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

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

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

A reception each evening will allow participants to visit major galleries and museum in the area including the Taft Museum of Art, the Contemporary Arts Center and the Cincinnati Art Museum. Special tours will be offered on Wednesday and Saturday afternoons. Conference attendees will have the opportunity to take an orientation tour (by bus) of Cincinnati and Northern Kentucky on Wednesday afternoon. A walking tour of downtown Cincinnati will also be offered on Saturday afternoon. This will be a chance to take in the Rookwood-adorned Emry arcade in the magnificent Art Deco Netherland Hotel, early skyscrapers by D. H. Burnham, Cass Gilbert and John Russell Pope, Zaha Hadid's Rosenthal Contemporary Arts Center. In addition, there will be a tour of University of Cincinnati campus architecture. Saturday morning featuring the Vontz Center for Molecular Studies, Frank Gehry, the Engineering Research Center, Michael Graves, and the College Conservatory of Music by Henry Cobb.

Walking tours of downtown Cincinnati's public art will be offered both Friday and Saturday mornings. A field trip to Shakertown will be available Sunday, with an optional drop-off at the airport at the end of the day.

Session will include several linked to local culture and events, such as Ohio Valley Architecture. A Whistler session will complement an exhibition at the Taft Museum of Art. Other interesting sessions include "African Art Today: Definitions and Directions," "Baroque Around the World," "The Role of Art History in Art Museums Today," and "Design/History/Feminism/Visual Cultural Studies." A complete list of sessions, along with instructions for submitting proposals, can be found on pages 2-4 of the newsletter. Hotel information and a conference registration form are located in the back pages of this issue.

For additional information, please contact the following:

Cabs/taxis Amber Criswell (Education, CAM) amber.criwell@cincyart.org (513) 639-2973
MAHS membership Jane Hutchinson, MAHS secretary jhutchi@wisc.edu (608) 263-2349
MAHS sessions Julie Aronson, CAM curator jaronson@cincyart.org (513) 639-2945
Registration University Conferencing andrea.siouris@uc.edu (513) 558-1810
Shakertown Lloyd Engelbrecht lloyd.engelbrecht@uc.edu (513) 421-9309
Tours of Cinti and arch. Walter Langsam walter.langsam@uc.edu (513) 381-3405
Tours of public art Theresa Leininger-Miller theresa.leininger@uc.edu (513) 556-0273
UC/College of DAAP/Art History Michelle Vink, secretary in the School of Art michelle.vink@uc.edu (513) 556-2962
African Art Today: Definitions and Directions
The field of African Art History has expanded exponentially since its early foundations. Forms, techniques, and practices which fall under the definition of ‘African art’ are incredibly rich and diverse. They comprise arts being produced on and off the continent, by artists very much engaged in the 21st century. Current research stresses the arts changing contexts over time, space, and across cultures — creating new forms, interpretations, meanings, and contexts of use. This panel seeks to present such recent research on art forms and/or aesthetic dialogues of African artists producing currently. Papers may challenge current definitions/dialogues within the field. Abstracts may be submitted by email or by mail.

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

African American Art and Visual Culture
We welcome proposals on any aspect dealing with art by African Americans in the U.S., 1619-present. Of particular interest are topics that have a Midwestern connection (especially Ohio); works that are in Midwestern collections; and/or deal with slavery or the resistance to it, given the recent opening of the National Underground Railroad Freedom Center in Cincinnati. Open to consider artists or art works in context with 21st century criticism and methodologies. Emails are acceptable but should be followed up with a hard copy. Please fax or mail abstracts to:

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

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

Miki Hirayama, Assistant Professor, Art History/School of Art
University of Cincinnati
P.O. Box 45221-0016
(513) 556-2045, (513) 556-2963 (fax)
miki.hirayama@uc.edu
The Languages of East Asian Art Before 1800

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

Hou Mei Sung, Curator of Asian Art
Cincinnati Art Museum
1189 Beall Ave.
Cincinnati, Ohio 45202-1596
(513) 639-3611, (513) 639-2996 fax email?

Medievalism and Medieval Art

Since the Renaissance, our understanding of medieval art has often been mediated by the contemporary concerns of art historians and artists. This session invites papers on how works of medieval art were interpreted, adapted, or appropriated in later periods, even within the span of the Middle Ages. How has our understanding of the original meaning or purpose of these works been limited or enhanced by the questions that have been asked? How have recent methods and approaches changed our views about medieval visual media and culture? Pen to all media of the Middle Ages, from manuscript miniature to cathedral, proposals concerning later media, from print to film, are also welcome. Please send proposals as an attachment to: ehunt@wooster.edu or on paper to Elizabeth M oore Hunte Department of Art College of Wooster 1189 Beall Ave. Wooster, Ohio 44691

Renaissance: North, South, East, and West

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

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

Baroque Around the World

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

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

18th-19th c. Art

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

John Wilson III, Independent Scholar
3626 Eastern Avenue
Cincinnati, Ohio 45226
(513) 321-0127, (513) 321-2154 (fax) jwilson3@ciomtown.com

Whistler in Context

The centennial of Whistler's death in 2003 occasioned a surge in interest in the artist that has not yet abated. During the Midwest Art History Society's visit to Cincinnati in April, 2005, the Taft Museum of Art will be hosting the exhibition "James McNeill Whistler: Selected Works from the Hunterian Art Gallery in Glasgow." On view will be objects from Whistler's estate: 12 paintings, 57 prints, designs for costumes and interiors, and personal belongings such as silver and porcelain. For the MAH S session, please submit any proposed topics in Whistlerian studies. In keeping with the artist's aestheticism, papers that span more than one mode of sensory perception or artistic medium (in the fine or applied arts) are welcome, as are approaches to Whistler from international, European, and American perspectives.

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

Art Since 1945

Proposals can include anything contemporary, new methodologies, crossing boundaries, interdiscipli- nary, transnational, and creative approaches.

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

Photography

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

Kim Paice, Assistant Professor, Art History/School of Art
University of Cincinnati
316 Pike Street
Cincinnati, Ohio 45221-0016
(513) 556-5440, (513) 556-3288 paci@uc.edu

Ohio Valley Architecture

The architecture of the Ohio River Valley, broadly defined to include the states that line the river, provides many opportunities for consideration of both high-style and vernacular architecture, the impact of local and out-of-town architects, the possible influence of the river itself and related transportation systems, and the question of whether all or part of the valley has a distinctive regional character. Papers on topics as broad as the themes and others such as the role of cast-iron technology or of pattern-books, or as narrow as the career and work of specific architects, will be welcomed. Although emphasis on the environ
Midwest Art History Society Annual Conference, April 7-9, 2005
Call For Papers (continued)

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

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

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

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

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

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

Changing Images in Contemporary Urban Architecture in the Midwest
The urban midwest has long been considered the birthplace of the skyscraper and the home of the automobile, the uneasy balance between wide open spaces and architectural density. How has the growing cross-cultural social and economic landscape changed the image of the midwestern city? How have these dynamics taken form in the growing cross-cultural social and economic area?

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

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

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

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

Amber Lucero Criswell
Asst. Curator for Interpretation and Adult Programs
Cincinnati Art Museum
953 Eden Park Drive
Cincinnati, Ohio  45202-1596
(513) 639-2973, (513) 639-2998 fax
amber.criswell@cincycart.org

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

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

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

A Dialogue with Conservators
Please come and join the conservators from the Cleveland-based Intermuseum Conservation Association and Stephen Bonadies, Deputy Director of the Cincinnati Art Museum and former Chief Conservator of the CAM, for an afternoon event where art historians and conservators can meet and learn from the expertise of one another. While the final format (gallery talks or slide lectures) and topics will in part depend upon the exhibition and hanging schedule of the Cincinnati Art Museum, the discussion will focus on the role of conservation professionals in the museum environment. Topics could include more general issues such as the preservation of works of art or the effects of dust or lighting on paintings. While we will be soliciting talks from the MAHS membership, suggestions of topics are welcomed. Please contact Heather Gallaway, Painting Conservator, at hgallaway@ica-artconservation.org or (216) 658-8700.

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

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

Open Session II
Solveiga Rush
Professor Emerita of Art History
University of Cincinnati
1617 East McMillan
Cincinnati, Ohio  45206
(513) 861-2980, (513) 556-3007 (fax)
solveiga.rush@uc.edu
Current and Upcoming Exhibitions

Akron Art Museum—Akron, Ohio

Allen Memorial Art Museum, Oberlin College—Oberlin, Ohio
The Splendor of Ruins in French Landscape Painting. 1630-1800, March 20 – June 19, 2005

Art Institute of Chicago—Chicago, Illinois
American Horizons: The Photographs of Art Sinsabaugh, through January 2, 2005
About Face: Photographic Portraits from the Collection, through January 16, 2005
Hero, Hawk, and Open Hand: American Indian Art of the Ancient Midwest and South, November 20, 2004 – January 30, 2005
Chicago Architecture: Ten Visions, November 26, 2004 – April 3, 2005
Photo-Respirations: Tokihiro Sato Photographs, January 15 – April 17, 2005
Toulouse-Lautrec and Montmartre, July 16 – October 10, 2005

Bowling Green State University—Bowling Green, Ohio
Design Migrations: Unigraphics Best, November 19, 2004 – January 18, 2005
55th Annual Faculty/Staff Exhibition, December 4, 2004 – January 18, 2005
Annual Undergraduate Art and Design Exhibition, February 15 – March 2, 2005
BFA Senior Thesis Exhibition, March 20 – April 7, 2005
MFA Thesis Exhibition, April 16 – April 23, 2005

Brunnner Art Museum—Ames, Iowa
Farm Life in Iowa: Photographs by A. M. "Pete" Wettach, through December 30, 2004

Centre College, Aegon Gallery—Danville, Kentucky
Humanities Exhibit of Nineteenth Century French Bronze Sculptures, through December 3, 2004
Adam Kenney ('98): Mixed Media Sculpture, January 14 – February 10, 2005
Teapots from the M Innesta Collection at Centre College, February 18 – March 11, 2005
Humanities Exhibit of Landscape Paintings, March 28 – April 15, 2005
Student Art Exhibit, April 15 – May 29, 2005
Senior Art Student Exhibit, May 10 – 22, 2005

Cincinnati Art Museum—Cincinnati, Ohio
Petra: Lost City of Stone, through January 30, 2005
Crowns: Portraits of Black Women in Church Hats, March 19 – June 12, 2005
Strokes of Genius: Masterworks from the New Britain Museum of American Art, April 10 – June 19, 2005
Drawn by the Brush: Oil Sketches by Peter Paul Rubens, June 11 – September 11, 2005
Hanten & Happi: Traditional Japanese Work Coats from the Sumi Collection, July 17 – September 18, 2005

Cranbrook Art Museum—Bloomfield Hills, Michigan
Looking Both Ways: Art of the Contemporary African Diaspora, through November, 2004

Dallas Museum of Art—Dallas, Texas
Bonjour Monsieur Courbet! The Brueys Collection of Musée Fabre, Montpellier, through January 2, 2005
Splendors of China’s Forbidden City: The Glorious Reign of Emperor Qianlong, November 21, 2004 – May 29, 2005

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

Detroit Institute of Arts—Detroit, Michigan
The Photography of Charles Sheeler: American Modernist, through December 5, 2004
Murano: Glass from the Olrick Spanu Collection, December 12, 2004 – February 27, 2005

Elvehjem Museum of Art—Madison, Wisconsin
Don Reitz: Clay, Fire, Salt, and Wood, through November 21, 2004
Xu Bing: The Glassy Surface of a Lake, through November 28, 2004

Fort Wayne Museum of Art—Fort Wayne, Indiana
Day of the Dead/Dia de los Muertos Exhibition, through November 28, 2004
Margaret Bourke White: The Photography of Design, 1927-1936, through January 9, 2005
Unexpected Moments: An Installation by Michael James Amis, through November 28, 2004

Georgia O'Keeffe and New Mexico: A Sense of Place, through January 16, 2005
Lee Friedlander – At Work, through January 16, 2005
Duane Hanson: A Midwestern Perspective, December 11, 2004 – March 20, 2005

Columbus Museum of Art—Columbus, Ohio
Georgia O’Keeffe and New Mexico: A Sense of Place, through January 16, 2005
Lee Friedlander – At Work, through January 16, 2005
Duane Hanson: A Midwestern Perspective, December 11, 2004 – March 20, 2005

Cranbrook Art Museum—Bloomfield Hills, Michigan
Looking Both Ways: Art of the Contemporary African Diaspora, through November, 2004

Cedar Rapids Museum of Art—Cedar Rapids, Iowa
Art in Roman Life: Villa to Grave, through August, 2005

Cleveland Museum of Art—Cleveland, Ohio
Dukes and Angels: Art from the Court of Burgundy (1364-1419), through January 9, 2005
Masterworks from The Phillips Collection, February 20 – May 29, 2005
The N E O Show, July 10 – September 4, 2005

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Lee Friedlander – At Work, through January 16, 2005
Duane Hanson: A Midwestern Perspective, December 11, 2004 – March 20, 2005

Contemporary Arts Center—Cincinnati, Ohio
Nothing Compared to This, through November 28, 2004
Susan Unterberg, November 20, 2004 – January 30, 2005
Multiple Strategies, November 20, 2004 – August 21, 2005
Black President: The Art and Legacy of Fela Anikulapo-Kuti, December 17, 2004 – March 6, 2005
Incorporated: a recent (incomplete) history of infiltrations, actions and propositions utilizing contemporary art, February 11 – May 8, 2005
Erwin Wurm: The End of a Minute, April 1 – June 12, 2005
Jay Bolotin: The Jaddleg Testament, May 20 – August 21, 2005
Slide Show, July 1 – September 11, 2005

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Fort Wayne Museum of Art—Fort Wayne, Indiana
Day of the Dead/Dia de los Muertos Exhibition, through November 28, 2004
Margaret Bourke White: The Photography of Design, 1927-1936, through January 9, 2005
Unexpected Moments: An Installation by Michael James Amis, through November 28, 2004

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

Fred Jones Jr. Museum of Art—Norman, Oklahoma
The museum galleries are currently closed for renovation and expansion.

Frederick Meijer Gardens and Sculpture Park—Grand Rapids, Michigan
Mak van Waerden: The Garden of the Pyramids, through February 17, 2005
Lewis Miller: Imaginary Landscapes, January 21, 2005 – May 8, 2005

Gilcrease Museum—Tulsa, Oklahoma

Haggerty Museum of Art, Marquette University—Milwaukee, Wisconsin
The Invented Worlds of J.R.R. Tolkien: Drawings and Original Manuscripts from the Marquette University Collection, through January 30, 2005
Kath Haring, January 20, 2005 – March 27, 2005
Recent Gifts from the Allen and Vicki Samuelson Collection, January 20, 2005 – March 27, 2005

Indianapolis Museum of Art—Indianapolis, Indiana
Degas “Little Dancer,” through January 2, 2005

Indiana University Art Museum—Bloomington, Indiana
Pressure Points, through December 19, 2004
A Bloomington Biennial: Faculty Artists from IU’s Henry Radford Hope School of Fine Arts, March – May 2005
Masters of Fine Arts: Henry Radford Hope School of Fine Arts, March – May 2005
American Horizons: The Photographs of Art Sinsabaugh, October – December 2005

University of Iowa Museum of Art—Iowa City, Iowa
School of Art & History Faculty Exhibition, through December 11, 2004
Beaded Rhythms: Women’s Adornments from Northern Cameroon, through December 11, 2004
The History of Iowa in the Art of Maps, through January 19, 2005
Jack Kerouac: On the Road, January 19 – March 13, 2005
May Ethiopia: Recent Paintings by Wosene Worke Kosor, February 7 – April 25, 2005
Interventionist Collage: From Dada to Negativland, February 12 – April 3, 2005
Tom Judd: Synephyr (10 minutes later), March 24 – April 24, 2005
Acting Out: The Invented Melodrama in Contemporary Photography, April 8 – June 5, 2005
Bill Anthony’s Fine Book Bindings, April 15 – July 31, 2005

Joslyn Art Museum—Omaha, Nebraska
Renaissance to Rococo: Masterpieces from the Collection of the Wadsworth Atheneum Museum of Art, through February 27, 2005

Kelsey Museum of Archaeology, The University of Michigan—Ann Arbor, Michigan
Digging Up a Story: The House of Claudius Tiberianus, through March 2, 2005

Kent State University, The Kent State University School of Art Gallery—Kent, Ohio
University of Kentucky Art Museum—Lexington, Kentucky
Pre-Columbian Art from the Mississippi Museum of Art, April 3 – June 19, 2005
Rodin: In His Own Words, Selections from the Iris and B. Gerald Cantor Foundation, July 10 – September 18, 2005

Kimbell Art Museum—Fort Worth, Texas
Stubbs and the Horse, November 14, 2004 – February 6, 2005
Palace and Mosque: Islamic Art from the Victoria and Albert Museum, April 3, 2005 – September 4, 2005

Krasl Art Center—St. Joseph, Michigan
African Work: Richard Hunt, through January 3, 2005

Kress Art Museum, Michigan State University—East Lansing, Michigan
Department of Art & History Studio Art Faculty Exhibition, through December 17, 2004
Masters of Illusion: 150 Years of Trompe l’Oeil in America, January 10 – March 20, 2005
Department of Art & History Master of Fine Arts Exhibition, March 25 – April 10, 2005
Department of Art & History Undergraduate Exhibition, April 16 – May 1, 2005

Meadows Museum, Southern Methodist University—Dallas, Texas
Crafting Tradition: The Architecture of Mark Lemmon, February 27 – May 1, 2005

Miami University Art Museum, Miami University—Oxford, Ohio
So Many Whys: Installation of Recent Works by Ellen Price, through December 5, 2004
ReVisions, The Miami University Art Department Faculty Exhibition, through December 5, 2004
Latin American Art, through December 5, 2004

University of Michigan Museum of Art—Ann Arbor, Michigan
A Medieval Masterpiece from Bagdad: The Ann Arbor Shahnama, through December 19, 2004
Laslo Moholy-Nagy: The Late Photographs, through February 20, 2005
Masters of African Art: Yoruba, through May 8, 2005
Agnes Martin: Paintings, November 20, 2004 – February 13, 2005
Early Italian Engravings, February 26 – May 22, 2005

Milwaukee Art Museum—Milwaukee, Wisconsin
Masters of American Art, 1770-1920: From The Detroit Institute of Arts, through January 30, 2005
Degas Sculpture, February 19 – June 5, 2005
Cubist Film as Found Object in Contemporary Video, June 25 – September 25, 2005

Minnesota Institute of Arts—Minneapolis, Minnesota
Henri Cartier-Bresson, 1908-2004, through January 31, 2005
Beauford Delaney: From New York to Paris, November 21, 2004 – February 20, 2005
Current and Upcoming Exhibitions
(cont from page 6)

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

Museum of Contemporary Art—Chicago, Illinois

Between Past and Future: New Photography and Video from China, through January 16, 2005
Fiona Tan: Correction, through January 23, 2005
Kai Althoff: Kai Kon Rpekt (Kai No Respect), through January 23, 2005

Nelson-Atkins Museum of Art—Kansas City, Missouri

Realism and Abstraction: Six Degrees of Separation, through July 31, 2005
Tide of Chaos, Fervor Within: Chinese Painters of the 17th Century Respond to Dynastic Uprising, November 26, 2004 – July 31, 2005
Bingham to Benton: The Midwest as Muse, February 5 – July 31, 2005

Oakland University, Meadow Brook Art Gallery—Rochester, Michigan

Passage, Inference and Surface: Painters by Wendy Roberts and Nolan Simon, through November 14, 2004
Extra Large: November 20 – December 19, 2004
Four Projects by Julie Sando, January 15 – February 27, 2005
Communicable Consumption, March 18 – April 17, 2005
Oakland University Senior Thesis Exhibition II, April 22 – May 22, 2005

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

2005 Juried Student Exhibit, November 8 – December 2, 2004
BFA/BA Thesis Exhibit, December 6 – 10, 2004
Society of Illustrators Juried Student Exhibit, January 24 – February 25, 2005
15th Annual National Art Competition, March 7 – April 9, 2005

Philbrook Museum of Art—Tulsa, Oklahoma

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

University of Pittsburgh—University Art Gallery

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

Price Tower Arts Center—Bartlesville, Oklahoma

Giambologna: Master Sculptor of the Renaissance, through January 9, 2005
Bold Improvisation: 120 Years of African-American Quilts, January 21 – March 6, 2005
Dennis Oppenheim: Indoors, Outdoors, March 18 – May 22, 2005
Building Images: 70 Years of Photograph of Heilbrunn Blessing, June 3 – July 31, 2005
Structures of Our Times: 31 Buildings That Changed Modern Life, August 12 – October 2, 2005
Jack T. Justice: Paintings, August 12 – October 2, 2005
Prairie Skyscraper: Frank Lloyd Wright’s Price Tower, October 14, 2005 – January 15, 2006

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

Painted Prayers: Books of Hours from the Morgan Library, through January 9, 2005
Ottoman Embroideries from the Collection, through February 27, 2005
Hero, Hawk and Open Hand: Ancient Indian Art of the Woodlands, March 4 – May 30, 2005
Hudson River School: Masterpieces from the Wadsworth Atheneum Museum of Art, July 1 – September 11, 2005
Treasure From the Royal Tombs of Ur, October 21, 2005 – January 15, 2006
Current and Upcoming Exhibitions (cont from page 7)

Wexner Center for the Arts—Columbus, Ohio
Landscape Confection, January 29 – May 1, 2005
Vanishing Point, May 21 – August 14, 2005

Wichita Art Museum—Wichita, Kansas
Light Screens: The Ledged Glass of Frank Lloyd Wright, through January 30, 2005
Lasting Impressions: Original and Vintage Photographs from the Stephen W. and Mary M. Pruitt Collection, through March 20, 2005
The National Recognition of Ed L. Davison, through April 3, 2005
Lustrous: A Centennial of Art Glass designed by Frederick Carder, through April 7, 2005
The Graphic Work of David E. Bernard, January 16 – March 20, 2005
Killing Ground, February 27 – April 3, 2005
The American Civil War: A Nation Divided, April 3 – June 5, 2005
August Saint-Gaudens: Master of American Sculpture, April 17 – June 12, 2005
Abraham Walkowitz: Forgotten Pioneer of American Modernism, May 29 – October 23, 2005

Upcoming Conferences, Symposia, & Workshops

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

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

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


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

Awards, Fellowships, Grants, and Honors

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

Andrew E. Hershberger, Bowling Green State University, traveled to the Center for Creative Photography, University of Arizona, over the summer to accept his 2004 Ansel Adams Research Fellowship. He studied the topic, “The Dark Side of Photography: A short History of the Negative Print” for a future publication and/or exhibition. During his fellowship he curated a show in the CCP’s Ford Motor Company Print Viewing Room of more than sixty negative prints from the CCP’s vast collections. He gave a corresponding lecture based on his findings in the Center’s extensive photographers’ archives. A newly updated list of Ansel Adams Fellowships has been posted at http://dizzy.library.arizona.edu/branches/ccp/pdf/listoffellowss9104.pdf.

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

Theresa Leininger-Miller received a fellowship in American Modernism from the Georgia O’Keeffe Museum Research Center, Santa Fe, New Mexico. In addition, she received a publication grant from Society for the Preservation of American Modernists.
The Akron Art Museum held the official ground breaking for its 65,000 square foot expansion on May 22, 2004.

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

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

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

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

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

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

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

The Kreege Art Museum, Michigan State University, was recently awarded a $10,000 grant from The Judith Rothschild Foundation in support of the acquisition of Two Figures, Two Heads, 1998, by Louis Finkelstein. The museum has also added several additional works to its permanent collections. Among them are Grace Hartigan's Le Mort and 1917, portrait of Mrs. V, (Mrs. Archibald Motley, Jr.), 1959, Barry Flanagan, Elephant, 1986, and Auguste Rodin, The Kiss, cast between 1919 and 1917.

The University of Michigan Museum of Art has unveiled the design for a new building project designed by architect Brad Cloepfil of Allied Works Architecture. The museum has received a $500,000 gift from University President Mary Sue Coleman and her husband, Kenneth Coleman, in support of this expansion and the attendant renovation project on Alumni Memorial Hall, the Beaux-Arts style building that has been the museum's home since its foundation in 1946. The new 55,000 square foot space will be named The M. auze and Stuart Frankel and The Frankel Family Wing in recognition of a $10 million gift from the Frankel Foundation.

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

From August 7, 2004 to October 31, 2004, the Indianapolis Museum of Art undertook a restoration of Guercino's Erminia and the Shepherds, 1648, while the work was on view in the galleries. This process was complemented by an online component at www.artsmia.org/restoration-online.

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

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

The Philadelphia Museum of Art has added a promised gift to its permanent collection display: John White Alexander, Portrait of M rs V (M rs Horman D une), c. 1898.

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

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

The paper selected for the award at the 2004 conference at the University of Notre Dame was by Amy Morris, Indiana University, "The Motivations Behind the Sixteenth-Century Renovation of Lucas Cranach's St. Magdalene Altarpiece." Christopher J. Nygren, The Johns Hopkins University, "Idem Facta Eius: M antega, the Poets and the Problem of the Literary Commonplace."

Phoebe Wolfskill, University of Illinois at Urbana-Champaign, "Themalizing Deception: Urban Scene Paintings by Archibald Motley Jr. and Reginald Marsh."
Necklace with Head Motif, Roman, 1st century A.D. Gold
The Field Museum, Chicago
On view in Art in Roman Life: Villa to Grave through August 25, 2005
Cedar Rapids Museum of Art – Cedar Rapids, Iowa

Goblet, Roman, 4th-5th century A.D. Glass
Toledo Museum of Art
On view in Art in Roman Life: Villa to Grave through August 25, 2005
Cedar Rapids Museum of Art – Cedar Rapids, Iowa

Statuette of a Lar, Roman, 2nd-4th century A.D. (or modern reproduction) Bronze
Kelsey Museum of Archaeology
On view in Art in Roman Life: Villa to Grave through August 25, 2005
Cedar Rapids Museum of Art – Cedar Rapids, Iowa
George Stubbs
Whistlejacket, c. 1762
Oil on canvas
National Gallery, London
On view in Stubbs and the Horse November 14, 2004 to February 6, 2005
Kimbell Art Museum – Fort Worth, Texas

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

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

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

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

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

George Stubbs
Portrait of Horace Beckford, n.d.
Pencil and watercolor on paper
Pierpont Morgan Library, New York
On view in To Observe and Imagine: British Drawing and Watercolors, 1600-1900 May 15 to August 15, 2004
Taft Museum of Art, Cincinnati, Ohio
The CUTTLER Fund was established by Professor Charles D. Cuttler of the University of Iowa to provide travel support to students presenting papers at the annual MAHS meeting (this year in Milwaukee). The fund is supported by contributions from MAHS members and friends. Please contact Randy Coleman, MAHS Treasurer, at coleman.1@nd.edu if you would like to donate to the Cuttler Fund or receive information for requesting support.

The newly updated MAHS website at www.mahsonline.org is available for securing information about the MidWest Art History Society—its history, purpose and organization. Specific details about the annual meeting, future events, past newsletters and membership can also be found on the site. Take a few minutes to scroll through it and give us a "crit" on how we might improve “MAHs online.” Please e-mail your comments to an officer or member of the MAHS Board.

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

G R A D U A T E S T U D E N T F E L L O W S H I P S, G R A N T S, AND NEWS

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

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

U P C O M I N G L E C T U R E S

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

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

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

W O U L D Y O U L I K E T O S E R V E O N T H E M A H S B O A R D?

All members of the MidWest Art History Society are invited to submit suggestions for new board members to 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.


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


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


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

Midwest People/People in the Midwest
Colleges and Universities

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

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

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

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

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


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

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

Midwest People/People in the Midwest
Galleries and Museums

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

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

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

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

Joseph B. Curry has joined the Taft Museum of Art as development director. Curry was former director of corporate communications and managing director of the Convergys Foundation in Cincinnati. Lynne Ambrosini became the Museum’s chief curator in May, 2004. Most recently she had been a consulting curator and independent scholar based in Minneapolis. From 1986 to 1997 she was associate curator of paintings at the Mumin Minneapolis Institute of Arts.

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

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

On view in Stubbs and the Horse
November 14, 2004 to February 6, 2005
Kimbell Art Museum – Fort Worth, Texas
MAHS Member Museums and Galleries Contacts, websites and e-mail addresses*

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

Akron Art Museum—Akron, Ohio
www.akronartmuseum.org
Elizabeth Quirk Sheeler, Communications Officer
equirkl@akronartmuseum.org
330-376-9186 x 213 t
330-376-1180 f

University of Akron, Mary Schiller Myers School of Art—Akron, Ohio
www.uakron.edu/art
Shelly Gracon, Art Events Coordinator
sgracon@uakron.edu
330-972-5951 t
330-972-5960 f

Allen Memorial Art Museum, Oberlin College—Oberlin, Ohio
www.oberlin.edu/~allenart
Leslie Miller
Leslie.miller@oberlin.edu
440-775-8670 t
440-775-8799 f

Art Institute of Chicago—Chicago, Illinois
www.artic.edu/aic
aic.publicaffairs@artic.edu
Ellen Harakal or John Foley Hindman, Dept. of Public Affairs
312-443-3626 t
312-443-0193 f

Centre College, Aegon Gallery—Danville, Kentucky
www.centrefr.edu
Judith Pointer, Gallery Coordinator
pointer@centre.edu
859-238-5469 t
859-238-9610 f

Contemporary Arts Center—Cincinnati, Ohio
www.contemporaryartscenter.org
Katie Taft, Public Relations Manager
pr@CACmail.org
513-345-8415 t

Museum of Contemporary Art Cleveland—Cleveland, Ohio
www.MOCAcleveoland.org
Kelly Bird, Director of Marketing
kbird@contemporaryart.org
216-421-8671 t
216-421-0737 f

Cleveland Institute of Art, The Reinberger Galleries—Cleveland, Ohio
www.ciau.edu/gallery_reinberger
Linda Zeck
lzeck@gate.cia.edu
216-421-7403 t
216-421-7438 f

Cleveland Museum of Art—Cleveland, Ohio
www.clevelandart.org
Julie Limpach, Marketing and Communication Assistant
jlimpach@clevelandart.org
216-707-2265 t
216-229-5095 f

Cleveland State University, The Cleveland State University Art Gallery—Cleveland, Ohio
www.csuohio.edu
Mary Grodeck
mgrodeck@csuohio.edu
216-687-2290 t
216-687-9229 f

Cranbrook Academy of Art Museum—Bloomfield Hills, Michigan
www.cranbrookart.edu/museum
Frank Ruggirello, Director
fruggirello@cranbrook.edu

Dallas Museum of Art—Dallas, Texas
www.dma.org
Ellen Key, Communications Department
214-922-1344 t
Jeannie Chvesta, Communications Department
214-922-1376 t
214-954-0174 f

Martin D’Arcy Museum of Art—Chicago, Illinois
http://darcy.luc.edu
Rachel Baker, Assistant Director
rbaker3@wpo.it.luc.edu
773-508-2597 t
773-508-2993 f

Davenport Museum of Art—Davenport, Iowa
www.art-dma.org
Angela Carlson
ASC@ci.davenport ia.us
563-326-7890 t
319-326-7876 f

Detroit Institute of Arts—Detroit, Michigan
www.dia.org
Pat Powell
ppowell@vm.wisc.edu
608-263-2495 t
608-263-8188 f

Elvehjem Museum of Art—Madison, Wisconsin
www.vm.wisc.edu
Rachelle Ricner, Public Relations
810-237-7304 t
810-234-1692 f

Fred Jones Jr. Museum of Art—Norman, Oklahoma
www.ou.edu/fjma
Stephanie Royse
Stephanie@ou.edu
405-329-8233 t
405-325-7696 f

Fort Wayne Museum of Art—Fort Wayne, Indiana
www.fwmoa.org
Linda Dykhuisen, Public Information Coordinator
linda@fwmoa.org
219-422-6467 t
219-422-1374 f

Fredrick Meijer Gardens—Grand Rapids, Michigan
www.meijergardens.org
Sally Littlefair, Public Relations Coordinator
Sallty@meijergardens.org
616-975-3143 t
616-957-5792 f

Freeport Arts Center—Freeport, Illinois
Becky Connors, Director
arts@wmci.net
815-235-9755 t
815-235-6015 f

Wagner College Art Gallery—Trenton, New Jersey
www.wagner.edu/art
Andrea Connors, Gallery Director
acconnor@wagner.edu
609-284-3890 t
609-284-8280 f

Wright Museum—Dayton, Ohio
www.wrightmuseum.org
Elizabeth A. Goddard, Communications Manager
egoddard@wrightmuseum.org
937-433-0016 x 103 t
937-433-5173 f
<table>
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<tr>
<th>Museum/Museum Group</th>
<th>State</th>
<th>Contact Information</th>
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<tr>
<td>Gilcrease Museum—Tulsa, Oklahoma</td>
<td>Oklahoma</td>
<td><a href="http://www.gilcrease.org">www.gilcrease.org</a>, Susan Witt, <a href="mailto:ludeman@swbell.net">ludeman@swbell.net</a>, 918-742-5699 t, 918-747-2025 f</td>
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<td>The Wallas Group</td>
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<td>Patrick &amp; Beatrice Haggerty Museum of Art</td>
<td>Wisconsin</td>
<td><a href="http://www.marquette.edu/haggerty">www.marquette.edu/haggerty</a>, Tina Sosnowski, <a href="mailto:haggerty@mu.edu">haggerty@mu.edu</a>, 414-288-3657 t, 414-288-5415 f</td>
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<tr>
<td>Marquette University—Milwaukee, Wisconsin</td>
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<td>Indiana University Art Museum—Bloomington, Indiana</td>
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<td><a href="http://www.indiana.edu/~iuam">www.indiana.edu/~iuam</a>, Betty Breazeale, <a href="mailto:Betty-breazeale@uiowa.edu">Betty-breazeale@uiowa.edu</a>, 319-529-9500 t, 319-335-3677 f</td>
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<tr>
<td>Krasl Art Center—St. Joseph, Missouri</td>
<td>Michigan</td>
<td><a href="http://www.krasl.org">www.krasl.org</a>, Cara Kubal, 616-983-0271 t, 616-983-0275 f</td>
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<td>Jamie Schumacher, Outreach Coordinator</td>
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<td>Kresge Art Museum, Michigan State University—East Lansing, Michigan</td>
<td>Michigan</td>
<td><a href="http://www.msu.edu/~kresge">www.msu.edu/~kresge</a>, 517-353-9150 t, 517-353-9577 f</td>
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<td>Kresge Art Museum</td>
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<td>Museum of Art and Archaeology, University of Missouri—Columbia, Missouri</td>
<td>Missouri</td>
<td><a href="http://www.research.missouri.edu/museum">www.research.missouri.edu/museum</a>, Bruce T. Cox, 312-397-3934 f</td>
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<tr>
<td>Nelson-Atkins Museum of Art</td>
<td>Kansas City, Missouri</td>
<td><a href="http://www.kansas/museum">www.kansas/museum</a>, Craig Coleman, 312-397-3934 f</td>
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<tr>
<td>Museum of Nebraska—Lincoln, Sheldon Memorial Art Gallery and Sculpture Garden—Lincoln, Nebraska</td>
<td>Nebraska</td>
<td><a href="http://www.sheldon.unl.edu">www.sheldon.unl.edu</a>, Janice Driesbach, 312-397-3934 f</td>
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<td>Nebraska</td>
<td><a href="http://www.sheldon.unl.edu">www.sheldon.unl.edu</a>, Janice Driesbach, 312-397-3934 f</td>
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MAHS Member Museums and Galleries Current PR Contacts, websites and e-mail addresses

816-561-7154 f

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

Philbrook Museum of Art— Tulsa, Oklahoma
www.philbrook.org
Sarah D'urham
sduhram@philbrook.org
918-748-5385 t
918-743-4230 f

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

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

Snite Museum of Art, University of Notre Dame—
Notre Dame, Indiana
www.nd.edu/~sniteart
Gina Costa, Marketing & Public Affairs Specialist
Gina.costa.6@nd.edu
219-631-2734 t
219-631-8501 f

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

Spencer Museum of Art— Lawrence, Kansas
www.ukans.edu/~sma
Sally Hayden, Public Relations Director
spencerart@ukans.edu
785-864-0135 t
785-864-3112 f

Sheldon Swope Art Museum— Terre Haute, Indiana
www.swope.org
Nathan Richie, Curator of Collections and Programs
richie@swope.org
812-238-1676 t
812-238-1677 f

Taft Museum of Art— Cincinnati, Ohio
www.taftmuseum.org
Tamera Lenz Muntz, Communications Specialist
tmuente@taftmuseum.org
513-684-4526 t
513-241-7762 f

Toledo Museum of Art — Toledo, Ohio
www.toledomuseum.org
Jordan Rundgren, M arket/Communications Assistant
jrundgren@toledomuseum.org
419-254-5771, x 7408
419-254-5773 f

University of Tulsa School of Art, Alexandre Hogue Gallery— Tulsa, Oklahoma
www.utulsa.edu
T hose M artin
lane-martin@utulsa.edu
918-631-2734 t
918-631-3423 f

Walker Art Center— Minneapolis, Minnesota
www.walkerart.org
Karen Gysin, Associate Director, Public Relations
karen.gysin@walkerart.org
612-375-7651 t
612-375-7618 f

Washington University Gallery of Art— St. Louis, Missouri
www.artsci.wustl.edu/~artarch/artarch.html
Mark S. Weil, Director
Stephanie Parrish
sparrish@wustl.edu
314-935-5490 t
314-935-7282 f

West Bend Art Museum— West Bend, Wisconsin
www.wbartmuseum.com
Thomas Lindsley
officemanager@wbartmuseum.com
262-334-9638 t
262-334-8080 f

Wichita Art Museum— Wichita, Kansas
www.wichitaartmuseum.org
Ashle Stratton, Public Relations Coordinator
pr@wichitaartmuseum.org
316-268-4985 t
316-268-4980 f

Leigh Yawkey Woodson Art Museum— Wausau, Wisconsin
www.lywam.org
Marie T Heel
mtheel@lywam.org
715-845-7010 t
715-845-7103 f

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

Wright State University, University Art Galleries—
Dayton, Ohio
www.wright.edu/artgalleries
Barbara Siwecki
Barbara.siwecki@wright.edu
937-775-2973 t
937-775-4082 f
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Calls for Submissions

Aurora, The Journal of the History of Art is seeking submissions for future issues. The journal publishes articles dealing with all time periods, cultures, media, and 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 artwork is not needed. Length is 700 words or fewer. Submission preferred via email at the web site (www.womenstudiocenter.org). For more information call 718-361-5649.

Calls for Information

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

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

Memberships and Renewals in the MAHS

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

Robert Randolf Coleman
Department of Art, Art History and Design
University of Notre Dame
109 Deno Faculty Hall
Notre Dame, Indiana 46556-5644

Your Name ____________________________________________________________

Institutional Affiliation ________________________________________________

Address Where You Want Materials Sent:

Street ________________________________________________________________

City ___________________________________ Zip ____________________________

Telephone/home __________________________ Telephone/work __________________________

Fax __________________________ E-mail ____________________________________
Midwest Art History Society 32nd Annual Conference Registration Form

April 7-9, 2005 • University of Cincinnati • Vernon Manor Hotel

Name:__________________________________________________________________________________________________________________________

Institution:______________________________________________ Field of Specialty:__________________________________________________________

Address:________________________________________________________________________________________________________ City:________________________________________ State _____ Zip __________

Daytime phone (_____ ) ________________________ Email address: ______________________________________________________________

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

__________ Early Bird Member Fee (by February 21, 2005) $100

__________ Student fee $35 (no late fee)

__________ Late Member Fee (after February 21) $125

MAHS Membership Fee (required with conference participation)

__________ Individual membership $45

__________ Student membership $25

Additional Options

__________ Conference Abstracts (must be ordered by March 26) $10

__________ Bus tour of Cincinnati and Northern Kentucky (W., April 6, 1-3:15) $25 Maximum of 47 participants

__________ Walking tour of Cincinnati’s downtown public art (F., April 8, 8-10 a.m.) $5 Maximum of 20 participants

__________ Walking tour of Cincinnati’s downtown public art (Sat., April 9, 8-10 a.m.) $5 Maximum of 20 participants

__________ Walking tour of Cincinnati’s downtown architecture (Sat., April 9, 8-10 a.m.) $5 Maximum of 35 participants

__________ Bus tour to Shakertown, Kentucky (Sun., April 10, ca. 9-5) $45 Maximum of 47 participants

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

__________ Cuttler Student Travel Fund ($__________)

Total due ______

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


Payment method

☐ Check enclosed (make check payable in US $ to: University of Cincinnati)

☐ Visa ☐ Mastercard ☐ American Express ☐ Discover (expiration date_________________________)

Cardholder signature________________________________________________________________________________________________________

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

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

Please note: Make your own reservations at the hotels early on for the best rates. Be sure to mention that you are a member of the Midwest Art History Society (MAHS). These hotels are the closest to campus. None offer complimentary breakfasts, but there will be continental breakfasts at the conference on Th and F (included in the registration fee). All have a 3 p.m. check-in and a noon check-out, and all have high-speed Internet access. Parking rates are subject to change. A block of rooms is being held for the nights of April 6-9, 2006 for the MAHS conference location at the
Vernon Manor Hotel
400 Oak Street, Cinti, OH 45219-2505
www.vernonmanorhotel.com
1-800-543-3999 or (513) 281-3300
Email: Kathy Kathman, Sales Manager
kkathman@vernonmanorhotel.com
The Vernon Manor (est. 1924), modeled after a stately manor in England called the Hatfield, is centrally located in the neighborhood of Clifton, 6 blocks (less than a mile) from UC. It is part of the Historic Hotels of America. The VM offers free parking and a free shuttle to campus. The spacious guest rooms will be renovated in Nov. 2004. There is a fitness center. Guests may receive a free pool pass to the Hilton Cincinnati Netherland Plaza (both places are managed by Belvedere Hotels). There is one smoking floor. Generous drinks, late night bites, and entertainment are in Club 400, and there is an award-winning Sunday brunch in the Forum Grill.
Rates:
$75 European single (dorm-sized room)
$85 for both a standard single (1 queen or king bed) or double (2 queen beds)
$125 suites (some can sleep up to 6 in 3 beds)
Hilton Cincinnati Netherland Plaza
35 W. Fifth Street, Cinti, OH 45202
www.cincinnatinetherlandplaza.hilton.com
1-800-HILTONS (445-8667) or (513) 421-9100
This fabulous Art Deco masterpiece (est. 1931, reopened 1982), is located in downtown Cincinnati at the corner of Fifth and Race, 4 miles from campus. It has 561 rooms and suites, some of which are smoking. Like the VM, it is part of the Historic Hotels of America, and it is on the National Register of Historic Places. There is an award-winning Sunday brunch at the Orchids, and a Grill at the Palm Court. Guests have complimentary use of the gym at the Carew Tower. Parking is $18 per night.
Rates:
$89 for both a standard single and double, $99 for triple and quadruple
King'sgate Marriott Conference Center
151 Goodman Drive, Cinti, OH 45219
www.marriott.com/cvgkg
1-800-228-9290 or (513) 487-3800
This Marriott (est. 1999) is the closest hotel to UC, about a ten-minute walk, with a free shuttle to campus. It has a gym (no pool), lounge, and restaurant ($8.95 breakfast buffet). Parking is $8 per night.
UC Rates:
Sun-Th–$139 for single or double (this is less than the corporate rate of $164)—ask for the UC rate
F, Sat.–$99
Transportation
The Greater Cincinnati International Airport (CVG) is located in northern Kentucky, about 13 miles from downtown Cincinnati and 17 miles to UC. Executive Transportation offers shuttles to all major hotels: $25 round-trip/ $15 one-way; rates are subject to change. Public transportation in Cincinnati is inadequate, but there are buses and taxis. For information about cabs, contact Amber Criswell at amber.criswell@cincyart.org or (513) 639-2973.
Parking at UC
The College of DAAP is housed in the pink-and-green Aronoff Center for Design and Art, located at the corner of Larkin Luther King and Clifton Avenues. There is metered parking on both streets (a quarter for 2 hours), and some free parking on neighboring streets and in Burnet Woods, a park on MLK. The nearest campus garage is Brodie, accessible via a driveway on Clifton. Costs range from $2.25 for a half hour to $8 for 24 hours.