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

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

Participants will attend the famous late-night Thursday at the Nasher Sculpture Center and the Dallas Museum of Art where a reception will be held at the 1717 Restaurant. Friday evening will be spent at the Kimbell Museum of Art in nearby Fort Worth. Special exhibitions, “Lord of Creation: The Origins of Sacred Maya Kingship” and “Gauguin and Impressionism” will be on view at the Dallas Museum of Art and the Kimbell Art Museum, respectively.

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

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

Hotel information and a conference registration form are located in the back pages of this issue.
**PROPOSALS ARE DUE ON TUESDAY, JANUARY 31, 2006.** They should be typed single-spaced, no longer than 250 words. Please list only your name and institutional affiliation (no titles). Remember to include a c.v., and indicate your MAHS membership status. Session chairs will notify applicants about their decisions by February 15, 2006.

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

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

Gil R. Smith  
Dept. of Art & Design  
309 Campbell Building  
Eastern Kentucky University  
Richmond, KY 40475-3102  
Fax 859-6222-6509; gil.smith@eku.edu

**American Art: Itinerancy, Identity, and Place**

Although its very name links it to a specific geographical location, American art has always embraced a shifting consciousness – indeed an ever-evolving - sense of place, from the first itinerant artists working throughout the colonies to artist-explorers to the transatlantic exchanges of the late nineteenth – and early twentieth-centuries. This session encourages scholars to submit papers dealing with Colonial to modern American art that explore questions of itinerancy, identity, and place, both at home and abroad, in urban and rural manifestations, within the academy and embracing different traditions. In so doing, we will revisit – and perhaps complicate and change – our understanding of the old question of the “Americanness” of American Art. Questions and abstracts may be sent to William Rudolph  
Associate Curator, American Art  
Dallas Museum of Art  
1717 N Harwood St.  
Dallas, TX 75201

**Italian Renaissance Art: Devotion and Patronage**

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

Carolyn Wilson  
2222 Goldsmith Rd  
Houston, TX 77030-1119  
Tel (713) 666-8629; cwilson68@hotmail.com

**Eighteenth-Century European Art**

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

Heather MacDonald  
Dallas Museum of Art  
1717 N Harwood St.  
Dallas, TX, 75201;  
Tel: (214) 922-1852; Fax: (214) 922-1389; hmadonald@DallasMuseumofArt.org

**Northern Renaissance and Baroque Art**

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

Laura Gelfand  
Myers School of Art,  
The University of Akron  
Akron, OH 44325-7801  
Tel: (330) 972-8055; lgelfand@uakron.edu

**Asian Art**

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

Marcella C. Sirhandi  
5701 Kenwood Ave.  
Kansas City, MO 64110  
Tel: [cell] (816) 204-8727; marcela@okstate.edu

**Forming Identity in Medieval Art**

This session invites submissions from scholars on any aspect of medieval art (C.E. 300-1500), West and East, are welcome.

Pamela A. Patton  
Division of Art History  
Meadows School of the Arts  
Southern Methodist University  
Dallas, TX 75275-0356  
Tel: (214) 768-2793; ppattton@smu.edu

**Early Texas Art**

Early Texas Art has enjoyed a collecting boom for several years, with interest in the subject leading to the establishment of the Center for the Advancement of Early Texas Art. The increasing popularity of this art provokes a number of questions, including: Why this interest now? Have significant artists been rediscovered? What brand(s) of modernism took hold in Texas? Should we speak of Lone Star Regionalism or Texas regionalisms? What roles have galleries, patrons and crit-
ics played in the art's promotion and reception of Early Texas Art? Papers are invited that consider these and other related questions and issues, and which offer new views on the session's topic. Proposals may be emailed or mailed.

Mark Thistlethwaite
Kay & Velma Kimbell Chair of Art History
Texas Christian University
Box 298000
Fort Worth, TX 76129
Tel: (817) 257-7477; Fax: (817) 357-7399;
M.Thistlethwaite@tcu.edu

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

Paula Wisotzki
Associate Professor
Fine Arts Department
Loyola University
6525 N. Sheridan Road
Chicago, IL 60626
Tel: (773) 508-8306; pwisotzki@luc.edu

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

Dr. Dorothy Kosinski,
St. Curator of European Art and Department of Painting & Sculpture
Dallas Museum of Art
1717 N. Harwood Ave.
Dallas, TX 75201
Tel: (214) 922-1810;
dkosinski@DallasMuseumofArt.org

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

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

Linnea S. Dietrich
116 Art Department
Miami University
Oxford, OH 45056
Tel: (513) 529-7421; dietrlsl@muohio.e

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

Kevin Tucker,
The Margaret B. Perot Curator of Decorative Arts and Design
Dallas Museum of Art
1717 N. Harwood St.
Dallas, TX 75201
Tel: (214) 922-1399;
ktucker@DallasMuseumofArt.org

Performativity, Passing, and Self-Portraiture
If the portrait is understood as a way of communicating identity, then the self-portrait is perceived as an act of intense and honest scrutiny of both the physical and psychological selves. However, rather than understanding a self-portrait to be a mere reflection of the self, this panel assumes that a self-portrait is a process of self-invention wherein the subject portrays and performs an identity s/he wants to inhabit. This session seeks to complicate the understanding of self-portraiture by examining the intersection of portraiture with passing. Passing is defined here as a temporary or permanent masquerade in which an individual chooses to experience life as another. The panel seeks to explore the boundaries between what artists know themselves as another class, gender, nationality, or race, or in which they do not appear at all. Papers must address memory, similarity and difference, identity, the assumption of alternate personae, and the valuation of artist products among other issues.

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

Constantine Petridis
Department of Art History and Art
Case Western Reserve University and Department of African Art
The Cleveland Museum of Art
11150 East Boulevard
Cleveland, OH 44106
Tel: (215) 707-2678; cpetridis@clevelandart.org
African Art
African Art/Visual Culture: The State of the Field
The focus is more inclusive and no longer narrowly defined as sculptural and traditional and is based on a variety of approaches, drawn from different disciplines. The panel invites papers that represent recent scholarship, revised interpretation of existing data, new scholars, and innovative paradigms or methodologies. This panel is meant to highlight the current nature of the field and to reflect those changes that have made the study of African visual culture a dynamic and innovative area of research within the discipline of Art History.

Fred T. Smith
School of Art
Kent State University
Kent, OH 44242
Tel: (330) 672-1369; fsmith@kent.edu

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

Babette Bohn
Professor of Art History
Texas Christian University
Department of Art & Art History
Texas Christian University
TCU Box 298000
Ft. Worth, TX 76129
Tel: (817) 257-6714, Fax (817) 257-7399; b.bohn@tcu.edu

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

Kate Ezra
Coordinator of Art History
Department of Art and Design
Columbia College Chicago
600 S. Michigan Ave
Chicago, IL 60605
Tel: (312) 344-7749; kate.ezra@att.net

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

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Open Session
Please send submissions to the Chair.

Martha M. Schloetzer
Carnegie Museum of Art
Heinz Architectural Center
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Pittsburgh, PA 15213
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Current and Upcoming Exhibitions

Akron Art Museum—Akron, Ohio
www.akronartmuseum.org

Allen Memorial Art Museum, Oberlin College—Oberlin, Ohio
www.oberlin.edu/-allenart

Art Institute of Chicago—Chicago, Illinois
www.artic.edu
For Hearth and Altar: African Ceramics from the Keith Achepohl Collection, December 3, 2005 – February 26, 2006
The Art of Girodet, February 11 – April 30, 2006

Brunner Art Museum—Ames, Iowa
www.iastate.edu
Real and Imagined Aspects of THE STATE CAPITOL in Des Moines, through December 20, 2005
The Lithographs of Louis Lozowick: An American Precisionist Master, through December 20, 2005
John Bloom’s “Post Office Mural Cartoons”, through December 20, 2005

Cedar Rapids Museum of Art – Cedar Rapids, Iowa
www.cmw.org
Grant Wood at 5 Turner Alley, through December 4, 2005

Centre College, Aegon Gallery—Danville, Kentucky
www.centre.edu

Chazen Museum of Art – Madison, Wisconsin
www.chazen.wisc.edu
Dual Vision, The Simon and Jerome Chazen Collection, through December 31, 2005
Jacques-Henri Lartigue: A Boy, A Camera, An Era, through December 31, 2005

Cincinnati Art Museum—Cincinnati, Ohio
www.cincinnatiartmuseum.org

Columbus Museum of Art—Columbus Ohio
www.columbusmuseum.org
Remember Women, through January 1, 2006
Age of Armor from the Higgins Armory Museum, through January 1, 2006

Contemporary Arts Center — Cincinnati, Ohio
www.contemporaryartscenter.org
Gadget: Mechanics and Motion in Contemporary Art, through December, 2006
Sacred and Profane: A Collection of Sonic Art, through January 1, 2006
A Thousand Tears Too Late: A History of Cincinnati Soul, through January 1, 2006
The HOME House Project: The Future of Affordable Housing, May 6 – August 6, 2006

Cranbrook Art Museum—Bloomfield Hills, Michigan
www.cranbrookart.edu/museum
Ruth Duckworth Selects: Ceramics from the Collections of Cranbrook Art Museum and Institute of Science, through December 30, 2005
Look Alikes: The Decal Plates of Howard Kottler, through January 8, 2006
Architectural Visions: Utopia and Reality, through March, 2006

Dallas Museum of Art—Dallas, Texas
www.dia.org
The Origins of Sacred Maya Kingship, opens February 12, 2006
Modernism in American Silver: 20th-Century Design, opens June 18, 2006
Van Gogh: Sheaves of Wheat, opens October 22, 2006

Detroit Institute of Arts—Detroit, Michigan
www.dia.org
The Art of Screenprint, through December 31, 2005
Camille Claudel and Rodin: Fateful Encounter, through February 5, 2006
The Super “Bowl” Show: Still Life Prints, Drawings, Photographs and Vessels, January 25 – April 6, 2006
African American Art from the Walter O. Evans Collection, April 9 – July 2, 2006

Figge Art Museum—Davenport, Iowa
www.figgeartmuseum.org
In preparation for the move to its new home the museum has suspended its schedule of traveling exhibitions.

Fort Wayne Museum of Art—Fort Wayne, Indiana
www.fwmoa.org
Works by Carmen Lomai Garza, through November 27, 2005

Fred Jones Jr. Museum of Art—Norman, Oklahoma
www.ou.edu/fjima
Wilson Havley’s Campaign: Painting the Murals at the National Cowboy and Western Heritage Museum, through November 27, 2005

Fredrick Meijer Gardens and Sculpture Park—Grand Rapids, Michigan
www.meijergardens.org
Marvel of Maiolica: Italian Renaissance Ceramics, through December 31, 2005

Fort Wayne Museum of Art—Fort Wayne, Indiana
www.fwmoa.org
Works by Carmen Lomai Garza, through November 27, 2005

Fred Jones Jr. Museum of Art—Norman, Oklahoma
www.ou.edu/fjima
Wilson Havley’s Campaign: Painting the Murals at the National Cowboy and Western Heritage Museum, through November 27, 2005

Frederick Meijer Gardens and Sculpture Park—Grand Rapids, Michigan
www.meijergardens.org
Marvel of Maiolica: Italian Renaissance Ceramics, through December 31, 2005

Future exhibition listings are encouraged at any time. Photos (labeled slides or b/w glossies, 8”x10”, with borders, identified on the back) are also welcome and encouraged. Send all information to Paula Wisotzki. If you are not a MAHS member, join us! Please fill out and return the convenient membership form in this newsletter.
Current and Upcoming Exhibitions (cont from page 5)

Gilcrease Museum—Tulsa, Oklahoma
www.gilcrease.org
Mount Vernon in Miniature, through February 26, 2006

Haggerty Museum of Art, Marquette University—Milwaukee, Wisconsin
www.marquette.edu/haggerty
The Flowering Amazon: Margaret Mee Paintings from the Royal Botanic Gardens, Kew, through December 4, 2005
Kendall Buster: highrisevessel, through January 8, 2006

Indianapolis Museum of Art—Indianapolis, Indiana
www.imamuseum.org
The Felix Gonzalez-Torres Project Untitled (For Jeff), November 20, 2005 – January 28, 2006
Elusive Signs: Bruce Nauman Works with Light, May 14 – August 6, 2006
The Architecture of Gee’s Bend Quilts, October 8 — December 31, 2006

Indianapolis Museum of Art—Indianapolis, Indiana
www.indiana.edu/~iuam/iuam_home.php
American Horizons: The Photographs of Art Sinusabaugh, through December 23, 2005

University of Iowa Museum of Art—Iowa City, Iowa
www.uiowa.edu/~artmus
Leighton Pierce: Warm Occlusion, through March 12, 2006.

Joslyn Art Museum—Omaha, Nebraska
www.joslyn.org
Picasso: Master Printmaker, through December 31, 2005
Illuminating the Word: The Saint John’s Bible, January 21 – April 16, 2006
Edward Weston: A Photographer’s Love of Life, April 15 – June 18, 2006

Kelsey Museum of Archaeology, The University of Michigan—Ann Arbor, Michigan
www.lsa.umich.edu/~kelsey/
Closed for renovation and expansion

Kent State University, The Kent State University School of Art Gallery—Kent, Ohio
www.kent.edu/museum/
Rainment for Receptions: A Japanese Bride’s Last Furisode, through March 12, 2006

University of Kentucky Art Museum—Lexington, Kentucky
www.uky.edu/ArtMuseum
Innovations/Imagination: 50 Years of Polaroid Photography, through December 23, 2005
Stars, Stripes, and Log Cabins: New England Quilts from the Pilgrim/Roy Collection, April 16 – August 13, 2006

Kimbell Art Museum—Fort Worth, Texas
www.kimbellart.org
Gauguin and Impressionism, December 18, 2005 – March 26, 2006

Kraussart Museum—Urbana-Champaign, Illinois
www.art.uiuc.edu/kam
Balance and Power: Performance and Surveillance in Video Art, through

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

Krasl Art Center—St. Joseph, Missouri
www.krasl.org
Cranes, Clouds, and Chrysanthemums – The Japanese Kimono, through December 30, 2005

Kresge Art Museum, Michigan State University—East Lansing, Michigan
www.msu.edu/~kamuseum

Meadows Museum, Southern Methodist University—Dallas, Texas
www.smu.edu/meadows/museum
Drawing from Life: Steve Munford in Iraq, 2003-2004, through November 27, 2005
Prelude to Spanish Modernism: Fortuny to Picasso, December 11, 2005 – February 26, 2006

Miami University Art Museum, Miami University—Oxford, Ohio
www.muohio.edu/artmuseum
American Seen: Politics of Vision 1920-1940, through December 15, 2005
Hindu Darshan: Exploring the Art of India, through April 3, 2006

University of Michigan Museum of Art—Ann Arbor, Michigan
www.umich.edu/~umma
Betje Miller: Extending the Frozen Moment, through January 8, 2006
Landscapes of Longing: Journeys through Memory and Place, January 21 – April 2, 2006
Rethinking the Photographic Image: The Best of Photography and Film from the George Eastman House, April 22 – July 2, 2006

Milwaukee Art Museum—Milwaukee, Wisconsin
www.mam.org
Rembrandt and His Time: Masterworks from the Albertina, Vienna, through January 8, 2006.
Elusive Signs: Bruce Nauman Works with Light, January 28 — April 9, 2006
Masters of 20th-Century American Comics, April 29-August 20, 2006
Biedermeier: The Invention of Simplicity, September 13, 2006 – January 1, 2007

Minneapolis Institute of Arts—Minneapolis, Minnesota
www.artsmia.org
The Quiet Landscapes of William B. Post, through January 22, 2006
Ruth Duckworth, Modernist Sculptor, February 5 – April 16, 2006
The Surreal Calder, June 11 – September 10, 2006

Museum of Art and Archaeology, University of Missouri—Columbia, Missouri
www.maa.missouri.edu/
Memoria Architecturae: the Fragmentary, the Forgotten, and the Fantastic, through December 24, 2005
Dressing the Part: Fashion in Art in the Nineteenth and Twentieth Centuries, February 11 – May 21, 2006
American Regionalism: Images from the Heartland, through June 25, 2006
The Art of the Book: Illustration and Design, 1650 to Present, September 16 – December 24, 2006
Current and Upcoming Exhibitions (cont from page 6)

Museum of Contemporary Art—Chicago, Illinois
www.mcachicago.org
Tropicalia, through January 8, 2006

Nelson-Atkins Museum of Art—Kansas City, Missouri
www.nelson-atkins.org/
Realism and Abstraction:  Six Degrees of Separation, through July 31, 2005
The Photographs of Frederick Sommer:  A Centennial Tribute, www.philbr.org
www.oakland.edu/mbag
Imaging a Shattering Earth:  Contemporary Photography and the Environmental Debate, through December 18, 2005
Oakland University Department of Art and Art History Faculty Exhibition, through November 27, 2005
Kristin Beaver, March 11 – April 16, 2006
Senior Thesis in Studio Art Exhibition, April 21 – May 21, 2006

Philbrook Museum of Art—Tulsa, Oklahoma
www.philbrook.org

Price Tower Arts Center—Bartlesville, Oklahoma
www.pricetower.org
Prairie Skyscraper:  Frank Lloyd Wright’s Price Tower, through January 15, 2006

Saint Louis Art Museum—St. Louis, Missouri
www.slam.org
Treasures From the Royal Tombs of Ur, through January 15, 2006

Snite Museum of Art, University of Notre Dame—Notre Dame, Indiana
www.nd.edu/~sma/
Photographs by Sebastiao Salgado, through November 20, 2005
Vincent Valdez:  Stations, through November 20, 2005
Caras y Mascaras/Faces and Masks:  The Art of Zarco Guerrero, through November 27, 2005
The Photographs of Frederick Sommer:  A Centennial Tribute, through November 27, 2005
The Human Figure in Mesoamerican Art, through December 4, 2005.

Speed Art Museum—Louisville, Kentucky
www.speedmuseum.org
Jan de Bray and the Classical Tradition, through December 4, 2005
Mary Ann Currier:  A Retrospective Contemplating the Contemporary Still-Life, through December 18, 2005
Time and Transformation in Seventeenth-Century Dutch Art, January 10 – March 26, 2006
Sam Gilliam:  Retrospective, June 6 – September 3, 2006
The Best of Photography and Film from the George Eastman House Collection, June 19 – September 15, 2007

Spencer Museum of Art—Lawrence, Kansas
www.ku.edu/~sma/
Aaron Douglas and the Harlem Renaissance, September 8 – December 2, 2007

Sheldon Swope Art Museum—Terre Haute, Indiana
www.swope.org

Taft Museum of Art—Cincinnati, Ohio
www.taftmuseum.org
Marvels of Maiolica:  Italian Renaissance Ceramics from the Corcoran Gallery of Art Collection, April 7 – June 18, 2006
Dark Jewels:  Chinese Black and Brown Ceramics from the Shatzman Collection, July 14 – September 10, 2006

Toledo Museum of Art—Toledo, Ohio
www.toledomuseum.org
International Identities in Glass, through November 27, 2005
Being Modern:  Fashion, Art, and Identity 1890-1940, through November 27, 2005
Strong Women, Beautiful Men, through December 31, 2005
I Wanna Be Loved By You: Photographs of Marilyn Monroe, through December 31, 2005
Louie Comfort Tiffany:  Artist for the Ages, February 2 – April 30, 2006

Walker Art Center—Minneapolis, Minnesota
www.walkerart.org
Some Assembly Required:  Contemporary Prefabricated Houses, December 11, 2005 – March 26, 2006

Washington University, Mildred Lane Kemper Art Museum—St. Louis, Missouri
www.kemperartmuseum.wustl.edu/
Closed through Summer 2006

Wayne State University, The Elaine L. Jacob Gallery—Detroit, Michigan
www.art.wayne.edu
Images of Time and Place:  Contemporary Views of Landscape, through May 13, 2005
Regional Printmaking, June 3 – July 22, 2005

Frederick R. Weisman Art Museum—Minneapolis, Minnesota
www.weisman.umn.edu

West Bend Art Museum – West Bend, Wisconsin
www.wbarmuseum.com
Friends of the West Bend Art Museum Annual Art Exhibition, through December 23, 2005

Wexner Center for the Arts—Columbus, Ohio
www.wexarts.org
Extreme Textiles:  Designing for High Performance, April 8 – July 30, 2006

Wichita Art Museum—Wichita, Kansas
www.wichitaartmuseum.org
Tiffany By Design, through January 8, 2006
Moment by Moment:  The Paintings of Martin Weinstein, through January 29, 2006

Friends of the West Bend Art Museum Annual Art Exhibition,
Current and Upcoming Exhibitions

Leigh Yawkey Woodson Art Museum—Wausau, Wisconsin
www.lywam.org
Paul Stankard: A Floating World, February 4 – April 9, 2006
Paper Cuts: The Art of Contemporary Paper, February 4 – April 9, 2006
Electric Paint: The Computer as 21st Century Canvas, April 15 – June 18, 2006

The College of Wooster Art Museum
www.artmuseum.wooster.edu
Drawing Narrative: Will Crow, Amy Cutler, Marcel Dzama, Drew King, Craig Kaica, Chris Oliveria, Robyn O’Neil, Zak Smith, Jane South,
Five Colleges of Ohio Juried Student Biennial, January 24 – March 5, 2006
Mel Kendrick: Sculpture, March 28 – May 14, 2006

Upcoming Conferences, Symposia, & Workshops

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

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

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

Upcoming Lectures

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

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


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

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

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

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

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

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

Awards, Fellowships, Grants, and Honors

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

Geraldine Kiefer, assistant professor of art history and art at Shenandoah University, Winchester, Virginia, received a grant from the Marion Park Lewis Foundation to participate in the Nimrod Hall Art Program during the summer of 2005. Drawings and mixed-media works she completed there, the Pastoral Landscapes Series, are being shown in four autumn exhibitions.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

2005 MAHS Graduate Student Award

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

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

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

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

Copper with lapis lazuli and shell inlays.

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

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

Frederick Sommer
*Livita*, 1948
Gelatin silver print
Hall Family Foundation
In Frederick Sommer: Photography, Drawing, Collage – A Centennial Celebration, Summer, 2006
The Nelson-Atkins Museum of Art – Kansas City, Missouri
Attributed to Thomas Seymour, Tambour Desk, American, c. 1810
Mahogany, satinwood, rosewood, pine, possibly cedar, and other woods, with brass hardware.
Recent acquisition, Saint Louis Art Museum – Saint Louis, Missouri

Frank W. Benson
Black Ducks, 1926
Oil on canvas
Recent acquisition of the Leigh Yawkey Woodson Art Museum – Wausaw, Wisconsin

Walt Kuhn, Angna Enters, 1924, Oil on canvas
Collection of Curtis Galleries, Inc., founder Myron Kunin
On view in Villa America: American Moderns, 1900-1950, through February 26, 2006
Minneapolis Institute of Arts – Minneapolis, Minnesota

Paul Gauguin, Nave Nave Mahana (Delightful Day), 1986, oil on canvas
On loan from the Musée des Beaux-Arts, Lyon, France.
The Cuttler Fund was established by Professor Charles D. Cuttler of the University of Iowa to provide travel support to students presenting papers at the annual MAHS meeting (this year in Milwaukee). The fund is supported by contributions from MAHS members and friends. Please contact Randy Coleman, MAHS Treasurer, at coleman.1@nd.edu if you would like to donate to the Cuttler Fund or receive information for requesting support.

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

Visit the MAHS website – www.mahsonline.org

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

**Graduate Student Fellowships, Grants, and News**

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

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

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

Colleges and Universities

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

Frances Colpitt has joined the art history program at Texas Christian University, Fort Worth, Texas as the first holder of the Deedie Potter Rose Chair of Art History. She will be offering courses and seminars in contemporary art. Also joining the TCU program is Marnin Young, who recently received his Ph.D. from University of California, Berkeley and specializes in European modernism.

Monique Fowler-Paul has been appointed a visiting instructor in the Department of Art History and Archaeology, University of Missouri-Columbia. She is a specialist in modern art and her research concerns artists of the African diaspora in Britain. Brenda Longfellow (Ph.D. Michigan) has joined the art history faculty of the University of Iowa as assistant professor. At the same institution Andrea Kann is visiting assistant professor for the 2005-2006 academic year.

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

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

Susan L. Froelich has been named Director of Development and External Relations at the University of Michigan Museum of Art. She recently worked in the University of Michigan’s Office of the Vice President of Development.

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

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

John Wilson as been appointed director of curatorial affairs and curator of European Art at the Joslyn Art Museum. He was previously working as an independent curator and consultant, and was the Consultative Curator of Painting and Sculpture at the Taft Museum of Art, Cincinnati.
<table>
<thead>
<tr>
<th>Museum/Museum, Gallery,</th>
<th>Contacts, websites and e-mail addresses*</th>
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<tr>
<td>Akron Art Museum—Akron, Ohio</td>
<td><a href="http://www.akronartmuseum.org">www.akronartmuseum.org</a></td>
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<tr>
<td>Elizabeth Quirk Sheeler, Communications Officer</td>
<td><a href="mailto:equirk@akronartmuseum.org">equirk@akronartmuseum.org</a></td>
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<tr>
<td>330-376-9186 x 213 t</td>
<td>330-376-1180 f</td>
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<tr>
<td>University of Akron, Mary Schiller Myers School of Art—Akron, Ohio</td>
<td><a href="http://www.uakron.edu/art">www.uakron.edu/art</a></td>
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<tr>
<td>Shelly Gracon, Art Events Coordinator</td>
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<tr>
<td>330-972-5951 t</td>
<td>330-972-5960 f</td>
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<tr>
<td>Allen Memorial Art Museum, Oberlin College—Oberlin, Ohio</td>
<td><a href="http://www.oberlin.edu/~allenart">www.oberlin.edu/~allenart</a></td>
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<tr>
<td>Leslie Miller</td>
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<td>440-775-8670 t</td>
<td>440-775-8799 f</td>
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<td>Art Institute of Chicago—Chicago, Illinois</td>
<td><a href="http://www.artic.edu/aic">www.artic.edu/aic</a></td>
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<tr>
<td>Eileen Harakal or John Foley Hindman, Dept. of Public Affairs</td>
<td>312-443-3626 t</td>
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<td>312-443-0193 f</td>
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<td>Brunnier Art Museum—Ames, Iowa</td>
<td><a href="http://www.iastate.edu">www.iastate.edu</a></td>
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<tr>
<td>Dana Michels, Curator of Exhibitions and Collections</td>
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<td>515-294-7087 t</td>
<td>515-294-7070 f</td>
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<td>Buffalo Bill Historical Center—Cody, Wyoming</td>
<td><a href="http://www.bbhbc.org">www.bbhbc.org</a></td>
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<td>Jan Jones, Communications Department</td>
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<td>307-587-4771 t</td>
<td>307-587-5714 f</td>
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<td>Centre College, Aegon Gallery—Danville, Kentucky</td>
<td><a href="http://www.centre.edu">www.centre.edu</a></td>
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<td>Judith PointerJia, Gallery Coordinator</td>
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<td>859-238-5469 t</td>
<td>859-236-9610 f</td>
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<td>Chazen Museum of Art—Madison, Wisconsin</td>
<td><a href="http://www.chazen.wisc.edu">www.chazen.wisc.edu</a></td>
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<td>608-263-2068 t</td>
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<td>Cincinnati Art Museum—Cincinnati, Ohio</td>
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<td>Jackie Reau, Director of Marketing &amp; PR</td>
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<td>Contemporary Arts Center—Cincinnati, Ohio</td>
<td><a href="http://www.contemporaryartscenter.org">www.contemporaryartscenter.org</a></td>
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<td>513-345-8415 t</td>
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<td>Cleveland Institute of Art, The Reinberger Galleries—Cleveland, Ohio</td>
<td><a href="http://www.cia.edu/gallery_reinberger">www.cia.edu/gallery_reinberger</a></td>
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<td>216-421-7403 t</td>
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<td>Cleveland Museum of Art—Cleveland, Ohio</td>
<td><a href="http://www.clevelandart.org">www.clevelandart.org</a></td>
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<td>216-707-2265 t</td>
<td>216-229-5095 f</td>
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<td>Cleveland State University, The Cleveland State University Art Gallery—Cleveland, Ohio</td>
<td><a href="http://www.csuohio.edu">www.csuohio.edu</a></td>
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<td>216-687-2290 t</td>
<td>216-687-9229 f</td>
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<td>Cranbrook Academy of Art Art Museum—Bloomfield Hills, Michigan</td>
<td><a href="http://www.cranbrookart.edu/museum">www.cranbrookart.edu/museum</a></td>
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<tr>
<td>Frank Ruggirello, Director</td>
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<td>Dallas Museum of Art—Dallas, Texas</td>
<td><a href="http://www.dma-art.org">www.dma-art.org</a></td>
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<tr>
<td>Ellen Key, Communications Department</td>
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<td>Jeanne Chvosta, Communications Department</td>
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<td>214-954-0174 f</td>
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<td>Detroit Institute of Arts—Detroit, Michigan</td>
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<td>Pam Marci</td>
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<td>313-833-7881 f</td>
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<td>Figge Art Museum—Davenport, Iowa</td>
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<td>Flint Institute of Arts—Flint, Michigan</td>
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<td>810-237-7304 t</td>
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<td>Fort Wayne Museum of Art—Fort Wayne, Indiana</td>
<td><a href="http://www.fwmoa.org">www.fwmoa.org</a></td>
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<td>219-422-6467 t</td>
<td>219-422-1374 f</td>
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<tr>
<td>Fred Jones Jr. Museum of Art—Norman, Oklahoma</td>
<td><a href="http://www.ou.edu/fjima">www.ou.edu/fjima</a></td>
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<td>Stephanie Royse</td>
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<td>405-329-8233 t</td>
<td>405-325-7696 f</td>
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<td>Frederik Meijer Gardens—Grand Rapids, Michigan</td>
<td><a href="http://www.meijergardens.org">www.meijergardens.org</a></td>
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<td>Sally Littlefair, Public Relations Coordinator</td>
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<tr>
<td>616-975-3143 t</td>
<td>616-957-5792 f</td>
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<td>Freeport Arts Center—Freeport, Illinois</td>
<td><a href="http://www.museumssite.net">www.museumssite.net</a></td>
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MAHS Member Museums and Galleries  Current PR Contacts, websites and e-mail addresses*

Gilcrease Museum—Tulsa, Oklahoma
www.gilcrease.org
The Wallas Group
Susan Witt
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918-742-5699 t
918-747-2025 f
Patrick & Beatrice Haggerty Museum of Art, Marquette University—Milwaukee, Wisconsin
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haggerty@mu.edu
414-288-3657 t
414-288-5415 f

Indiana University Art Museum—Bloomington, Indiana
www.indiana.edu/~iiumuseum
Emily Powell, Manager of External Relations
812-855-5445 t
812-855-1023 f

Indianapolis Museum of Art—Bloomington, Indiana
www.imma.org
Joyce Lorenz, PR and Marketing Manager
317-926-8937 t
317-923-1331 x238 t

University of Iowa Museum of Art—Iowa City, Iowa
www.uiowa.edu/~artmuseum
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Betsy Breazale
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319-355-3677 f

Joslyn Art Museum—Omaha, Nebraska
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402-342-2376 f

Kelsey Museum of Archaeology, The University of Michigan—Ann Arbor, Michigan
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734-764-9304 t
734-763-8976 f

Kent State University, The Kent State University School of Art Gallery—Kent, Ohio
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330-672-7853 t
330-672-4729 f

University of Kentucky Art Museum—Lexington, Kentucky
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Kimbell Art Museum—Fort Worth, Texas
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Mindy Riesenberg
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817-332-4851 x 241
817-877-1264 f

Kraus Art Museum, University of Illinois at Urbana-Champaign
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Diane Schumacher
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217-333-9866 t

Kresge Art Museum, Michigan State University—East Lansing, Michigan
www.msu.edu/~kamuseum
Susan Bandes, Director
bandes@msu.edu
517-353-9836 t

Krannert Art Museum, University of Illinois at Urbana-Champaign
www.art.uiuc.edu/kam
Anne-Marie Wagener, Public Relations Coordinator
awagener@uiuc.edu
217-333-9834 t

Loyola University Museum of Art—Chicago, Illinois
http://luc.edu/luma/
Maeva Kiley, Director of Communications
mkiley2@luc.edu
312-915-7712 t

Meadows Museum, Southern Methodist University—Dallas, Texas
www.smu.edu/meadows/museum
Craig Boelman, Manager, Marketing & Public Relations
boelman@mail.smu.edu
214-768-3785 t

Miami University Art Museum, Miami University—Oxford, Ohio
www.museum.miamiohio.edu
Kelly Albin, Coordinator of Audience Development
albinke@miamiohio.edu
513-529-5007 t
513-529-6555 f

University of Michigan Museum of Art—Ann Arbor, Michigan
www.umma.umich.edu
Stephanie Rieke, Public Relations
srieke@umich.edu
734-763-UMMA t
734-764-3731 f

Milwaukee Art Museum—Milwaukee, Wisconsin
www.mam.org
Pam Kassner, Senior Director, Marketing and Communications
kassner@mam.org
414-224-3240 t
Vicky Reddin, Communications Manager
vickyredin@mam.org
414-224-3243 t

Minneapolis Institute of Arts—Minneapolis, Minnesota
www.arts Mia.org
Anne-Marie Wagen, Public Relations Coordinator
awagener@arts Mia.org
612-870-3280 t
612-870-3169 f

Museum of Art and Archaeology, University of Missouri—Columbia, Missouri
www.research.missouri.edu/museum
Bruce T. Cox, Coordinator, Membership, Marketing & Development
coxb@missouri.edu
573-882-6724 t
573-884-4039 f

Museum of Contemporary Art—Chicago, Illinois
www.MCAChicago.org
Carla Loring
cloring@mcachicago.org
312-397-3834 t
312-397-3934 f

University of Louisville Museum of Art—Louisville, Kentucky
www.art.louisville.edu
John Begley
john.begley@louisville.edu
502-852-6794 t
502-852-6791 f

University of Louisville, Allen R. Hite Art Institute—Louisville, Kentucky
www.art.louisville.edu
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502-852-6794 t
502-852-6791 f

Museum of Art and Archaeology, University of Missouri—Columbia, Missouri
www.research.missouri.edu/museum
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573-884-4039 f

Museum of Contemporary Art—Chicago, Illinois
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Carla Loring
cloring@mcachicago.org
312-397-3834 t
312-397-3934 f
<table>
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<tr>
<th>Museum</th>
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<td>University of Nebraska—Lincoln, Sheldon</td>
<td><a href="http://www.sheldon.unl.edu/default">www.sheldon.unl.edu/default</a></td>
<td>402-472-2461</td>
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<tr>
<td>Memorial Art Gallery and Sculpture Garden—Lincoln, Nebraska</td>
<td>Janice Driesbach, <a href="mailto:jdriesbach1@unl.edu">jdriesbach1@unl.edu</a></td>
<td>302-634-2735</td>
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<td><a href="http://www.sheldon.unl.edu/default">www.sheldon.unl.edu/default</a></td>
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<td>302-634-2727</td>
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<tr>
<td>Nelson-Atkins Museum of Art—Kansas City, Missouri</td>
<td>Scott Stuart, <a href="mailto:smart@nelson-atkins.org">smart@nelson-atkins.org</a></td>
<td>816-751-1278 x 3</td>
</tr>
<tr>
<td><a href="http://www.kansasccity.com">www.kansasccity.com</a> or <a href="http://www.nelson-atkins.org">www.nelson-atkins.org</a></td>
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<td>816-561-7154 f</td>
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<tr>
<td>Oakland University, Meadow Brook Art Gallery—Rochester, Michigan</td>
<td>Jacky Leow, <a href="mailto:goody@oakland.edu">goody@oakland.edu</a></td>
<td>248-370-3005</td>
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<td><a href="http://www.oakland.edu/mbag">www.oakland.edu/mbag</a></td>
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<td>248-370-4208</td>
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<td>Saint Louis Art Museum—St. Louis, Missouri</td>
<td><a href="http://www.slam.org">www.slam.org</a></td>
<td>314-977-3025</td>
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<tr>
<td><a href="http://www.slam.org">www.slam.org</a></td>
<td>Sid Goldstein, <a href="mailto:sgold@slam.org">sgold@slam.org</a></td>
<td>314-977-3575</td>
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<td>314-977-3581</td>
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<td>Saint Louis University, Samuel Capples House and McNamee Gallery—St. Louis, Missouri</td>
<td><a href="http://www.slu.edu/the_arts/capples/mcnamee">www.slu.edu/the_arts/capples/mcnamee</a></td>
<td>314-743-4230</td>
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<td>Thomas Martin, <a href="mailto:lane-martin@utulsa.edu">lane-martin@utulsa.edu</a></td>
<td>918-238-1676</td>
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<td>918-238-1677</td>
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<tr>
<td>Speed Art Museum—Louisville, Kentucky</td>
<td><a href="http://www.speedmuseum.org">www.speedmuseum.org</a></td>
<td>502-634-2735</td>
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<tr>
<td><a href="http://www.speedmuseum.org">www.speedmuseum.org</a></td>
<td>Penny Pavler, <a href="mailto:ppmavel@speedmuseum.org">ppmavel@speedmuseum.org</a></td>
<td>502-634-2727</td>
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<tr>
<td>Spencer Museum of Art—Lawrence, Kansas</td>
<td><a href="http://www.ukans.edu/~smma">www.ukans.edu/~smma</a></td>
<td>785-864-0135 t</td>
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<td><a href="http://www.ukans.edu/~smma">www.ukans.edu/~smma</a></td>
<td>Sally Hayden, Public Relations Director</td>
<td>785-864-3112 f</td>
</tr>
<tr>
<td>Sheldon Swope Art Museum—Terre Haute, Indiana</td>
<td><a href="http://www.swope.org">www.swope.org</a></td>
<td>812-238-1676</td>
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<td><a href="http://www.swope.org">www.swope.org</a></td>
<td>Nathan Richie, Curator of Collections and Programs</td>
<td>812-238-1677</td>
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<tr>
<td>Taft Museum of Art—Cincinnati, Ohio</td>
<td><a href="http://www.tafmuseum.org">www.tafmuseum.org</a></td>
<td>513-684-4526</td>
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<tr>
<td><a href="http://www.tafmuseum.org">www.tafmuseum.org</a></td>
<td>Tamera Lenz Muente, Communications Specialist</td>
<td>513-241-7762</td>
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<tr>
<td>Toledo Museum of Art—Toledo, Ohio</td>
<td><a href="http://www.toledomuseum.org">www.toledomuseum.org</a></td>
<td>419-254-5771</td>
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<td><a href="http://www.toledomuseum.org">www.toledomuseum.org</a></td>
<td>Jordan Rundgren, Marketing/Communications Assistant</td>
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<tr>
<td>University of Tulsa School of Art, Alexandre Hogue Gallery—Tulsa, Oklahoma</td>
<td><a href="http://www.utulsa.edu">www.utulsa.edu</a></td>
<td>419-254-5773</td>
</tr>
<tr>
<td><a href="http://www.utulsa.edu">www.utulsa.edu</a></td>
<td>Thomas Martin, <a href="mailto:lane-martin@utulsa.edu">lane-martin@utulsa.edu</a></td>
<td>918-631-2734</td>
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<tr>
<td>Walker Art Center—Minneapolis, Minnesota</td>
<td><a href="http://www.walkerart.org">www.walkerart.org</a></td>
<td>612-375-7651</td>
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<tr>
<td><a href="http://www.walkerart.org">www.walkerart.org</a></td>
<td>Karen Gwyn, Associate Director, Public Relations</td>
<td>612-375-7618</td>
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<td>Washington University Gallery of Art—St. Louis, Missouri</td>
<td><a href="http://www.artsci.wustl.edu/~artarch/artarch.html">www.artsci.wustl.edu/~artarch/artarch.html</a></td>
<td>330-263-2375</td>
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<td><a href="http://www.artsci.wustl.edu/~artarch/artarch.html">www.artsci.wustl.edu/~artarch/artarch.html</a></td>
<td>Mark S. Weil, Director, Stephanie Parrish, <a href="mailto:mark_weil@aismail.wustl.edu">mark_weil@aismail.wustl.edu</a></td>
<td>330-263-2495</td>
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<td>330-263-2633</td>
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<tr>
<td>College of Wooster Art Museum—Wooster, Ohio</td>
<td><a href="http://www.acswooster.edu">www.acswooster.edu</a></td>
<td>715-845-7010</td>
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<tr>
<td><a href="http://www.acswooster.edu">www.acswooster.edu</a></td>
<td>Kittie McManus Zurko, Director</td>
<td>715-845-7103</td>
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<td>330-263-2375</td>
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<tr>
<td>Wright State University, University Art Galleries—Dayton, Ohio</td>
<td><a href="http://www.wright.edu/artgalleries">www.wright.edu/artgalleries</a></td>
<td>330-263-2495</td>
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<td><a href="http://www.wright.edu/artgalleries">www.wright.edu/artgalleries</a></td>
<td>Barbara Siwecki, <a href="mailto:Barbabar.swecki@wright.edu">Barbabar.swecki@wright.edu</a></td>
<td>330-263-2633</td>
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<td>330-263-2375</td>
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<td><a href="http://www.lywam.org">www.lywam.org</a></td>
<td>Marcia Theel, <a href="mailto:mtheel@lywam.org">mtheel@lywam.org</a></td>
<td>715-845-7103</td>
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<td>Barbara Siwecki, <a href="mailto:Barbabar.swecki@wright.edu">Barbabar.swecki@wright.edu</a></td>
<td>330-263-2633</td>
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<td>330-263-2375</td>
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</tbody>
</table>

* MAHS Member Museums and Galleries Current PR Contacts, websites and e-mail addresses.
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Department of Art and Art History
204 Fine Arts Building
5015 Holmes Street
University of Missouri—Kansas City
Kansas City, MO 64110

(continued on page 18)
The Minnesota Chapter of the Society of Architectural Historians (MNSAH) invites the submission of articles and books on the subject of Minnesota architectural history to the sixth David Stanley Gebhard Award, which honors the late Minnesota-born SAH president and nationally renowned writer, whose subjects included this state’s architectural history. Judging will be by a panel appointed by MNSAH. The winners will be announced and the awards along with an honorarium will be presented at the MNSAH Annual Meeting in March 2006. Submissions must be received no later than November 30, 2005. For additional information and complete rules for the award program, contact Victoria Young at (651) 962-5855.

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

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

 Calls for Submissions

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Memberships and Renewals in the MAHS

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

<table>
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<tr>
<th>Your Name</th>
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<tbody>
<tr>
<td>Institutional Affiliation</td>
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<td>Address Where You Want Materials Sent:</td>
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<td>Street</td>
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<td>City</td>
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<td>Telephone/home</td>
<td>Telephone/work</td>
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<td>Fax</td>
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2005 Outstanding Catalogue Exhibition Award

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

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

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

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

This represents the inaugural year of the award for Outstanding Exhibition Catalogue. The Call for Nominations for catalogues produced in 2005 will be sent out this November, with a deadline for submissions in February. The winner of the 2005 award will be announced at the annual Midwest Art History Society meeting in March, 2006.
Midwest Art History Society 33rd Annual Conference
Registration Form
March 23-25, 2006 • Dallas Museum of Art • Fairmont Hotel

Name__________________________________________________________________________________________________________________________
Institution______________________________________________ Field of Specialty__________________________________________________________
Address ______________________________________________ City________________________________________ State ______ Zip __________
Daytime phone (        ) ________________________Email address ____________________________________________

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

_______ Early Bird Member Fee (by February 20, 2006) $100  ________ Student fee $35 (no late fee)
_______ Late Member Fee (after February 20) $125

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

_______ Individual membership $45  ________ Student membership $25
_______ Retired/Senior membership $30

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

_______ Cuttler Student Travel Fund ($__________)

Total due______

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

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

 Hotel accommodations

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

_______ I have reserved a room at the Fairmont Hotel.
_______ I have reserved a room at the _________________________________ Hotel.

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

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


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


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


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
Paula Wisotzki, Editor
School of Art, Kent State University
Kent, Ohio 44242

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