Midwest Art History Society Conference, April 2, 3, 4, 2009 - Kansas City, Missouri

The Midwest Art History Society’s 36th annual meeting will convene April 2, 3, 4, 2009, in Kansas City, Missouri. The conference is co-hosted by The Nelson-Atkins Museum of Art and the University of Missouri, Kansas City. Conference sessions and activities will take place at The Nelson-Atkins Museum.

Participating partners in the MAHS conference are the H & R Block Artspace, the Spencer Museum in Lawrence, Kansas, and the Nerman Museum of Contemporary Art.

At The Nelson-Atkins Museum, the conference will take place both in the original 1933 William Rockhill Nelson Building and the new, award-winning Bloch Building designed by Steven Holl. This will be a great opportunity to see the Museum’s encyclopedic, world-class collections as well as the new architecture and the Museum’s Kansas City Sculpture Park. In addition to 16 conference sessions, roundtable discussions and museum tours (in the galleries and behind the scenes) are scheduled. Also planned is a panel discussion on one of the museum’s featured exhibitions: In the Street: Photographers Look at America: 1945-1968. Thursday evening a gala reception will be held in Rosselle Court at the Nelson-Atkins. On Friday the member luncheon takes place in Kirkwood Hall, and at the end of the day, the H&R Block Artspace will host a special reception for MAHS participants. Friday evening, shuttle service will be provided to the Cross Roads art district for those who wish to experience the lively gallery scene in Kansas City.

The Nelson-Atkins Museum is across the street from the Kansas City Art Institute and in close proximity to the Kemper Museum of Contemporary Art, the H & R Block Artspace, UMKC, and the Linda Hall Library of Science and Technology. Other Kansas City venues, a short distance away, are the Liberty Memorial (a fabulous Art Deco structure and the only WWI memorial and museum in the country), the Negro Leagues Baseball Hall of Fame, and the Jazz Hall of Fame.

The conference hotel is the Raphael Hotel—a charming, historic, European-style hotel on the Country Club Plaza, located just a 15-minute walk from The Nelson-Atkins Museum. One of Kansas City’s most popular destinations, the Plaza offers a wide selection of restaurants and shopping, as well as several venues featuring Kansas City jazz.

The conference overlaps with First Fridays, a festive evening on the first Friday of each month when the galleries in the Cross Roads art district open their doors and the streets fill with crowds of art enthusiasts. The Cross Roads is adjacent to the historic Union Station, Crown Center, and all of the activity that takes place in downtown Kansas City and the new Power and Light District.

On the afternoon of Saturday, April 4, an optional trip is planned to Lawrence, Kansas, to view the extensive collections of the Spencer Art Museum (University of Kansas) and the Nerman Museum of Contemporary Art (Johnson County Community College) in south Kansas City.

We look forward to seeing you in Kansas City next spring!

Check the website, mahsonline.org, for updates and additional information on sessions.

Registration forms and travel and lodging information are available in the back pages of this newsletter and online at the MAHS website. Proposals for papers are due by December 15, 2008 to the session chairs. The call for papers is included in this newsletter and is also available online. To receive the early bird rate for conference registration, please register by February 15, 2009.

This two-volume corpus of drawings in midwestern collections contains entries on 471 drawings in forty museums from a canvas of 75 institutions between Ohio and Oklahoma, with entries written by sixteen scholars (MAHS members). Volume II of *Italian Drawings* illustrates all 471 works, and also includes 35 comparative illustrations plus 18 color illustrations. Artist, Collections, and Provenance indices make the set a useful reference tool.

MAHS members can purchase the two-volume set at a 40% discount.

To order: Contact Laura Gelfand, MAHS Treasurer, at lauragelfand@mac.com.

The next part of the sixteenth-century study, *Northern European Drawings*, is in preparation.

### Hosting Institutions

The 36th annual MAHS conference is jointly hosted by the University of Missouri-Kansas City and the Nelson-Atkins Museum of Art. The conference will take place at the Nelson-Atkins Museum of Art. Participating institutions include the Spencer Museum of Art, University of Kansas, the H&R Block Artspace, and the Nerman Museum of Contemporary Art.
Upcoming Conferences, Symposia, & Workshops

The University of Dayton's Department of Visual Arts is pleased to announce: Masks, Music, and Musings: A Retrospective Exhibition and Symposium on the Art of Curtis Barnes Sr., December 9th, 2008 through January 30th, 2009. On display at 3 locations on the University of Dayton campus: Rike Gallery, Roehrs Library 1st & 2nd floor Galleries, and Art Street Gallery. Curated by Judith Huacuja and Saundra Childs. Opening Reception: Thursday, January 8th (5-7pm) at Rike Gallery. Scholars' Symposium on the Contributions of Curtis Barnes Sr.: Thursday, January 22nd (6-8pm, reception at 5pm) at Roehrs Library 1st floor Gallery. Curtis Barnes: A Jazz Tribute: Saturday, January 17 (8-10 pm) Sears Recital Hall, Jase Phillips Humanities Center Curtis Barnes is one of Dayton's most influential and enduring African American painters of the second half of the 20th century, and jazz has been an enduring inspiration. In this concert, an ensemble of regional jazz musicians will play a tribute to both Barnes and the jazz greats—among them Louis Armstrong, Art Tatum, Charlie Parker and Miles Davis. The concert will help celebrate a retrospective of Barnes' work presented by the UD Department of Visual Arts.

Symposium: Symbolism: Its Origins and Its Consequences

We would like to invite you to submit papers for an International conference on Symbolism—Symbolism: Its Origins and Its Consequences— which will take place at the University of Illinois Conference Center, Allerton Park, April 22-25. The keynote speaker is Madame Genevieve Lacambre, curator of Muse d'Orsay in Paris. The purpose of the conference is to explore the origins of Symbolism, its manifestations in art, literature, music and philosophy, its consequences in art and literature, and to understand how ideas moved from one European country to another. Abstracts should be written in English, the official language of the event. The abstract should be submitted via email to symbolismabstracts@uiuc.edu. The maximum length for abstracts is 250 words. Deadlines: Abstract Submission: Nov 15, 2008; Notification of Acceptance/Rejection: Dec 20, 2009; Final Paper Submission: March 15, 2009. For more info, visit http://www.uiuc.edu/hosted/62Dorg/conferences/symbolism/index.html

Exploring the Renaissance 2009: An International Conference, March 5-7, 2009

The Conference for Renaissance Art History, an affiliate of the South-Central Renaissance Conference, invites papers (20 minutes in length) in any area of Renaissance art and architectural history. Abstracts only (400-500 words; a shorter 100-word abstract for inclusion in the program) must be submitted online no later than December 1, 2008 via the SCRRC website's abstract submission form at http://www.cwrl.utexas.edu/~nydam/scrcc/abstractform.shtml. A limited amount of graduate student travel assistance is available.

Call for Papers: Graduate Symposium on Art and Catastrophe, University of Iowa, April 3-4, 2009

The Art History Society at the University of Iowa invites paper proposals on the subject of Art and Catastrophe for its annual Art History Graduate Student Symposium on April 3-4, 2009. Having recently experienced the devastating floods in June, the University of Iowa community has faced the anxiety of impending disaster, the disorientation of destruction, and the astonishing grace of unexpected help and generosity. This symposium investigates the ways that artists and architects have addressed and interpreted the chaos of catastrophe. How can art heal, commemorate, or even perpetuate disaster? The topic should be construed broadly and may include natural, unnatural, and political catastrophes. Potential speakers might address any period art history from Noah to Katrina. Papers should be analytical rather than descriptive. Students selected as speakers for the Symposium on Art and Catastrophe will be eligible for travel and housing assistance. Paper proposals must be no longer than 300 words in length. Please send cover letter, CV, and proposal to Wendy Bellew (wendy.bellew@uiowa.edu) by January 1, 2009.

CFP: International Medieval Congress, Leeds University, 13-16 July 2009

Session sponsored by the International Center of Medieval Art Shaping Reception of Medieval Sites: What are we doing? Organized by: Janet T. Marquardt, Eastern Illinois University. With the eleven-hundredth anniversary of the Abbey of Cluny's foundation in 910 approaching, it seems timely to evaluate our current understanding of medieval monuments as cultural patrimony. We have seen two centuries of rising awareness to the historical importance, cultural meaning, and tourism potential of medieval structures in Western Europe. They have changed from outdated and neglected ruins past fashionable appreciation to picturesque relics claiming large investments toward their restoration. Yet some countries have too many historical monuments to maintain and the oldest represent the largest resource drain. How relevant are medieval sites today and why should modern administrations continue to market them as “authentic” representatives of culture? Who determines popular views of the past in our society and are they merely following formulae initiated in the nineteenth century? Why are we still commemorating anniversaries of medieval institutions long gone? This session will be composed of papers about sites that have been reevaluated or which have been recently “rediscovered,” their reception and commemoration, as well as how their role in the past and towards the future continues to be shaped. For more information on the Conference Session, please contact Janet Marquardt at jm.marquardt@eiu.edu.

Upcoming Lectures

Mildred Lane Kemper Art Museum, Washington University in St. Louis
Curator Dialogue: New York Hot and California Cool, Thursday, November 20, 6:00 pm, attendance is free
Join Charlotte Eyerman from the Saint Louis Art Museum and Sabine Eckmann from the Mildred Lane Kemper Art Museum for a lively, informal dialogue as they explore the visual art and culture of New York and California during midcentury as highlighted in these museums’ concurrent exhibitions: Action/Abstraction: Pollock, de Kooning and American Art, 1940-1976 and Birth of the Cool: California Art, Design and Culture at Midcentury. The program takes place at Washington University in St. Louis. Free. Space is limited; reservations required. Please call 314-935-4523.

Chazen Museum of Art, Madison, Wisconsin
“Osun and other Yoruba Water Divinities in the African Diaspora” Lecture by Bolaji Campbell, assistant professor, Rhode Island School of Design, Providence, R.I. Thursday December 4, 6 p.m., room L150. Galleries open until 6 p.m.

University of Cincinnati, School of Art
Dr. James Crump, Curator of Photography, Cincinnati Art Museum, leads a discussion after the screening of his film, “Black, White, + Gray: A Portrait of Sam Wagstaff + Robert Mapplethorpe” (76 mins.), Room TBA, Monday, January 12, 4:00 p.m.

University of Cincinnati, School of Art
Dr. Andrew Maske, Assistant Professor of Art History, University of Kentucky, “Shades of Taste: Tea Ceremony Ceramics from Southern Japan,” Room TBA, Friday, January 23, 12:30 p.m.
Publishing Opportunities

The editorial staff for the single-volume Encyclopedia of Medieval Pilgrimage (Brill, forthcoming, 2009) continues to seek contributors to write signed articles on all topics related to pilgrimage between the Late Antique and the Reformation. Articles range from 150 to 2000 words in length. Compensation (for longer contributions only) will be in the form of discounts on Brill volumes. The volume will also cover economic, social and ritual aspects, canon law, geography, theology, literature.

Timeframe: 300-1500. If you are interested in writing, please contact our executive editor, Dr. Larissa Taylor (ljtaylor@colby.edu). Journal of Art Crime—Submissions and Subscriptions The Journal of Art Crime, published by ARCA, is the first peer-reviewed academic journal in the study of art crime. This biennial publication welcomes interdisciplinary articles from both academics and professionals, related to art crime, its history, and its repercussions. Relevant fields include criminology, law, art history, sociology, policing, security, archaeology, and conservation. Submissions are welcome at any time. Academic essays should be 4000-9000 words in length. For information on the journal, article submissions, and subscriptions, please see: http://www.artcrime.info/publications or email editor@artcrime.info.

Web Journal on Cultural Patrimony (WJCP) is a multi-disciplinary academic journal, focusing on the protection, conservation, valorization and study of international material as well as immaterial, cultural patrimony. Naturally, publication decisions are based solely on the academic merit of submitted articles. In accordance with standard academic practice, articles submitted for publication to Web Journal on Cultural Patrimony (WJCP) are subject to a process of blind peer review. Disciplines addressed by this journal are international and national law as it pertains to cultural and environmental patrimony; Archaeology; History, Art, History of Art; Architecture; History of Architecture; Civil Engineering; Town Planning; Computer Science; Physics; Geophysics; Chemistry and Biology applied at cultural and environmental patrimony; Geology; Anthropology; Ethnology; Geography; Economy; Languages and Literature such as oral history and traditions. http://www.webjournal.uni-or.fr Scarecrow Press, the publisher of a number of series of "historical dictionaries," is seeking authors for volumes in two of its series related to the Middle Ages. These are Medieval Warfare in the series On War, Revolution and Internal Unrest and The Middle Ages in the series on Ancient Civilizations and Historical Eras. The historical dictionary is roughly a one-volume encyclopedia consisting of a dictionary section with entries on important persons, places, events, institutions, battles and economic, social or cultural aspects as well as a chronology, introduction and bibliography. The total size could be some 250-300 printed pages for the War volume and 300-350 pages or even more for the Historical Eras volume. Please note that the press is seeking authors and not editors or contributors; co-authorship would be possible. For further information on Scarecrow Press and its various series of historical dictionaries consult our Website: http://www.scarecrowpress.com. Prospective authors should write to the series editor and include a brief cv: Jon Woronoff, Scarecrow Press, 413 route de Vesagnin, 01280 Prevessin, France (jon.woronoff@tiscali.fr). Women’s Arts News seeks 400-700 word biographies of women artists in any time period. Contact: Women’s Arts News, Women’s Studio Center Inc., PO Box 56155, Wooton Station, Long Island City, NY 11105 (718-274-9585; wsc586@aol.com).

Editorial Notes

The Cutter Fund was established by the late Professor Charles D. Cutter 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 Laura Gelfand, MAHS Treasurer, at lgelfan@uakron.edu if you would like to donate to the Cutter 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, Gustav Medicus, School of Art, Art Building, Kent State University, Kent, OH 44242, or gmedicus@kent.edu. 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.

Memberships and Renewals in the MAHS

There are five categories of membership in the Midwest Art History Society: student ($25); retired ($30); professional ($45); institutional ($150); sustaining ($100); and patron ($75 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 Laura Gelfand, Treasurer:

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Laura Gelfand
Myers School of Art
The University of Akron
Akron, OH 44325-7801
Current and Upcoming Exhibitions

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

Joan-Pierre Gauthier: Machines at Play, September 27, 2008-January 4, 2009
Toying With Imagination: A Plastic Camera Exhibition, October 18, 2008- January 11, 2009
Heroic: A Retrospective by Pedro Meyer, December 6, 2008 - February 22, 2009
Dreamland: Recent Paintings by Neil MacDonald, December 6, 2008 - February 22, 2009

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

The Mexican Revolution in Prints and Paintings, through December 23, 2008
“The Painted Arrow People”: Art of the Cheyenne, through December 23, 2008
Aux Barricades! French Protest Posters from May '68, through December 23, 2008
Out of Allition: British Art from the Allen Memorial Art Museum, through December 23, 2008

Art Institute of Chicago—Chicago, Illinois
www.artic.edu

Drawn to Drawings: The Goldman Collection, October 18, 2008-January 18, 2009
The Divine Art: Four Centuries of European Tapestries, November 1, 2008-January 4, 2009
Art through the Pages: Library Collections at the Art Institute of Chicago, November 5-January 5, 2008
Youaf Kardo: Regarding Heroes, January 22-April 26, 2009
Becoming Edward Munch: Influence, Anxiety, and Myth, February 14-April 26, 2009
Victorian Photocollage, October 10, 2009-January 3, 2010
Apostles of Beauty: Arts and Crafts from Britain to Chicago, November 8, 2009-January 31, 2010
Mattise and the Methods of Modern Construction, March 20-June 6, 2010
“Barbarian Kingdoms,” Ancient Treasures of South and Southwest China, April 3, 2010 - July 5, 2010

Brunnner Art Museum—Ames, Iowa
www.museums.iastate.edu

Pricilla Sage: Fifty Years of Sculpting, 1958 - 2008, through January 5, 2009
Molten Magic: Contemporary Studio Glass Sculpture, through January 5, 2009
Cedar Rapids Museum of Art - Cedar Rapids, Iowa
www.crmia.org

Mary GrandPré: Harry Potter and Beyond, November 1 - December 1, 2008
Persian Visions: Contemporary Photography from Iran, February 21 - May 10, 2009
Malevna Hoffman: Rudini's Last Student, March 1 - December 15, 2009
Mauricio Lasansky: Master Printmaker, March 1, 2009
Art in Roman Life, March 1, 2009
Christian Marclay’s Telephone, May 9 - August 2, 2009
John Buck: Iconography, May 30 - August 16, 2009
Goya’s “Disasters of War,” August 15 - December 6, 2009

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

Humanities Exhibits of 19th c. French Bronze Sculpture, November 3 - November 28, 2008
Glass by Sungwon Kim & Ceramics by Sin Young Park, January 16 - February 20
Humanities Exhibits of Landscape Paintings, March 2 - April 8
Student Art Exhibit, May 12 - 24
Senior Art Student Exhibits, April 17 - May 1

Chazen Museum of Art - Madison, Wisconsin
www.chazen.wisc.edu

Manni Wace, Water for Water Spirits in Africa and Its Diasporas, October 18, 2008 - January 11, 2009
West African Masquerade: Photographs by Phyllis Galumbo, November 26, 2008- February 1, 2009
Writing with Thread: Traditional Textiles of Southwest Chinese Minorities, January 31 through April 12, 2009
Maurerism in Italy and the Low Countries, February 14 - April 26, 2009

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

Porsche’s Carrera GT, through February 1, 2009
Illusion and Reality: Prints by Jiri Andrae, through January 4, 2009
Chinese Design Now, through January 11, 2009
Ryan McGinness: Aesthetic Comfort, through February 15, 2009

Faculty of Art—Cleveland, Ohio
www.facultyart.org

Museum of Contemporary Art Cleveland—Cleveland, Ohio
www.mocacleveland.org

Porshe’s Carrera GT, through February 1, 2009
Illusion and Reality: Prints by Jiri Andrae, through January 4, 2009
Chinese Design Now, through January 11, 2009
Ryan McGinness: Aesthetic Comfort, through February 15, 2009

Columbus Museum of Art—Columbus, Ohio
www.columbusmuseum.org

Objects of Wonder from The Ohio State University, September 26, 2008 - January 11, 2009
Murray Jones: Upending Vision, October 10, 2008 - March 1, 2009
Currents: Peter Zimmermann, October 17, 2008 - January 4, 2009
Time Made Real: The Gertrude of Tim Lewis, November 14, 2008 - February 22, 2009
To Live Forever: Egyptian Treasures from the Brooklyn Museum, February 13 - June 7, 2009

Contemporary Arts Center—Cincinnati, Ohio
www.contemporaryartscenter.org

MARIA LASSVIG, through January 11, 2009
Carlo Annaloro: Distant Spider, through March 8, 2009

Cranbrook Art Museum—Bloomfield Hills, Michigan
www.cranbrookart.edu/museum

Andy Warhol: Grand Slam, Paintings, Photographs, Prints and Films, October 19, 2008 - January 11, 2009
Mark Newport: Superheroes In Action, February 1 - March 29, 2009

Dallas Museum of Art—Dallas, Texas
www.dm-art.org

Tutankhamun and the Golden Age of the Pharaohs, October 3, 2008-May 17, 2009
Opening Tutankhamun: The Harry Burton Photographs, September 14, 2008-May 17, 2009
TWO x TWO x TEN: Celebrating Ten Years of Two by Two for AIDS and Art, October 12, 2008-January 4, 2009
Take your time: Olafur Eliason, November 9, 2008-March 15, 2009

Detroit Institute of Arts—Detroit, Michigan
www.dia.org

Monet to Dali: Modern Masters from the Cleveland Museum of Art, October 12, 2008- January 18, 2009
In the Company of Artists: Photographs from the DIA Collection, November 19, 2008 - February 15, 2009

Earlham College—Richmond, Indiana
www.earlham.edu

Photographic installations by Jacinda Russel, October 27-November 21, 2008
Fall Student Show, December 1 - December 11, 2008

Note Future exhibition listings are encouraged at any time. Images with caption information are also welcome and encouraged. Send all information to Gustav Medicus. 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)

Sentimental Journey: The Art of Alfred Jacob Miller, February 7 - May 10, 2009
Robert Sabuda: Travels in Time and Space, March 7 - May 24, 2009
The Indian Portrait Gallery of Thomas L. McKenney, March 7 - June 14, 2009
River of Gold: Pre-Columbian Treasures from Sitio Conte, June 6 - September 6, 2009
Golden Legacy: 65 Years of Golden Book Illustrations, June 13 - Sept. 6, 2009
A Century of Realism: The Denver and Janis Lyon Collection of New Mexican Santos, 1780-1880, July 5 - Oct. 4, 2009
Kelsey Museum of Archaeology, The University of Michigan—Ann Arbor, Michigan
www.lsa.umich.edu/kelsey
Closed for renovation and expansion until 2009
Kent State University Museum, Kent, Ohio
www.kent.edu/museum/
The Art of the Embroiderer, through August 30, 2009
Japanese Obi in the Kent State University Museum Collection, through March 1, 2009
Stavropoulos, date to be announced
The Kent State University School of Art Gallery—Kent, Ohio
http://deps.kent.edu/art/galleries/secondary/school_art/school_art
Enamel Experience - International Badge Exhibition, January 20 - February 13, 2009
Student Annual, February 20 - March 5
University of Kentucky Art Museum—Lexington, Kentucky
www.uky.edu/ArtMuseum
Come Together: Mixed Media Artwork from the Collection, August 31 - November 2, 2008
Juta Bell: J. B. Armstrong Discovered, September 14 - November 30, 2008
Robert Motherwell and Jasper Johns, Poetic Works as Metaphor, January 11 - March 1, 2009
Robert C. May Photography Lecture Series, The Photographs of Deborah Luster, February 20-April 12, 2009
Excavating Egypt: Great Discoveries from the Petrie Museum, March 22 - June 14, 2009
Kimbell Art Museum—Fort Worth, Texas
www.kimbellart.org
The Impressionists: Master Paintings from the Art Institute of Chicago, June 29 - November 2, 2008
Art and Love in Renaissance Italy, March 15-June 14, 2009
A Nativity from Naples: Presepio Sculpture in the 18th Century, November 25, 2008-January 25, 2009
Reconstructing the Renaissance: Five Paintings from an Alaricpe by Fra Angelico, November 25, 2008-February 15, 2009
Kranert Art Museum—Urbana-Champaign, Illinois
www.kam.illinois.edu/
School of Art + Design Faculty Art Exhibition, August 29 through October 5, 2008
Collecting East Asia: The Lee Wunsik Collection, August 29, 2008 through May 31, 2009
New Installation of the Asian Gallery, August 29, 2008
The Archaeological Heritage of Illinois, through March 31, 2009
Out Of Sequence: Underrepresented Voices in American Comics, October 24, 2008 through January 4, 2009
Krasl Art Center—St. Joseph, Michigan
www.krasl.org
Harry Bergman: Text at Art, September 12 - November 2, 2008
Prints by Women, November 27 - January 1, 2009
Michigan Hot Glass, Albert Young, November 27 - January 1, 2009
Kreege Art Museum, Michigan State University—East Lansing, Michigan
www.msu.edu/~kamuseum
Studio Art Biennial Faculty Exhibition, November 8 - December 12, 2008
The Kreege Art Museum Collection: Celebrating the 50th, January 12 - March 15, 2009
Department of Art & Art History Master of Fine Arts Exhibition, Sponsor: MSU Graduate School, March 21 - April 5, 2009
Department of Art & Art History Undergraduate Exhibition, Sponsor: Student Book Store, April 13 - April 26, 2009
Michigan Masters Invitational, May 2 - July 31, 2009
Celebrating Korea, September 8 - October 18, 2009
Current and Upcoming Exhibitions (cont from page 6)

Meadows Museum, Southern Methodist University—Dallas, Texas
www.smu.edu/meadows/museum
From Manet to Miró: Modern Drawings From the Abella Collection, September 14 - December 2, 2008
From the Temple and the Tomb: Etruscan Treasures from Tuscany, January 25 - May 17, 2009
Diego Rivera: The Cubist Portraits, 1913-1917, June 21-September 20, 2009
Miami University Art Museum, Miami University—Oxford, Ohio
www.musohio.edu/artmuseum
myaanãعتii ithéenbouenuiwe:jikikhe the miami people live, September 16 - December 13, 2008
Miami University Bicentennial Art Department Exhibitions, Opening January 2009
University of Michigan Museum of Art—Ann Arbor, Michigan
www.umich.edu/~umma
The Infinite Landscape: Master Photographers from the UMMA Collection, September 20, 2008-January 4, 2009 (off-site)
Milwaukee Art Museum—Milwaukee, Wisconsin
www.mam.org/
Art/React Interactive Art, October 4, 2008-January 11, 2009
Sensory Overload: Light, Motion Sound and the Optical in Art since 1945, January 24, 2008-October 1, 2009
On Site: Santiago Cavalli (MIF Ziggame), April 24, 2008-January 4, 2009
Unmasked and Anonymous: Shimon & Lindenauer Consider Portraiture, August 14-November 30, 2008
The Finest in the Western Country: Wisconsin Decorative Arts 1820-1900, September 11, 2008-January 4, 2009
Jan Lievens, February 7-April 26, 2009
Minneapolis Institute of Arts—Minneapolis, Minnesota
www.mia.org/
Eero Saarinen: Shaping the Future, September 6 - October 12, 2008
Massachusetts Institute of Technology: The Curatorial Legacy of August 9, 2008-January 11, 2009
Power and Glory: Court Arts of China’s Ming Dynasty, September 14 - December 7, 2008
Everyday People, Everyday Places, Prints From The Age of Impressionism, March 22 - June 26, 2009
From Michelangelo to Annibale Carracci: A Century of Italian Drawings from the Prado, May 17 - July 26, 2009
Price Tower Arts Center— Bartlesville, Oklahoma
www.pricetower.org
Fallingwater en Perspectiva: Félix de la Concha Paints Frank Lloyd Wright’s House on the Waterfall, January 16- April 26, 2009
UK to UK: Contemporary British Design, August 07, 2009 - January 03, 2010
Lights! Camera! Fashion! The Film Costumes of Edith Head, January 22- May 16, 2010
Fellowship: 75 Years of Talent in Box Projects, May 28 - September 19, 2010
Frank Lloyd Wright and Modernity: The House for an Art Lover, October 1, 2010 - January 09, 2011
Saint Louis Art Museum—St. Louis, Missouri
www.slam.org
New Media Series: Sadeqa Olde Wolbers, Placebo, August 1- October 26, 2008
Abstraction in American Photography, September 15 - December 14, 2008
Media Series: Bill Smith, Loop Web, October 31, 2008 - January 4, 2009
Power and Glory: Court Arts of China’s Ming Dynasty, February 22 - May 19, 2009
Contemporary Art Museum St. Louis—St. Louis, Missouri
www.contemporarystl.org
Elie Tacker: Spill, September 12, 2008 - January 4, 2009
Kati Sibony, January 23 - April 19, 2009
Bruce Nauman: Dead Shot Dan, January 23 - April 19, 2009
Snite Museum of Art, University of Notre Dame—Notre Dame, Indiana
www.nd.edu/~sniteart
Taller de Gráfica Popular Exhibitions, February 1-March 8, 2009
Darwin at Home and Abroad: Scenes from England and Latin America in the 19th-century, March 1 - 29, 2009
Current and Upcoming Exhibitions (cont from page 7)

Wayne State University, The Elaine L. Jacob Gallery—Detroit, Michigan
www.art.wayne.edu

Visit the MAHS website
www.mahsonline.org

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Museum Announcements

The Art Institute of Chicago's Modern Wing enters its final phase of construction for a May 2009 opening. With the completion of its serene limestone and glass façade and the placement of an innovative sun-screen canopy that floats over the roof like a flying carpet, the new Modern Wing of the Art Institute of Chicago is already a significant presence in a city defined by its rich architectural heritage. Now in the final phase of exterior construction, the 264,000-square-foot building designed by Pritzker Prize-winning architect Renzo Piano is scheduled to open May 2009.

Thomas J. Pritzker, Chairman of the Board of Trustees of the Art Institute of Chicago, said: “The Modern Wing taking shape before us represents not only a new landmark of Chicago architecture but a critical moment in the history of the Art Institute as well. Our new building will revitalize the museum, now in the second century of its existence, and it will also revitalize the city of Chicago as a whole.” In materials and configuration, the Modern Wing is evocative of the Art Institute’s landmark original 1893 Beaux-Arts building. In spirit and transparency, it embodies the vitality of present-day Chicago. Above all, the Modern Wing is an ideal showcase for four of the encyclopedic Art Institute’s ten collections—twentieth-century European painting and sculpture, contemporary art, architecture and design, and photography—which will be installed on three floors of spacious, light-filled galleries. The new building also will feature a vastly expanded education center; an outdoor sculpture terrace; a double-height entrance and “main street” known as Griffin Court; a garden courtyard; and a 600-foot-long pedestrian bridge, the Nichols Bridgeway, linking the museum directly to Chicago’s popular Millennium Park.

The $300-million Modern Wing is the centerpiece of a comprehensive building project—the most ambitious in the Art Institute’s 130-year history—that will reorganize the entire museum by 2010 and increase total museum gallery space by 35 percent and education space by 100 percent. Through the coordinated efforts of the museum’s curators and three separate architecture firms (Renzo Piano Building Workshop, Vinci Hamp, and wHY), existing galleries are being renovated, new galleries are being constructed in the older parts of the museum, and the entire curatorial narrative of the Art Institute is being reconfigured to demonstrate the interconnections among media, eras, and geographical areas across the whole of the museum’s celebrated collection. More than $300 million has been raised to date for the construction and operation of the Modern Wing and Nichols Bridgeway, making this the largest fundraising effort by any cultural institution in the history of Chicago. A cornerstone gift of $50 million, contributed in 2005, granted naming rights, but in keeping with Chicago’s tradition of civic pride, the donors preferred to remain anonymous, choosing to call the building the Modern Wing.

World-renowned architect Zaha Hadid of London was selected as the winner in the design competition for the Eli and Edythe Broad Art Museum at Michigan State University. Zaha Hadid’s appointment is the culmination of a competition that began in June 2007 when the family of Eli and Edythe Broad gave a gift of $26 million to help fund the new museum, which will focus on modern and contemporary art. The museum will include more than 18,000 square feet of space for the following collections: special exhibitions; modern and contemporary art; new media; photography; works on paper; and the permanent collection—encyclopedic (pre-1945). Additional space will include an education center, museum shop, visitor café and gathering space and staff offices. Groundbreaking for the museum is planned for fall 2008 and completion of the project is expected in 2010.

Joslyn Art Museum's new Peter Kiewit Foundation Sculpture Garden began last March, with a grand opening expected in spring 2009. The garden is the focal point of a campus redevelopment and beautification plan that is dramatically changing the face of Joslyn's grounds and includes flowing reflective water features; enhanced entrances and drives; renovated and expanded parking; landscaped green spaces, rich granite pathways, and an entrance plaza to welcome visitors; and a variety of important 19th- and 20th-century sculptures, as well as contemporary works by internationally renowned artists. American granite sculptor Jesús Moroles has been commissioned by Joslyn Art Museum to create a keynote, large-scale installation as a focal point of Joslyn's Sculpture Garden. The installation, titled The Omaha Riverscape, will include a reflecting pool featuring the landscape of the Missouri River, column fountains, and a fountain wall on axis with the atrium entrance.

A building does not make a museum. That is the lesson that the University of Iowa Museum of Art (UIMA) staff, museum patrons, and concerned community members have had to learn in the months after the devastating June 2008 floods poured up to six inches of water onto the UIMA building’s main floor. Thankfully, due to a courageous effort by staff, volunteers, and outside experts, the UIMA collection—which features masterpieces by Jackson Pollock, Pablo Picasso, and Henri Matisse, among others—was saved. The collection is currently in secure storage in Chicago until an on-campus facility becomes available. Now, without a building, the museum is relying on its crucial remaining resources—the collection, the staff, and community members and others who care about the museum—to move forward. The UIMA has teamed up with the University of Iowa Pentacrest Museums to find temporary space for one exhibition and many educational programs this fall. Most programming will be in the Old Capitol Museum; more information available at their website, http://www.uiowa.edu/~oldcap/. In addition, the UIMA’s educational programs have been completely re-tooled: Since the schoolchildren cannot come to the Museum, UIMA Director of Education Dale Fisher is bringing the art to them in the classroom.

The UIMA will continue to work with other areas of the University and community partners to present exhibitions in alternative spaces in the spring. Return to the UIMA building is not anticipated. While the university evaluates the next steps for the UIMA, one thing is certain: There will be a University of Iowa Museum of Art. UI President Sally Mason has expressed a firm commitment to creating a state-of-the-art museum facility at the UI. The UIMA staff can still be reached at their same mailing address, phone, and email, though they are currently sharing office space with the University of Iowa Museum of Natural History in Macbride Hall until a more long-term temporary space becomes available. You can find that contact information and further program information at www.uiowa.edu/uima or uima.blogspot.com.

If you would like to help the UIMA financially during this time, the annual fund through the University of Iowa Foundation (http://www.uiowa.edu/uima/support/), will be used specifically for expenses associated with recovery.
In Memoriam
Charles D. Cuttler (1913-2008)

Charles D. Cuttler, 94, Professor Emeritus at the University of Iowa and first President of the Midwest Art History Society, died in New York City on January 16, 2008. The cause of death was pneumonia contracted during his convalescence from neurosurgery last June. His death marked the end of a sixty-year career as a teacher, mentor, and scholar. To the literally hundreds of students, friends, and fellow scholars on two continents who knew him, he will be remembered for his love of art of all periods, his seemingly endless energy, his exacting standards for scholarship, and his unfailing good humor. To the thousands of readers who never knew him personally, his published works, especially Northern Painting from Pucelle to Bruegel, allowed them to share his infectious enthusiasm for art North of the Alps, presented in a prose style that made the art of this period alive to the general reader. For the scholar, his many articles helped decipher the enigma of Hieronymus Bosch, the focus of Cuttler’s life long scholarly obsession.

Born in Cleveland, Cuttler studied watercolor painting at Ohio State University where he received his BFA in 1935. His interests subsequently turned to art history. He completed his Master’s degree from Ohio State two years later; his M.A. thesis on the painting technique of Flemish artists was truly an attempt to combine his interests in both the production of art with its history. Something of a double threat as an artist and emerging art historian, he received his first academic appointment as assistant instructor in drawing and art history at Ohio State, 1935-37.

Between 1937 and 1939 Cuttler pursued his doctoral studies at New York University as one of America’s first generation of students to receive instruction from German expatriates escaping Nazi Germany. Cuttler was also one of the first students to study art history at NYU’s newly formed Institute of Fine Arts which Walter S. Cook had established as a separate entity near the Metropolitan Museum of Art in 1937. The faculty that Cook recruited for the Institute is legendary, as he augmented the existing faculty at the Institute with German scholars. Cuttler and so many other young American medieval and Renaissance students were able to choose coursework from Cook, Adolph Goldschmidt (1936/37), Walter Friedlaender, Karl Lehmann, Richard Offner, and Martin Weinberger. Weinberger, along with the Renaissance scholar Guido Schoenberger, became Cuttler’s advisors. By the time Cuttler enrolled in the Institute, Erwin Panofsky had already accepted a permanent position at Princeton’s Institute for Advanced Study in 1935. However, Panofsky continued to lecture at NYU and Cuttler acknowledges working with him on his dissertation, “The Temptations of St. Anthony in Art from Earliest Times to the First Quarter of the Sixteenth Century.” Despite the threat of war in Europe, Cuttler augmented his studies at the Institute with two summer Certificates in art history, one for study at the Université de Paris in 1937 and the other from the Université de Bruxelles, 1939. World War II interrupted Cuttler’s studies as he contributed to America’s war effort on the home front. During the years leading up to the war and afterward, his studio experience as a draughtsman allowed him to work as a designer and engineering checker for heavy weapons production in Detroit between 1940 and 1947. In December 1941, he married Mary Cecilia Fuller, and the couple had two children, Judith Ann and Bernard Austin.

In 1947, Cuttler accepted his first permanent academic position at Michigan State University. Simultaneously, he continued work on his dissertation at NYU, which he completed in 1952. He stayed on at Michigan State for five more years, with summer appointments in 1952 and 1953 at Indiana University. In 1957, he joined the art history faculty at the University of Iowa, where he retired as Professor in 1983.

From 1957 through 1984, Cuttler published a series of articles on Hieronymus Bosch which would collectively establish his reputation as a Bosch scholar of international importance. Cuttler approached Bosch’s art as a medieval scholar, bringing to Bosch’s art his own vast knowledge of Gothic and late Gothic manuscripts and prints. Armed with this knowledge, Cuttler was able to explain each of Bosch’s major paintings in detail, interpreting virtually every motif in paintings such as the Lisbon Temptation of St. Anthony within the thematic heritage of images certainly known to the artist. Through this methodology, Cuttler convincingly demonstrated how Bosch consciously manipulated iconographic tradition to create his own visual sermons on humankind’s eternal struggle with the forces of good and evil. Ultimately, Cuttler saw Bosch as the ultimate pessimist functioning as a veritable moral commentator on a broad myriad of late medieval religious beliefs in the Netherlands. To show the origins of Bosch’s artistic sources, Cuttler’s writings are filled with fascinating accounts from prints, paintings, and manuscripts of epistles from the lives of saints, early portrayals of wild beasts, exotics, and belief in witchcraft, among other subjects. Toward the end of his career, Cuttler sought closure to his years of thinking and writing about Bosch. The result of his efforts is his last book, one devoted exclusively to Bosch. Completed just months before Cuttler’s final illness, the volume is currently forthcoming from Pindar Press, London.

Cuttler’s university teaching style could best be characterized as “encyclopedic.” In addition to seminars, he regularly taught separate courses on Medieval Art and Northern Renaissance art, each offered as a yearlong course in two consecutive semesters. In those days before digitalization, he would always lecture from the back of the room, operating the slide projectors himself as he orchestrated a kaleidoscope of images alternating dual projections combining old lantern slides with those in 35 mm. format, many of which he had photographed himself. In 1960, he began recording his lectures on reel-to-reel tapes. At the end of each class, his wife Cecilia would laboriously transcribe his spoken lectures into typed pages. For the next few years, he and Cecilia would edit and retypewrite countless versions of his narrative to create Northern Painting from Pucelle to Bruegel, published in 1968 by Holt Rinehart Winston. In recognizing the need for such a book, Cuttler followed the success of H. W. Janson’s History of Art, which first appeared in 1962. Cuttler’s book was the first of what we may call “period survey books,” following the Janson book format of high quality illustrations coupled with an inviting and historically accurate text. Frederick Hartt’s volume on The History of Italian Renaissance Art followed in 1969. Janson edited five companion volumes for Prentice Hall as “The Library of Art History” in the early 1970s. Creighton Gilbert’s History of Renaissance Art, covering both the North and South, was part of this series. James Snyder followed Cuttler’s book with his own volume on Northern Renaissance Art in 1985.
Before Curtler's book, the material available in English to the general student was dominated by Erwin Panofsky's *Early Netherlandish Painting*, but this work purposely focused only on the origins of Flemish painting. Max J. Friedlander's *From Van Eyck to Bruegel* appeared in English translation in 1956, but it was a volume originally authored in 1916. Friedlander's monumental 14 volume, *Die altniederländische Malerei* (1924-1937), was not completely translated until 1976. Crucial volumes on the study of Northern European art, such as those by Charles Sterling on French painting, Alfred Stange's multivolume study of German painting, and G. J. Hoogewerff's discussion of sixteenth century Dutch art have never been, and probably never will be, translated into English. Curtler distilled the vast literature on the period, virtually all in foreign languages, into a coherent survey of the contributions of Northern artists, all placed within the historical and cultural milieu of the period between the 1320s and the 1560s. The volume was profusely illustrated at Curtler's insistence with the highest quality black and white gravure prints, as opposed to less expensive (and less accurate) offset lithographic prints. Thirty-four full-page color reproductions helped communicate the vibrancy and richness of the paintings themselves. Originally published in an edition of 20,000, the book was revisited by Curtler and reprinted in a soft cover edition in 1991. Curtler's *Northern Painting from Pucelle to Bruegel* can be arguably regarded as still the most comprehensive treatment of the subject, in a single volume, in any language.

Throughout his life, Curtler received numerous academic honors. He received a Carnegie fellowship, 1937; he was named a senior Fulbright fellow, Brussels, 1965-66; he was elected as an Associate Member of the Royal Academy of Sciences, Literature and Fine Arts of Belgium, 1987; and an Honorary Lifetime Fellow of the Historians of Netherlandish Art, 1986. He was a member of the College Art Association for 67 consecutive years. In 1971, he and James Breckenridge of Northwestern University convened a meeting in Chicago to discuss the need for a regional society of art historians. The result of this meeting was the Midwest Art History Society, which Curtler incorporated in the state of Iowa in 1972. He was the organization's first president and served on the Board for over two decades.

Curtler is survived by his widow, Betty Monroe (Northwestern University emeritus) of Temecula, California, his daughter Judith Curtler, his son-in-law Anthony Martino, and grandchildren Lauren and Nicholas, all of New York City. He was preceded in death by his son (1959) and his first wife (1997).

Burton L. Dunbar

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**MAHS is Pleased to Announce its First Sponsored College Art Association Session at the February 2009 CAA Conference in Los Angeles:**

**New Directions for Art Museums in the Midwest**

The past decade has been a particularly exciting time for art museums across the United States. New buildings, continued provenance investigations, complicated issues of serving constituent communities, redefining exhibitions in a post 9/11 world, and the unusually expansive art market have created new challenges and new opportunities. Midwestern institutions have been at the forefront of new thinking and creative strategizing about all of these issues. This panel will consist of informal remarks from the directors of three Midwestern museums that have been particularly innovative in addressing these issues and charting exciting new directions for their museums in the early twenty-first century.

Marc Wilson, Director, Nelson-Atkins Museum of Art, representing a comprehensive museum, will speak on Clash of the Titans: Purpose, Taxonomies and Tourists in the Design of Recent American Art Museum Buildings.

Saralyn Reece Hardy, Director, Spencer Museum of Art, University of Kansas, representing a university art museum, will give a talk titled Recasting the Archive, Reclaiming the Studio, where she will discuss how The Spencer Museum of Art has been experimenting with ways to bring collections and creative work into closer dialogue, through interdisciplinary projects, artist commissions and unexpected installation strategies.

Matthias Waschek, Director, Pulitzer Foundation for the Arts, representing a more avant-garde art space, will speak on Rethinking Institutional Models, addressing the specific challenges of an institution that has defined itself outside the regular parameters of an art museum, considering itself to be a sanctuary (it is a superb example of Tadao Ando’s architecture) while at the same time a laboratory that hosts exhibitions and symposia that a more traditional museum may not be able to do.

Judith W. Mann, Curator, European Art to 1800 at the Saint Louis Art Museum and past President of MAHS, and Joseph Becherer, Director of the Frederik Meijer Gardens and Sculpture Park and MAHS Board Member, will co chair the session.

**Outstanding Exhibition Catalogue Award**

**Winner of the 2007 Midwest Art History Society Award for Outstanding Exhibition Catalogue:**

The Midwest Art History Society Board of Directors is pleased to announce the winner of the Midwest Art History Society Award for Outstanding Catalogue for 2007, *The Collections of the Nelson-Atkins Museum of Art: American Painting to 1945*, edited by Margaret Conrads. The decision of the Awards Committee this year was unanimous. The catalogue was judged on the basis of scholarly contributions to the field and the quality of writing and design. *The Collections of the Nelson-Atkins Museum of Art: American Painting to 1945* is exemplary on all accounts.

The runner up for the award is *The Kimbell Museum for Picturing the Bible*, by Jeffery Spier, et al.

This award was initiated in 2004 and this year presented an unusual circumstance. Since Leesa Fanning is a member of the Awards Committee and Chair, and also on the staff of The Nelson-Atkins Museum, she excused herself from the jury process. Michele Fricker, Professor and Program Head of Art History of the Kansas City Art Institute, generously agreed to take her place, and Joseph Becherer, Director of the Frederik Meijer Gardens and Sculpture Park, organized the deliberation process in her absence. Charlotte Eyerman, Curator of Modern and Contemporary Art of the Saint Louis Art Museum is also on the Awards Committee. Thanks to the committee for their participation.

This represents the fourth year of the award for Outstanding Catalogue. The Call for Nominations for catalogues produced in 2008 will be sent out this November, with a deadline for submissions in February. The winner of the 2008 award will be announced at the annual Midwest Art History Society Conference in Kansas City, spring of 2009.

Leesa Fanning Member, Board of Directors of the Midwest Art History Society.
Call For Papers

Midwest Art History 36th Annual Conference, Kansas City, April 2-4, 2009

Proposals are due to session chairs on or before December 15, 2008. They should be no more than 250 words, single-spaced, and sent by e-mail as MSWord files. Be sure to indicate MAHS in the subject heading of your e-mail. All papers presented at the MAHS conference must be in Powerpoint and ready for digital projection.

Session chairs will notify applicants of their decision by January 15, 2009. Please remember to attach a c.v. and indicate your MAHS membership status. All participants must be MAHS members in the 2009 calendar year. Graduate students submitting proposals should do so with the approval of their adviser. Please provide the name and e-mail address of your academic adviser in your initial proposal. Graduate students whose papers are accepted may apply to the Charles D. Cutler Student Travel Fund for assistance. Please contact the MAHS Treasurer if you would like further information.

Registration forms for the conference and membership materials will be available soon at the Midwest Art History website. See nabsonline.org

Sessions Open for Proposals:

New Research in Ancient Art
Asian Art: Open Session
Repetition and Seriality in 19th-Century European Art
The Moving Frontier: Representing the Americas
African Art Studies Today
Medieval and Northern Renaissance Art
Italian Renaissance and Baroque Art
Decorative Arts and the Five Senses
Prints and Drawings
The Art of the Joke
Spirituality in Contemporary Art
Twentieth-Century Art
New Research in Architectural History
New Art /New Art Spaces in Midwestern Museums
Through a Glass Brightly: Libraries and Art Research

Open Session

Sessions to Attend:

In the Street: Photographers Look at America, 1945-1968
The Handmade Effect/Affect: A Roundtable Discussion of Craft and Contemporary Art

New Research in Ancient Art
Open session. Original research in ancient Near Eastern, Egyptian, Greek, and Roman art welcomed.

Session Chair: Robert Cohon, The Nelson-Atkins Museum of Art and University of Missouri-Kansas City
rcohon@nelson-atkins.org

Asian Art: Open Session
For this open session on Asian art, we are looking for papers on the arts of East, Central, South and Southeast Asia that treat objects of material and visual culture within their social and historical contexts. Papers that explore a particular object or theme in depth or that treat changes in iconography, subject matter, meaning, manufacture or function within one artistic tradition are welcome, as are papers that explore cross-cultural interactions.

Session Chair: Amy McNair, University of Kansas
amcnair@ku.edu

Repetition and Seriality in 19th-Century European Art
This session explores the wide range of repetitions in nineteenth-century European art from works inspired by academic emulation to Impressionist series paintings. It examines the various reasons for autograph repetition from the market-oriented to more personal and obsessive. Papers are also invited which explore repetition in different media (including prints and photography), “copies” after earlier artists and problematic questions of authorship and collaboration.

Session Chair: Simon Kelly, The Nelson-Atkins Museum of Art
skelly@nelson-atkins.org

Open Session
Lively and challenging papers that do not fit into any of the existing session categories are invited. Any period, any culture,

Session Chair: Rachel Perry, Indiana State Museum
rperry@dnr.in.gov

The Moving Frontier: Representing the Americas
Recent scholarship has increasingly widened the discussion of imaging or imagining American frontiers. This session welcomes papers that give fresh readings of art that engaged or engages sites or notions of the frontier.

Session Chair: Margaret Conrads, The Nelson-Atkins Museum of Art
mconrads@nelson-atkins.org

African Art Studies Today
In an overview of the study of sub-Saharan African art published in African Studies Review two decades ago, Monni Adams made the following predictions about the future practice of sub-Saharan art history: 1) greater emphasis on historical studies would contribute to a better integration of the sub-field within the broader field of art history; 2) the pursuit of more thorough contextual approaches, utilizing methodologies of sister disciplines such as the sociology of art and political theory, would reveal African art’s multiple meanings and rich underlying philosophical diversity; and 3) a consideration of the impact of social changes across the African continent would lead to an expansion of the scope of the discipline, moving away from the so-called classic modern art forms of West and Central Africa towards the art history of all Africa and the Diaspora. This session invites scholars of African art to discuss and reflect on the current state of the discipline through the lens of their own research and writing.

Session Chair: Constantine Petridis, Cleveland Museum of Art
cpetridis@cleveandart.org

Medieval and Northern Renaissance Art
Open session: Papers invited on all aspects of Medieval and Northern Renaissance art and architecture.

Session Chair: Burton Dunbar, University of Missouri-Kansas City
dunbarb@umkc.edu

Italian Renaissance and Baroque Art
Papers are sought which discuss artists who adapt styles and motifs from earlier art, or whose work can be considered a precursor of later styles, in order to examine the usefulness of period style in analyzing art of the 15th, 16th, and 17th centuries.

Session Chair: Judith Mann, Saint Louis Art Museum
judy.mann@slam.org

Decorative Arts and the Five Senses
Papers can focus on decorative arts of any period, location, materiality, form and function but should address the ways in which an object or group of objects engage at least one of the senses of sight, smell, taste, sound or touch. Topics might include, but are not limited to, the senses and the manufacture of decorative arts, interaction of the maker or consumer with the materials, function and the senses, specific periods and the expression of the senses in the decorative arts or a specific classification of object that emphasizes one or more of the senses.

Session Chair: Catherine Futter, The Nelson-Atkins Museum of Art
cfutter@nelson-atkins.org
Prints and Drawings
Open session. Topics dealing with the social history of works of art on paper are especially welcome.
Session Chair: Stephen Goddard, The Spencer Museum of Art, University of Kansas
sgoddard@ku.edu

The Art of the Joke
This session invites papers from all periods that consider any of the surprising ways that images behave like jokes. This includes droll marginalia, caricatures, and other images that puncture propriety and transgress social boundaries. It also extends to witty groteschi, anamorphoses, and other visual inventions frequently described as jokes from the 16th century on. Such improvisations were called “jokes,” but they were also described as “the dreams of painters.” Centuries later, Freud observed the parallels in jokework and dreamwork, and papers are especially welcome that explore the conjunction of these formations in artistic expression as well.
Session Chair: Frances Connelly, University of Missouri-Kansas City
connellyf@umkc.edu

The Spiritual in Contemporary Art: 1980s to the Present
Contemporary artists have explored many ways of expressing the spiritual through art. Using the term “spiritual” in the broadest sense of the word, this session includes themes such as the search for a state of oneness with “ultimate” reality, a questioning of material values and appearances, art-making as ritual, myth, light as a metaphor for the spiritual, seeking “the essence” in pure abstract form, creating art as a means of providing a transcendent or mystical experience, and a belief in nature and the cosmos as an expression of the spiritual. Artists or art considered may be related to multiple and diverse spiritual traditions. Artists of interest include Bill Viola, Anselm Kiefer, Anish Kapoor, Wolfgang Laib, James Turrell, and many, many more.
Session Chair: Leesa Fanning, The Nelson-Atkins Museum of Art
lfanning@nelson-atkins.org

Twentieth-Century Art
Open session. Proposals are invited on both Western and transnational topics. Equally welcome are papers that offer new insights into canonical figures and works and those that bring to light neglected or understudied artists and artworks.
Session Chair: David Catforis, University of Kansas
dcat@ku.edu

This is a moderated roundtable discussion and forum on the development of future services to support art history research. Proposals are invited from art historians, students, and information professionals (librarians, archivists, visual resources specialists) who would like to present short (5-10 minute) discussions on the many aspects of this topic.
Session Chair: Marilyn Carbonell, Spencer Art Reference Library, The Nelson-atkins Museum of Art
mcarbonell@nelson-atkins.org

New Research in Architectural History
Papers welcome in any aspect of the history of architecture, urbanism, and landscape design.
Session Chair: Rochelle Ziskin, University of Missouri-Kansas City
ziskin@umkc.edu

New Art/New Art Spaces in Midwestern Museums
A session devoted to important new museum acquisitions has always been a highlight of Midwest Art History conferences. In light of the fact that many midwestern museums have acquired significant new architectural spaces, we have expanded the traditional focus of this session. Papers addressing new art acquisitions are invited, as well as papers discussing examples of the new museum architecture in the Midwest.
Session Chair: Jan Schall, The Nelson-Atkins Museum of Art
jschall@nelson-atkins.org

Graduate Student Fellowships, Grants, and News


Nathan Elkins (University of Missouri doctoral candidate in Roman archaeology) has been a part-time researcher for the Fundmünzen der Antike project in Frankfurt (Germany) since January 2008. This academic year he is also employed half-time as a lecturer at the University of Frankfurt.

Mark Hammond (University of Missouri doctoral candidate in late Roman and Byzantine archaeology) is the School Fellow at the American School of Classical Studies at Athens from 2008-2009.

Stephanie Pryor (University of Missouri doctoral candidate in Roman and late Roman art and archaeology) holds a Samuel H. Kress Traveling Fellowship from the Albright Institute of Archaeological Research for 2008-2009. She will divide her time between the Albright Institute in Jerusalem and the American School of Classical Studies at Athens.

Significant Publications by Members

Andrew Arbury (Radford University, Virginia) published the college textbook, About Art, (Kendall/Hunt Publishing Company, 2008).

Susan Langdon (University of Missouri) published Art and Identity in Dark Age Greece, 1100-700 BC (Cambridge University Press, 2008).


Janet Marquardt (Eastern Illinois University) has her study, From Martyr to Monument: The Abbey of Cluny as Architectural Patrimony, out in paperback (Cambridge Scholars Press, 2008). Marquardt, with the assistance of Alyce Jordan, also has a forthcoming volume on Medieval Art and Architecture after the Middle Ages due out in January (Cambridge Scholars Press, 2009).

Theresa Leininger Miller (University of Cincinnati) authored ten entries in the African American National Biography. (Oxford University Press and Harvard University, 2008).

Kristin Schwain (University of Missouri) published Signs of Grace: Religion and American Art in the Gilded Age (Cornell University Press, 2008).
**MAHS Member Museums and Galleries**

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

**Akron Art Museum—Akron, Ohio**

www.akronartmuseum.org

Elizabeth M. Wilson, Director of Marketing Communications

bWilson@AkronArtMuseum.org

330-376-9186 x 213 t

330-376-1180 f

Lindsey Gainer (Burk), Communications Assistant

lGainer@AkronArtMuseum.org

330-376-9186 x 214

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

www.uakron.edu/art

Office of the Events Coordinator

bengsto@uakron.edu

330-972-5951 t

330-972-5960 f

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

www.oberlin.edu/~allenart

Leslie Miller

Leslie.miller@oberlin.edu

440-566-0477 t

440-566-0478 f

**Brunner Art Museum—Ames, Iowa**

www.iastate.edu

Lynette Pohllman, Director and Chief Curator

lpohllman@iastate.edu

515-294-3342 t

Dana Michels, Curator of Exhibitions and Collections

dmichels@iastate.edu

515-294-7070 f

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

www.bbhc.org

Lee Haines, Director, Public Relations

leeh@bbhc.org

307-578-4014 t

307-578-4066 f

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

www.centre.edu

Judith Pointer, Gallery Coordinator

jia@centre.edu

859-238-5469 t

859-238-6977 f

**Chazen Museum of Art—Madison, Wisconsin**

www.chazen.wisc.edu

Patricia Powell

ppowell@chazen.wisc.edu

608-263-2068 t

608-263-8188 f

**Cincinnati Art Museum—Cincinnati, Ohio**

www.cincinnatiartmuseum.org

Preeti Thakar, Assistant Director of Communications

preeti.thakar@cincyart.org

513-639-2954 t

513-639-2888 f

**Contemporary Arts Center—Cincinnati, Ohio**

www.contemporaryartscenter.org

Stacey Czar, Public Relations Director

precacmail.org

513 345 8415 t

513 345 8416 f

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

www.MOCACleveland.org

Susan E. Murray, Deputy Director for External Affairs & Campaign Director

smurray@MOCACleveland.org

216-421-8671 t

216-421-0737 f

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

www.cia.edu/gallery/reinberger.php

Linda Zeck

lzeck@cia.edu

216-421-7403 t

216-421-7438 f

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

www.clevelandart.org

Jim Kopniske, Assistant Director of Communications

tknapp@csuohio.edu

216-687-2103 t

Mary Grodeck

m.grodeck@csuohio.edu

216-687-2290 t

216-687-9229 f

**Cranbrook Academy of Art Museum—Bloomfield Hills, Michigan**

www.cranbrookart.edu/museum

Gregory Wittkopp, Director

gwittkopp@cranbrook.edu

248-645-3323 t

248-645-3324 f

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

www.dm-art.org

Jill Bernstein, Director of Public Relations

MediaRelations@DallasMuseumofArt.org

214-922-1802 t

214-922-1350 f

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

www.dia.org

Pam Marcil

pmarcil@dia.org

313-833-7899 t

313-833-7881 f

**Figge Art Museum—Davenport, Iowa**

www.figgeartmuseum.org

Angela Hunt, Marketing Director

ahunt@figgeartmuseum.org

563-326-7804 t

**Flint Institute of Arts—Flint, Michigan**

www.flintarts.org

Sherren Sandy, Public Relations Officer

info@flintarts.org

810-234-1695 t

810-234-1692 f

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

www.fwmoa.org

Linda Dykhuizen, Director of External Affairs

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219-422-6467 t

219-422-1374 f

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

www.ou.edu/fjma

Michael Bendure, Public Relations Officer

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405-325-7696 f

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

www.meijergardens.org

Amy Sawade, Public Relations Coordinator

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616-957-5792 f

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**Freeport Arts Center—Freeport, Illinois**

www.freeportartscenter.org

Jennifer Kirker, Director

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815-235-9755 t

815-235-6015 f

**Gilcrease Museum—Tulsa, Oklahoma**

www.gilcrease.org

The Wallas Group

Anne Brockman, Public Information Officer

anne-brockman@utulsa.edu

918-631-3611 t
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Patrick & Beatrice Haggerty Museum of Art, Marquette University—Milwaukee, Wisconsin
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Mary Dornfeld, Communication Assistant
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414-288-5415 f

Indiana University Art Museum—Bloomington, Indiana
www.iub.edu/~iuam/iuam_home.php
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812-855-1023 f

Indianapolis Museum of Art—Indianapolis, Indiana
www.imamuseum.org
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317-931-1978 f

University of Iowa Museum of Art—Iowa City, Iowa
www.uiowa.edu/~artmus
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3-355 t
3-335-36 f

Joslyn Art Museum—Omaha, Nebraska
www.joslyn.org
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402-342-3300 t
402-342-2376 f

Kelsey Museum of Archaeology, The University of Michigan—Ann Arbor, Michigan
www.lsa.umich.edu/kelsey/
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tegerr@umich.edu
734-764-9304 t
734-763-8976 f

Kent State University Museum, Kent, Ohio
www.kent.edu/museum/
Carol Gaj, Administrative Assistant
cpai@kent.edu
330-672-0300 t
330-672-3218 f

Kent State University, The Kent State University School of Art Galleries—Kent, Ohio
http://dept.kent.edu/art/galleries/secondary/school_art/school_art.html
Anderson Turner, Director
schoolofartgalleries@kent.edu
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University of Kentucky Art Museum—Lexington, Kentucky
www.uky.edu/ArtMuseum
Dorothy Freeman, Public Relations Coordinator
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859-323-1994 f

Kimbell Art Museum—Fort Worth, Texas
www.kimbellart.org
Jessica Brandrup Smith, Head of Marketing and Public Relations
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817-332-8451, ext. 241
817-877-1264 f

Kraus Art Museum, University of Illinois at Urbana-Champaign
www.art.uiuc.edu/kam
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Krasl Art Center—St. Joseph, Michigan
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616-983-0275 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

Loyola University Museum of Art—Chicago, Illinois
http://luc.edu/luma
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312-915-6164 t

Meadows Museum, Southern Methodist University—Dallas, Texas
www.smu.edu/meadows/museum
Chris Byrd
chvrd@smu.edu
214-678-1584 t

Miami University Art Museum, Miami University—Oxford, Ohio
www.muohio.edu/artmuseum
Kelly Albin, Director of Audience Development
albinke@muohio.edu
513-529-5007 t
513-529-6555 f

The Art Museum at Michigan State University—East Lansing Michigan
(formerly the Kresge Art Museum; in 2010, Eli and Edythe Broad Art Museum)
http://www.artmuseum.msu.edu/
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University of Michigan Museum of Art—Ann Arbor, Michigan
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Milwaukee Art Museum—Milwaukee, Wisconsin
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612-870-3169 f
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Museum of Art and Archaeology, University of Missouri—Columbia, Missouri
http://mama.missouri.edu/
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Museum of Contemporary Art—Chicago, Illinois
www.MCAChicago.org
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University of Nebraska—Lincoln, Sheldon Memorial Art Gallery and Sculpture Garden—Lincoln, Nebraska www.sheldonartgallery.org

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Oakland University Art Gallery—Rochester, Michigan www.oakland.edu

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

Peggy Striegel, Marketing Consultant pstriegel@philbrook.org
918-748-5385 t
918-743-4230 f

Saint Louis Art Museum—St. Louis, Missouri www.slam.org

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314-655-5132 t
314-726-7974 f

Contemporary Art Museum St. Louis—St. Louis, Missouri www.contemporarystl.org

Jennifer C. Gaby, Director of Public Relations and Marketing
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314-535-0770 x 215t
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The Saint Louis University Museum of Art http://sluma.slu.edu

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St Louis University: The Historic Samuel Cupples House http://cupples.slu.edu

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University of St. Thomas, O’Shaughnessy Educational Center Lobby Gallery—Minneapolis, Minnesota www.stthomas.edu

Sue Focke
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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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Spencer Museum of Art, The University of Kansas, Lawrence www.spuercerart.ku.edu

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

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Traf Museum of Art—Cincinnati, Ohio www.trafmuseum.org

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513-241-7762 f

Toledo Museum of Art—Toledo, Ohio www.toledomuseum.org

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University of Tulsa School of Art, Alexandre Hogue Gallery—Tulsa, Oklahoma www.utulsa.edu

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Walker Art Center—Minneapolis, Minnesota www.walkerart.org

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Washington University, Mildred Lane Kemper Art Museum—St. Louis, Missouri http://kemperartmuseum.wustl.edu

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314-935-4896 t
314-935-4259 f

Wayne State University, The Elaine L. Jacob Gallery—Detroit, Michigan www.art.wayne.edu

Lisa Gonzalez, Director
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Frederick R. Weisman Art Museum, University of Minnesota—Minneapolis, Minnesota www.weisman.umn.edu

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West Bend Art Museum—West Bend, Wisconsin www.wbartmuseum.com

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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 http://artmuseum.wooster.edu

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Wright State University, Robert and Elaine Stein Art Galleries—Dayton, Ohio www.wright.edu/artgalleries

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Conference Co-Chairs (Kansas City 2009)
Frances Connelly
University of Missouri-Kansas City
Leesa Fanning
Nelson-Atkins Museum of Art

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Janet Snyder

Nominating
Michelle Fricke
Marcella Sirhandi

Publications
Joseph Becherer
Jane Hutchinson

Website and Newsletter
Sarah Blick
Gustav Medicus
David Stark
Paula Wisotzki
The Kimbell Art Museum has acquired a major painting by Jacques de Gheyn II (1565-1629), one of the founders of flower painting in the Netherlands. *Vase of Flowers with a Curtain*, dated 1615, is one of the artist’s largest known flower paintings, measuring 43 ¾ x 29 ¼ inches (109.8 x 74.5 cm).

Jacques de Gheyn II, *Vase of Flowers with a Curtain*, 1615, Kimbell Art Museum

**Recent Acquisitions**

**Midwest People/People in the Midwest**

**Colleges and Universities**

Dr. Miki Hirayama, University of Cincinnati, received promotion to Associate Professor with tenure in Spring 2008, and is now the Director of Graduate Studies.

Dr. John Klein has been appointed Associate Professor of Art History at Washington University, St. Louis.

Dr. Theresa Leininger-Miller, Associate Professor, Art History, University of Cincinnati, received a 2008 Faculty Development Council Award to develop a seminar on folk/outsider/self-taught art, as well as a University Research Council Award to conduct research on the nineteenth century photographer James P sealey Ball (1825-1904) in Minneapolis, Seattle, and Honolulu.

Dr. William R. Levin, Centre College, Kentucky, has been granted a sabbatical leave for 2008-09 to work on projects in the area of Italian Late-Medieval and Renaissance art.

Dr. Teresa Pac, University of Cincinnati, continues for a second year as Visiting Assistant Professor in Medieval Studies.

In the buildup to the bicentennial of Abraham Lincoln’s birth in 2009, Associate Professor Mark Pohlod of DePaul University in Chicago has given lectures to various Illinois cultural organizations on Abraham Lincoln in the visual arts. He is a “Road Scholar,” a speaker for an Illinois Humanities Council program aimed to bring presenters to public Illinois audiences. Pohlod teaches the history of photography and American art at DePaul. For more information, visit [www.prairie.org](http://www.prairie.org) or contact Mark at mmpohlod@depaul.edu.

Robert Probst, University of Cincinnati, has been appointed Dean of the College of Design, Architecture, Art, and Planning. He had been Director of the School of Design at the University of Cincinnati.

**Galleries and Museums**

The Minneapolis Institute of Art (MIA) announces the appointment of Jan-Lodewijk Grootaers as its new curator of African, Oceanic, and Native American Art (AONA). Dr. Grootaers assumes his post on June 9, 2008. His appointment follows an international search under the guidance of MIA Director and President Kaywin Feldman, who came to the museum in January. Dr. Grootaers received his Ph.D. in anthropology from the University of Chicago. He taught school in Gabon and Zimbabwe for three years prior to his graduate work, and has conducted extensive fieldwork among the Zande people in the Central African Republic. Dr. Grootaers served as a senior consultant for the Museum für Volkskunde in Hamburg and the Afrika Museum in Berg-en-Dal, Netherlands, where he organized exhibitions and published catalogues. He has worked for the last three years on a large and ambitious survey exhibition about the art and culture from the African heartland, titled Ubangi. This extensive exhibition of more than two hundred objects from fifty-plus European museums and private collections worldwide premiered last October at the Afrika Museum. Dr. Grootaers edited the accompanying 327-page catalogue and contributed several essays. Judyn Art Museum announces the appointment of Sarah L. Burt as the Museum’s new Richard and Mary Holland Curator of American Western Art and Curator of American art. Previously the projects manager for 10 years at the Georgia O’Keeffe Foundation in Abiquiu, New Mexico, Burt began at Joslyn on February 1. Most recently, Burt was grants manager at the Santa Fe, New Mexico, office of Cornerstones Community Partnerships, Inc.

Dr. Julia Risser has been appointed director of the American Museum of Asmat Art at the University of St. Thomas in St. Paul Minnesota. An art historian whose research interests also include African art and artifacts, Risser, of Edina, has been a visiting instructor of art history at St. Thomas, Hamline University, the College of Visual Arts, Minneapolis College of Art and Design, the University of Minnesota, Carleton College and Walker Art Center. She also has been a consulting curator on exhibits at St. Thomas, Carleton and Gustavus Adolphus College and serves on the Edina Planning Commission and the Edina Energy and Environmental Commission.

The Art Museum at Michigan State University, (formerly the Kresge Art Museum) recently acquired two works by Detroit artist Tyree Guyton (born 1955). The Guyton acquisitions are two mixed media assemblages on board, *Revelations, and Blue*, both created in 1993.


Elizabeth (Beth) Noble as its new vice president of Development. Noble will oversee the museum’s Development division including: Great Art New Start Campaign; Membership and Annual Fund; Major Gifts; Planned Gifts; Corporate Giving; Foundation and Government Grants; and Donor Relations and Development Operations. She officially joined the DIA staff on March 31.

Dr. Jon Seydl of the Cleveland Museum of Art has recently assumed the post of field editor of exhibitions to caa.reviews. MAHS members should contact him ([jseydl@clevelandart.org](mailto:jseydl@clevelandart.org)) in order to draw attention to upcoming exhibitions as well as express interest in serving as a reviewer. One need not be a member of CAA to write a review.

Dr. Cory Korkow has joined the Cleveland Museum of Art Department of European Paintings and Sculpture, 1500-1800, as a Kress Curatorial Fellow, cataloguing the museum’s collection of European portrait miniatures and British paintings to 1800.

The Minneapolis Institute of Art is pleased to announce the appointment of David E. Little as Curator of Photographs and Head of the Department of Photographs. Little comes to Minneapolis from New York where he has served as Associate Director, Helena Rubinstein Chair of Education, at the Whitney Museum of American Art.

Constantine Petridis, MAHS Board Member and Curator of African Art at the Cleveland Museum of Art, is the curator of *Art and Power in the Central African Savanna: Luba, Songye, Chokwe, Lukasa*, a traveling exhibition which will feature sixty works loaned from public and private collections in the U.S. and Belgium. It opened at the Menil Collection, Houston, on September 26, 2008, where it will be on view until January 4, 2009. Before closing its tour at the Fine Arts Museums of San Francisco (June 27 - Oct. 11, 2009), it will be on view at the Cleveland Museum of Art from March 1 to June 7, 2009. The exhibition is accompanied by a lavishly illustrated book authored by Petridis and published by the Cleveland Museum of Art in association with the Belgian publisher Mercatorfonds.
2009 Annual Midwest Art History Conference — Kansas City

Early registration ends February 15, 2009.

Name _______________________________________________________________________________________________________________

Affiliation (as you would like it printed on your name tag) _______________________________________________________________________
____________________________________________________________________________________________________________________

Address ______________________________________________________________________________________________________________

E-mail ______________________________________________________________________________________________________________

Billing address (if different from above) _____________________________________________________________________________________

***Please indicate if you will need any sort of special assistance at the conference _____________________________________________________
____________________________________________________________________________________________________________________
____________________________________________________________________________________________________________________

We recommend that you register online for the conference at mahsonline.org. You may also register at the conference, paying by check.
If you wish to register by mail, please fill out this form, enclose with a check made out to "MAHS," and mail to:
Prof. Frances Connelly (MAHS)
Art History
5015 Holmes
University of Missouri-Kansas City
Kansas City, MO 64110

Conference fees:
The conference fee includes admission to all sessions, receptions, member luncheon, and shuttle service to the museum and to the First Friday gallery tour in the Cross Roads art district.

Early registration fee $85.  _____________
Student fee $40.  _____________
Late registration fee (after 2/15/09) $95.  _____________

Annual MAHS Membership for 2009 (if not already paid)
Professional $45.  _____________
Student $25.  _____________
Other (see newsletter or website for categories)  _____________

Optional trip to Spencer Museum of Art at the University of Kansas, and the Nerman Museum of Contemporary Art.
Includes box lunch and reception. $45  _____________
For my box lunch, I would like (circle one)
Chicken sandwich  or  Vegetarian sandwich

For my box lunch, I would like (circle one)
Chicken sandwich  or  Vegetarian sandwich

Voluntary contribution to the Charles Cuttler graduate student travel fund  _____________

TOTAL  _____________

The conference hotel is the Raphael Hotel, located in the historic Plaza shopping district at 325 Ward Parkway, KCMO 64112 (www.raphaelkc.com).
The MAHS Conference rate is $164, for a suite. Each suite has a bedroom with either a king or 2 queen-sized beds, and a living room with a sleeper sofa.
Parking and internet access are available and free of charge. Conference packets will be available at the Raphael Wednesday evening 4-6pm and Thursday morning 7:30-9:30. Shuttle service will run between the Raphael and the Nelson-Atkins Museum during the conference. You must contact the Raphael at 800.821.5343 and request the MAHS conference rate. A budget hotel within walking distance of the museum, though further from the Plaza, is the Homestead Suites at 4535 Main Street, which has double rooms in the $95. range: 816.531.5552.

For those driving to Kansas City, the Nelson-Atkins Museum offers parking in an underground garage for $5.00/day, or parking is also available on nearby streets.

Many airlines fly into Kansas City International Airport, including Southwest, US Airways, Delta, Continental, United, Northwest. The airport is about 40 minutes north of the city. The Super Shuttle offers service from the airport to hotels in the Plaza area. Their ticket counters are located in the terminal, or you can contact them in advance at SuperShuttle.com, or 800.258.3826. Fares one-way are approx. $20. Taxi service is readily available at the airport.
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.

Awards, Fellowships, Grants, and Honors

Alex Barker, Director of the University of Missouri Museum of Art and Archaeology, received the Society for American Archaeology’s Presidential Award at its annual meeting in March 2008.

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 2008 conference in Chicago was by Matthew Rarey, an M.A. candidate at the University of Wisconsin-Madison, for his paper entitled “Adrift on the Kalunga: The Transculturation of Kongo Minkisi”.

The paper examined the transcultural influences affecting the development of nkisi nkondis (power figures) of the Kongo. These include Christian theology, Kongo religion, and colonial politics. Rarey discussed the emergence of nkondis during the struggle between Christianity and Kongo religion at the end of the 15th century; their use as a symbol of Kongo national identity during the Congo Free State period in the late 19th century; and the nkisi’s positioning as a “fetish” in 20th century museum exhibitions. Emphasis was placed on the nkondi’s religious function as a mediator between the land of the living and the land of the dead (mpemba).

The award committee noted the ease and finesse with which the paper negotiated difficult territory, bridging African and European realms of understanding. It delved into issues of fetishism and identity and considered violence and destruction as much as creation. The ideas behind the paper were found to be “complex and exciting” and the visual material “captivating”. Also commended were the speaker’s engagement in very current areas of inquiry, such as the impact of Europeans on the formation canonical African art forms. Finally, the paper presented challenges to certain long-held assumptions, for example, the notion of timelessness of African art, and the status of authenticity falsely attributed to certain works based on the absence of a European presence. Another award panelist wrote, “I thought this well-written and convincingly argued. The topic obviously addresses issues of broad concern”.

2008 MAHS Graduate Student Award

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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.

Awards, Fellowships, Grants, and Honors

Alex Barker, Director of the University of Missouri Museum of Art and Archaeology, received the Society for American Archaeology's Presidential Award at its annual meeting in March 2008.

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