selected Prints from John James Audubon's Birds of America, through December 5, 2003

Price Tower Arts Center—Bartlesville, Oklahoma

Free Thought: The Art and Architecture of Bruce A. Goff, through December 7, 2003

The Art of the Alfa Romeo, December 19, 2003 - February 8, 2004

Richard M. Ross Art Museum at Ohio Wesleyan University - Delaware, Ohio

Richard M. Ross: Photographer and Craftsman, through November 9, 2003

Traveling Different Paths, November 16 - December 18, 2003

Saint Louis Art Museum—St. Louis, Missouri

Bruce Nauman, World Peace (Received), through December, 2003

Threads of Prosperity: American Domestic Textiles, 1750-1875, through January 4, 2004

Home in the Landscape: Photographs by Laura Gilpin, through January 4, 2004

Second Impressions: The Sculpture of Medardo Rosso, November 21, 2003 - February 15, 2004

Art of the Osage, March 12 - August 8, 2004

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

Revealing the Invisible, through December 18, 2002

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

Face to Face: Examining Identity, through November 16, 2003

Recent Acquisitions, through November 23, 2003.

Day of the Dead Altar, October 19 - November 30, 2003

Rick Bartow: My Eye, January 18 - March 14, 2004

William Merritt Chase: Four Paintings from the Lilly Endowment Collection, February 15 - May 2, 2004

Annual Notre Dame Student Exhibition, April 4 - May 16, 2004

Speed Art Museum—Louisville, Kentucky

Potential Images of the World, through March, 2004

Calico & Chintz: Early American Quilts from the Smithsonian American Art Museum, December 16, 2003 - March 14, 2004

An Eye for Ornament: Early Kentucky Decorative Arts from the Noe Collection, December 16, 2003 - March 14, 2004

Current and Upcoming Exhibitions (cont from page 8)

Spencer Museum of Art—Lawrence, Kansas

The Art of Gold, November 8, 2003 - January 4, 2004
Teaching from Prints: The Legacy of John Talleur, November 15, 2003 - January 18, 2004
Zen No Sho: The Calligraphy of Fukushima Keido Roshi, January 24 - March 14, 2004
Conflicting Memories, February 7 - April 4, 2004
American Etchers Abroad, 1880-1939, April 3 - June 6, 2004
Marion Palfi Photographs, April 10 - June 13, 2004
A Painting for Over the Sofa, April 24 - June 20, 2004

Sheldon Swope Art Museum—Terre Haute, Indiana

From Concept to Canvas: Exploring the Creative Process, November 15, 2003 - February 1, 2004
William Merritt Chase: Paintings from the Eli Lilly Endowment Collection, November 15, 2003 - February 1, 2004
John J. Domont, A Retrospective: Place and Possibility, November 21, 2003 - January 4, 2004
Contemporary Works in Clay: Ten Regional Artists, February 6 - March 28, 2004
37th Annual Swope Student Art Exhibition, April 17 - May 16, 2004
Hometown Terre Haute: Photography from the Martin Studios, June 11 - July 25, 2004

Taft Museum of Art—Cincinnati, Ohio

Closed for renovations, now slated to reopen in January, 2004

Toledo Museum of Art—Toledo, Ohio

Princely Pursuits: Indian Miniature Painting, through November 30, 2003
Modern American Photography, through January 4, 2004
Hendrick Goltzius, Dutch Master (1558-1617): Prints, Drawings and Paintings, through January 4, 2004
Contemporary Directions: Glass from the Maxine and William Block Collection, November 21, 2003 - February 15, 2004

Walker Art Center—Minneapolis, Minnesota

Pop(cubed): Oldenburg, Rosenquist, Warhol, through February 14, 2004
The Last Picture Show: Artists Using Photography, 1960-1982, through February 8, 2004
Past Things and Present: Jasper Johns since 1985, November 9, 2003 - February 8, 2004

Washington University Gallery of Art—St. Louis, Missouri

Inscriptions of Time/Topographies of History: The Photographs of Alan Cohen, through December 7, 2003
Influence 150: 150 Years of Shaping a City, a Nation, the World, through December 7, 2003

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

Frederick R. Weisman Art Museum—Minneapolis, Minnesota

Frank Gehry, Architect: Designs for Museums, through January 4, 2004
Gene(sis): Contemporary Art Explores Human Genomics, January 25, 2004 - May 2, 2004
Frederick R. Weisman Collection, June 6, 2004 - August 8, 2004
CUBA, September 5, 2004 - January 7, 2005

Wexner Center for the Arts—Columbus, Ohio

Image Stream, through January 4, 2004
Splat Boom Pow! The Influence of Cartoons in Contemporary Art, January 31 - May 2, 2004

Wichita Art Museum—Wichita, Kansas

Dale Chihuly: Two Installations, ongoing
Gifts of Art in Honor of the New Museum, ongoing
Speak Softly and Carry a Beagle: The Art of Charles Schulz, through January 4, 2004

Leigh Yawkey Woodson Art Museum—Wausau, Wisconsin

Feast the Eye, Fool the Eye: Still Life and Trompe l'Oeil Paintings from the Oscar and Maria Salzar Collection, through June 1, 2003
Visual Deceptions: Trompe l'Oeil Society of Artists, through June 1, 2003
Challenge VI - Roots: Insights and Inspirations in Contemporary Turned Objects, June 7, 2003 - August 24, 2003
Expanding Boundaries: From the Art Quilt Network, June 7, 2003 - August 24, 2003
Birds in Art #28, September 6, 2003 - November 9, 2003
The Illustrations of David Diaz and Robert Sabuda (working title), November 15, 2003 - January 31, 2004

Yoshitomo Nara
Untitled, 1997, Color pencil on paper

On view in *Nothing Ever Happens*, through January 4, 2004

Museum of Contemporary Art —
 Cleveland, Ohio



Marsden Hartley
Portrait of a German Officer, 1914
 Oil on canvas
 The Alfred Stieglitz Collection, The
 Metropolitan Museum of Art, New York.

On view in *Marsden Hartley
 (1877-1943): American Painter*,
 through January 4, 2004

The Nelson-Atkins Museum of Art -
 Kansas City, Missouri

Midwest Art History Society Conference April 1-3, 2004 (cont from page 4)

upon or sanction an official visual culture as manifested in museums, as well as how museums themselves shape the story we choose to tell about ourselves.

Session Chair: Marcia Rickard, Interim Associate Dean of Faculty and Director of the Center for Academic Innovation, Saint Mary's College, 2 Madeleva Hall, Notre Dame, Indiana 46556. Send questions and abstracts via e-mail (attachments accepted): mrichard@saintmarys.edu

The Role of Art History in Art Museums Today. Speakers could address such issues as scholarship, research, collecting, teaching, display and archaeology in museums. This session will take place in the Snite Museum of Art, where slides may be used and actual objects may be referred to in the galleries. Contact: interested speakers should send abstracts of session proposals by e-mail (no attachments) to Diana Matthias including audio visual requirements such as projectors, screens and video players. Questions about session possibilities may also be sent by e-mail.

Session Chair: Diana C.J. Matthias, Curator of Education, Snite Museum of Art, University of Notre Dame, Notre Dame, IN. 46556. email: Matthias.2@nd.edu

The Lone Curator: Managing Contemporary Issues in the New Age of Visual Resources. Visual resource collections are rapidly changing environments as various new technologies and practices are adopted, and curators can now define themselves among the leaders in this newest technological age. Shared cataloging and imaging between visual resource collections is one method to embrace and merge the same issues faced by all. The extraordinary transformation of slide collections, physical spaces, digitizing collections, variety of user needs, and the necessity for increased staff funding are all concerns of the curator. With emphasis increasingly placed on the technological side of a slide collection, is the analog collection consequently overshadowed? Are the patron's benefits of interacting with curators and physically browsing through the collection lost in favor of these new technologies? Should all patrons and curators have to embrace digital technology in the classroom? Papers are sought that address these various and related issues.

Session Chair: Denise J. Massa Curator, Art Slide Library, University of Notre Dame, 110 O'Shaughnessy Hall, Notre Dame, IN 46556-5639. email: dmassa@nd.edu



Hendrick Goltzius
Goltzius's Dog, c. 1595-1600
Black, brown, red and yellow
chalk, brush in brown and black ink
(the eyes touched in with a brush and
black body color)

Teylers Museum, Haarlem

On view in *Hendrick Goltzius, Dutch Master (1558-1617): Drawings, Prints, and Paintings*, through January 4, 2004

The Toledo Museum of Art -
Toledo, Ohio

Upcoming Conferences, Symposia, & Workshops

The Myers School of Art at *The University of Akron* will host the symposium "(in)forming contemporary art," November 7 and 8, 2003. Artists, including Bill Viola and Alison Saar, will discuss their own work with the framework of art history. Call 330-972-5960 for more information.

Memberships and Renewals in the MAHS

There are five categories of membership in the Midwest Art History Society: *student* (\$20); *professional* (\$30); *institutional* (\$75); *sustaining* (\$30); and *patron* (\$50 or more). **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 to **Jane Campbell Hutchison, Treasurer:**

Your Name _____

Institutional Affiliation _____

Address Where You Want Materials Sent :

Street _____

City _____ Zip _____

Telephone/home _____ Telephone/work _____

Fax _____ E-mail _____

Jane Campbell Hutchison
University of Wisconsin-Madison
340 Elvehjem Museum of Art
800 University Avenue
Madison, WI 53706



Hendrick Goltzius
Phaeton (from the series *The Four Disgracers*), 1588
 Engraving

The Metropolitan Museum of Art, New York

On view in *Hendrick Goltzius, Dutch Master (1558-1617): Drawings, Prints, and Paintings*, through January 4, 2004

The Toledo Museum of Art – Toledo, Ohio



Salvador Dali, *Appartition of Face and Fruit Dish on a Beach*, 1938, oil on canvas, Wadsworth Atheneum Museum of Art, Harford, Ella Gallup Sumner and Mary Catlin Sumner Collection. ©2003 Salvador Dali, Gala-Salvador Dali Foundation/Artist Rights Society (ARS), New York

On View in *Caravaggio to Dali*, June 27 through September 26, 2004

Kimbell Art Museum – Fort Worth, Texas



Francois Boucher
Study of a Seated Young Female Nude Extending Her hands to her Right Foot, c. 1755 Red, black, and white chalks, with graphite and touches of blue chalk, on buff paper.

Berger Collection at the Denver Art Museum

On view in *Genius of the French Rococo: The Drawings of Francois Boucher (1703-1770)*, January 18 – April 18, 2004

Kimbell Art Museum – Fort Worth, Texas



Among girl at her embroidery
 Photo: Sara E. Orel

Traditional Textiles of Indochina

Truman State University – Kirksville, Missouri



Steuben Glass Works
Vase, designed 1923-26
 Glass

Wichita Art Museum – Wichita, Kansas



Francisco De Zurbarán, *Saint Serapion*, 1628, oil on canvas, Wadsworth Atheneum Museum of Art, Harford, Ella Gallup Sumner and Mary Catlin Sumner Collection.

On View in *Caravaggio to Dali*, June 27 through September 26, 2004

Kimbell Art Museum – Fort Worth, Texas



Hendrick Goltzius
The Fall of Man (detail), 1616 Oil on canvas

National Gallery of Art, Washington, D.C .
 On view in *Hendrick Goltzius, Dutch Master (1558-1617): Drawings, Prints, and Paintings*, through January 4, 2004

The Toledo Museum of Art – Toledo, Ohio



Marsden Hartley, *Down East Young Blades*, c. 1940
 Oil on Masonite-type hardboard

Wadsworth Atheneum Museum of Art, Hartford, Connecticut

On view in *Marsden Hartley (1877-1943): American Painter*, through January 4, 2004

The Nelson-Atkins Museum of Art – Kansas City, 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 Jane Hutchinson, MAHS Treasurer, at jchutchi@facstaff.wisc.edu if you would like to donate to the Cuttler Fund or receive information for requesting support.

The newly designed MAHS website at 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. Flounroy Street, Chicago, IL 60607

Graduate Student Fellowships, Grants, and News

The Cleveland Museum of Art will host the Cleveland Symposium on April 16, 2004. Now in its 30th year, the symposium is organized by the graduate students in the Cleveland Museum of Art/Case Western Reserve University joint program in art history and museum studies. It is open to currently enrolled graduate students writing on topics related to art history. Interested candidates should submit a one-page, single-spaced abstract; a detachable cover sheet including the student's name, e-mail address, and title of paper; and a short c.v. E-mail submissions are preferred, sent to the address below. If you choose not to submit by e-mail, please include a self-addressed, stamped postcard. Prospective papers may deal with any chronological period and geographical area. Abstracts will be printed in the symposium program, please limit to 400 words or less. Accepted presenters will be required to submit their paper in full two weeks prior to the event. All presentations must not exceed twenty minutes. One submission per person. Send to: Cleveland Symposium 2004, c/o Dept. of Art History, Case Western Reserve University, Cleveland, Ohio 44106-7110, 216-368-4118, clevelandssymposium@hotmail.com. Deadline, January 23, 2004.

Significant Publications by Members

Rozmeri Basic, *University of Oklahoma, Norman, Oklahoma*, has published *St. Donat and Alcuin's Acrostics: Case Studies in Carolingian Modulation* (Kim Williams Books, 2003). This publication was supported by a grant from the Graham Foundation for Advanced Studies in the Fine Arts, Chicago, Illinois.

Frances Connelly, *University of Missouri-Kansas City*, is both editor and contributor to *Modern Art and the Grotesque* (Cambridge University Press). She has also published the essay “Tiefsinnige Spielerei: Die Bildtradition des Grotesk-Komischen” in the exhibition catalogue *Grotesk! 130 Jahre Kunst der Frechheit*, published by Prestel Verlag. The exhibition opened at the Schirn Kunsthalle in Frankfurt and traveled to the Haus der Kunst in Munich.

Laura Gelfand, *University of Akron*, has published “A New Reading of the Tympanum of the Ste.-Anne Portal of Notre-Dame in Paris,” in the November, 2002 issue of the *Gazette des Beaux-Arts*. Her “The Iconography of Style: Margaret of Austria and the Church of St. Nicolas of Tolentino at Brou” appeared in the anthology *Widowhood and Visual Culture in Early Modern Europe*, edited by Allison Levy (Ashgate Press, 2003). With Walter S. Gibson she authored “Surrogate Selves:

The Rolin Madonna and the Late-medieval Devotional Portrait” (*Simiolus*, 2003).

Robert H. Getscher, professor emeritus, *John Carroll University*, has published as two volumes *An Annotated and Illustrated Version of Giorgio Vasari's History of Italian and Northern Prints* from His Lives of the Artists (1550 and 1568) (Mellen Press, 2003).

Amy Golahny, *Lycoming College*, Williamsport, Pennsylvania, has published *Rembrandt's Reading: The Artist's Bookshelf of Ancient Poetry and History* (Amsterdam University Press, 2003).

Andrew E. Hershberger, *Bowling Green State University*, recently published an article on “Malraux's Photography,” in *History of Photography* (Winter, 2002). His review of David P. Peeler's book, *The Illuminating Mind in American Photography: Stieglitz, Strand, Weston, Adams*, appeared in *History of Photography* (Spring, 2003).

Jeff Kowalski, Head of Art History Division, *Northern Illinois University*, has recently published two articles: “Seats of Power and Cycles of Creation: Continuities and Changes in Iconography and Political Organization at Dzibilchaltun, Uxmal, Chichen Itza, and

Mayapan,” in *Estudios de Cultura Maya*, and “Evidence for the Functions and Meanings of Some Northern Maya Palaces,” in *Maya Palaces and Elite Residences: An Interdisciplinary Approach*, edited by Jessica Joyce Christie (University of Texas Press, 2002).

Solveiga Rush, professor of art history, *University of Cincinnati*, has published *Mikhail Eisenstein: Themes and Symbols in Art Nouveau Architecture of Riga 1901-1906* (Neputns, 2003).

Carol Salus, *Kent State University*, is co-editor with Laura Fattal of the new anthology *Out of Context: American Artists Abroad* (Greenwood Publishing Company, 2003).

“Heaven's Particular Instrument: Isabel la Catolica's Public Projects, 1477-1504,” by **Margaret Skoglund**, *University of Southern Indiana*, will appear in the next issue of *AURORA, The Journal of the History of Art*.

Kathleen Walsh-Piper, director of the *University of Kentucky Art Museum*, has published *Image to Word: Art and Creative Writing* (Rowman & Littlefield Publishers, 2002)

Midwest People/People in the Midwest *Colleges and Universities*

Rozmeri Basic has received tenure and was promoted to Associate Professor of Art History at the School of Art, The *University of Oklahoma, Norman, Oklahoma*.

Leslie Blackberg (Ph.D., University of Pennsylvania), has a one-year appointment at the Division of Art History, *Bowling Green State University*.

Andrew Cohen, (Ph.D. University of Chicago), has been appointed Head and Professor of the *Southwest Missouri State University* Art and Design Department. His specialty is Asian art, with interests ranging from medieval south India to contemporary South Asian art (including "diaspora" artists).

Okwui Enwezor has accepted a position as Visiting Professor in the Department of the History of Art and Architecture at the *University of Pittsburgh* for the period 2003-2008. Each fall term he will offer a seminar on contemporary curatorship. Enwezor was artistic director of Documenta 11 in Kassel, Germany and the 2nd Johannesburg Biennale.

Walter S. Gibson, Professor of Art History Emeritus, *Case Western Reserve University*, will present "The Art of Laughter in the Age of Bosch and Bruegel," as the Twelfth Horst Gerson Lecture at the Rijksuniversiteit Groningen (Groningen, The Netherlands), on November 20, 2003.

Dawn Glanz has retired from the Division of Art History of the School of Art, *Bowling Green State University*.

Andrew E. Hershberger, *Bowling Green State University*, gave a November, 2002 presentation, "Using OhioLINKS's Digital Images in the Classroom," at the Digital Art History conference,

British Academy, London. He was then invited to lecture on "Teaching with AMICO Library Digital Images" at the May, 2003 AMICO Library Annual Meeting, Museum of Contemporary Art, San Diego. He also gave a keynote address on "Teaching Art History with Digital Technology" for the Minneapolis Institute of Arts and Walker Art Center's ArtsConnectED program. He has been invited to teach a two-day graduate seminar on "American Photography" in Spring, 2004 at the University of Alcalá, Spain.

Gerry Kiefer, former MAHS Newsletter editor, has been appointed to the position of visiting assistant professor of art history at Shenandoah University in Winchester, Virginia. The position, funded in part through a grant to the university's Historical Tourism Center, involves a commitment both to teaching and to working as a scholarly resource of American visual culture and interpretation.

Elaine King, Professor of Art History and Theory at Carnegie Mellon University, was the American Curator for the Vth Master of Graphic Arts Biennial in Győr, Hungary which opened on September 20, 2003. She also conducted a seminar of "After Post Art" at the Academy of Arts and Sciences in Budapest. In October, King delivered a paper titled "Where Have All the Artists Gone? — To Art School" at the School of Visual Arts Symposium in New York.

Catherine Jolivette, (Ph.D., Pennsylvania State University), is assistant professor in the Art and Design Department at *Southwest Missouri State University*. Her fields of concentration are British Modernism (art and literature), and 20th century critical theory.

Jeff Kowalski, Head of Art History Division, *Northern Illinois University*, presented the paper, "Tradition, Transformation, and the 'Toltec' Question: The Art and Architecture of Uxmal and Chichen Itza," at the Maya Meetings of the University of Texas, Austin, March 6-7, 2003.

Jennifer Lee, (Ph.D., Emory University), has been appointed Visiting Assistant Professor of Art History at *Herron School of Art, Indiana University-Purdue University, Indianapolis*. She is a specialist in Medieval art history. She held a Chester Dale Art History Fellowship at the Metropolitan Museum of Art in 2002, and was the recipient of the Emory University Graduate School of Arts and Sciences Dean's Teaching Fellowship in 2001-2002.

Jeffrey Schrader (Ph.D., Institute of Fine Arts, New York University), a specialist in the Spanish Baroque, has joined the Division of Art History of the School of Art, *Bowling Green State University*.

Beth S. Wright, University of Texas at Arlington, has been appointed Interim Dean of the College of Liberal Arts. In September, 2002, she presented "The Space of Time: Modern Historical Narrative and French Historical Painting" as part of the conference "History Painting in 19th Century France" at the University of Manchester. She also contributed "Scintillating with Ideas: Sir Walter Scott's Challenge to French Historical Painting" to the March, 2003 symposium held at Tate (Britain) in conjunction with the exhibition Constable to Delacroix: British Art and the French Romantics. At the quadrennial meetings of the International Society for Eighteenth-Century Studies held August, 2003 in Los Angeles, she presented "'Enchanting Education': Illustrating the Patriot's ABCs in 1794."

Midwest People/People in the Midwest Galleries and Museums

Judy Mann, Curator, Early European Art, *Saint Louis Art Museum*, organized the symposium "Artemisia Gentileschi: Taking Stock" in September, 2002 which drew 321 scholars from the United States, Canada and Europe. She also presented one of the eleven symposium papers -- "The Myth of Artemisia as Chameleon: A New Look at the London Allegory of Painting" -- which will be published next year by Brepolis. At the CAA meeting in February, 2003, she co-chaired, with Babette Bohn, Associate Professor at Texas Christian University, the session "Approaches to the Study of Women Artists, 1400-1800," and served as commentator for the papers. On April 4, 2003, she presented "Artemisia Gentileschi: Artist and Storyteller" at Baylor University.

The Dallas Museum of Art announces the appointment of **Roslyn Adele Walker** as Senior Curator of the Arts of Africa, the Pacific, and the Americas and The Margaret McDermott Curator of African Art. Walker, the former director of the National Museum of African Art, Smithsonian Institution, Washington, D.C., will assume her position in Dallas in the fall.

Alex Breyer has joined the *Taft Museum of Art* as manager of marketing and communications.

Suzanne Hargrove has been appointed the *Toledo Museum of Art's* first Head of Conservation. She comes to Toledo from the Saint Louis Art Museum where she was

Department Head of Objects Conservation from 1993. **Lawrence W. Nichols** has become the new Curator of European Painting of Sculpture before 1900. He has worked at the museum for more than ten years.

April Kingsley, curator at the *Kresge Art Museum*, Michigan State University, has received a Michigan State University research grant to prepare a traveling exhibition of figurative expressionist works drawn from the museum's collection and a catalogue on the subject

The *University of Kentucky Art Museum* has a new Public Relations Coordinator, **Carolyn Payton**.



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

Elizabeth Quirk Sheeler, Communications Officer
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

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

Allen Memorial Art Museum, Oberlin College—Oberlin, Ohio

www.oberlin.edu/~allenart

Leslie Miller
Leslie.miller@oberlin.edu
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Art Institute of Chicago—Chicago, Illinois

www.artic.edu/aic

aic.publicaffairs@artic.edu

Eileen Harakal or John Foley Hindman, Dept. of
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312-443-3626 t
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Brunnner Art Museum—Ames, Iowa

www.iastate.edu

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Buffalo Bill Historical Center—Cody, Wyoming

www.bbhc.org

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Centre College, Aegon Gallery—Danville, Kentucky

www.centre.edu

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Cincinnati Art Museum—Cincinnati, Ohio

www.cincinnatiartmuseum.org

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513-639-2950 t
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Museum of Contemporary Art Cleveland— Cleveland, Ohio

www.MOCAcleveland.org

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

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

www.cia.edu/gallery_reinberger

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216-421-7403 t
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Cleveland Museum of Art—Cleveland, Ohio

www.clemusart.com

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

www.csuohio.edu

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Cranbrook Academy of Art Art Museum— Bloomfield Hills, Michigan

www.cranbrookart.edu/museum

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Dallas Museum of Art—Dallas, Texas

www.dm-art.org

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Martin D'Arcy Museum of Art—Chicago, Illinois

<http://darcy.luc.edu>

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rbaker3@wpo.it.luc.edu
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Davenport Museum of Art—Davenport, Iowa

www.art-dma.org

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319-326-7876 f

Detroit Institute of Arts—Detroit, Michigan

www.dia.org

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313-833-7899 t
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313-833-1732 t
313-833-7881 f

Elvehjem Museum of Art—Madison, Wisconsin

www.lvm.wisc.edu

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608-263-8188 f

Flint Institute of Arts—Flint, Michigan

www.flintarts.org

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810-237-7304 t
810-234-1692 f

Fort Wayne Museum of Art—Fort Wayne, Indiana

www.fwmoa.org

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219-422-6467 t
219-422-1374 f

Fred Jones Jr. Museum of Art—Norman, Oklahoma

www.ou.edu/fjma

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405-325-7696 f

Frederik Meijer Gardens—Grand Rapids, Michigan

www.meijergardens.org

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khatfield@meijergardens.org
616-974-5220 t
616-957-5792 f

Freeport Arts Center—Freeport, Illinois

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815-235-6015 f

Gilcrease Museum—Tulsa, Oklahoma



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

www.gilcrease.org

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

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

www.marquette.edu/haggerty
www.marquette.edu/haggerty

Tina Sosnowski
haggerty@mu.edu
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414-288-5415 f

Indiana University Art Museum—Bloomington, Indiana

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

Joyce Lorenz, PR and Marketing Manager
317-923-1331 x238 t
317-926-8931 f

University of Iowa Museum of Art—Iowa City, Iowa

www.uiowa.edu/~artmus

Brad Chenoweth, Director of Development
Betty Breazeale
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319-355-1727 t
319-335-3677 f

Joslyn Art Museum—Omaha, Nebraska

www.joslyn.org

Amy Rummel, Media Relations Coordinator
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402-342-3300 t
402-342-2376 f

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

www.umich.edu/~kelseydb

Todd Gerring
tegerr@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

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

Kent State University, Gallery 138—Kent, Ohio

www.kent.edu/art/138

H. Anderson Turner III, Gallery Director
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

Carolyn Payton, Public Relations Coordinator
cpayt2@email.uky.edu
859-257-5716 t

Kimbell Art Museum—Fort Worth, Texas

www.kimbellart.org

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

Krannert Art Museum, University of Illinois at Urbana-Champaign

www.art.uiuc.edu/kam

Diane Schumacher
schumach@uiuc.edu
217-333-9866 t

Krasl Art Center—St. Joseph, Missouri

www.krasl.org

info@krasl.org
Cara Kuball
616-983-0271 t
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Kresge Art Museum, Michigan State University—East Lansing, Michigan

www.msu.edu/~kamuseum

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

www.art.louisville.edu

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Meadows Museum, Southern Methodist University—Dallas, Texas

www.smu.edu/meadows/museum

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Miami University Art Museum, Miami University—Oxford, Ohio

www.muohio.edu/artmuseum

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University of Michigan Museum of Art—Ann Arbor, Michigan

www.umich.edu/~umma

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Milwaukee Art Museum—Milwaukee, Wisconsin

www.mam.org

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Minneapolis Institute of Arts—Minneapolis, Minnesota

www.artsmia.org

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612-870-3280 t
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Museum of Art and Archaeology, University of Missouri—Columbia, Missouri

www.research.missouri.edu/museum

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Museum of Contemporary Art—Chicago, Illinois

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

Janice Driesbach
jdriesbach1@unl.edu
402-472-2461 t

Nelson-Atkins Museum of Art—Kansas City,



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

Missouri

www.kansascity.com or www.nelson-atkins.org

Scott Stuart
ssstuart@nelson-atkins.org
816-751-1278 x 3
816-561-7154 f

Oakland University, Meadow Brook Art Gallery—Rochester, Michigan

www.oakland.edu/mbag

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248-370-3005 t
248-370-4208 f

Philbrook Museum of Art—Tulsa, Oklahoma

www.philbrook.org

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918-743-4230 f

Saint Louis Art Museum—St. Louis, Missouri

www.slam.org

Sid Goldstein
sgold@slam.org
314-721-0072 t
314-721-6172 f

Saint Louis University, Samuel Cupples House and McNamee Gallery—St. Louis, Missouri

www.slu.edu/the_arts/cupples/mcnamee

314-977-3025 t
Margaret Anthony
314-977-3575 t
314-977-3581 f

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

www.stthomas.edu

Sue Focke
sefocke@stthomas.edu
651-962-5560 t
651-962-6410 f

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

www.nd.edu/~sniteart

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Speed Art Museum—Louisville, Kentucky

www.speedmuseum.org

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502-634-2727 f

Spencer Museum of Art—Lawrence, Kansas

www.ukans.edu/~sma

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Sheldon Swope Art Museum—Terre Haute, Indiana

www.swope.org

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Taft Museum of Art—Cincinnati, Ohio

www.taftmuseum.org

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513-241-7762 f

Toledo Museum of Art — Toledo, Ohio

www.toledomuseum.org

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419-255-5638 f

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

www.utulsa.edu

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Walker Art Center—Minneapolis, Minnesota

www.walkerart.org

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612-375-7618 f

Washington University Gallery of Art—St. Louis, Missouri

www.artsci.wustl.edu/~artarch/artarch.html

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

www.art.wayne.edu

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

www.hudson.acad.umn.edu/WAMinfo

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West Bend Art Museum—West Bend, Wisconsin

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Wichita Art Museum—Wichita, Kansas

www.wichitaartmuseum.org

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Leigh Yawkey Woodson Art Museum—Wausau, Wisconsin

www.lywam.org

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College of Wooster Art Museum—Wooster, Ohio

www.acswooster.edu

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Wright State University, University Art Galleries—Dayton, Ohio

www.wright.edu/artgalleries

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(See Board)

Annual Conference Chair for 2004

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Site Coordinator for Annual Conference

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Gustav Medicus

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(See Board)

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(See Board)

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(See Board)

Paula Wisotzki
(See Board)

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(See Board)

Shelley Karen Perlove
(See Officers)

Linnea Dietrich
(See Board)

Publications
Randolf Coleman
(See Board)

Jane Hutchison
(See Officers)

University/Museum Relations
Robert Munman
(See Board)

Laurie Winters
(See Board)

Calls for Submissions

Aurora, The Journal of the History of Art announces the publication of a new thematic issue on women patrons of art in history (Vol. IV, 2003). The journal is also seeking submissions for future issues. The journal publishes articles dealing with all time periods, cultures, media, and/or methodologies within the field of art history. Manuscripts to be considered should be sent to: Lillian H. Zirpolo, 255 Glen Road, Woodcliff Lake, New Jersey 07677 and Joanna Gardner-Huggett, Art Department, DePaul University, 1150 W. Fullerton Avenue, Chicago, Illinois 60614-2204. For further information, consult the journal's web site (www.arthistory.rutgers.edu/aurora).

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

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.

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

Upcoming Lectures

On September 30, 2003, George Beylerian will discuss the role of new materials as a catalyst for creativity in the 22nd Annual Atha Lecture at the *Nelson-Atkins Museum of Art*

.National Geographic photographed and *University of Kentucky* alumnus Sam Abell will speak as part of the Robert C. May Photography Endowment Lecture Series on October 10, 2003 at 4:00 p.m. in the Worsham Theatre in the University of Kentucky Student Center.

Critic and scholar Karen Wilkin will discuss Clement Greenberg and his history on October 26, 2003, at 2:00 p.m. at the *Philbrook Museum of Art* in conjunction with the exhibition *Clement Greenberg: A Critic's Collection*.

Also on October 26, 2003, Anne Odom, Curator Emeritus, Hillwood Museum, Washington, D.C., will present "**Nicholas I and The Hermitage Builder, Patron, Tastemaker,**" in connection with the exhibition *The Romanovs Collect at the University of Michigan Museum of Art*.

Cristina Carbone will offer the lecture "**Building Propaganda: The American Exhibition in Moscow of 1959**" as part of the Morgan Lecture Series at the *Speed Museum* on November 6, 2003 at 5:30 p.m.

Ian Kennedy, Louis L. and Adelaide C. Ward Curator of European Painting & Sculpture at the Nelson-Atkins Museum of Art, will present "**Art and Armageddon: Artists and the First World War, 1914-18**" at the museum's Atkins Auditorium on November 7, 2003 at 6:00 p.m.

Also on November 7, 2003, Joan A. Holladay, professor of art history, The University of Texas at Austin, will speak at the *Kimbell Art Museum*, at 7:00 p.m. Her topic is "**Medieval Women and Their Books: Prayer, Personality, and Politics.**"

On November 14, 2003, Richard L. Stein, University of Oregon, will present the Fred M. Braun Memorial Lecture at the *Meadow Brook Art Gallery at Oakland University*. Titled "**London's Londons: Photographing the Urban Poor in 1903,**" the lecture will take place at 7:00 p.m.

Also on November 14, 2003, the Robert C. May Photography Endowment Lecture Series at the *University of Kentucky Art Museum* will present Linda Connor.

Stephen Murray, Professor in the Department of Art History and Archaeology and the Director of the Visual Media Center at Columbia University, will present "**The Digital Cathedral: New Media and the Spaces of Medieval Architecture**" on November 18, 2003, at *Washington University Gallery of Art* in Saint Louis.

Alastair Laing, adviser on pictures and sculpture to the National Trust, London, will speak at the *Kimbell Art Museum* on January 17, 2004. His topic will be "**Boucher and His Patrons.**"



**Midwest Art History Society 31st Annual Conference
Registration Form
April 1-3, 2004
University of Notre Dame
Center for Continuing Education**

Name _____

Institution _____

Field of Specialty _____

Address _____ State _____ Zip _____

Daytime phone: (_____) _____ Email address _____

Registration Fee: (includes all meeting materials, refreshments, box lunch and business meeting April 2)

- _____ Registration fee \$90
- _____ Student fee \$35
- _____ Conference Abstracts \$10 (must be ordered by March 25)

Society Membership Fee (required with conference participation):

- _____ Full membership \$30
- _____ Student membership \$20

Contributions: Please make a generous contribution to the Charles D. Cuttler Student Travel Fund. The travel fund has been set aside to assist graduate 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.

_____ Cuttler Student Travel Fund (\$ _____)

Total Due: _____

Payment method:

- _____ Check enclosed (make check payable in US\$ to: University of Notre Dame, CCE)
- _____ Visa /Mastercard/American Express (expiration date _____)
Card number _____
Cardholder signature _____

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

Hotel accommodations: Rooms are being held for the nights of April 1, 2, 3, 2004. If you desire accommodations, please indicate your preferences and return this form to the address below. **Reservations will not be accepted directly by the hotels.** Requests received after March 1 will be honored on a space available basis only. If you are unsure of your arrival time or know that it will be after 4:00 pm, we require a credit card guarantee to hold a room for you all night.

Arrival date _____ Departure date _____

_____ Morris Inn, on the campus directly across the street from the conference center

Rates: \$102 (single) -\$120 (double) plus tax - includes full breakfast

_____ Inn at Saint Mary's (on the campus of Saint Mary's College)

Rates: \$91 plus tax – includes continental breakfast

_____ Single room _____ Twin room

Name of person sharing room (if applicable) _____

- _____ No guarantee requested
- _____ Credit card guarantee Card type: _____ Expiration date: _____
Card number: _____

Mail or fax this form to:

MAHS
Center for Continuing Education
115 McKenna Hall
Notre Dame, IN 46556

Questions?
Call (574) 631-6691
Fax (574) 631-8083
Email: CCE@nd.edu



Awards, Fellowships, Grants, and Honors

Rozmeri Basic, *University of Oklahoma, Norman, Oklahoma*, is the recipient of a Fulbright award for research in Egypt.

Ellen Landau has been named Andrew W. Mellon Professor of the Humanities at *Case Western Reserve University*.

The *Leigh Yawkey Woodson Art Museum*, Wausau, Wisconsin, honored American Sculptor **Elliot Offner** as its 2003 Master Wildlife Artist during the preview opening of *Birds in Art* on September 5, 2003. Offner is the Andrew W. Mellon Professor of Humanities at Smith College,

Northampton, Massachusetts. He was elected a Life Fellow at Clare Hall, Cambridge University, Cambridge, England, in 2002 and recently completed as term as president of the National Sculpture Society.

Lisa Bixenstine Safford, professor of art history at *Hiram College* in Ohio, received a 2003 Fulbright-Hays Seminar Abroad travel grant to visit India and Sri Lanka and learn about the art and culture of South Asia.

Carolyn C. Wilson has been named a Mildred A.

Mascioli Fellow at the Folger Shakespeare Library and awarded a short-term fellowship for the academic year 2003-04 for her project "The Characterization of St. Joseph in Sixteenth Century Italy: Exploring Literary Contexts of Imagery in Renaissance Art."

MAHS board member and *Milwaukee Art Museum* curator, **Laurie Winters** was awarded the Cavalier's Cross of the Order of Merit by the Republic of Poland on May 2, 2003. This is the highest award granted to foreigners and honors those who have added to the cause of Polish culture. Winters earned this distinction for her dedicated work on the *Leonardo da Vinci and the Splendor of Poland* exhibition

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 Art History Society
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