The Midwest Art History Society’s 35th annual meeting will be held April 2-5, 2008 in Chicago. Hosted by Loyola University, Columbia College and the Art Institute of Chicago, the conference takes place with the partnership of DePaul University, Lake Forest College, and the School of the Art Institute Chicago. Further assistance has been provided by the Museum of Contemporary Art and the Terra Foundation for the Arts. The conference hotel will be the Club Quarters, conveniently located in Chicago’s Loop at 111 W. Adams Street.

The conference sessions and programs have been selected with an eye to showcasing areas of specialization closely associated with Chicago and its educational and cultural institutions. Additional emphases on American and Renaissance art have been designed to coordinate with the Terra Foundation of the Arts’ sponsored American Art American City initiative and the Renaissance Society of America (which is meeting April 3-5, 2008 at The Renaissance Chicago Hotel). A complete list of sessions for the MAHS conference appears in the Call for Papers on the inside pages of this publication.

On Thursday and Friday a full range of scholarly sessions will take place at the conference hotel. A welcome tea will be held Thursday afternoon at the hotel. Thursday evening conference attendees are encouraged to attend one of two talks at the Art Institute of Chicago, 111 S. Michigan Avenue: At 6:00 pm. in Fullerton Hall Tom Hines will be speaking on Hollywood design of the 1920s. At the same time in Morton Hall Judith Barter, Field-McCormick Chair of American Art at the museum, will lecture on the Edward Hopper exhibition, on view nearby. Entrance to the Art Institute (and admission at the lectures) is free from 5:00 to 8:00 pm. on Thursday evenings, however the Hopper and another American exhibition — “Watercolors by Winslow Homer: The Color of Light” — will be ticketed. Advance tickets for these exhibitions may be ordered at www.artic.edu/aic.

The MAHS business lunch will take place on Friday. On Friday evening the Museum of Contemporary Photography, Columbia College Chicago, 600 S. Michigan, www.mcop.org will be the location of a MAHS reception. Saturday morning, April 5, The Museum of Contemporary Art, 220 East Chicago Avenue, www.mcamchicago.org, will host an early opening, continental breakfast, and curator’s tour of the current exhibitions — “Alexander Calder in Focus” and selections of the museum’s permanent collection. The conference’s morning sessions will also be held at the MCA. Loyola University Museum of Art, 820 North Michigan Avenue (just two blocks west of the MCA) www.luc.edu/LUM, will be the site of a luncheon on Saturday. The conference’s afternoon sessions will be held at LUMA on Saturday where “Gilded Glory: European Treasures from the Martin D’Arcy Collection” will be on view.

In addition to the scholarly sessions that will develop from the Call for Papers, two additional sessions will be presented: Recent Acquisitions of Renaissance Art in Midwest Collections chaired by Judith Mann of the Saint Louis Museum of Art, and a round table on recent conversation projects undertaken by the Art Institute of Chicago chaired by Martha Tedeschi.

The Recent Acquisitions panel, a staple of the Midwest Art History Society’s program, will focus this year on Renaissance objects, including painting, sculpture, and decorative arts, both North and South, presented by curators from throughout the Midwest. The conservation session, titled “Partnerships in Conservation: Case Studies at the Art Institute of Chicago,” will involve curators, conservators, and conservation scientists from the Art Institute discussing technical analysis and restoration of works from the Art Institute’s collection, ranging from ancient Egyptian sculpture to a turn-of-the-century cabinet designed by Paul Gauguin and Emile Bernard, as well as watercolors by Homer. Emphasis will be placed on the collaborative pooling of curators’ and conservators’ expertise, and application of new tools and methodologies in conservation, which have yielded

continued on page 2
Charles D. Cuttler, co-founder of MAHS, suffered a health crisis earlier this year. As of the writing of this newsletter, his condition has stabilized. We all wish him well.

The Art Institute of Chicago announces the acquisition of Virgin and Child with the Young Saint John the Baptist, Saint Cecilia, and Angels by the Florentine painter Piero di Cosimo.

The Contemporary Art Museum Saint Louis announces that it has successfully raised $5 million for its endowment and once again balanced its $2 million operating budget, thereby meeting the final conditions of a major challenge set by Emily Rauh Pulitzer. Pulitzer, in turn, has agreed to forgive the Contemporary’s remaining indebtedness, subject to confirmation by independent auditors.

The University of Michigan Museum of Art, Ann Arbor, Michigan, continues with the restoration of Alumni Memorial Hall. Through 2008 it is operating a temporary exhibition space located immediately adjacent to the University’s central campus. For more information, visit www.umma.umich.edu. It continues to build its permanent collection, recently celebrating the gift of a Urhobo maternity figure from the Niger Delta region of West Africa.

The Minneapolis Institute of Arts has received a major gift of photographs from Frederick B. Scheel. Comprising more than six hundred prints, the collection include examples by Anselm Adams, Berenice Abbott, and Henri Cartier-Bresson.

The University of St. Thomas is the new home for the American Museum of Asmat Art. This collection of tribal art from New Guinea has, since 1995, been housed at the provincial headquarters of the Crosier Fathers and Brothers in Shoreview, Minnesota.

Keith Joseph Adkins is the 2007 Duncanson Artist-In-Residence at the Taft Museum of Art, Cincinnati, Ohio. A playwright and screenwriter, Adkins earned his bachelor of arts in communications from Wright State University and his master of fine arts from the University of Iowa’s Iowa Playwrights Workshop.

Truman State University, Kirksville, Missouri, has undergone academic reorganization, and from July 1, 2007 the Department of Art is a department within the newly-formed College of Arts and Sciences.

The Wichita Art Museum has recently acquired sixteen photogravures in the pictorialist style. The group of objects includes works by Alfred Stieglitz, Julia Margaret Cameron, and Edward Steichen.

MAHS News and Announcements

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MAHS Conference 2008, continued from page 1

surprising discoveries and new information. Panelists will include: Martha Tedeschi, Curator of Prints & Drawings, Dept. of Prints & Drawings, panel chair; Kristi Dahm, Assistant Conservator of Prints and Drawings; Gloria Groom, David and Mary Winton Green Curator, Dept. of Medieval through Modern European Painting and Sculpture, and Karen Manchester, The Elizabeth McIlvaine Curator of Ancient Art, Dept. of Asian and Ancient Art.

The Renaissance Society of America (RSA) is meeting in Chicago over the same days as the MAHS conference. In order to take advantage of this synchronicity special attention has been given to arranging MAHS sessions related to that period and subject, including Judith Mann’s session on Renaissance Art objects, a special session to honor Charles Cuttler, co-founder of MAHS, chaired by Burton Dunbar of the University of Missouri – Kansas City, a session on women artists and patrons in early modern Europe chaired by Marilyn Dunn of Loyola University, and Ann Roberts (Lake Forest College)’s session on Narration and Naturalism in Renaissance Art (for further information on the latter three sessions, see Call for Papers). Those registered for the RSA conference will be welcome to attend MAHS Renaissance panels, and a reciprocal arrangement will allow MAHS registrants to show their conference badges to attend art history sessions at the RSA. Please note, this collegial exchange does not extend to sessions with other than Renaissance art history topics, or to receptions or other special events for either organization.

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, 2007 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, 2008.

Upcoming Conferences, Symposia, & Workshops

The University of Wisconsin – Madison’s Chazen Museum will present the symposium “Competition and Collaboration in Edo Print Culture: A New Perspective” on Saturday, November 3, 2007. This symposium is held in conjunction with the exhibition Competition and Collaboration: Japanese Prints of the Utagawa School.

MACAA CONFERENCE 2008

The 2008 MidAmerica College Art Association (MACAA) Conference will be held at the Herron School of Art and Design | IUPUI in Indianapolis, Indiana, October 15-18, 2008. Herron School of Art and Design is conveniently located in downtown Indianapolis across from Military Park, and in walking distance from the Indiana State Museum and the Eiteljorg Museum. More than 100 visual art venues and nearly 60 public art works and points of interest are within the city’s six cultural districts. For updates on the conference, please visit the MACAA website at www.macaart.org/ or contact the Conference Chair, Vance Farrow at vfarrow@iupui.edu.
Outstanding Exhibition Catalogue Award

Winner of the Midwest Art History Society Award for Outstanding Exhibition Catalogue
Biedermeier: The Invention of Simplicity

The Midwest Art History Society Board of Directors is pleased to announce the winner of the award for the 2006 Outstanding Exhibition Catalogue - Biedermeier: The Invention of Simplicity, Hans Ottomeyer, Klaus Albrecht Schröder, and Laurie Winters. The catalogue was produced by the Milwaukee Art Museum.

Many wonderful catalogues were submitted, and only after careful review and deliberation did the Award Committee, Leesa Fanning (Chair), Joseph Becherer, and Robin Clark, select Biedermeier: The Invention of Simplicity.

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

This represents the third year of the award for Outstanding Exhibition Catalogue. The Call for Nominations for catalogues produced in 2007 will be sent out this November, with a deadline for submissions in February. The winner of the 2007 award will be announced at the annual Midwest Art History Society meeting in Spring, 2008.

The MAHS Newsletter and ListServ are vital methods of communicating to the membership. We must have current home/business and e-mail addresses in order to reach you with news items and membership business. Please contact rcoleman@nd.edu immediately, if there are changes in your addresses.

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 Robert Randolf Coleman, Treasurer:

Robert Randolf Coleman
Department of Art, Art History and Design
University of Notre Dame
715G Hesburgh Library
Notre Dame, IN 46556-5629

Your Name ____________________________

Institutional Affiliation _______________________

Address Where You Want Materials Sent:

Street __________________________
City __________________________ Zip __________
Telephone/home __________________________ Telephone/work __________________________
Fax __________________________ E-mail __________________________
Current and Upcoming Exhibitions

Akron Art Museum—Akron, Ohio
www.akronartmuseum.org
Masumi Hayashi, Meditations: Two Pilgrimages, October 27, 2007 - January 27, 2008
Family Album: The Karl and Berit Arinstein Print Collection, February 23, 2008 – June 1, 2008

Allen Memorial Art Museum, Oberlin College—Oberlin, Ohio
www.oberlin.edu/amam/
From Africa to America: Selections of African and African-American Art, through December 23, 2007
On Line: European Drawings, 16th–19th Centuries, through December 23, 2007
Repeat Performances: Seriality and Systems Art since 1960, through December 23, 2007
“Great Criticism”: Paintings from Modern China, through December 23, 2007

Art Institute of Chicago—Chicago, Illinois
www.artic.edu
Jasper Johns: Gray, through January 6, 2008
Edward Hopper, February 16, 2008 – May 11, 2008
Ed Ruscha and Photography, March 1, 2008 – June 1, 2008
Edward Munch and European Modernism, February 14, 2009 – May 10, 2009
Victorian Photocollage, October 10, 2009 – January 3, 2010
Matisse and the Methods of Modern Construction, March 20, 2010 – 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
Albert Paley: Portals and Gates, through January 15, 2008

Cedar Rapids Museum of Art – Cedar Rapids, Iowa
www.crma.org
Laurie Hagin, through January 13, 2008
Ulfert Wilke, through February 3, 2008
Americans Abroad, February 2 – May 11, 2008
Goya’s Disasters of War, July 19 – November 2, 2008

Centre College, Aegon Gallery—Danville, Kentucky
www.centre.edu
19th Century French Bronze Sculptures, through November 30, 2007
Sculpture by Jeremy Lampe, February 8, 2008 – March 7, 2008
Humanities Exhibit of Landscape Painting, March 13, 2008 – April 11, 2008
Student Art Exhibit, April 18, 2008 – April 30, 2008
Senior Art Student Exhibit, May 7, 2008 – May 18, 2008

Chazen Museum of Art – Madison, Wisconsin
www.chazen.wisc.edu
Drawing with a Brush: British Watercolors, November 10, 2007 to January 6, 2008

Cincinnati Art Museum—Cincinnati, Ohio
www.cincinnatiartmuseum.org
Vanishing Frontier: Rookwood, Farny, and the American Indian, through January 20, 2008

Cleveland Museum of Art—Cleveland, Ohio
www.clemusart.com
The museum is temporarily closed

Contemporary Arts Center—Cincinnati, Ohio
www.contemporaryartscenter.org
Julian Stanczak, through February 3, 2008

Cranbrook Art Museum—Bloomfield Hills, Michigan
www.cranbrookart.edu/museum
Material Memory: World Textiles from the Collection of Cranbrook Art Museum and Gerhardt Knodel, through December 30, 2007

Dallas Museum of Art—Dallas, Texas
www.dm-art.org
Domains of Wonder: Selected Masterworks of Indian Painting, November 18, 2007–January 27, 2008
Making It New: The Art and Style of Sara and Gerald Murphy, June 8, 2008 – September 14, 2008

Detroit Institute of Arts—Detroit, Michigan
www.dia.org
The museum is temporarily closed

Earlham College—Richmond, Indiana
www.earlham.edu
Living and Learning: Art from the Kaimoi, Kenya, Friends School, through December 15, 2007
George Baker, Indiana Landscape, through December 15, 2007
Faces in Strange Places: Art from Papua New Guinea, through December 15, 2007

Note
Future exhibition listings are encouraged at any time. Images with caption information are also welcome and encouraged. Beginning November 1, 2007, 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 4)

University Art Gallery, Eastern Michigan University
www.emich.edu

Figge Art Museum—Davenport, Iowa
www.figgeartmuseum.org
Go West! through January 13, 2008
Seen Inside: The Body and Photography, through February 3, 2008

Fort Wayne Museum of Art—Fort Wayne, Indiana
www.fwm.org
Window on the West: Views from the American Frontier; The Phelan Collection, November 10, 2007 – January 6, 2008
Memories of World War II: Photographs from the Archives of the Associated Press, January 12 – March 9, 2008

Fred Jones Jr. Museum of Art—Norman, Oklahoma
www.ou.edu/fjima
Out of Oklahoma: Contemporary Artists from Ruscha to Ando, through January 6, 2008

Frederick Meijer Gardens and Sculpture Park—Grand Rapids, Michigan
www.meijergardens.org

Gilcrease Museum—Tulsa, Oklahoma
www.gilcrease.org

Haggerty Museum of Art, Marquette University—Milwaukee, Wisconsin
www.marquette.edu/haggerty
Wifredo Lam in North America, through January 21, 2008

Indianapolis Museum of Art—Indianapolis, Indiana
www.imma-art.org
Roman Art from the Louvre, through January 6, 2008
Breaking the Mold, March 16, 2008 – June 1, 2008
Dawoud Bey: Class Pictures, September 26, 2008 – November 21, 2008
Power and Glory: Court Arts of China’s Ming Dynasty, 1368-1644, October 26, 2008 – January 11, 2009

Indiana University Art Museum—Bloomington, Indiana
www.indiana.edu/~iuam/iuam_home.php

University of Iowa Museum of Art—Iowa City, Iowa
www.uiowa.edu/~artmus
Laylah Ali: Drawing from the Tipology Series, through January 6, 2008

Joslyn Art Museum—Omaha, Nebraska
www.joslyn.org
Chuck Gelder: Ranch Photographs, through February 3, 2008

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

Kent State University, The Kent State University School of Art Gallery—Kent, Ohio
www.kent.edu/museum/
Mood Indigo, through August 31, 2008

University of Kentucky Art Museum—Lexington, Kentucky
www.uky.edu/ArtMuseum
U.K. Art Department Faculty Exhibition, through December 9, 2007
Miniature Worlds: Art from India, February 10 – May 11, 2008

Kimbell Art Museum—Fort Worth, Texas
www.kimbellart.org
Picturing the Bible: The Earliest Christian Art, November 18, 2007 – March 30, 2008

Krannert Art Museum—Urbana-Champaign, Illinois
www.kam.uiuc.edu/
Facade, through December 30, 2007

Krasl Art Center—St. Joseph, Michigan
www.krasl.org
Kresge Art Museum’s ‘Toon Art, through December 31, 2007
Kresge Art Museum, Michigan State University—East Lansing, Michigan
www.msu.edu/~kamuseum
Silk Road to Clipper Ship: Trade, Changing Markets, and East Asian Ceramics, May 3, 2008 – August 1, 2008

Meadows Museum, Southern Methodist University—Dallas, Texas
www.smu.edu/meadows/museum
Coming of Age: American Art, 1850s to 1950s: November 30, 2007 – February 24, 2008
Fernando Gallego and His Workshop: The Altarpiece from Ciudad Rodrigo, Paintings from the Collection of the University of Arizona Museum of Art, March 22, 2008 – June 22, 2008

Miami University Art Museum, Miami University—Oxford, Ohio
www.muohio.edu/artmuseum
University of Michigan Museum of Art—Ann Arbor, Michigan
www.umich.edu/~umma
The museum is closed during a building project.

Milwaukee Art Museum—Milwaukee, Wisconsin
www.mam.org/
Martin Ramirez, through January 13, 2008
Gilbert & George, June 14, 2008 – September 1, 2008

Minneapolis Institute of Arts—Minneapolis, Minnesota
www.artsmia.org
Georgia O’Keeffe: Circling Around Abstraction, through January 6, 2008

Museum of Art and Archaeology, University of Missouri—Columbia, Missouri
www.moa.missouri.edu/exhibitions
Daumier’s Paris: Life in the Nineteenth-Century City, through June 2008

Museum of Contemporary Art—Chicago, Illinois
www.mcaartic.com
Jenny Holzer, October 18, 2008 – January 16, 2009
Current and Upcoming Exhibitions (cont from page 5)

Nelson-Atkins Museum of Art—Kansas City, Missouri
www.nelson-atkins.org/
Developing Greatness: The Origins of American Photography, 1839 to 1885, through December 30, 2007
Rising Dragon: Ancient Treasures from China, through February 10, 2008
American Horizons: The Photographs of Art Sinsabaugh, January 26, 2008 – April 6, 2008

Oakland University, Meadow Brook Art Gallery—Rochester, Michigan
www.oakland.edu/mbag
Denise Whitebread Fanning, January 12, 2008 – February 23, 2008

Philkrook Museum of Art—Tulsa, Oklahoma
www.philkrook.org

Price Tower Arts Center—Bartlesville, Oklahoma
www.pricetower.org

Saint Louis Art Museum—St. Louis, Missouri
www.slam.org
Beyond the Marker’s Mark: Paul De Lamerie Silver in the Cahn Collection, through January 20, 2008
Frank Breuer: Photographs, December 4, 2007 – March 6, 2008

Contemporary Art Museum St. Louis—St. Louis, Missouri
www.contemporarystl.org
Maya Lin: Systematic Landscapes, through December 30, 2007

Snite Museum of Art, University of Notre Dame—Notre Dame, Indiana
www.nd.edu/~sniteart
Day of the Dead Installation by Ramiro Rodriguez, through December 16, 2007

Speed Art Museum—Louisville, Kentucky
www.speedmuseum.org
Medieval and Renaissance Treasures From the Victoria and Albert Museum, January 22, 2008 – April 20, 2008

Spencer Museum of Art—Lawrence, Kansas
www.spencerart.ku.edu/
Aaron Douglas: African American Modernist, through December 2, 2007

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

Taft Museum of Art—Cincinnati, Ohio
www.taftmuseum.org
Jewels of Time: Watches from the Munson-Williams-Proctor Art Institute, November 30, 2007 – January 27, 2008

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.
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 rcoleman@nd.edu if you would like to donate to the Cuttler Fund or receive information for requesting support.

Museums and galleries are invited to send press releases and images (images on disc preferred) to the editor whenever exhibition press packets are ready. Although preference is given to exhibitions open when the newsletter is mailed and received (October 1 for the fall issue; May 1 for the spring listings), all images will be considered for publication so as to acknowledge the ongoing contributions and accomplishments of our member institutions. Images of new acquisitions are also welcome. The sooner these materials arrive, the more possibilities there are for publication. Please include the relevant exhibition or acquisition information on each image. (Consult this newsletter for capture formats.) Send to: MAHS Newsletter, Gustav Medicus, School of Art, Art Building, Kent State University, Kent, OH 44242, or gmedicus@kent.edu.

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Association of Historians of American Art Seeks Members

Teachers, museum professionals, students, and independent art historians involved in the history of the art of the United States of America are invited to join the Associations of Historians of American Art. AHAA was founded in 1979 to promote scholarship in the history of American art by providing a forum for presenting and advancing new approaches, examining problems that confront the field, and identifying scholarly needs and opportunities for its members. Membership dues are $20 and support two newsletters per year, a membership directory, sessions at CAA, travel grants for emerging scholars, and a website. For information on joining, see www.ahaaonline.org/Join_AHAA.

Significant Publications by Members


Robert Randolf Coleman (Notre Dame University) and Babette Bohn (Texas Christian University) have published The Art of Disegno: Italian Prints and Drawings from the Georgia Museum of Art (Georgia Museum of Art, January 2008).

Andrew E. Hershberger, Bowling Green State University, has recently published “The Medium Was the Method: Photography and Iconography at the Index,” in Futures Past: Thirty Years of Arts Computing, eds. A. Bentkowska-Kafel, et al (Bristol: Intellect Books, 2007), 63-76. He is also the lead author of a forthcoming article with seven interdisciplinary co-authors entitled “The Ripple Effect: Lessons from a Research and Teaching Faculty Learning Community,” in the Journal on Excellence in College Teaching.

Wendy Koenig, Middle Tennessee State University, has published “Black is the Color: Lester Julian Merriweather and Invisibility’s Sticky Side,” in Artpapers, July/August 2007.


Heather Pulliam, Western Kentucky University, has published Word and Image in the Book of Kells (Four Courts, 2006).


Marcella Sirhandi, Oklahoma State University, has published Modern Indian Works on Paper (Exh. Cat., University of Georgia, Athens, 2006). She has also published Lubna Agha: Points of Reference (FOMA, Karachi, Pakistan, 2006).
PROPOSALS ARE DUE ON DECEMBER 15, 2007. They should be typed, single-spaced, no longer than 250 words. Remember to include/attach a c.v., and indicate your MAHS membership status. All conference participants must be MAHS members at the time of the conference. Session chairs will notify applicants about their decisions by February 1, 2008. It is strongly recommended that submissions be emailed as MSWORD documents to the web addresses listed below with a subject line that includes “MAHS.”

African Art
This session seeks to highlight the diversity of approaches that characterizes the field of African art as it is studied today. Of particular interest are papers that query the boundaries of the field in terms of media or methodology, that are cross-cultural in scope, or that emphasize connections to other areas of art history.

Session Chair: Mark D. DeLancy
Dept. of Art and Art History
DePaul University
1150 W. Fullerton Ave., 3rd Floor
Chicago, IL 60614-2204
(773) 325-860, Fax: (773) 325-1950
mdelance@depaul.edu

American Art, 1938-1950
The impact of impending World War and the immediate post-war years provided many paths for American artistic expression. Scholars are encouraged to explore the artistic responses to the War and to the Bomb, the demise of realism as well as the surviving forms of magic realism, surrealism, social realism, and the spiritual and religious responses to secular modernism. Papers address these topics in painting, sculpture and the decorative arts are welcome.

Session Chair: Judith Barter
Field McCormick Chair of American Art
Art Institute of Chicago
(773) 753-7863
jbarter@artic.edu

Asian Art: Problems, Special Issues Relating to Researching and Exhibiting Asian Art
This panel invites scholars of any area of South, Southeast, and East Asian Art to present papers on recent research of exhibition projects that have posed unusual problems, raised important issues (including benefits), or resulted in unexpected outcomes. A huge challenge for many, Asian art research or exhibition projects is how to introduce effectively to the public whole cultures, religions or philosophies, historical eras, artistic genres, literary traditions, or social ideals as they relate to the interpretation of Asian art. Participants are encouraged to share how cultural information relating to Asian art might be better synthesized, translated, shared and made relevant to today’s public audience.

Session chair: Helen M. Nagata
Assistant Professor of Art History
School of Art
Art History Division
Northern Illinois University
DeKalb, IL 60115
(815) 753-7863
hnagata@niu.edu

Baroque and Eighteenth-Century Art
This session will showcase new research in European art, architecture, and urbanism c. 1600-1800. Priority will be given to proposals that emphasize methodological approaches to problems. Topics related to European colonial possessions of the period are also encouraged.

Session Chair: John Beldon Scott
University of Iowa
jb-scott@uiowa.edu

Byzantine Connections
This panel explores the complexities of cultural and artistic exchange between Byzantium and its neighbors. Papers that challenge textbook notions of Byzantine art and examine artistic connections across political or religious boundaries are especially welcome. Papers investigating any chronological aspect of Byzantine art and architectural history will also be considered.

Session Chair: Elena Boeck
1150 W. Fullerton Ave, 3rd Floor
Art and Art History Department
DePaul University
Chicago, IL 60614
eboeck@depaul.edu

Chicago Architecture and New Urbanism
This session invites submissions from scholars working on any topic that addresses the history of Chicago architecture in new ways. Also welcome are papers that investigate theories, principles and working models of New Urbanism and sustainable development.

Session chair: Cheryl Bachand
Senior Curator and Vice President of Museum Programs
Frank Lloyd Wright Preservation Trust
931 Chicago Avenue
Oak Park, IL 60302
(708) 848-1976, ext 242
bachand@wrightplus.org

The Criticism of Art Criticism
Art criticism often finds itself the object of a good deal of criticism and complaint: that there is no good criticism to read; that nobody reads criticism anyway; that it is necessary but lacking; or that it is superfluous and should be cut out. The contradictions of this “crisis” of criticism can be hinted at by its simultaneous “death” in periodicals as the publishing venues for
sustained and critical reflection shrink and its “birth” in universities and art academies as programs of art writing and criticism are instituted, or in the antagonisms between the artist, critic and art historian as well as the interesting moonlightings that each does in the other’s job. This session invites the submission of papers that grapple with art criticism’s vexed status and relationships within the fields of modern and contemporary art. Are there historical models from which we might gain insight? Or, are there illuminating examples of art criticism in the present? Are there different, perhaps more productive ways of framing the problems or articulating the terms of this “crisis” in art criticism?

Session Chair:  Annika Marie, Ph.D.
Visiting Faculty in Art History
Department of Art + Design
Columbia College
600 S. Michigan Avenue
Chicago, Illinois 60605
am322@columbia.edu

Historic Preservation in the 21st Century: New Challenges and Innovative Solutions
Since the passage of the National Preservation Act in 1966, the field of historic preservation in the United States has developed into a highly professional movement, with complex strategies to protect historic sites and structures. Papers submitted should illuminate the complicated techniques used to achieve success in historic preservation issues in the new century.

Session Chair:  David Bahlman
President, Landmarks Illinois
53 W. Jackson Blvd., Suite 1315
Chicago, IL 60604
bahlmand@lpci.org

The History of Photography as the Study of Photographs
Photography has undergone a fairly significant shift in the past few decades – from the rapid growth of digital technologies to the ascendance of the medium within contemporary art collections. Yet despite all the resultant theorizing about photography (as idea, technology, and cultural phenomenon), there is paradoxically little written about specific photographs, at least compared to the historiography of art. This is further reflected in the fact that our subfield is called the “History of Photography,” not the “History of Photographs,” thus emphasizing process over product. Working against the grain, this session invites participants to think about specific photographs as objects, commodities, and experiential phenomenon with distinctive material, economic, historical and/or phenomenological qualities. Virtually any subject matter is open to consideration – from anonymous daguerreotypes to photoessays in LIFE magazine to Andreas Gursky’s mural-sized prints to digital images on cameraphone screens. The goal is not to ignore the broad theoretical ramifications of “photograph” as a category, but to examine them from the perspective of the close visual and material analysis of specific photographs and/or photographic reproductions. Submission should be emailed as MSWORD documents to gfoster-rice@colum.edu. You must include the word “MAHS” somewhere in the subject line of your email to ensure proper processing.

Session Chair:  Greg Foster-Rice
Assistant Professor of the History of Photography
Columbia College Chicago
gfoster-rice@colum.edu

The papers in this session will examine how the relationships between material and visual culture in African American art have contributed to contentious notions of authenticity or being “real.” Drawing from sources as diverse as mass produced stereotypes to folk traditions, African American artists have long drawn from high and low sources.

From the sign making practices of landscape painter Edward Bannister to the comic book sources in the work of Laylah Ali and Kerry James Marshall to the hip hop portraits of Kehinde Wiley, merging sources is common and meaningful. Papers could question the role of exhibition or collecting practices in framing our awareness of artist’s source material. Others might consider the cumulative effect of bringing the past into the present. How does the meaning of a body of work shift when it moves from street to museum? Or vice versa, what are the implications of vernacular artists quoting canon? Moreover, how, do we as art historians perpetuate this essentializing construction of identity in our scholarship and the shows we curate? Please email proposals to both session chairs.

Session Chairs:  Amy Mooney
Assistant Professor
Columbia College Chicago: amooney@colum.edu
AND Kymberly Pinder
Associate Professor
School of the Art Institute of Chicago kpinde@saic.edu

Medieval Art and Architecture
This session invites proposals for papers that consider any topic in the history of western medieval art and architecture from late antiquity through the 15th century. Intentionally broad in its focus and designed to transcend national and cultural boundaries, this session particularly welcomes papers that shift the interpretive emphasis of what is conventionally thought of as medieval “art,” a concept called into question in recent years by scholars in the field, from aesthetic or formalist toward function, agency, presentation and reception. Papers extending disciplinary boundaries and utilizing interdisciplinary approaches and methodologies are particularly encouraged. Submissions from postgraduate students are most welcome for consideration.
Ansel Adams, *Moonrise, Hernandez, New Mexico*, 1941
Gelatin silver print, Gift of Frederick B. Scheel
Minneapolis Institute of Arts — Minneapolis, Minnesota
In *The Search to See: Photographs from the Collection of Frederick B. Scheel*, July 7 2007 – November 4, 2007
Minneapolis Institute of Art

Paul Cézanne
*Man in a Blue Smock*
c. 1896-97
Oil on canvas
Kimbell Art Museum — Fort Worth, Texas
Kimbell Art Museum

Edward Hopper, *Nighthawks*
Oil on canvas, Friends of American Art Collection
Art Institute of Chicago

Jeff Koons
*Rabbit*
1986
Stainless steel
Partial Gift of Stefan T. Edlis and H. Gael Neeson
Collection Museum of Contemporary Art — Chicago, Illinois
Museum of Contemporary Art, Chicago
George Caleb Bingham, *The County Election*, 1851-52
Oil on canvas, Museum purchase
Saint Louis Art Museum – Saint Louis, Missouri
In *Bingham: The Making of “The County Election”*
October 12, 2007 – March 9, 2008
Saint Louis Art Museum

Breguet & Fils, *Quarter-Repeater Watch*
About 1810, Gold and enamel
Munson-Williams-Proctor Arts Institute
Photograph ©1999 by John Bigelow Taylor,
New York, New York
In *Jewels of Time: Watches from the Munson-
Williams-Proctor Art Institute*
Taft Museum of Art – Cincinnati, Ohio

Piero di Cosimo
*Virgin and Child with the Young Saint John the Baptist, Saint Cecilia, and Angels*, c. 1505.
Oil on panel
Lacy Armour Fund
Art Institute of Chicago – Chicago, Illinois
Narration and Naturalism in Renaissance Art
This session will explore the relationship between the storytelling functions of Early Modern art (sculpture, painting, prints, manuscripts, tapestry, etc.) and their attempts at verisimilitude, or naturalism. Ideally, the session will deal with a broad range of narratives—religious, historical, political, or mythological themes—and come from a variety of European regions to explore regional preferences or patterns. Among the issues that could be addressed are: Are techniques that contribute to “naturalism” useful (or not) in story telling? How do the technical requirements of a medium affect the relationship between naturalism and narration? Do regional traditions in literary narratives inform the creation of visual images? What is the function of narratives executed in a “realistic” mode? Papers may deal with one region or type of narrative image or present comparative examples of works of art that tell stories.

Session Chair: Ann M. Roberts, Lake Forest College
Professor of Art
Lake Forest College
Lake Forest, IL 60045
roberts@lakeforest.edu

Nineteenth-Century American Art, Science and Technology
As our ability to conceptualize and visualize the physical world expands steadily outward (into the far reaches of the universe) and inward (into increasingly complex images of the body), the historical intersections of art, science and technology have assumed greater significance for historians of American art. Recent scholarship has been far-ranging, investigating the arts in relation to evolutionary theory, kinesthetics, vision, and perception, to name just a few. Deliberately broad in focus, this panel invites proposals that give new consideration to the relationships between any aspect of 19th century American visual culture (in all media) and scientific and technological advances.

Session Chair: Sarah E. Kelly
Associate Curator of American Art
Art Institute of Chicago
skelly@artic.edu

Nineteenth-Century European Art
This is an open session addressing any and all nineteenth-century European works of art, design, and other visual cultural artifacts. Papers are invited that will focus closely and exhaustively upon a single work or an ensemble of closely-related works. Papers that engage current historiographic and theoretical debates, build upon hitherto unknown or unused evidence, and deploy an interdisciplinary perspective will be especially welcome. If a paper studies conditions of transnationality or other modes of cultural transfer and exchange, while not required for inclusion on the panel, it will nonetheless be a plus. Questions about the panel sent by email (shc@northwestern.edu) will be promptly and cheerfully answered.

Session Chair: Hollis Clayson
Northwestern University
shc@northwestern.edu

Northern European Art, 1400-1600: A Session in Honor of Charles D. Cuttler
Session Chair: Burton Dunbar
University of Missouri-Kansas City
dunbarb@umkc.edu

Open Session
The Open Session is intended to provide a showcase for scholarly work-in-progress whose subject matter does not readily fit into any of the designated historical and thematic sessions.

Session Chair: Simone Zurawski
Department of Art and Art History
DePaul University
1150 W. Fullerton
Chicago, IL 60614
(773) 325-7228
szurawsk@depaul.edu

Pre-Columbian and Colonial Art of Latin America
Submissions are welcomed on any aspect of Latin American art and architecture from the Pre-Columbian period until independence in the 19th century.

Session Chair: Virginia E. Miller
Department of Art History
University of Illinois at Chicago
(312) 413-2467
vem@uic.edu

Public Art in Chicago
From the civic sculptures of the Gilded Age through the Sixties era exemplified by the mural movement and the Picasso, to the extraordinary success of Millennium Park, Chicago has been and continues to be a major site for the creation of public art. In addition, its art schools, universities, and colleges have educated generations in the theory and practice of public art. This session will examine the evolving role of public art in Chicago. Papers for presentation are sought on all aspects of public art particular to the city. Topics could range from specific studies of works of public art, their genesis, reception, an analysis of their place in present-day guides to the city, etc., to the pedagogy of public art in Chicago: its history, theory and/or practice.

Session Chair: Levy Smith
lsmith@artic.edu
Call for Submissions

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

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

Graduate Student Fellowships, Grants, and News

Three students from the University of Missouri-Columbia have received external fellowships to support their dissertation projects this year. Megan Thomsen is at the American School of Classical Research in Athens, Greece; Robert Darby is at the Albright Institute of Archaeological Research in Jerusalem; and Stephanie Pryor is at the American Center of Oriental Research in Amman, Jordan.

Self-Portrait 4
2003
In Persian Visions: Contemporary Photography from Iran
University of Michigan Museum of Art — Ann Arbor, Michigan
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
equirk@akronartmuseum.org
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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
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330-972-5960 f

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

Art Institute of Chicago—Chicago, Illinois
www.artic.edu/aic
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312-443-093 f

Brunnier Art Museum—Ames, Iowa
www.iastate.edu
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307-587-5714 f

Centre College, Aegon Gallery—Danville, Kentucky
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859-238-6977 f

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608-263-8188 f

Cincinnati Art Museum—Cincinnati, Ohio
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513-639-2888 f

Contemporary Arts Center—Cincinnati, Ohio
www.contemporaryartscenter.org
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Museum of Contemporary Art Cleveland—Cleveland, Ohio
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216-421-0737 f

Cleveland Institute of Art, The Reinberger Galleries—Cleveland, Ohio
www.cia.edu/gallery reinberger
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216-421-7438 f

Cleveland Museum of Art—Cleveland, Ohio
www.clevelandart.org
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216-229-5095 f

Cleveland State University, The Cleveland State University Art Gallery—Cleveland, Ohio
www.csuohio.edu
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216-687-9229 f

Cranbrook Academy of Art Museum—Bloomfield Hills, Michigan
www.cranbrookart.edu/museum
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gwittkopp@cranbrook.edu
248-645-3323 t
248-645-3324 f

Dallas Museum of Art—Dallas, Texas
www.dm-art.org
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214-922-1344 t
Jeanne Chvosta, Communications Department
214-922-1376 t
214-954-0174 f

Detroit Institute of Arts—Detroit, Michigan
www.dia.org
Pam Marcell
313-833-7899 t
pmarcel@ dia.org
313-833-1732 t
313-833-7881 f

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

Flint Institute of Arts—Flint, Michigan
www.flintart.org
info@flintart.org
Rachelle Richert, Public Relations
810-237-7304 t
810-234-1692 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

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

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

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

Gilcrease Museum—Tulsa, Oklahoma
www.gilcrease.org
The Wallas Group
Susan Witt
judemant@swbell.net
918-742-5699 t
918-747-2025 f
<table>
<thead>
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<th>Museum Name</th>
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<tr>
<td>Patrick &amp; Beatrice Haggerty Museum of Art, Marquette University—Milwaukee, Wisconsin</td>
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<td><a href="http://www.marquette.edu/haggerty">www.marquette.edu/haggerty</a></td>
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<tr>
<td>Tina Sosnowski</td>
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<td><a href="mailto:haggerty@mu.edu">haggerty@mu.edu</a></td>
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<td>414-288-3657 t</td>
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<td>Indiana University Art Museum—Bloomington, Indiana</td>
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<tr>
<td>Emily Powell, Manager of External Relations</td>
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<td>82-855-5445 t</td>
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<td>Indianapolis Museum of Art—Indianapolis, Indiana</td>
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<td><a href="http://www.imaa.org">www.imaa.org</a></td>
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<td>Katie Zarich, Public Relations Manager</td>
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<td><a href="mailto:kzarich@ima.museum">kzarich@ima.museum</a></td>
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<td>317-923-1331 x295 t</td>
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<td>University of Iowa Museum of Art—Iowa City, Iowa</td>
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<td><a href="http://www.uiowa.edu/~artmus">www.uiowa.edu/~artmus</a></td>
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<tr>
<td>Brad Chenoweth, Director of Development</td>
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<td>Joslyn Art Museum—Omaha, Nebraska</td>
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<td>Amy Rummel, Media Relations Coordinator</td>
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<td>Kent State University, The Kent State University School of Art Gallery—Kent, Ohio</td>
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<td><a href="http://www.kent.edu">www.kent.edu</a></td>
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<td>Dr. Fred T. Smith, Director</td>
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<td><a href="mailto:fsmith@kent.edu">fsmith@kent.edu</a>/art</td>
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<td>330-672-7853 t</td>
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<td>Kent State University, Gallery 138—Kent, Ohio</td>
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<td>H. Anderson Turner III, Gallery Director</td>
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<td>Carolyn Payton, Public Relations Coordinator</td>
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<td>Kraf Art Center—St. Joseph, Missouri</td>
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<td>University of Louisville, Allen R. Hite Art Institute—Louisville, Kentucky</td>
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<td>Loyola University Museum of Art—Chicago, Illinois</td>
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<td>Meadows Museum, Southern Methodist University—Dallas, Texas</td>
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<td><a href="http://www.smu.edu/meadows/museum">www.smu.edu/meadows/museum</a></td>
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<td>University of Michigan Museum of Art—Ann Arbor, Michigan</td>
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<td><a href="http://www.umma.umd.edu">www.umma.umd.edu</a></td>
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<td>Milwaukee Art Museum—Milwaukee, Wisconsin</td>
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<td><a href="http://www.artmnia.org">www.artmnia.org</a></td>
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<td>612-870-3280 t</td>
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<td>612-870-3169 f</td>
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<tr>
<td>Museum of Art and Archaeology, University of Missouri—Columbia, Missouri</td>
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<td><a href="http://www.research.missouri.edu/museum">www.research.missouri.edu/museum</a></td>
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<td>573-882-6724 t</td>
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<td>573-884-4039 f</td>
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<td>Museum of Contemporary Art—Chicago, Illinois</td>
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<td>Carla Loring</td>
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<tr>
<td>312-397-3834 t</td>
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<td>312-397-3934 f</td>
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<tr>
<td>University of Nebraska—Lincoln, Sheldon Memorial Art Gallery and Sculpture Garden—Lincoln, Nebraska</td>
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<td><a href="http://www.sheldon.unl.edu/default">www.sheldon.unl.edu/default</a></td>
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<td><a href="mailto:jdriescheck1@unl.edu">jdriescheck1@unl.edu</a></td>
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<td>402-472-2461 t</td>
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MAHS Member Museums and Galleries  Current PR Contacts, websites and e-mail addresses*

Nelson-Atkins Museum of Art—Kansas City, Missouri
www.nelson-atkins.org
Scott Stuart
sstuart@nelson-atkins.org
816-751-1278 x 3
816-561-7154 f

Oakland University Art Gallery—Rochester, Michigan
www.oakland.edu
Jacky Leow
jaleow@oakland.edu
248-370-3005 t
248-370-4208 f

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
Kendra Gramlich, Media Relations Officer
kendra.gramlich@slam.org
314-655-5493 t
314-726-7974 f

Saint Louis University, Samuel Cupples House and McNamee Gallery—St. Louis, Missouri
www.slu.edu/the_arts/cupples/mcnamee
Sue Focke
sefocke@strthomas.edu
651-962-5560 t
651-962-6440 f

University of Notre Dame—Notre Dame, Indiana
www.nd.edu/~sniteart
Gina Costa, Marketing & Public Affairs Specialist
Gina costa.6@nd.edu
574-631-4720 t
574-631-8501 f

Speed Art Museum—Louisville, Kentucky
www.speedmuseum.org
Penny Peavler
pppeavler@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.tafmuseum.org
Tricia Suit, Public Relations Manager
tsuit@tafmuseum.org
513-684-4526 t
513-241-7762 f

Toledo Museum of Art — Toledo, Ohio
www.toledomuseum.org
Sara Stacy, Marketing Assistant
sstacy@toledomuseum.org
419-254-5771, x 7301
419-254-5773 f

University of Tulsa School of Art, Alexandre Hogue Gallery—Tulsa, Oklahoma
www.utulsa.edu
Thomas Martin
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
gysin@walkerart.org
612-375-7651 t
612-375-7618 f

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

Wayne State University, The Elaine L. Jacob Gallery—Detroit, Michigan
www.art.wayne.edu
Sandra Dupret
ds.dupret@wayne.edu
313-577-2423 t
313-577-8935 f

Frederick R. Weisman Art Museum, University of Minnesota—Minneapolis, Minnesota
www.hudson.acad.umn.edu/WAMinfo
Ann Benrud, Director of Public Affairs
Benrud001@umn.edu
612-625-9685 t
612-625-9630 f

West Bend Art Museum—West Bend, Wisconsin
www.wbartmuseum.com
Thomas Lidtke
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
Marcia Theel
mtheel@lywam.org
715-845-7010 t
715-845-7103 f

College of Wooster Art Museum—Wooster, Ohio
www.acswooster.edu
Kirby McManus Zurko, Director
kzurko@acs.wooster.edu
330-263-2375 or 330-263-2375 t
330-263-2375 f

Wright State University, University Art Galleries—Dayton, Ohio
www.wright.edu/artgalleries
Barbara Siwecki
Barbaras@wright.edu
937-775-2973 t
937-775-4082 f
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Phone (330) 972-8055
Fax (330) 972-5960
E-mail: lgefan@uakron.edu

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Kent State University
Kent, OH 44242
Phone (330) 672-1364
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E-mail: smedicus@kent.edu

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1400 S. Lake Shore Drive
Chicago, IL 60605
Phone (312) 922-940
Fax (330) 672-364
E-mail: smetzler@fieldmuseum.org

Costa Petridis (2010)
Cleveland Museum of Art
11150 East Boulevard
Cleveland, OH 44106
Phone (216) 707-2678
E-mail: cpetridis@clevelandart.org

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Morgantown, WV 26506
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E-mail: janet.snyder@mail.wvu.edu

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Art Institute of Chicago
111 S. Michigan Avenue
Chicago, IL 60603
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E-mail: dstark@artic.edu

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Conference Chair (Chicago 2008)
Paula Wisotzki
(See Board)

Site Coordinator for Annual Conference
Judith Mann
(See Officers)

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(See Board)

Leesa Fanning
(See Board)

Heidi J. Hornik
(See Board)

Patricia J. Graham
(See Board)

Communications & Newsletter
Randy Coleman
(See Board)

Sally Metzler
(See Board)

David Stark
(See Board)

Paula Wisotzki
(See Board)

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Randy Coleman
(See Board)

Laura Gelfand
(See Board)

Judy Mann
(See Board)

Janet Snyder
(See Board)

Nominating
Michelle Fricke
(See Board)

Marcella Sirhandi
(See Board)

Linnea Stonesifer Dietrich
(See Board)

Publications
Jane Hutchison
(See Officers)

Gus Medicus
(See Board)

Costa Petridis
(See Board)
Midwest People/People in the Midwest

Colleges and Universities

Ellen Adams has been appointed Assistant Professor at Miami University, Oxford, Ohio. She recently received her Ph.D. from the Institute of Fine Arts, NYU.

Babette Bohn, Texas Christian University, has organized an exhibition that will open at the Uffizi Gallery, Florence, on March 14, 2008: "Disegni di Guido Reni e la scuola reniana." An exhibition catalogue authored by Bohn will be published in conjunction with the exhibition.

Elizabeth C. Childs has been named Chair of the Department of Art History and Archeology at Washington University in St. Louis. She succeeds William E. Wallace in that role.

Sara E. Orel has been promoted to Professor in the Department of Art at Truman State University, Kirksville, Missouri.

Heather Pulliam has recently left Western Kentucky University to accept a position at the University of Edinburgh.

Bridget Sandhoff has been hired as a Teaching Assistant Professor in the Department of Art and Art History at the University of Missouri-St. Louis. She earned her Ph.D. at the University of Iowa.

Jeffrey Schrader has been appointed assistant professor of art history at the College of Arts and Media, University of Colorado at Denver. His interests lie in early modern Europe and Spanish America. He was previously a lecturer at the Department of History of Art, University of Michigan.

Kristin Schwain has been promoted from assistant professor to associate professor with tenure in the Department of Art History and Archaeology at the University of Missouri-Columbia. She is a specialist in American art. Michael Yonan completes his transition to teaching in the same department. Yonan was a new assistant professor last year, but was also on a research leave supported by the Getty Institute; this fall he began his teaching schedule with courses in 18th- and 19th-century European art.

Midwest People/People in the Midwest

Galleries and Museums

Gerie Greenspan has been named Associate Director of Development at the University of Michigan Museum of Art, Ann Arbor, Michigan. She was most recently Executive Director of the City Opera House Heritage Association in Traverse City, Michigan.

Christopher Monkhouse has been named the Eloise W. Martin Curator and Chair of the Department of European Decorative Arts at the Art Institute of Chicago. From 1995, he has been James Ford Bell Curator and head of the Department of Architecture, Design, Decorative Arts, Crafts and Sculpture at the Minneapolis Institute of Arts, where he also served as Chief Curator from 2000 to 2004.

Constantine Petridis has recently been promoted to Curator of African Art at the Cleveland Museum of Art. He has taken a leave of absence from Case Western Reserve University for the current academic year.

The Museum of Art and Archaeology at the University of Missouri-Columbia announces the appointment of Mary Pidsey as the Associate Curator of European and American Art. She earned her Ph.D. at the University of Pennsylvania.

Jacob Proctor is the University of Michigan Museum of Art's new Associate Curator of Modern and Contemporary Art. He was a curatorial fellow at the Harvard University Art Museums, and is completing his doctorate in modern and contemporary art at Harvard.

2006 MAHS Graduate Student Award

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

The paper selected for the award at the 2007 conference in Indianapolis was by Kathryn E. O’Rourke, Ph.D. candidate at the University of Pennsylvania. Her paper was entitled “Modern Architecture and Modern Health in Mexico City.”

Upcoming Lectures

On Thursday, October 25, 2007 at 5:30 p.m. the University of Michigan Museum of Art will present Lynn Nicholas and The Rape of Europa as the conclusion of UMMA’s Nazi-era provenance research project. The museum’s director, James Steward, will moderate the program.

David J. Bordwell, Jacques Ledoux Professor Emeritus of Film Studies, Department of Communication Arts, University of Wisconsin–Madison, will present Mizoguchi: Secrets of the Exquisite Image on Sunday, November 11, 2007 at the Chazen Museum of Art, Madison, Wisconsin.

Carter Wiseman, lecturer, School of Architecture, Yale University, New Haven Connecticut, will present Louis I. Kahn: Beyond Time and Style on Friday, January 11, 2008 at 6:00 p.m. at the Kimbell Art Museum, Fort Worth, Texas.

Philip Fisher of Harvard University will speak on institutional collecting of the work of Jasper Johns at the Art Institute of Chicago at 6:00 p.m. on Thursday, December 6, 2007.
Midwest Art History Society 35th Annual Conference Registration Form
April 2-5, 2008

Hosted by Loyola University, Columbia College and the Art Institute of Chicago, with the partnership of DePaul University, Lake Forest College, and the School of the Art Institute Chicago. Further assistance has been provided by the Museum of Contemporary Art and the Terra Foundation for the Arts.

Name ___________________________________________________________________________________________________________

Institution _______________________________________________________________________________________________________

Field of Specialty _________________________________________________________________________________________________

Address _______________________________________________________

State ________________ Zip _________________________

Daytime phone: (_______) ______________________________ Email address ______________________________________________

Conference Registration Fee (includes meeting materials, tea on Thursday afternoon, and lunch on Friday)

_____ Early Bird Member Fee (by February 15, 2008) $120

_____ Late Member Fee (after February 15, 2008) $150

_____ Student Fee (no late fee) $35

MAHS Membership (current membership is required of all participants in the conference)

_____ Individual Membership $45

_____ Student Membership $25

_____ Other (For additional membership categories, please consult the membership form printed in this newsletter.)

Special Events (advance registration and a nominal fee is required for the following events)

_____ Museum of Contemporary Photography, Columbia College Chicago, Friday evening reception $10.00

_____ Museum of Contemporary Art, Saturday morning continental breakfast $5.00

_____ Loyola Museum of Art, Saturday lunch $10.00

Payment method

_____ Total amount. Check enclosed (make check payable in US $ to: Midwest Art History Society).

Online registration and payment may be available at www.mahsonline.org

For registration by mail, send this form with your payment to:

Paula Wisotzki
Associate Professor of Art History
Department of Fine and Performing Arts
Mund. Center #904
Loyola University
6525 N. Sheridan Road
Chicago, Illinois  60626

Hotel accommodations

The conference hotel is the Club Quarters, 111 W. Adams Street, Chicago, Illinois 60603. Conference rates will apply for reservations made on or before February 15, 2008. Please call the Club Quarters Reservations Office between 7:00 am. and 9:00 pm. EST at 212-575-0006. Reference the group code “DEP402” when you are making your reservation. Specific room rates will be determined in November 2007 when updated information will be posted at www.mahsonline.org. Expected rates are $148.00 single or $163.00 double plus tax.

For additional hotel choices and information about the city of Chicago: www.cityofchicago.org

Questions: Please email Paula Wisotzki at pwisots@luc.edu
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

Amy Golahny, Lycoming College, Williamsport, Pennsylvania held the Ailsa Mellon Bruce Senior Visiting Fellowship at CASVA in January-February 2007, and was awarded a NEH Summer Stipend.

Andrew E. Hershberger, Bowling Green State University, is the 2007 Coleman Dowell Fellow for Study on Experimental Works at New York University. He is using the award to continue his research into photographic negative prints in NYU’s David Wojnarowicz Archive, Fales Library and Special Collections. In the summer of 2007 he was also a visiting scholar at the Arizona Senior Academy, University of Arizona, where he gave five lectures on “Abstract Expressionism: Painting, Photography, Film.” He has also received his fifth Research and Development Grant associated with the “Research and Teaching Faculty Learning Community” that he co-founded and facilitates at BG-SU’s Center for Teaching, Learning & Technology.

Wendy Koenig, Assistant Professor of Art History, Middle Tennessee State University, has been named “Contributing Editor: Alabama+Tennessee” for the journal Art Papers.

Theresa Leininger-Miller, Associate Professor of Art History, University of Cincinnati, has received the Faculty Bonus Award for Outstanding Research Teaching, and Service, for 2003-2006.

Paula Wisotzki, Associate Professor of Art History, Loyola University Chicago, was named a Master Teacher in the College of Arts and Sciences for 2006-2007.