FROM THE CHAIR...

I threw away my first newsletter at the age of 21. You don’t receive newsletters until you’ve graduated from college—it’s part of human maturation (Australopithicus, Neanderthal, Cro-Magnon, Newsletter Man). And thereafter I continued to discard with disdain those unpleasant-looking mailings from weird organizations with which I was somehow associated. Those newsletters seemed all the same. They had the same cheery headlines, and contained the same sort of upbeat stories and cautionary advice and demands for money. What’s worse, other people’s newsletters often seemed more interesting (Cleveland Cemetery Workers Newsletter lead article: “New Backhoe Helps with Winter Digs”). Well, recipient, the first newsletter of the UWM Art History Department will be different—handsome, slickly irreverent, and with meaty tales (“Rembrandt Never Existed”, “I Used a No. 1 Pencil on Standardized Tests for Seven Years”).

The early issues of the newsletter will provide a broad picture of what the graduates of our program have been doing for the past quarter of a century or so: who went on to further study at which institutions, who got the best jobs, who made lots of money, who moved where, and who married whom. We’ll try to provide pictures and all the juicy details—and we need help to gather this data. Any information you can offer about former majors and grads will be appreciated.

This departmental history should depict the successes and pitfalls and tenor of our endeavors. It’s a means to clarify exactly what we’re doing and where we hope to go. The newsletter will keep you informed of our faculty members’ research, publications and teaching. News of changes in our curriculum, technology, staff, and university relations will be presented, and we’ll also probably try to milk some donations out of you (but that’s hardly the chief purpose of this newsletter—merely a non-profit-institutional bad habit).

You will find in future issues news of student exhibitions, MA theses, independent study projects, internships, and enrollment statistics. Activities that involve the Art History Gallery and the UWM Art Collection will also be a focus. In my view, the most important feature of this newsletter is the puzzle page—which I hope will prove to be a triumph of art history at the service of intellectual entertainment and despair.

We also look forward to publishing selectively the views, commentaries, and complaints of individual students who feel the need to become columnists. Letters to the chair are welcome.
We are pleased to announce that **Ying Wang** received a promotion to associate professor with tenure this year (please see article on page 4 about Professor Wang’s recent travels). During Fall 2005, the Department also welcomed Assistant Professor **Eduardo Douglas** to the faculty (please see the article on page 3).

In other faculty news…

**Kenneth Bendiner** is currently completing an article that presents a Christian interpretation of Robert Rauschenberg’s “Monogram.” The essay will appear in Apollo Magazine in October. He’s also at work on a book on photographic portraiture, which focuses on the photos of U.S. presidents. It’s not just about propaganda. It’s also about how the strict classifications of presidential images are utilized by photographers.

**Derek Counts** continues to serve as the Associate Director of the Athienou Archaeological Project (Cyprus) and Co-Instructor of its archaeological field school; the project is currently funded by a multi-year grant from the National Science Foundation (for which he served as a Co-Principal investigator). During the 2004-2005 academic year, Derek was appointed to the Board of Trustees of the Cyprus American Archaeological Research Institute (Nicosia, Cyprus) and in 2005 he was invited to serve as the Luigi Palma di Cesnola Lecturer in Cypriote Archaeology for the Archaeological Institute of America. Derek’s current research explores the iconography and function of the principal male divinity worshipped in the sanctuaries of Cyprus during the 1st millennium B.C. This monograph-length project, provisionally titled *Understanding Cypriote Cult: Potnios Theron and the Principal Male Divinity in Cyprus*, is now under contract with Equinox Publishers (UK) to appear as volume 11 in their series *Monographs in Mediterranean Archaeology*. A second project is a co-edited Festschrift for R. Ross Holloway (Brown University), due to be published in 2007 under by Oxbow Books (UK). Over the past year he has published three articles dealing with Cypriote sculpture and its related iconography, as well as three book reviews. Most significantly, however, Derek and his wife Elisabetta were pleased to welcome into the world Francesca Cova Counts born on January 17, 2006.

**Eduardo Douglas** is currently at work on a study of mid-sixteenth-century indigenous pictorial history manuscripts from Tetzcoco, Mexico.

**Jeff Hayes** is currently directing UWM’s new Master of Liberal Studies program, including its year-long introductory seminar. Jeff also served as Chair of the Graduate Faculty Council during the 2005-06 academic year. During Fall 2005, Jeff curated and authored the catalogue and exhibition “Bluemner on Paper” for Barbara Mathes Gallery, New York. This coming October, Jeff will present a paper on “Diversity through Art in Liberal Studies” at the annual conference of the Association of Graduate Liberal Studies Programs in Santa Fe. Future projects include a paper on lost “outsider” artists’ environments and a retrospective exhibition of the art of Robert von Neumann.

**Christina Maranci** focuses on medieval Armenia and cross-cultural contact with Byzantium, Persia, and the Islamic world in her teaching. Christina is currently writing a book titled *The Geometry of Power: Monuments and their Function in Early Medieval Armenia*. When she’s not teaching, researching or writing articles, Christina is busy tending to her chickens, cats and her horse named Romador on her farm outside of Milwaukee with the assistance of her helpmeet Brian.
Melanie Mariño received a fellowship at the Center for 21st Century Studies. Melanie has also been working on several articles in addition to a book manuscript on Conceptual photography. Melanie’s article on the art and theory of Daniel Buren is forthcoming in January 2007 from Berg Press in the anthology “Key Contemporary Thinkers.” She also presented a paper on the work of the contemporary Spanish artist, Santiago Sierra, “Borderlands,” at the UWM Center for International Education conference, “Constant Capture: Visibility, Civil Liberties, and Global Security,” whose proceedings will be published during the latter part of this year.

Tanya Tiffany is currently completing a book manuscript on Spanish painter Diego Velázquez. Her study focuses on the young Velázquez’s close but critical engagement with the artistic, religious, and social practices of his native Seville. In 2005, Tanya published an article entitled “Visualizing Devotion in Early Modern Seville: Velázquez’s Christ in the House of Martha and Mary,” in Sixteenth Century Journal. She also contributed to the catalogue, Masterpieces of Italian Painting: The Walters Art Museum, ed. Morten Steen Hansen and Joneath A. Spicer. In the summer of 2006, she received an Arts and Humanities Faculty Travel Grant for research in Spain. During the 2006-2007 academic year, she will be a fellow at UWM’s Center for 21st Century Studies. At the Center, her investigations will focus on constructions of gender, identity, and racial difference in Velázquez’s early works.

Ying Wang was awarded a fellowship from the Institute for Research in the Humanities at the University of Wisconsin-Madison during the 2005-2006 academic year. The fellowship along with travel grants from the Center for International Education and the Graduate School’s Arts and Humanities Faculty Travel Grant Fund at the University of Wisconsin-Milwaukee assisted Ying in a research trip to China during the latter part of the academic year. The subject of Ying’s research—White Gold: Art and Salt in Yangzhou—investigates the role of the salt merchants in the cultural world of Yangzhou.

ADJUNCT FACULTY

Linda Brazeau was promoted to Senior Lecturer and continues to serve as the Department’s Curator of Visual Resources.

EMERITI FACULTY

Jane Waldbaum, Emerita, will be giving the Hanfmann Lecture at the Rochester Society of the Archaeological Institute of America in October in honor of its centennial. Her term as president of the AIA runs through December 2006.
ETZLER WINS 2005 HOEY ESSAY PRIZE

Eleanore Etzler’s paper on “The Simultaneous Fashions of Sonia Delaunay” won the Department’s 2005 Lawrence R. Hoey Memorial Essay Prize.

As a Hoey Prize winner, Etzler was invited to present her paper to an audience of faculty, students and the Friends of Art History on April 5, 2006. Following the lecture, Graduate Advisor Christina Maranci presented Etzler with the Department’s Hoey Prize commemorative plaque. All in attendance at the lecture were invited to a reception held in Etzler’s honor.

The Hoey Prize was established in 2000-2001 in honor of Lawrence R. Hoey, Professor of Art History at UWM from 1981-2000, who died in a car accident while researching Gothic architecture in France during the summer of 2000. Each year the Prize recognizes an outstanding essay written by a graduate student in the Department of Art History on a topic related to art or architectural history.

For more information about contributing to the Lawrence R. Hoey Memorial Fund, please email the Department at packmanj@uwm.edu.

EDUARDO DOUGLAS JOINS FACULTY

During the Fall 2005 semester, the Department welcomed Assistant Professor Eduardo Douglas to the faculty. Eduardo’s research interests and teaching range broadly across the fields of colonial and modern Latin American art with an emphasis on the arts of Brazil, Cuba, and Mexico.

Eduardo’s arrival brought a new area of expertise to the Department and some exciting new course offerings including: Introduction to the Art and Architecture of Latin America (ArtHist 251); Art of the Aztec Empire (ArtHist 375); Latin American Modernisms (ArtHist 367); and Colloquium in Latin American Art (various subtopics) (ArtHist 740). Serendipity is how Eduardo described his first interest in art history. After receiving his Master’s degree in Classical Languages and Literature from Columbia University, Eduardo began working as a research assistant for the curator of Yale University Art Gallery while pursuing his Ph.D. in Classical Languages & Literature. Midstream through his Ph.D., Eduardo changed course and instead pursued and received a Ph.D. in Art History.

Eduardo received his Ph.D. from the University of Texas, Austin in 2000 and before arriving at UWM, he worked as an Assistant Professor in UC-Riverside’s History of Art Department. Eduardo is currently at work on a study of mid-sixteenth-century indigenous pictorial history manuscripts from Tetzcoco, Mexico.

Eduardo has acclimated to his new Wisconsin surroundings. When asked about his favorite place in Milwaukee, without hesitation, Eduardo responded, “Kopp’s Custard.” His response has been repeatedly confirmed with sightings of Eduardo at Kopp’s by several of the Department’s graduate students.

Since arriving in Wisconsin, Eduardo has taken a week-long trip to Rome during Spring Break and he hopes to travel to Brazil during the winter months.
Ying’s Yangzhou

I could not wait to escape the gigantic city of Beijing, from its dust, its helpless busy traffic, its chic galleries, and magnificent palaces. I arrived at the depot late at night on May 12, 2006 and traveled through the night to a southern town: Yangzhou.

By 5:00 a.m. it was dawn. Through the window I saw the land turning green gradually, which made such a sharp contrast from my dusty home in Beijing. It glimmered in lime and emerald shades, combined with patterns of light yellow and small bits of red and purple soil. Famous for its beauty, leisure and relaxing lifestyle, and an immensely rich cultural history, Yangzhou has been a dreamland of many Chinese since ancient times.

Yangzhou is located at the junction of the Yangtze River and the Grand Canal, at the center of the Huai River region, and it served as a port to the ocean. It was here that Marco Polo lived and worked as a local official; Puhatin, the sixteen-generation’s grandchild of the Prophet Muhammad preached here and was buried here; the Tang dynasty (10th century) Buddhist monk Jian Zhen left his home here to go to Japan and his former temple still stands here and his herb garden still flourishes.

Yangzhou reached its peak during the middle of the Qing dynasty (17th-18th century). Its economic power lay primarily in the Huai River region’s salt industry, which provided 50 percent of the court’s annual imperial revenues.

This industry was monopolized by salt dealers who lived in Yangzhou. New laws and the geographical location provided the opportunity for these merchants to gather great wealth. The Yangzhou merchants were directly responsible to the court, not to local government officials; therefore, unlike other merchants in other fields, they became “cultured,” which allowed them to communicate frequently with royalty and to receive special consideration. These salt merchants were not only patrons of art, culture, and social affairs, but many transformed themselves into well-educated gentlemen: the literati.

Since I was extremely interested in learning the role that the salt merchants played in the art world of Yangzhou, I surveyed many architectural remains associated with the “literati.” The more I studied, the more I needed to learn. In the 19th century, the peasants’ boxer rebellion burned the city into ashes. The bankrupted salt merchants rebuilt their homes modestly, to their mind, which still rival the splendor of Paris and St. Petersburg.

Books and photos teach, but only faintly echo the beauty of the brick
and wood pillars that I witnessed first-hand. First, the domestic architecture, which was of least interest prior to my trip, was stunningly attractive. Every doorway, each decorative motif, the height of the floor level—each section within a building complex is different, and such a height contains symbolic meanings. Many of these symbols in one complex tell a narrative if one walks through the entire building. All trees and flowers growing within the complex contain meaning depending upon where they are planted, in what part of the house and who dwelt there.

The salt merchants also supported book editing and printing, library development and education. They were patrons of scholars, musicians, dramatists, and painters. It was the opera groups of the salt merchants of Yangzhou who went to Beijing 300 years ago and finally developed their art into the famous Beijing Opera. It was a local song of Yangzhou entitled "Jasmine flowers" that was transformed into the famous aria in Puccini's opera. One of the most famous group of artistic innovators in Yangzhou was a group of artists known as the Eight Eccentrics of Yangzhou. They rebelled not only against the traditional style of ink and brushwork, but also in relation to subject matter, in form of composition, in calligraphy as well as in the language of their poetry. It was the wealth built on the salt trade that drew these artists to Yangzhou, and many of them had lived for considerable periods of time in the household of the salt merchants, enjoying the intellectual and economic freedom provided by their patrons.

Many of the literati's gatherings of artists, scholars, and officials occurred within the gardens of the salt merchants, and some of those gardens are preserved and are open to the public today.

**Friends of Art History**

The inspiration of two loyal Art History alumni, the Friends of Art History (FOAH) was founded in the spring of 2000. Its purpose: to support the initiatives of the Department of Art History, especially the programming and operations of the UWM Art History Gallery. Its members are alumni, area arts educators, and aficionados from throughout southeastern Wisconsin and beyond.

FOAH members enjoy 'sneak previews' of exhibitions in the Art History Gallery, receive regular updates from the Chair of the Department of Art History, and invitations to exhibition openings, gallery talks and other special events or lectures.

If you are interested in becoming a Friend, please make your tax-deductible check payable to UWM Foundation-Friends of Art History and mail it to:

UWM Art History Department
Friends of Art History
P.O. Box 413
Milwaukee, WI 53201-0413

For more information about FOAH, please contact the Department of Art History at 414/229-4330 (or email packmanj@uwm.edu) or the College of Letters and Science Office of Advancement and Public Affairs at 414/229-6462.
IN THE GALLERY...

For those of you unfamiliar with the Art History Gallery, the UWM Art Collection has been within the Department’s purview in Mitchell Hall Room 154 since 2001. The Collection includes works by Pablo Picasso, Georgia O’Keeffe, Alexei von Jawlensky, Joan Miro, Georges Rouault, Henry Moore, Barbara Hepworth, and other significant figures of 20th-century art.

Paintings, drawings and prints by lesser-known artists are also notable in the Collection, and provide valuable educational material that allows students to compare quality and techniques. The Collection furthermore contains a sizeable group of late-Byzantine icons and a large number of 18th-century English satirical prints. No other collection in the Milwaukee area possesses these latter kinds of work. The Collection serves the UWM community as a whole and especially students who benefit from its use by instructors.

During the last academic year, the Collection was fortunate to receive a generous donation from Pierre and Mary Meade Ullman and Susan R. Johnson (members of the Friends of Art History). The restoration of Eugene Ullman’s Landscape at L’Arcouest, Nude on Pink Couch and Lady With a Cane was generously funded by the Ullmans and Johnson with the restoration and conservation work performed by Keith Raddatz of Watertown, Wisconsin.

Lady With a Cane is now on display in the Art History Gallery, Mitchell Hall Room 154 and Art History students, alumni and the UWM community are encouraged to visit the Gallery.

The Department also wishes to thank its Fall 2006 Gallery Guards: Mary Jane Connor, Ashley Cook, Eleanore Etzler, Jessica Mannisi, Kate Negri and Sara Rich.

For more information on the Friends of Art History (FOAH), please refer to page 6.

THANK YOU TO OUR 2005-2006 VOLUNTEERS AND CONTRIBUTORS

Marlen L. Becker
Kenneth Bendiner
Linda Brazeau
Susan R. Johnson
Jack & Phoebe Lewis
Tom & Virginia Maher
Medtronic Foundation
Anita Netolicka
Brian Normanoy/Prentice Hall

Jill Packman & David Baum
Robert & Judith Scott
Ralph & Melba Stockhausen
Professor Pierre & Mary Meade Ullman

If we somehow missed your name during the past academic year, please let us know.
**Undergraduate Student News**

The Department wishes to congratulate its graduating Winter, Spring and Summer 2006 Art History majors:

- Michael Aschenbrenner
- Mara Druker

Aschenbrenner’s thesis was entitled *The Hope of a Nation: Frederic Edwin Church’s Our Banner In The Sky and Aurora Borealis*. During the Fall of 2006, Aschenbrenner will begin teaching art history at the Milwaukee Institute of Art and Design (MIAD) and at Carroll College. Druker’s thesis was entitled *Creating Her Own Space: Lilian Rice’s Architectural Vision for San Diego*. Since her thesis defense, Druker moved to the Seattle area to pursue museum work.

The following graduate students were selected as Teaching Assistants for the 2006-2007 academic year:

- Alexis Carrozza*
- Eleanore Etzler*
- Kristi Helmink*
- Melody Maxted
- Anita Neflicka*

*(second year appointment)

In other news...the following undergraduates were selected as Majors of the Month during the Spring and Summer semesters of 2006:

- Matthew Bonde (C)
- Anna Christian (HM)
- Carleen Eckert
- Todd Kosharek
- Carolyn Moede
- Anna-Marie Opgenorth (CH)
- Benjamin Simon
- Liz Fox
- Joanne Helmers
- Juan Lopez
- Liam Lowry
- Tanner Teipel
- Katrine Voelker

*(C) Cum Laude
*(H) Honors in the Major
*(M) Magna Cum Laude

**Graduate Student News**

Congratulations to Summer 2006 graduates **Michael Aschenbrenner** and **Mara Druker**! Aschenbrenner’s thesis was entitled *The Hope of a Nation: Frederic Edwin Church’s Our Banner In The Sky and Aurora Borealis*. During the Fall of 2006, Aschenbrenner will begin teaching art history at the Milwaukee Institute of Art and Design (MIAD) and at Carroll College. Druker’s thesis was entitled *Creating Her Own Space: Lilian Rice’s Architectural Vision for San Diego*. Since her thesis defense, Druker moved to the Seattle area to pursue museum work.

The following graduate students were selected as Teaching Assistants for the 2006-2007 academic year:

- Alexis Carozza*
- Eleanore Etzler*
- Kristi Helmink*
- Melody Maxted
- Anita Neflicka*

*(second year appointment)

Finally, congratulations to incoming graduate students **Kate Negri** and **Sara Rich** for receiving Chancellor’s Graduate Student Awards for the 2006-2007 academic year.

Graduate Student Michael Aschenbrenner leading a class discussion section in the Art History Gallery.
Koren Benoit (MA ’85), since 1995, has been working as the Capitol Curator for the Senate Mail Program in the California State Legislature. In her capacity as Capitol Curator, Benoit is responsible for the California State Capitol’s antique furniture and art collections and for developing cultural programs and exhibits at the State Capitol Museum. Benoit also provides expertise to Senate staff on Historic building maintenance and acts as Executive Director and Legislative Liaison for the Historic State Capitol Commission, an advisory board to the Legislature on the upkeep and maintenance of the Historic State Capitol Building.


Shannon Fitzgerald (MA ’99) is the chief curator at the Contemporary Art Museum, St. Louis in Missouri. She is currently working on an exhibition and catalog for a ten-year survey of New York-based artist Larry Krone and a screening with Michael Paul Britto for 2006. In 2007, she is curating the first solo museum exhibitions and catalogs for Irish artist Katie Holten and New York artist Lamar Peterson. She is also curating solo exhibitions with Andrea Bowers, Paul Chan, and Yuko Takeuchi in 2007. In 2005, Fitzgerald curated the first solo exhibitions and produced catalogs for Ruby O’Hara: Story of A Girl (Who Awakes Far, Far Away) and Dzine: Punk Funk, at the Contemporary. She has recently organized solo museum exhibitions of new work by international artists Keith Piper, Yun-Fei Ji (catalog & traveling), Polly Apfelbaum, William Pope L., and Michael Lin (catalog), all 2004. She organized and co-curated with Tumelo Mosaka the inaugural and traveling exhibition of the Contemporary’s new museum, A Fiction of Authenticity: Contemporary Africa Abroad (2003), and edited its catalog. She curated Saging: Janeta Eyre, Julie Moos, Zwelethu Mthethwa in 2002. She has organized and co-curated with Tumelo Mosaka the inaugural and traveling exhibition of the Contemporary’s new museum, A Fiction of Authenticity: Contemporary Africa Abroad (2003), and edited its catalog. She curated Saging: Janeta Eyre, Julie Moos, Zwelethu Mthethwa in 2002. She has organized several of the Contemporary’s exhibitions with local and emerging artists, served as institutional curator for several traveling exhibitions, and has served on art panels and juries locally, nationally, and internationally, and has contributed several essays for museum exhibition catalogs. Her exhibitions have been reviewed or featured in The New York Times, Artforum, Art in America, Art News, Art Papers, Art US, Flash Art, St. Louis Post Dispatch, St. Louis American, among others. Fitzgerald previously taught art history in the department of Art and Art History at Webster University, St. Louis.

Julia Guernsey (MA ’92) received her Ph.D. in the History of Art at the University of Texas at Austin in 1997 under the direction of the late Linda Schele. Guernsey’s Dissertation was entitled: Of Macaws and Men: Late Preclassic Cosmology and Political Ideology in Izapan-Style Monuments. After receiving her Ph.D., Guernsey taught at Texas State University before becoming an Assistant Professor at the University of Texas at Austin in 2001, a position that she currently holds. Her most recent research appears in Res: Anthropology and Aesthetics, Mexico, the Journal of Latin American Lore, and several edited volumes. Her book, Ritual and Power in Stone: The Performance of Rulership in Mesoamerican Izapan Style Art, which explores the political and cosmological significance of a series of Late Preclassic Izapan-Style monuments, will be available from the University of Texas Press in November 2006.

Erin Hazard (MA ’00) entered the Ph.D. program in art history at the University of Chicago during the Fall of 2000 and passed her dissertation defense in March of 2006. Hazard’s dissertation, “‘Realized Daydreams’: Excursions to Authors’ Homes” argues that nineteenth-century authors’ houses in Britain and America are significant to our understanding of the relationship between literature and architecture in the nineteenth century, as well as the history of the historic house museum. Hazard completed the research and writing of her dissertation with the support of an ACLS/Luce Dissertation Fellowship in American Art, a Walter Read Hovey Memorial Fund of The Pittsburgh Foundation scholarship in art history, and a Mellon Foundation-University of Chicago Dissertation-Year Fellowship. At the University of Chicago, Hazard also worked with the Chicago Art Journal, serving as Editor-in-Chief in 2002-2003. Since the Fall of 2005, Hazard has been working as a preceptor in the University of Chicago’s Master of Arts Program in the Humanities. An article, “‘A Realized Daydream’: Excursions to Authors’ Homes” is forthcoming in The Journal of Latin American Lore.
ACROSS
9 A new chair may be constructed from this porcelain (9)
10 What Grandma Moses' pictures are: awfully vain to a point (5)
11 Pictorial scene in which the actors are unmoved! (7)
12 The thick oil painter's method? (7)
13/15/28 Tracey Emin, Damien Hirst, etc. produce 'Airbrushing: it's so TTY' (5,7,7)
17 Regret being in the grip of Bruegel (3)
18 Brooch (red) contains yellow-brown pigment (5)
19 Art college's car conversion (3)
21 A landscape observed, we hear (5)
23 Part of Bratby exhibition 'Cheerio' (3)
24 Mailer's wall-mounted prints? (7)
26 Untidy stack of drawing pins? (5)
28 See 13
30 Duplicate work of art agent left to ICA (7)
32 She's a model – but not for Warhol's Campbell's soup cans! (5)
33 E.g. central, odd geometric shape (9)

DOWN
1 Rough cast by Tilson and Yeats initially is disorganised (6)
2 Use paint spray for sky and ground cover? (8)
3 Either of two capital galleries showing rubbishy items (eastern) (4)
4 Very cold topless figure is a yellowish brown (3,5)
5 Doctor joins one family of art patrons (6)
6 Use scissors – a bargain! (4)
7 Part of a work (its Chardins) - voguish but tasteless, garish art (6)
8 16th century Venetian decorative artist, one into verse (8)
9 Artists medium: grease, discomfort and turps initially! (3,5)
10 This type of art is just not representative (8)
11 A tree, should this be the case (8)
12 Lunar rip (3)
13 Family noise downhill (8)
14 Spy-plane bone material (6)
15 Decade (6)
16 Earthy oracle (3)
17 Wealthy arts funder brings girl and boy together (6)
18 A pioneer of Expressionism within Rubens orbit (5)
19 Shielded from light, gave solidity to drawing (6)
20 A little brisk impressionism! (4)
21 Architectural drawing in shop (Landseer's) (4)
ALUMNI NEWS UPDATE FORM

Name: ________________________________________________________________

UWM Degree(s) and Date(s): ______________________________________________

Address: __________________________________________________________________

Phone: ___________________________ E-mail: _________________________________

Please include your news on a separate sheet and mail to:
UWM Department of Art History, P.O. Box 413, Milwaukee, WI 53201.

You can also submit alumni news and information via email to:
packmanj@uwm.edu