In December of 2005 I saw guards at the Metropolitan Museum of Art in New York set up emergency cordons to keep back crowds pushing to get into an exhibition of Van Gogh drawings. Can electric cattle prods be far behind?

Six guards at the Met had to hold the ropes to restrain the surging bodies. A man in a wheelchair tipped over. The entire main staircase at the Met overflowed with desperate people, who had been waiting to see the Van Goghs for over an hour. In my childhood in the 1950s, I could hear my footsteps echoing in the vacant entrance hall of the Met as I strolled by the colossal Etruscan terracotta figures that later were found to be fakes. The current spectacle at the Met is matched by the lines of huddled figures encircling the Museum of Modern Art in New York. The Art Institute of Chicago, the Musee d’Orsay, the Brancacci Chapel and a thousand other art-sites today similarly attract hordes.

The mushrooming of museum-goers has been notable for thirty years or so. Why? The answer probably lies in the increasing numbers of college students, many of whom take art history classes. Those survey courses from cave to Koons have produced an enormous swarm of art addicts, who look like lemmings heading for the cliffs as they race toward MOMA. These crowds are different from the crew that flocks to classical music venues. The concert halls seem like nursing homes—no one under the age of seventy and free Polident in the rest rooms. The art museum folks are mostly types who don’t know what the letters AARP stand for—people who’ve taken art history classes sometime after the assassination of Richard Ratsimandrava.

And yet, for all this popularity, art history has hardly produced any recent slang or even academic jargon. “That’s so surreal” has joined such hoary phrases as “he wore a Van Dyck”, and “her figure was Rubensian” in the dustbin of the formerly fashionably allusive. Even “Dont Van Gogh my ear” has become passé. A glance at the Art Bulletin reveals that scholarly lingo in the field is not artsy at all: “paradigmatic shift”, “arguably”, “Deleuzian”, “post-capitalist”, “reify”, “fungible”, “enunciatory modality”, “discourse”, “duatic”, “fjord”. The titillating terms are mostly borrowed from lit crit theory or other disciplines. And street slang also is bereft of art historical swagger (“kacking”, “stoosh”, “rabel”, “D&G”, “m’duffy”, “soul patch”, “deets”, “porschit”, “uber” “waaburger”). When are we going to become pelvic (hip)?

Let’s think up some clever art history terms that can be applied beyond the field to become part of the faddish streams of youth argot and academic puffery. How about using “still-life” for a corpse?

continued on next page
Derek Counts recently published (with M.K. Toumazou) “New Light on the Iconography of Bes in Archaic Cyprus” in Common Ground: Archaeology, Art, Science and the Humanities. Proceedings of the XVth International Congress of Classical Archaeology (Oxford, 2006), 598-602, as well as a review of K. Lembke’s Die Skulpturen aus dem Quellheiligtum von Amrit: Studie zur Akkulturation in Phönizien (Mainz am Rhein, 2004) in the American Journal of Archaeology 110 (2006), 681-3. In January (2007), he lectured and chaired a round-table discussion on Cypriot archaeology at the invitation of the Institute of Classical Archaeology of the Johannes-Gutenberg-Universität in Mainz (Germany). He was also recently appointed to serve on the Editorial Board for the Bulletin of the American Schools of Oriental Research. This summer he will return to the field to conduct excavations at the Archaic-Roman (ca. 600 B.C.E.–AD 200) rural sanctuary of Athienou-Malloura. Most importantly, he and his wife Elisabetta enjoy watching their daughter, Francesca, continue to flourish; Francesca turned one year old on January 17th of this year.

Christina Maranci’s article entitled “Building Churches in Armenia: Art at the Borders of Empire and the Edge of the Canon” was recently published in the December 2006 issue of Art Bulletin. Christina was also awarded a fellowship at UWM’s Center for 21st Century Studies during the 2007-08 academic year.

Andrea Stone’s recent review of Mel Gibson’s Apocalypto, Orcs in Loincloths, was featured in the online version of Archaeology magazine. To read the review, please go to page 4.

Tanya Tiffany is currently completing a book manuscript on the seventeenth-century 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 November, Tanya presented a paper entitled “Velázquez’s ‘Supper at Emmaus’ and African Slavery in Seventeenth-Century Seville” at the 1600-1800 Research Seminar at the National Gallery in London. In February, she will be presenting another paper, “Velázquez’s First Portrait of Philip IV and the Sources of Courtly Success,” at the College Art Association Annual Conference in New York. Tanya is currently a fellow at UWM’s Center for 21st Century Studies, where her investigations focus on constructions of gender, identity, and racial difference in Velázquez’s early works.

Or “Titianize” to mean soften? Can’t the most expensive item in any group be called “THE KLIMT”? Can’t kids refer to a party as a “verny”—from that nice term for an exhibition opening festivity, “vernissage”? Can’t scholars use “narthex” to mean “an introduction” to a subject or essay? And can’t academics give more potency to a “niche group” or “ideal objective” by referring to it as a “mihrab”?

Architectural words lend themselves well to broader use. But art historical terms from other areas also have potential. A contract or bond between two individuals could be a “ferule”, and “cops” could be called “cobalts”. Maybe even “chiaroscuro” could be employed to mean “emphasis” or the means to make something stand out. In street parlance, I imagine, “chiaroscuro” would become “carol squirrel”, and lead to such declamations as “Why don’t you give yourself some carol squirrel with a chartreuse baseball cap?” That would be like so Sistine!
From Kenneth Bendiner:
There’s too much self-congratulatory hoopla in this newsletter. Let’s have some counterweight. Let’s have some criticism. Below is a scathing letter I received in the Fall of 2006 from a Mr. C. F. Mason, 27 Sidney Road, Ludlow, Shropshire SY8 1SQ. Mr. Mason objected to my article in Apollo Magazine on Robert Rauschenberg’s Monogram (that’s the famous “combine painting” that includes a stuffed goat with a tire round its middle). Mr. Mason’s handsomely composed criticism was scrawled on the back of the Apollo Magazine’s subscription sheet—which added a dash of disdainful immediacy:

Dear professor Bendiner,

I read your laboured article on the Rauschenberg Monogram with total incredulity. It is a classic example of a genre which tries to wring the Atlantic Ocean out of a damp cloth, purely in order to enlarge the ego of the writer and show that “he sees more and further than others due to his great perspicacity”. The piece is, as everyone else wd agree, crude, random and very largely meaningless. You say that an old motor tyre daubed with paint equates with the great wheel of Karma? Rubbish! And Rausch. didn’t even make or stuff the goat—he picked it up cheap in a second-hand shop, stuck it on a piece of blockboard, daubed its head with odd splashes of paint and then cut bits from old magazines to cover the base. I wonder what the silly sods will make of that, he thought! The fact that he took years over the job means nothing. Some people take years to redecorate a chicken shed—because they’re bloody lazy.

Best wishes,

C. F. Mason

Melody Maxted’s paper entitled “Velázquez: The Art of Invention” was selected by department faculty as the 2006 winner of the Lawrence R. Hoey Memorial Essay Prize.

Nominated by Professor Tanya Tiffany for a paper written for her Spring 2006 Velázquez colloquium, Melody’s paper examines the art of regal glorification in The Surrender of Breda and argues that the painting unites Velázquez’s pictorial concerns with his aim of glorifying the Spanish monarch.

The lecture, ceremony and reception honoring Melody with the 2006 Hoey Essay Prize will take place on Friday April 6, 2007 at 6:00 p.m. in Mitchell 158.
ORKS IN LOINCLOTHS: A MAYANIST LOOKS AT APOCALYPTO

by Professor Andrea Stone

A gore-fest of the first order, Apocalypto is, ironically, a morality play warning that civilizations, no matter how mighty (read ours), are doomed if they lack moral bearings and their leaders indulge in material excess (like building ridiculously large pyramids). Theorists of the collapse of archaic states take note: it’s not the economy stupid, it’s the Seven Deadly Sins. The film is a lengthy parable filtered through the lens of ancient Maya civilization, which did crash from glorious heights, on more than one occasion in fact, although these collapses, in the Late Preclassic and Classic periods, were regionally focused—proving by Gibson’s law of civilization and its discontents that the Maya weren’t all equally depraved. Given that the film is not a documentary but a vehicle to entertain the masses in a tried and true visual language—freakish people ripping each other apart—and as an added bonus sneak in a lesson about the fall of civilizations, we must cut the film-maker some slack and not expect every aspect of the film to be in synch with what is known historically and archaeologically. When has a period film ever aspired to purity?

That said, the fact is this concoction of the ancient Maya, which, to the film’s credit includes many accurate details, but anachronistically drawn from over a 1,700-year period (roughly 200 BC to just after 1,500 AD), as well as details drawn from other cultures, and some, the brainchild of the film’s creative advisors, will become the popular conception of the ancient Maya. This is already evident in on-line reviews by ordinary people, many of Native American or minority background, who profess newfound pride in the Maya heritage. Not to dismiss this pride but to ground it in historical context, I will enumerate some of the film’s fantasies and states of confusion and also offer a bit of appreciation.

What must be addressed first is the chronological mayhem. Movie critics of major newspapers set the film in the 16th century. And why not? In the paring shot three boatloads of Spanish conquistadors and priests silently wend their way to shore, harbingers of the ultimate downfall. This encounter finalized the Late Postclassic period, terminology possibly encouraging critics to characterize the time as the “dying,” “waning,” “declining”—you get the point—days of Maya civilization. Postclassic may suggest as much, but the really big fall of Maya civilization occurred at the end of the Late Classic period, during the 9th century. The Postclassic period, while less glorious, was aambling along just fine, thank you, until the Spanish did their own version of a Mel Gibson movie on it. Yet, there was also a “mini-collapse” at the end of the Late Preclassic period, around 200 AD, after which Maya civilization experienced another buildup to the big Classic collapse. The Mayanist consultant for the film, Richard Hanson works on Late Preclassic kingdoms of the El Mirador basin in Guatemala, and clearly this earlier “mini-collapse” is interwoven into the movie’s theme. Indeed, the city’s sprawl of towering pyramids recalls a painted reconstruction of El Mirador published by Hanson that I use for teaching (however, the temple tops fancifully blend Late Classic Tikal-style roof combs and sculptural ornaments from Puuc architecture).

The captive Maya are led through a corridor with murals inspired by the spectacular San Bartolo murals, also Late Preclassic (ca. 150 BC). But, I have to assume that the film is set on the eve of the 9th-century Classic Maya collapse melded with the Preclassic decline, while the 16th century Spanish entrada is a spectral vision of the future, somewhat like Scrooge’s Ghost of Christmas Future.

Now that this is settled, we can look at details, some minor and others, part of a discernible agenda. As a Mayanist viewer, I was disappointed with even trivial inaccuracies, for instance, the scenery. Though beautiful, misty mountains and high rocky cliffs overlooking roiling rivers, all near the ocean,

continued on next page
are not Mayaland. I knowingly smiled when I heard the roar of a howler monkey but winced when I saw a Blue and Gold Macaw. This bird is not native to the Maya area, and the one that is, the Scarlet Macaw, was a near cultural icon to the ancient Maya. Wasn’t a Scarlet Macaw within reach of a multi-million dollar budget?

In dealing with costumes and body art, the film is an admixture of attempted faithfulness and, well, not. The film’s Late Classic setting is evident in the costumes of royalty and priests echoing the splendor of Classic Maya art: a Triad pectoral, Copan-style turban with Tlaloc goggles, Palenque-style nose bridge plaque, and quetzal-feather regalia. Even daggers bear the three-knot symbol found on Late Classic instruments of blood sacrifice. Yet, these folks also wear turquoise jewelry and gold beads, materials that came in use after the Classic collapse of the southern Lowland cities. Elite city women wear towering, looped hairdos, as seen on painted vases, but their hair is inaccurately plaited in corn rows.

Before discussing the jarring appearance of the warriors, let me say in fairness that the Maya, bedecked as we think they were based on visual and historical evidence, would have looked exotic to say the least. They potentially could have flashed smiles jade and obsidian dental inlays and had flattened, elongated skulls, something the film attempts to capture with a receding hairline and tall hairdo. The nasal septa of men and women might have been pierced, but probably would have held a round stone insert. Except in a few cases, the film opted for the more stereotypical, but inaccurate, stick-through-the-nose (some village women have heavy nose bars which are only seen in later periods). Body paint, tattooing, and scarification were all in the Classic Maya’s repertoire of beautification and were lavishly applied to warriors. No criticism here, except that they are tweaked to appeal to our sensibilities. Tattooed rings around the biceps—shades of the NBA. Elaborate chest and abdominal scars. I think not. The most liberty is taken with facial piercings. Unlike the Aztecs, the Classic Maya did not wear labrets (the insert below the lip). Another invention is the needle-like sticks piercing the sides of Zero Wolf’s nose, perhaps based on Amazonian facial piercing (for instance, Yanomama women pierce their cheeks with slender sticks). In an interview Richard Hanson has already commented on the strange beads strung from nose to ear as a directorial invention. The warriors’ leather strap worn across the chest, while evoking an Indian brave, is also not typical.

This less-than subtle tweaking allows the film to offer up a smashing heavy-metal savage who, true to form, wields a club. The club is, oddly, a macuahuitl, also known by the Caribbean term macana. This weapon was famously used by the Aztecs, a wooden shaft slit on the sides where obsidian blades were inserted. It is not at all clear that the Classic Maya used a macuahuitl (this is noted, however, in Colonial Yucatan after a century of Central Mexican influence), and clubs of any kind are rarely represented in Maya art. The most common weaponry seen in art is a thrusting spear and shield. Off code with a message of primitive brutality, shields are conspicuously absent in the film. Can you imagine a Road Warrior with a shield? In fact, the imagery that most bothers me is not the body parts flying hither and thither. The Maya did practice grisly forms of sacrifice (qualifying this, the emphasis on heart sacrifice, followed by tossing the body down the pyramid is not so much Classic Maya, as Aztec shtick, whereas decapitation is more typical). Most disturbing are the close-ups of marauding warriors who look like slavering, brain-dead Orks. At one point the Ork-Maya even kill each other. What planet is this?

In the film’s dualistic view of city and village, the utterly base corruption of the urbanites seems excessive. Maya dance entailed beautiful arm gestures and graceful steps, and rituals were
structured by precise positioning in space, for instance, to cardinal directions. Even rank and hierarchy were expressed in spatial order. What is portrayed on screen is sheer chaos. Elite self-indulgence is epitomized in the production of stucco, heating and crushing limestone to make plaster for extravagant architectural projects. In the shadows of the pyramids reside enclaves of miserable slaves, dusted in white powder and bone thin. They remind me of the poor Israelites tormented by the cruel pharaoh. Only missing is the whip. The evil of stucco is evident in the dead trees littering the landscape; in fact, heating limestone for stucco may have been a cause of deforestation. While the Maya engaged in slavery, the film’s sinister vision of massive subjugated labor is shockingly unfamiliar.

The otherness of Jaguar Paw’s village relative to the city-dwellers—who were only a day’s walk away after all—also strikes me as unreal. I would never have identified this place as the hometown of Classic Maya corn farmers, who lived in a dispersed settlement pattern. The crowded huts made of pole walls, devoid of the mud plaster they commonly used, reminds me, perhaps naively, of an Amazonian village, especially when everyone huddles around a fire at night. Practically lying in the dirt, they look like a merry band of hunter-gatherers. Little of the appearance of Jaguar Paw’s wife, Seven, reflects Maya culture. She has loose hair (Maya women put their hair up in neat buns and tresses), an absurdly short, pubic-length tattered skirt (they wore mid-calf skirts and dresses of cotton cloth), stacks of tiny beads conveniently covering her breasts (never seen that before), and tight, woven armbands. I expected Tarzan to appear at any minute and sweep her up into the trees. Most clever is how the eclipse, the black jaguar, and the story’s hero, Jaguar Paw, are interwoven. An afflicted child’s prophecy links all three. In another scene, a jaguar mauls a man’s face, a plausible metaphor for an eclipse, construed at times as a jaguar eating the face of the sun. Jaguar Paw is saved by an eclipse and also by the black jaguar’s magical power, reflecting a concept of animal alter-egoism that is embedded in ancient Mesoamerican culture. When Jaguar Paw pulls an arrow from his chest, miraculously unscathed, a jaguar’s roar can be heard in the distance. Slathered in black mud, eyes aglow, Jaguar Paw rises from the jungle floor transformed into his animal alter-ego. Now invincible, his mud coat protects him from stinging bees. Exhibiting heroism of mythic proportions, he vanquishes his adversaries and saves his family; then, puzzled, he turns to look at the Spanish fleet lurking on the horizon.

Four gods are mentioned in the film, Ix Chel, Kulkulcan, Ek Chuah, and the Goddess of the Scaffold. While the latter seems invented (perhaps based on the goddess Xtabay), the rest of the pantheon pertains to Late Postclassical and contact period Maya culture, although the cult of the Feathered Serpent (Kulkulcan) came in vogue in the Terminal Classic period, immediately after the collapse, in northern Yucatan. Even the well-known Maya goddess Ix Chel is not attested in the Classic period (although an old goddess, Chak Chel, is). The displeasure of Kulkulcan is portrayed as the source of hard times in the city, and recovery from an eclipse is taken as a sign of his appeasement. Maya astronomy was advanced to the point that the priests had knowledge of windows of potential eclipses and shouldn’t have been taken completely off guard by one. However, the film indulges in egregious “astronomical license” by staging the eclipse during the full moon. As I have been reminded by Satoru Murata of Boston University (correcting an earlier iteration of this review), eclipses can only occur during the new moon. Even a well-versed Maya priest wouldn’t have been prepared for this eclipse.

Professor Andrea Stone’s article was featured in the online version of Archaeology magazine. Professor Stone is a specialist in Mesoamerican art, particularly the art of the Classic Maya, and has carried out fieldwork in Guatemala, Mexico, Belize, Honduras, and El Salvador.
During November 2006, graduate student Teresa Piehl arranged a graduate thesis exhibition on the works of Wisconsin artist Robert von Neumann comprised of prints, drawings and paintings from the private collection of Jack and Phoebe Lewis, the Milwaukee Art Museum and the UWM Art Collection.

Professor Jeffrey Hayes examines von Neumann lithographic stones with Ralph Spano and Michael Goforth.

SPRING 2007 EXHIBITIONS:

March 9 - April 3, 2007
Der Blaue Reiter Almanac: Artists and Influences
Art History Gallery, Mitchell 154

A graduate student thesis exhibition curated by Anita Netolicka examining the relationship between the written work and art of the Blaue Reiter group in German Expressionism.

April 12 – May 9, 2007
OFF THE SHELF: The Artist Book Unbound
Opening Reception
Thursday, April 12, 4:00—6:00 p.m., Art History Gallery, Mitchell 154

Challenge your presumptions as artists re-conceptualize the book in this exhibition of contemporary artists' books. Since the rapid expansion of digital technology after 1981, the book has become increasingly obsolete as a storehouse of information, freeing artists to explore its expressive potential. The approximately 25 works in this show demonstrate how the book approaches sculpture as it comes unbound from its conventional form. Curated by UWM Art History graduate students in Museum Studies, the exhibition draws from the outstanding collection of artists' books in the Special Collections Library at UWM.
BRAZEAU IS NEW CURATOR OF COLLECTIONS

Senior Lecturer and Slide Library Curator Linda Brazeau’s position has been reclassified as Curator of Collections. In addition to serving as a Senior Lecturer and curator of the department’s slide library, Linda’s duties now officially include curatorial responsibility for the UWM Art Collection in the Art History Gallery. Linda is in the midst of directing the re-cataloging of the UWM Art Collection and digitization of the UWM Art History Slide Library.

Linda has been dedicated to the UWM Art History program since working as a Teaching Assistant and completing her Master’s degree in 1984. Linda returned to the program in 1995 as a lecturer and was hired as slide library curator in 2004 after earning her Ph.D. from The Graduate School of the City University of New York in 2002. With an expertise in 19th- and 20th-century American Art, Linda’s art courses are always among the Department’s most popular with students as well as with +60 auditors. Her reclassification was long overdue.

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 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 enclose it in the reply envelope.

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

Name

Address

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My gift is: □ $500  □ $250  □ $100  □ $50  □ $25

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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

University of Wisconsin

UW MILWAUKEE

College of Letters & Science
**Graduate Student News**

Alexis Carrozza will present her paper, “A Paradigmatic Shift: Sir Lawrence Alma-Tadema’s Archaeological Specificity” at the Midwest Art History Society’s annual conference at Indiana University, from March 28-31, 2007.

Kate Mau has been teaching art history survey courses at Wisconsin Lutheran College this past year and will teach Early Christian Art at Wisconsin Lutheran in the Fall of 2007.

Melody Maxted’s paper on Velázquez (the 2006 Hoey Prize winner) has been accepted for the Arizona State University Art History Graduate Symposium, “Crisis and Convergence: Explorations in 17th and 18th Century Art,” in early March.

The Department also wishes to thank its Spring 2007 graduate Gallery Guards for volunteering: Mary Jane Connor, Xin Gong, Kristi Helmkamp, Kelly Hepp, Melody Maxted, Stephanie McBride and Sarah Stolte.

Teaching Assistant Anita Netolicka leading a discussion section of Art History 102 students.

**Undergraduate Student News**

The Department wishes to congratulate its graduating Summer and Fall 2006 Art History majors:

- Kristin Clark
- Kristina Dahle
- Clifford Ellsworth
- Katherine Gleischman
- Andrew Hartzell
- Jacqueline Maglio
- Robin Mumpy
- Colin Murphy
- Amy Schomer
- Tanner Teipel (Honors in the Major)
- Laurie Viduski

In other news... the following undergraduates were selected as Majors of the Month during the 2006-2007 academic year thus far:

- Paul Demcak
- Melissa Kruser
- Liam Lowry
- Shauna Skalitzky
- Lail Marmor
- John Penn

Melissa Kruser
Art History Major of the Month
In Fall of 2005 I accepted a teaching assistantship for the University of Wisconsin-Milwaukee Art History Department. As an individual who aspired (and continues to aspire) to teach, the opportunity was essential to my development. The mentoring of the department’s professors and instructors provided me with solid ground on which to develop my own teaching style and focus in the classroom. The current academic year finds me teaching a variety of Art History classes at UWM, Carroll College and MIAD (they all have different initials). Regardless of the differences between these institutions, the lessons that I learned in the darkened classroom of Mitchell 158 continue to guide me as a teacher and Art Historian.

My first experience as a teaching assistant reminded me of something out of Howard Pyle’s pirate paintings (one student had a pet parrot on his shoulder, and another student stole my watch). Having never had a classroom at my disposal, I anticipated a few weeks of preparatory instruction, watching and learning from the instructor for 102. I was a bit surprised to be walking the proverbial plank on the first day, plunging alone into the murky depths of the classroom. Yet, the experience of suddenly having to muster authority and knowledge on the subject matter in front of strange, expectant and sometimes comatose faces was immensely educational.

I learned very quickly that one of the great benefits of teaching Art History is that the image is an additional instructor in the classroom. Thus, teaching the subject matter is not all that different from learning about it. Visually analyzing the object leads to discussion of subject matter, technique and artistic intent. Stories about the artist and discussion of culture grow out of examining specific iconography. While certainly not a substitute for knowing the background of the artist and artworks, allowing analysis of the artwork to develop in class allowed me to draw on the knowledge that my own instructors were fostering in me.

Perhaps the Art History Department’s greatest asset in the development of its teaching assistants is its own faculty. My teaching style is the result of watching these instructors in action and their dedication to me as a student. I could not help but be inspired by the passion that each instructor had for the subject matter and students. Now, as an instructor, each time that I walk into a classroom of students, I am challenged with the task of trying to achieve that same level of enthusiasm and dedication.

In many ways the transition from teaching assistant to teacher has been a direct continuation of my work as a graduate student. I am constantly studying the material and organizing images to engage my students in the lore as well as the technical aspects of artwork. The small size of discussion sections at UWM, while nauseating...
with its mix of heavy cologne and perfume, had a profound impact on my teaching style. No matter the size of my... courses, I strive to make the classroom environment as interactive and engaging as possible. This approach allows me to adapt to my students. Being faced with 30 bug-eyed students who are shaking their writing hands in exhaustion and gasping for air generally tells me that I might need to slow things down next lecture.

As a teaching assistant, I could often rely on the instructor of the course to provide the necessary analysis of each artwork and artist. My job was to blindly repeat the same stuff I heard in lecture and facilitate structured viewing and discussion about each image. As a teacher, I have to effectively pretend to be an authority on the subject matter. When I walk into a classroom, students are not staring at me because of my sculptural physique and open fly, they are expecting a breadth of knowledge about a given artwork or artist. This is perhaps the greatest challenge and reward of teaching. It reminds me that I am still a student of Art History and have to continually immerse myself in the subject matter and take a bath every day.

The Art History Department at UWM provided me with my first true experiences as a teacher. My graduate studies, coupled with my work as a teaching assistant have provided a solid foundation on which to develop my own courses and teaching style. I anticipate that as I develop as a teacher, I will continually find new methods through which to explore art history with my students. Interacting with students not only shapes me as an instructor but also as an art historian. Finally, I must add that the sleep I got in those UWM lectures permanently improved my complexion.

Over 60? Audit Courses for Free at UWM

If you are 60 years of age or older and a resident of Wisconsin, you may audit classes for free, on a space-available basis. Popular courses in the Art History Department with the over-60 crowd have included: American Women Artists, German Painting, Modern Art, English Painting, American Art Between the Wars, High Renaissance Art in Italy.

For a list of Summer and Fall 2007 courses, please visit the Department’s website at: http://www.uwm.edu/Dept/ArtHistory/courses.html.

New or reentering auditors need to file a University Special student application; provide proof of date of birth (driver’s license or birth certificate) and meet the state residency requirements.

After applying, to audit Art History courses, it is recommended that over-60 auditors bring an add-drop form to class on the first day of classes and obtain the instructor’s permission and signature.

Tuition is waived for auditors, provided they register only for courses on an audit basis. Audit-only students may use the Golda Meir Library, as well as the campus computer labs and language labs. They are responsible for paying any “special course fees” assessed for a particular course.

Since 60-and-over auditors do not pay segregated fees, they are NOT eligible to use services subsidized by these fees, including the Klotsche Center, Norris Health Center, Children’s Center, UPASS bus pass and the Women’s Center.

For more information, please contact the Office of Adult and Returning Student Services by email at oars@uwm.edu or at 414.229.6732.
**Alumni News**

Leigh Albritton (MA ’86) has recently accepted the position as registrar for the new Harley Davidson Museum in Milwaukee in Milwaukee. In this capacity, she will assist in creating and implementing museum policies and procedures; will oversee initial conservation assessment and treatment of artifacts and costume for the museum exhibitions; and will arrange for the move of the archival collection to the new facility in 2007. Prior to this, Albritton served as registrar for the Milwaukee Art Museum (1989-2006); registrar for the Terra Museum of American Art, Chicago (1988-1989) and curatorial assistant at the Haggerty Museum of Art, Marquette University (1987-1988).

Sarah Bernstein (MA ’83) is currently working as the Director of Research and Systems for the Boys and Girls Clubs of Greater Milwaukee and keeps herself busy “dragging” her kids to the Milwaukee Art Museum and volunteering for the Wauwatosa Historical Society. While Sarah states that she may not have had a career in art history per se, she is enjoying a life made more lively, informed, and beautiful because of it.

Sandra Butz-Siebers (MS ’88) is implementing two advanced placement Art History courses at Hartford University High School along with an advanced placement studio art course. She has been teaching in Hartford’s art department since 1994.

Cheryl Erickson (MA ’05) is teaching at Moraine Valley Community College and Elgin Community College, both in the suburban Chicago area. She is teaching two art appreciation courses, one ancient art, and one modern art course.

Julia Guemsey

Julia Guemsey (MA ’91) received tenure at the University of Texas at Austin. Julia’s research and publications focus on the Late Formative period in Mesoamerica, which followed the decline of the great Olmec civilization and preceded the rise of Classic Maya civilization. Her research focuses specifically on how rulership was encoded into a visual vocabulary during this period, and how this symbolic vocabulary was shared across ethnic and linguistic boundaries.

Richard Taylor (BA ’77) completed two sculpture commissions in 2006—one for Mitchell Field and the other for the Milwaukee Department of Public Works. In February 2007, Taylor had a show at the OK Harris Gallery in New York.

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

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

Sample:  Crippled Creek  Answer:  Lehmbrecht
1. El Parton
2. Swine who says “yes” like Charlie Chan
3. Cupola! Hurray!
4. Sun god flunks
5. Mud
6. Stone bathrooms
7. Supplanted by Islamabad
8. Policeman who’s expert at martial arts
9. The knight of emptiness
10. Rub your tongue on a sphere at the University of Central Arkansas

Last issue’s Name the Artist Puzzle Answers:
1. Scratched = clawed = Claude
2. Bluntly honest God ceremony = Frank Lloyd Wright
3. Washed-out goodbye = pale addio = Palladio
4. Healthy president of Mexico = Fid Diaz = Phidias
5. Belly button offspring = navel son = Nevelson
6. Captain Morgan hit on the head = rum brained = Rembrandt
7. Provincial terminations = rube ends = Rubens
8. Street in the lion’s den = road Dan = Rodin
9. Crazy golf pedestals = mad tees = Matisse
10. Roast patellas = Burn knee knee = Bemini
11. Ulysses S. Pine = Grant wood = Grant Wood
12. Tooth extracted = fang go = Van Gogh
13. Honorable excrement = poop San = Poussin
14. Tiny vermin on large African water mammals = lice hippos = Lyssippos
15. Decade = ten years = Teniers
16. Earthy oracle = land seer = Landseer
17. A tree, should this be the case = oak if = O’Keeffe
18. Lunar rip = moon tear = Münter
19. Family noise downhill = kin din ski = Kandinsky
20. Spy-plane bone material = U2 marrow = Utamaro

ALUMNI NEWS UPDATE FORM

Name:  ___________________________________________________________________________________________

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

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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
ART HISTORY PUZZLE PAGE

ACROSS
1 In drawer a serious means of getting rid of drawing mistakes (6)
2 Primitive artist partly responsible for Wondrous Sea, Ultramarine (8)
3 Copper bits twisted by e.g. Picasso or Braque (6)
4 Border revealed in prepared gesso (4)
5 Clear oil ruined ornamental rock or shellwork (8)
6 Spheres destroyed by gel (sob!) (6)
7 Demure English beauty’s shade of yellow (8)
8 Gold decoration made by our Moll endlessly (6)
9 Odd roles, possibly, for idle scribblers (8)
10/19 A Michelangelo masterpiece right over people’s heads here? (7,6)
11 Mr Gore’s holding tramp’s book for keeping pictures in (6)
12 Heraldic silver makes high-society portraitist lose his head (6)
13 False impression it’s an Escher work? (8)
14 Colour of unbleached linen as seen in Lautrec, Rubens (4)
16 Prepare canvas—with a colour like red, blue or yellow? (5)
17/23D Now more respected than her brother Augustus? (4,4)
18 Being rather chicken-like, using this shading technique? (8)
19 Prepare canvas—with a colour like red, blue or yellow? (5)
20 Pounds for imprints? (6)
22 BA (clot!) mixes a shade of blue (6)
23 Chinese boat, craft produces sculpture from discarded material (4,3)
24 A blood-coloured ochre from angry looking planet (3,5)
25 Primates holding cross and point at the tops of triangles (6)

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Solution to Fall 2006 Crossword Puzzle:
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If we somehow missed your name during the past semester, please let us know.