Occasionally a work of art leads one to take action. Back in the 1970s, one of my fellow graduate students, recently married, decided to have children after seeing a Diane Arbus photograph (see page 3). The photo portrayed a working-class Brooklyn family. All the family members looked like idiots (it was an Arbus, after all), and the grad student exclaimed, “Those pathetic people are the only ones breeding today. Somebody with some brains should breed too, if for no other reason than to balance the mass of cretins filling up the earth. I must produce a child!” I don’t know if she made good on her decision (I went off to write my dissertation shortly afterward, and lost touch with her).

One might rightly deplore this grad student’s assumption of superiority, and her disdain for what might have been happy, close-knit folks, who just happen to look like mutants. (The photo of the Brooklyn family, incidentally, was intended to form a contrast to a photo of a middle-class suburban household, which Arbus also pilloried as a nest of zombies.) But for all its questionable bigotry, my fellow grad student’s decision testifies to the power of an image to affect deeply the life of the spectator. I’m reminded of a triptych by Emil Nolde, The Life of Mary of Egypt (1912, Kunsthalle, Hamburg), which depicts a prostitute’s conversion to a life of Christian piety while she looks at an image of the Virgin Mary. Visual material seems to affect the viewer more powerfully and immediately than do words. The spectator doesn’t have to go through some intellectual translation before understanding the work. Censorship laws recognize the greater force of images. In the U.S., you can’t legally possess child pornography in written form, but you can’t legally possess child pornography in photographic form.

Publicity agents and propagandists all over the world for centuries have capitalized on the persuasive power of images. But outside of commercial advertising and political campaigns and charity drives, most visual material does not directly convey a single-minded message, and most viewers do not respond to most art as some call to action. Furthermore, viewers’ responses to images do not necessarily follow the image-makers’ intended meanings. Although the determination of an artist’s intentions is always a dubious endeavor, I doubt whether Arbus wanted onlookers to start breeding when they looked at her Brooklyn family photograph. One of the UWM Art History Department’s adjunct instructors, Priscilla Camilli, once returned from her class with the news that one of her students was so horrified by the Crucifixion in Grünewald’s Isenheim altarpiece, that the student vomited all over herself and ran out of the lecture hall, shuddering in distress. Priscilla evidently knows how to lecture—but I’m not so sure that the altarpiece, originally placed in a hospital for patients suffering from Saint Anthony’s fire (erysipelas), was meant to induce horror. Wasn’t the altar intended, rather, to offer deeper religious significance to the patients’ own pain? Oh well, at least the student responded to the expressive force of Grünewald’s painting.

Teachers of art history perhaps should play up this visual power in our hands. Which images in class will most strongly make a point, not just about art history, but about our students’ lives? With a little thought and deviousness, we
could try to direct the outlook, career plans, and life choices of hundreds of people. We could be high school guidance counselors! But I doubt whether we could tailor our images to our aims. A medievalist, who has recently joined our department and wishes to remain anonymous, recently told me that he wants to speak to his students about the current health care issues under consideration in Washington, and expound his opinions on the subject. Would it be more persuasive if he spread his specific point of view through carefully selected images within his art history lectures, or if he set aside the art historical material, and just spoke straightforwardly about health care? I find that students don’t believe anything I say that’s not directly involved with art history. Who’d follow the social or political dictates of a professor? In my undergraduate days, I used to laugh in the face of any professor who tried to propagandize from the podium. (In graduate school, I only laughed after class, when the professor wasn’t nearby). Perhaps the medievalist could deal most effectively with such issues in discussions of hospital pictures, or doctor portraits, or scenes of political events. But I doubt it. I once discussed in class a painting of Napoleon, and, with a democratic slant, derided it as a corrupt vision, completely antithetical to the worthy ideals of the French Revolution. I wanted my students to sense the desecration of good government in imperial rule. But it became clear to me on the midterm exam that my goals remained distant. Several of the students thought that the “French Revolution” was a sexual maneuver.
On July 3rd, 2009, the town of Athienou in central Cyprus celebrated the grand opening of a new municipal museum.

Athienou is home to the Athienou Archaeological Project (AAP), a multi-disciplinary field project co-directed by Derek Counts (Associate Professor, Art History). The project has conducted survey and excavations at the site of Athienou-Malloura and the surrounding valley in south-central Cyprus for the last two decades, in addition to sponsoring an archaeological field school for undergraduate training. Other UWM faculty (including Elisabetta Cova, in Classics), as well as students, have served as staff members. From Art History, Jessica Dietzler (B.A., 2009), Sara Rich (M.A., 2009) and Katie Iselin (3rd year M.A.) have all joined Professor Counts in Cyprus and participated in the project. In 2007, Christina Maranci (now the Arthur H. Dadian and Ara Oztemel Associate Professor of Armenian Art and Architecture at Tufts University) served as the project’s specialist in Byzantine studies and the Christian east, while also lecturing to the field school and leading field trips to various ecclesiastical sites on the island.

The opening of the museum was a grand occasion for the town, whose citizens gathered in the main square for the preliminary ceremony (presided over by the Republic of Cyprus’s Minister of Public Works) and enjoyed drinks and a buffet following the walk-through. The museum itself represents a rather dramatic result of AAP’s two-decade relationship with Athienou; the project started in 1990 and work continues to the
present. The new, state-of-the-art museum is part of Athienou’s recently constructed municipal building (the Kallinikeion Megaron), which also houses the excavation’s air-conditioned archaeological laboratory, equipped with wireless internet.

The galleries showcase archaeological finds from Counts’s excavations at Malloura, as well as from other sites in the region, including the nearby settlements of Golgoi and Pamboulari tis Koukkouninas. Both sites are of particular importance for the archaeology of Cyprus. Finds from sanctuaries and tombs around Golgoi formed the core collection of the newly-established Metropolitan Museum of Art in New York in the nineteenth century, and the site’s excavator, Colonel Luigi Palma di Cesnola, served as the Met’s first director. The Late Bronze age site of Pamboulari, excavated by an Israeli team from the Hebrew University under the direction of Yigal Yadin, Joseph Aviram, Trude Dothan, and Amnon Ben-Tor, uncovered significant metallurgical operations associated with religious activity.

The objects from AAP’s excavations at Malloura date mainly from the 7th to the 3rd centuries BCE, and include impressive examples of ceramic vessels and lamps discovered in rock-cut chamber tombs, as well as limestone and terracotta sculptures found in an open-air sanctuary excavated by the project. The museum also houses a remarkable collection of Byzantine (and later) icons, local ethnographic material, and historical photographs.
The Department welcomed Assistant Professor Elena Gorfinkel, a specialist in Film History during Fall 2009. For more information on Professor Gorfinkel, please refer to the next page.

Kenneth Bendiner has written an essay on the character of food paintings, which will appear in the catalog of an exhibition at the Bank Austria Kunstforum, Vienna, in the Spring of 2010. The exhibition is titled A Feast for the Eyes—Food in Still-Life (Augenschmaus vom Essen im Stillleben).

Derek Counts will publish a co-edited volume, KOINE: Mediterranean Studies in Honor of R. Ross Holloway (Oxbow Books, 2009) this Fall. In November, he will present a paper at the annual meeting of the American Schools of Oriental Research and in December, lecture at Brown University.

Elena Gorfinkel will be presenting a paper, “Decomposing Cinema,” at the 2009 World Picture Conference on Oklahoma State University’s campus in October 2009.

Jennifer Johung signed her first book contract. Replacing Home: From the Primordial Hut to the Digital Network will be forthcoming from the University of Minnesota Press. This year, she is a fellow at the Center for 21st Century Studies, and will be teaching in the Masters in Liberal Studies program in the Spring. She also made a very brief film debut in Modus Operandi.


Andrea Stone had an article accepted in Ancient Mesoamerica, a peer-review journal. The article is titled, “Keeping Abreast of the Maya.”

Tanya Tiffany will present a paper, “True Portraits” and Sacred Memory: Diego Velázquez’s Madre Jerónima de la Fuente,” at the IMA’s symposium, “Sacred and Profane in the Early Modern Hispanic World,” in conjunction with a special exhibition at the Indianapolis Museum of Art in October 2009.

Art History Gallery Awarded CAP Grant
In 2009, the UWM Art History Gallery was awarded a Conservation Assessment Program (CAP) grant, a federally funded program administered through Heritage Preservation. The grant provided for a conservation assessment of the UWM Art Collection storage vault, as well as an architectural assessment of Mitchell Hall, the building housing the collection. Chicago-based conservator, Barry Bauman and architectural historian, Nancy Hubbard, conducted the assessments.
ELENA GORFINKEL JOINS FACULTY

During the Fall 2009 semester, the Department welcomed Assistant Professor Elena Gorfinkel. Elena’s arrival revives the Department’s Film History and Theory courses previously taught by Professor Emerita Pat Mellencamp, who retired in 2002.

Before arriving at UWM, Elena taught as a Visiting Lecturer/Visiting Assistant Professor at Bryn Mawr College for two years. Elena teaches courses in film history, film analysis, and gender and sexuality studies.

Gorfinkel received her Ph.D. with Distinction in Cinema Studies from New York University with a dissertation titled “‘Indecent Desires’: Exploitation Cinema, 1960s Film Culture, and the Adult Film Audience.”

Elena’s research and teaching interests include American film history and historiography, gender and sexuality studies, feminist and queer theory, independent, marginal, cult and avant-garde cinemas, film collectors and collecting practices, theories of taste and high and low culture, reception studies and histories of exhibition and movie-going, international art cinemas, cinephilia, film criticism and 1960s film culture.

Her current book project, drawn from her dissertation, explores the history of American exploitation cinema in the contexts of 1960s film culture. She is also co-editing a collection for the University of Minnesota Press, The Place of the Moving Image, on the experience of geographical location in cinema and media. Other current research and writing projects include a history of adult filmmaker Pat Rocco’s place in the contexts of the gay liberation movement and erotic film culture in Los Angeles in the late 1960s and early 1970s; an essay on the independent filmmaker Anna Biller and her ‘retro-exploitation’ film VIVA; and an article accounting for the difficulty of conceptualizing (in film theory) and incorporating (in industrial experiments, such as Smell-o-Vision) the faculty of smell within cinematic experience.

During Spring 2010, Gorfinkel will teach a graduate colloquium, The Carnal Screen: Sexuality, Gender & Embodiment in the Cinema (ARTHIST 761), and one of the Department’s introductory film history courses (ARTHIST 206: History of Film 2: 1945-Present).

Favorite Milwaukee Places
Value Village on North Avenue, Oriental Theater, Lake Michigan, At Random Cocktail Lounge

Future Travel Plans
She also plans to travel to Eastern Europe this summer for the Karlovy Vary film festival in the Czech Republic, and to do research on a future course on Eastern European Cinema. She will also be in Los Angeles in Spring to present a paper at the Society of Cinema & Media Studies conference and to continue her research on Pat Rocco at the UCLA Film Archives and the ONE Gay & Lesbian Archives.
American Grotesque: an outsider’s observations
March 12–26, 2009

Graduate student Sarah Doty’s thesis exhibition featured selected images from Eduardo Paolozzi’s unbound portfolio General Dynamic F.U.N. American Grotesque: an outsider’s observations explored the Scottish-born sculptor, collage artist and printmaker’s ability to both dissect and celebrate the popular culture of mid-century America in this largely neglected series. All of the works were from the UWM Art Collection.

object/subject: (re)interpret
April 2–16, 2009

In a departure from conventional exhibitions, object/subject: (re)interpret engages the viewer on a conceptual level. The viewer is challenged to ignore any preconceived understanding of individual objects and instead, to consider the thematic affinities within and between clusters of artworks selected from the UWM Art Collection.

Curated by the UWM Art History graduate students in Museum Studies, under the supervision of Curator Linda Brazeau, Object/subject: (re)interpret featured a wide range of objects from the permanent collection, including modern sculpture, paintings by former UWM professors, a Japanese wood-block print, American folk art, African art, and a Jacobean armchair.
Variations on the Cityscape: Piranesi, Meryon, and Their Contemporaries
April 23–May 14, 2009

During the spring semester, graduate student Talia Matury-Vacaro curated a thesis exhibition entitled Variations on the Cityscape: Piranesi, Méryon, and Their Contemporaries. The exhibition presented 150 years of the European urban landscape as seen through the eyes of French and Italian printmakers. The exhibition included works from the UWM Art Collection as well as prints from the Haggerty Museum of Art, the Milwaukee Art Museum, the Wright Museum of Art at Beloit College and the Wriston Art Center Galleries at Lawrence University. The show was partially sponsored by ARIS Corporation.

UPCOMING EXHIBITIONS...

Entry Into the Sacred  November 5–19, 2009
Exhibition Opening and Reception:
Thursday, November 5, 2009
5:00–8:00 p.m.
Gallery Talk by Father Ron Hilt at 5:00 p.m.

Explore the art of Russian and Ukrainian icons in the Eastern Catholic traditions. Curated by Diana Jaskierny, this graduate student thesis exhibition will feature the private collection of Father Ron Hilt, as well as select icons from the UWM Art History Collection. Join guest speaker Father Hilt on November 5th at 5 p.m. as he discusses his collection as well as the art of icon painting and the liturgical uses of icons in the Eastern Church.

The Art of Richard Zutz  December 3–17, 2009
Exhibition Opening and Reception:
Thursday, December 3, 2009
5:00–8:00 p.m.

Curated by Professor Kenneth Bendiner, this exhibition explores the art of Richard Zutz (1949-2005) with selections from the private collection of Denise Zutz and the UWM Art Collection.
**Negri Wins 2008 Hoey Essay Prize**

Kate Negri’s paper, Saint Teresa of Ávila: The Pen and the Sword, won the Department’s 2008 Lawrence R. Hoey Memorial Essay Prize.

Kate wrote the paper for Professor Tanya Tiffany’s Spring 2008 graduate seminar, Spirituality and Visual Culture in Golden-Age Spain. In the paper, Kate conducted original research in Spanish and used little-known texts and images to offer a new interpretation of seventeenth-century perceptions of Saint Teresa.

As a Hoey Prize winner, Negri presented her paper before an audience of faculty, students and the Friends of Art History on April 30, 2009.

The Hoey Prize was established in 2000 in honor of Lawrence R. Hoey, Professor of Art History at UWM from 1981–2000, who died following a car accident in France during the summer of 2000.

Each year the Hoey 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.

Kate Negri (M.A. ’09) with the Lawrence R. Hoey Prize commemorative plaque.

**Department Receives Generous Book Donation**

In September of this year, the Department accepted a generous donation of art history books and other printed material (magazines and catalogues) from Mrs. Mary Kohli of Elkhorn, Wisconsin. Mary has longstanding ties to UWM and the Department. After graduating from UWM’s School of Nursing in 1979 and pursuing a career that sent her to several hospitals in Walworth and Milwaukee counties, Mary returned to UWM in the late 1990s to tackle art history and anthropology. She completed several courses in the Department, including both 101 and 102, in addition to upper-level lectures and a graduate seminar. She also became an active member of the local chapter of the Archaeological Institute of America. It was during this time that she decided to pursue her M.A. degree in archaeology in the Department of Anthropology with a special emphasis on the Bronze Age Minoan culture of Crete. Since that time, Mary has immersed herself in all things Minoan, making several trips to Europe and even participating in an excavation on Crete. Her passion led her to the Penn Museum, where she met the distinguished pre-historian Philip Betancourt. He suggested that she study a collection of unpublished ceramic rhyta (ritual pouring vessels) in the museum. A proud New Yorker with close family ties in the area, Mary recalls her art-filled routine of visits to the Met, Guggenheim, Museum for African Art, and MOMA. Beyond Mediterranean archaeology, Mary has a wide range of interests in various painters, such as Beckmann, Cézanne, Manet, Matisse, and Rothko, as well as the arts of Africa, Mexico, and Asia. This wonderfully diverse range of interests is well-represented by the collection of books donated to the department, which total over 200. Somewhat fortuitously, this generous donation comes at a time when the department is in the midst of planning a graduate reading room and research space for the benefit of our students and faculty. Mary’s donation will help form the core of the department’s book collection, which we hope to build and augment in the years ahead.

If you are interested in donating art-historical books or other items to the Department of Art History, please contact the Chair of the Department, Professor Kenneth Bendiner at 414.229.5015 or bendiner@uwm.edu.
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 art aficionados from throughout southeastern Wisconsin and beyond. Donations to the FOAH support graduate student thesis exhibitions, graduate Museum Studies student exhibitions and traveling exhibitions in the UWM gallery, provide financial support for graduate student research and provide student employment and internship opportunities for graduate and undergraduate art history students.

To contribute, please fill out this form and return it to: Department of Art History, UW–Milwaukee, P.O. Box 413, Milwaukee, WI 53201-0413.

Yes, I want to support the FRIENDS OF ART HISTORY and the ART HISTORY DEPARTMENT at UWM with my tax-deductible contribution.

My gift is: ☐ $500 ☐ $250 ☐ $100 ☐ $50 ☐ $25
☐ ___________ (other)

☐ Enclosed is my check payable to the UWM Foundation

☐ Charge my gift to: ☐ MasterCard ☐ Visa

☐ Enclosed is my employer’s matching gift form

☐ I wish my gift to be anonymous

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Last Issue’s Name the Artist
Puzzle Answers:

1. Stone Waterhole (ans. Rock+well= Rockwell)
2. Tree Bulge Drawing Medium Heavy Weight (ans. Burl+ink+tan= Burlington)
3. Horse Game and Lady Sheep play a String Instrument (ans. Polo+ewe+cello= Paolo Uccello)
4. Ding-a-ling Powerball (ans. Bell=lotto= Bellotto)
5. Upwardly Moving Valley (ans: Rise+dale= Ruisdael)
6. Man-eating Fish—Look! (ans: Piranha+see= Piranesi)
7. Edwardian Composer Repetition (ans: Elgar+echo= El Greco)
8. Cantaloupe’s Demise (ans: Melon+death= Mellendez)
9. 5-cent Can of Corn (ans. Nickel+ass+maize= Nicolas Maes)
10. After April, Japanese Company’s Dried Grass (ans: May+Sony+hay= Meissonier)
ALUMNI NEWS

Ashley Cook (M.A. ’08) is working in the Decorative Arts Department at Leslie Hindman Auctioneers in Chicago.

Sarah Doty (M.A. ’09) received a nine-month post-graduate internship at the Kresge Art Museum on the Michigan State University campus.

Anna Pagnucci (M.A. ’00) received her MFA in painting and drawing from the Academy of Art University in San Francisco, CA. Her thesis project examined the representation of personality in non-figurative painting.

Douglas Sichmeller (B.A. ’97) received an M.A. in Art History from the University of Illinois at Chicago and wrote his thesis on Los Angeles’s Ferus Gallery.

Sarah Stolle (M.A. ’09) received a McDermott Internship at the Dallas Museum of Art for 2009-2010.

Rachanice (Candy) Tate (M.A. ’95) is a Ph.D. candidate in History at Clark Atlanta University. Her dissertation topic is cultural politics in Atlanta during Maynard Jackson’s first administration. Tate is also working as Assistant Director of Development for the Center for Creativity & Art at Emory University.

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If you have news to share with your colleagues and current Art History students, please fill out the form below and return to:

Department of Art History
University of Wisconsin–Milwaukee
P.O. Box 413
Milwaukee, WI 53201

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
NAME THE PAINTING
See the details and identify the painting

Solution to Spring 2009 Crossword Puzzle:

SATREMSKV
CHINAWARENAIVE
ARTWDITR
TABLEAUIMPASTO
TRMCN
YOUNGBRITISH
SREUNE
OCHERECASCENE
INYBYETT
LPOSTERSTACKS
PAINTHH
ARTISTSREPLICA
IRKODAIND
NAOMIRECTANGLE
TNMTNSD
Congratulations to Spring and Summer 2009 M.A. and Certificate in Art Museum Studies graduates:

**Mary Jane Connor**
Thesis: Distinctively Oceanic: Tracing Contemporary Art in Fiji During an Era of Decolonization and Globalization
Advisor: Andrea Stone
Second Reader: Jennifer Johung

**Sarah Doty***
Advisor: Kenneth Bendiner
Second Reader: Jennifer Johung

**Talia Matury-Vacaro***
Thesis Exhibition: Variations on the Cityscape: Piranesi, Meryon and Their Contemporaries
Advisor: Kenneth Bendiner
Second Reader: Tanya Tiffany

**Kate Negri**
Thesis: The Pen and the Sword: Changes in Teresian Imagery in Golden Age Spain
Advisor: Tanya Tiffany
Second Reader: Richard Leson

**Sarah Stolte**
Thesis: Revealing Treasures: Kwakwaka’wakw Masks of the Samuel Barrett Collection at the Milwaukee Public Museum
Advisor: Andrea Stone
Second Reader: Melanie Herzog

*Also received Certificate in Art Museum Studies

The Department welcomed the following incoming graduate students during the Fall semester of 2009: **Susan Floyd Barnett** (Montana State University), **Kelly Brown** (UW-Madison), **Anne Crouchley** (Creighton University), **Aaron Figle** (UWM), **Gabrielle Gold** (Ohio Wesleyan University), **Nathan Gramse** (Carthage College), **Jennifer Hasso** (DePaul University), **Joeljyn Lauritch** (UW-Milwaukee), **Daniela Martinez** (Clarke College), **Aisha Mollani** (University of Cambridge), **Renee Pasewald** (University of Minnesota), **Geoffrey Schwartz** (UW-Oshkosh), and **Christa Simpson** (UW-Eau Claire).
GRADUATE STUDENT NEWS (CONT.)

The following graduate students were selected as teaching assistants during the 2009-2010 academic year:

Mikeda Cannon*
Anne Crouchley
Gabrielle Gold
Andrew Helmkamp
Ashley Kolka*
Renee Pasewald
(*second year appointments)

AWARDS AND HONORS

Incoming graduate student Aisha Motlani received the 2009-2010 Nadine Walter Memorial Scholarship and students Aaron Figie and Steve Torzok received Chancellor Awards for the 2009-2010 academic year.

PAPERS AND PRESENTATIONS

Maggie Hazard’s article, “Pierre-Auguste Renoir’s Children,” has been accepted for publication in Apollo during 2010.

Katie Iselin’s paper, “Bardzreli Khach”: The Connections between East and West in Armenian Architecture,” will be included in the December 2009 issue of the Journal for the Society of Armenian Studies.

And, last but not least, a sincere thank you to the following students who served as gallery guards during the Spring and Fall 2009 semesters: Kelly Brown, Shannon Diener, Sarah Doty, Aaron Figie, Jennifer Hasso, Maggie Hazard, Ashley Hussman, Katie Iselin, Ashley Kolka, Angela Lowther, Amber Parsons, Renee Pasewald, Sarah Rothmann, Nikki Senrick and Sarah Stolte.

UNDERGRADUATE STUDENT NEWS

The Department wishes to congratulate its recent graduates:

Summer 2009 Graduates

Kristen Baneck*
Nicholas Belongie
Jessica Gallagher
Nicki Gerstner
Sarah Glaser***
Elenor Harbeck
Caitlin Lennon***
Juan Lopez*
Lail Marmor
Kristen Schulrud***
Sarah Swangstu
Amanda Ullenberg*
Margaret White

* Cum Laude
** Magna cum laude/High Honors
*** Summa cum laude/Honors in the Major/High Honors

Amanda Diehl
Art History Major of the Month
November 2009
We’re on the Web!
www.uwm.edu/Dept/ArtHistory

THANK YOU TO OUR VOLUNTEERS AND CONTRIBUTORS

Jill & David Baum
Barbara U. Becker
Marlen Becker
Kenneth & Nancy Bendiner
Sandra Butz-Siebers
Sarah Bernstein & John Hallanger
Priscilla Camilli
Mary Jane Connor
Fiji Arts Council
Fiji Water
Haggerty Museum of Art
Carlen Hatala
Jack & Sally Hill
Mary Kohli
Joan M. Rausch

Pam Schermer
Bob & Judy Scott
Tanya Tiffany & Alan Schnebley
J. Shimon & J. Lindemann
George Ulrich

UWM College of Letters & Science Dean’s Office
UWM Cultures & Communities Program
UWM Office of the Provost
UWM Department of Visual Arts
Jane Waldbaum
Mark & Mary Jo Wentzel
Shad Wenzlaff
Wright Museum of Art, Beloit College
Wriston Art Center Galleries, Lawrence University

If we somehow missed your name during the past semester, please let us know.