FROM THE CHAIR...

In 2001 the Taliban Government in Afghanistan deliberately destroyed two colossal Buddhist statues in Bamiyan Valley. Art historians and others in the Western art world expressed horror. In 2003, Iraqis with the assistance and encouragement of U.S. forces destroyed the 20-foot statue of Saddam Hussein in Fardus Square, Baghdad, and thereafter tore down a thousand other images of Hussein throughout Iraq. But this time art historians and others in the Western art world expressed no horror at all.

Why didn’t art folk in the West complain about the destruction of Iraqi monuments? Enthusiasm for the U.S. invasion of Iraq? The Hussein sculptures weren’t good enough works of art? Dada iconoclasm taught us all to appreciate the negation of art? Sensitive recognition that various religions condemn image-making and we should respect others’ viewpoints? Probably the perceived lack of artistic quality of the Hussein statues helped determine the art world’s silence. But art historians probably also recognized that the significance of Iraq’s public sculpture, without the patina of antiquity, was too obviously political to be defended. And besides, the destruction of Saddam’s statues brilliantly illustrated one of the most primitive powers of art—the ability to create a magical substitute, a voodoo doll. Kill the statue and you kill the man.

Whether you approve of statue-destruction or not, both Bamiyan and Iraq illustrate the hazards of public sculpture. The ongoing controversy in Estonia over the removal of a Soviet World War II monument underlines the problem. Political and social transitions quite frequently express themselves in statue desecration. The erection of almost any public monument automatically represents the group in power at that time. When that group falls from power, so too do its monuments. Statues of Lenin and Marx fell with the fall of Communist Russia like pick-up-sticks. Several Egyptian pharaohs erased the public monuments of their hated predecessors. And I understand that India, after its liberation from British rule, gently consigned all the statues of Victoria and Clive and other English worthies to a secluded area of the Calcutta zoo (giraffes, monkeys, viceroys).

The decision to erect public monuments nearly always rests with institutional committees of some sort. Such consensus-building groups usually play it safe, stoking those in power, rejecting anything likely to disturb the status...
quo. But it’s the status quo that the invading hordes reject and tear down. It’s so much safer to keep sculptures indoors and out of the mind and reach of people on the street.

With all this in mind it’s time to consider the sculptures that adorn the UWM campus. What do they say? What do they mean? Who would want to wipe them out? The answer to the last question is probably “nobody.” When some online university finally takes over the UWM campus by force, I doubt whether anyone would bother to rip down our monuments. The sculptures on campus really don’t seem to say very much very strongly. They’re more cute than overbearing—a means to offend no one. The sprightly red-painted steel sculpture of 1991 by Guido Brink near the Chemistry Bldg is titled Happy-go-Luckies of Nature and Technology. The sculpture suggests simplified human figures with some parts vaguely allusive of scientific devices. What a charming message for scientists: “Hey, don’t bother about that old scientific method, just have fun!”

The imitation Barbara Hepworth sculpture (1967) at the entrance to the Golda Meir Library—three great circular forms standing in a rectangular pool of water—is by James Wines. Like many other public sculptures of the 1960s, it is proudly abstract. Its echo of Hepworth alone gives it a certain stature—public monuments often garner strength merely by imitating more famous monuments (think of all the buildings that echo Michelangelo’s dome for St. Peter’s). Although not easy to “read”, the James Wines sculpture (titled Three Bronze Discs”) mixes and matches suggestions of the organic and the mechanical, the human and the human-made. It’s a work not likely to incite the animosity of coming generations. One of the reasons for the rise of “abstract” monuments in the 1960s is their ability to avoid controversial social issues. At a time of racial strife, civil unrest, anti-war protests, etc., committees can avoid the problems of representing specific people, or specific events, or specific statements by erecting monuments with indefinite reference.

Most public sculptures speak in clichés—immediately understandable to every person—but not when competing constituencies and national dissension exists. Egon Weiner’s Polyphony of 1963 (comer of Kenwood and Maryland Avenues) is another abstraction of the period when the Three Bronze Discs was raised—this time more David Smith-like—and says nothing specific with an unobjectionable title. The monuments of UWM’s early years declare the benefits of keeping mum. It seems “Hesitancy” is our motto.

George Mossman Greenmyer’s Milwaukee of 1989—on Hartford Avenue sends a different message: amusing irony. Here, an enormous black steel pedestal supports a colorful teenage toy-town representation of Milwaukee: big banquet table with nothing on it but one broken Snickers Bar. It’s unusual to have such a self-deprecating image in a public space (the sculptor must have lied to the commissioning committees about the meanings of his work)—but it’s part of a postmodern world where major buildings routinely titter and joke and seem to collapse. Only excessively serious future civic boosters would pull down Greenmyer’s Milwaukee.

There’s not much point in destroying a monument that makes fun of the society that produced it.

I’ve only had a say in the erection of one sculpture on the UWM campus—when I served on UWM’s Physical Environment Committee years ago. Professor Narendra Patel of UWM’s art school and a professor from UWM’s engineering school wanted to build and install the sculpture that now stands next to the UWM daycare center’s parking lot. The artist and engineer explained that their proposed cement sculpture would speak of modern technological progress and environmentalist ideals. The newly patented concrete for this abstract sculpture (that imitates Barnett Newman’s Broken Obelisk) was made with pulverized refuse (from tires, coal slag and whatnot). Its message: save our planet by recycling! I and every other member of the PEC voted YES, and the sculpture called Jantar-Mantar was erected in 1995. I note, however, that the sculpture today looks not so good—the concrete has deteriorated; portions of the sculpture have fallen off; cracks and pock-marks are everywhere; there’s also some discoloration. It’s a wonderful monument of the Ozymandias sort—look how the mighty have fallen! We will never have our monuments pulled down by invading troops. We will do it ourselves.
In 1985 and 1991 The UWM Art Museum received two small collections of "Luristan Bronzes" as donations. So-called Luristan Bronzes are (for the most part) ancient bronze artifacts said to be from the region of Luristan in western Iran and believed to date from the early first millennium B.C. though estimated dates for these objects vary from as early as ca. 1500 B.C. to as late as ca. 700 B.C.

Although “Luristan Bronzes” are fairly common in both large and small western museum collections, little is known about the actual time and place(s) of manufacture of most of these bronzes, the people who produced them, how they functioned within ancient Iranian culture, or even whether or not they actually come from Luristan. There have been few legitimate excavations performed by qualified archaeologists in this area and even fewer of these have been adequately published, making it extremely difficult to locate or date these artifacts within a plausible cultural context. Most of the known bronzes were not found in professionally conducted archaeological excavations but rather were clandestinely removed from sites, smuggled out of Iran at unknown times in the past, and sold on the antiquities market without proper documentation as to their provenance (findspot and ownership history), and without export permits showing that they had left Iran, their presumed country of origin, legally and with the permission of the government. In addition, many such artifacts that have traveled through the markets have been shown on later examination to be fakes or pastiches, thus clouding what little we know about them still further.

With this as background what, if anything, can we say about the UWM “Luristan” pieces?

As is commonly the case, provenance information is lacking. Beyond knowing that the UWM Art Museum acquired them in 1985 and 1991, there is no information as to where they were found and by whom, when they left Iran, whether they were accompanied by legal export permits at that time (doubtful) and when or how they entered the U.S. The only accompanying documents are appraisals from Milwaukee dealers with no known expertise on such material, who used items in antiquities dealers’ catalogues as comparanda. The appraisers’ purpose was to establish “fair market value” for the pieces, not their authenticity or bona fides.

Do the UWM pieces even belong together? Do the two batches form coherent groups?

Probably not. Without contextual provenance one can never establish
that. All we know about the provenance of one set is that they were purchased at Marshall Field Co. at some unspecified date or dates. The other set includes no information at all about date and place of purchase. We certainly do not know, and can never know, where they were originally found and what they were found with. These pieces have no coherence as a collection and could have come originally from vastly different places, dates and contexts.

Given how little is known about the origin of the pieces in the UWM collection it is likely they are either the products of looting or fakes. In any case they are of no interest to scholarship. The most one could do with them is look up similar works from published museum collections (which also have no provenance) and make stylistic comparisons. But what then would you know about bronzes from Luristan (or some other place) that was not known—or conjectured—already?

The lack of contextual information, provenance and export permits for these pieces raises some other more important problems regarding the ethics of collecting them in the first place. The acquisition of antiquities that cannot be shown to have left their country of origin before 1970 (the date of the 1970 UNESCO Convention on the Means of Prohibiting or Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property) or that are not accompanied by documents showing that they have left their country of origin in accordance with the laws of that country, is a violation of the spirit of the UNESCO Convention of 1970, which has become a worldwide standard governing the protection and acquisition of cultural property.

Most archaeologists and ancient art historians support the principles of the UNESCO Convention and believe that the circulation of illicitly excavated antiquities in the market promotes looting and accompanying destruction of sites, encourages smuggling and the violation of laws of the countries of origin (to say nothing of U.S. laws governing trafficking in stolen property).

In 1970 and 1973 the Archaeological Institute of America (AIA), the oldest and largest archaeological organization in North America, passed two resolutions in support of the UNESCO Convention and urged museums to adopt its recommended policies when acquiring antiquities (see the AIA’s website: [http://www.archaeological.org/webinfo.php?page=10192]). In 1973 the College Art Association (CAA) joined with the AIA, the International Council of Museums (ICOM) and several other organizations in support of the precepts of the UNESCO Convention ([http://www.collegeart.org/guidelines/cultpropres.html]). In 2006 AIA issued a set of principles for responsible acquisitions by museums ([http://www.archaeological.org/webinfo.php?page=10352]) and called for museums to adopt the ICOM Code of Ethics for Museums (revised 2006) ([http://icom.museum/ethics.html], especially articles 2.1-2.4 on acquisition of collections). In the face of a number of recent scandals regarding probably looted objects in their collections, The Getty Museum, the Metropolitan Museum of Art and the Museum of Fine Arts, Boston have agreed to return a number of valuable antiquities from their collections to Italy and Greece. In addition, the Getty Museum has recently changed its acquisitions policies to take many of these principles into account and has posted the new policy on its website ([http://www.getty.edu/about/governance/pdfs/acquisitions-policy.pdf]) and the Indianapolis Museum of Art has declared a moratorium on acquiring undocumented antiquities while it considers altering its policy.

The importance of provenance in the sense of ownership history is not limited to antiquities. One has only to witness the recent controversies regarding the disposition of works of art looted or appropriated by the Nazis during the Holocaust and now circulating in public and private collections around the world to appreciate the consequences of failure for museums or collectors to exercise due diligence on provenance before acquiring any works of art. What is unique to antiquities is the importance of provenance in the sense of original find spot. Knowing where and in what context a given artifact was found is the key to all further knowledge about the piece and its original meaning. Without this information the object may be an attractive item to admire on a shelf but one can only speculate about its function within its original cultural milieu. It will always remain under a cloud of suspicion about its origins, legitimacy and even authenticity.

What then should museum officials and acquisitions committees do when offered materials such as the UWM “Luristan Bronzes”? continued on next page

Derek Counts continues to serve as Associate Director of the Athienou Archaeological Project in Cyprus. This Fall, Derek successfully navigated the Departmental and Divisional Committee tenure review processes and expects to have the promotion to Associate Professor finalized this Spring. In addition to giving papers at several conferences, Derek published “Master of the Lion: Representation and Hybridity in Cypriote Sanctuaries” in the American Journal of Archaeology 112 (2008).


During July 2007, Christina Maranci presented lectures in Cyprus on Early Christian and Byzantine art and recently returned from Istanbul where she attended a workshop and traveled to Eastern Turkey to see monuments. Christina also has an essay coming out in Visualizing Medieval Performances (London: Ashgate) and an article in the Oxford Companion to Architecture.

Andrea Stone’s Understanding Maya Art: A Hieroglyphic Guide to Classic Maya Painting and Sculpture, with Marc Zender, will be published by Thames & Hudson during the Spring of 2008. A session at the Society for American Archaeology’s 73rd Annual Meeting on March 26-28, 2008 in Vancouver, CA will also be held in Andrea’s honor entitled “Sex, Caves, Cosmic Monsters: Papers in Honor of Andrea Stone.”

Tanya Tiffany received a grant from the UW System on Race and Ethnicity to research Art and Ethnicity in Seventeenth-Century Spain: The Paintings of Diego Velázquez during the 2007-2008 academic year. Tanya recently published a study, “Light, Darkness, and African salvation: Velázquez’s Supper at Emmaus” in Art History, Vol. 31, No. 1 (February 2008).

During April, she will present a paper at the Diego Velázquez Research Centre’s first international symposium at the Church of Los Venerables, headquarters of the Focus-Abengoa Foundation. The symposium coincides with an exhibition of the same name in the main exhibition hall of the Focus-Abengoa Foundation.

Ying Wang is on a sabbatical leave to conduct further research in China’s Yangzhou province during the 2007-2008 academic year.

The museum or gallery should establish clear acquisitions policies that cover this eventuality — as well as others for other types of works — and/or simply adopt the ICOM Code of Ethics for Museums as a policy. A museum’s acquisitions policy should be written and distributed to all officials and personnel who have anything to do with acquisitions as well as to donors and potential donors. A museum’s policies should be published, preferably on the museum’s website, so that the public may know where the museum stands on these issues. An unambiguous, written and published policy protects the museum and makes clear to donors that the museum maintains high standards for acquisitions and operates by an established set of rules. When collections such as the “Luristan Bronzes” are offered as gift or loan one should practice stringent due diligence to try to determine provenance at least back before 1970 and if possible back to the time the items left the ground. Barring that, one can and should simply refuse them.
Graduate students participating in the Department’s Museum Studies Certificate program rounded out their year of coursework with an exhibition, Off The Shelf: The Artist’s Book Unbound. From start to finish, the students coordinated an exhibition of artist’s books with loans from local artist JoAnna Poehlmann, and from institutions such as the Kohler Art Library at UW-Madison and UWM Library’s Special Collections. Coordinating fundraising, gallery and display case preparation and installation of works, the students opened the successful exhibition with a reception attended by more than 50 UWM students, faculty, staff and Friends of Art History on April 12, 2007. The artist’s books included works by: Susan Baker, Karen Hammer, Karen Holden, Leah Illingworth, Amos Paul Kennedy, Jr., James Piontkowski and Jessica Poor.

Lisa Hostetler (left), lecturer in the Museum Studies Program and Associate Curator of Photographs at the Milwaukee Art Museum, and Max Yela (right), Head of UWM’s Special Collections at the Golda Meir Library, were instrumental in directing the Museum Studies exhibition.
IN THE GALLERY 2007...

Der Blaue Reiter Almanach: Artists and Influences 3.9.07–4.3.07


Anita Netolicka, who obtained her M.A. in May 2007, graciously volunteered to curate an exhibition of UWM Art Collection works coinciding with Professor Kenneth Bendiner’s Dada and Surrealism course (Art History 465). The exhibition featured works from the UWM Art Collection by Pierre Alechinsky, Jean Arp, Alexander Calder, Federico Castellon, Barbara Hepworth, Wilhelm Höpner, Matta, Claes Oldenburg, Eduardo Paolozzi, Robert Rauschenberg and Brett Weston.

With a loan from John Angelos’ collection of Dada and Surrealist periodicals, the exhibition also featured periodicals Broom (with a cover by Man Ray), Minotaure (with covers by Marcel Duchamp and Max Ernst), Transition: A Quarterly Review (with cover by Joan Miró) and View: The Modern Magazine (with covers by Marcel Duchamp). Angelos, a local historian, former teacher and UWM auditor, also volunteered to lead a gallery talk for students which included another UWM auditor, Elise Castellon, niece of Surrealist artist Federico Castellon.

Dada, Surrealism & Their Spawn 9.24.07–11.1.07

What do carnies, truckers and commune-dwelling hippies all have in common? Unbeknownst to all of us in the Department, our very own Professor Andrea Stone was captivated by all three subjects during the 1970s while attending college and graduate school.

Chair Kenneth Bendiner wrote the introduction to Andrea’s Exhibition Catalog and noted Andrea’s similarity with post-modern photographers: “Andrea Stone’s photographs elaborate the mood and offhand style of Robert Frank’s work; some of Andrea’s carnival folk and weirdoes, however, smack of Diane Arbus’s freak images of the 1960s. And some of Andrea’s photos seem like the tender sociological studies of Bruce Davidson.” Over 50 people attended Andrea’s opening reception and received complimentary copies of her catalog.

NAME THE ARTIST

Sample: Crippled Creek
Answer: lame brook = Lehbruck

1. Wants a cracker on clay toast.
2. Turn over the toilet child.
3. Prisoner of the horse house.
4. Larger than an SUV and keeps out seawater.
5. Screw the blue bird.
7. Cool skater Michelle.
8. Flower swirl.
9. Teaching assistant Ralph Lauren.
10. Overweight digit.

Last issue’s Name the Artist
Puzzle Answers:

1. El Parton = El Salvador + Dolly Parton = Salvador Dali
2. Swine who says “yes” like Charlie Chan = Pig + “Ah so” = Picasso
3. Cupola! Hurray! = Dome + “Yay” = Daumier
4. Sun god flunks = Ra + fail = Raphael
5. Mud = clay = Klee
6. Stone bathrooms = jasper = johns = Jasper Johns
7. Supplanted by Islamabad = Karachi = Carracci
8. Policeman who’s expert at martial arts = cop + (Bruce) Lee = Copley
9. The knight of emptiness = Sir + barren = Zurbaran
10. Rub your tongue on a sphere at the University of Central Arkansas = lick + orb + UCA = Le Corbusier

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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 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.

Name __________________________
Address __________________________
City __________________________ State ________ Zip ________
ADM0607 #3713

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

UNIVERSITY OF WISCONSIN

UWMILWAUKEE

College of Letters & Science
Congratulations to Spring, Summer and Fall 2007 UWM Department of Art History MA graduates:

Alexis Carrozza
Thesis: Ellsworth Kelly and His Critics
Advisor: Kenneth Bendiner
Second Reader: Tanya Tiffany

Ashley Cook
Thesis: Ritual and the Ruthwell Cross: Performance in the Ruthwell Community
Advisor: Christina Maranci
Second Reader: Andrea Stone

Eleanore Etzler
Thesis: Progressive Era Politics in the Sculpture of Abastenia St. Leger Eberle
Advisor: Jeffrey Hayes
Second Reader: Linda Brazeau

Melissa Hartley Omholt
Advisor: Tanya Tiffany
Second Reader: Christina Maranci

Kristi Helmkamp

Anita Netolicka
Thesis Exhibition: Der Blaue Reiter Almanach: Artists and Influences
Advisor: Kenneth Bendiner
Second Reader: Jeffrey Hayes

The following graduate students were selected as teaching assistants during the 2007-2008 academic year:
Kate Mau
Melody Maxted*
Kate Negri
Sara Rich
Sarah Rothmann

(*second year appointment)

Art History Graduate Students Cassie Clark and Sarah Doty enjoy the exhibition opening for The 1970s Revisited: Photographs by Andrea Stone on November 15, 2007.

The Department welcomed the following incoming graduate students during the Spring and Fall semesters of 2007: Mikeda Cannon (Augustana College); Cassandra Clark (Carthage College); Sarah Doty (Western Michigan University); Neil Gasparka (St. Norbert College); Maggie Hazard (UWM); Cheryl Loschko (UW-Eau Claire); Talia Matury-Vacaro (St. Mary's College); Erika Petterson (UW-Madison); Sarah Rothmann (UWM); Steven Torzok (Clarion University); Maggie Wetzel (UWM/MIAD); and Debra Zandt-Stastny (UWM).

And, last but not least, a sincere thank you to the following graduate students who served as gallery guards during the Fall 2007 semester: Mary Jane Connor, Sarah Doty, Kelly Hepp, Cheryl Loschko, Chris Luedke, Melody Maxted, Stephanie McBride, Kate Negri, Sara Rich, and Rachel Vander Weit.

continued on next page
AWARDS AND HONORS

Debra Zandt-Stastny was awarded a Nadine Walter Scholarship for the 2007-2008 academic year. In addition, students Mary Jane Connor and Talia Matury-Vacaro received Chancellor Awards for the 2007-2008 academic year.

Sara Rich received the Center for Women’s Studies Graduate Research Paper Award for her paper on Reflections of the Apadana in the Parthenon Frieze: Political Propaganda, Cultural Hegemony, and Imperial Sacrifice.

Kelly Hepp, Kate Iselin, and Sara Rich received Weber Graduate Student Awards to pursue thesis research in Italy and Cyprus respectively.

PAPERS AND PRESENTATIONS

Melody Maxted presented The Paradigm of Flattery: Velázquez’s Role at Court and The Surrender of Breda at the 32nd Annual European Studies Conference at the University of Nebraska-Omaha on October 6, 2007.

Melody Maxted’s paper on Oskar Kokoschka entitled Envisioning Kokoschka: Considering the Artist’s Political Allegories, 1939-1954 that deals with a series of reactionary paintings completed by Kokoschka in the years surrounding World War II was selected for inclusion in the 2008 issue of Montage, the Journal of the Art History Society of The University of Iowa. This year’s issue focuses on the theme “In the Crosshairs: Intersections of Art and War.”

Karon Winzenz’s Hoey Prize-winning article, Miniature Textiles in Andean Ritual and Cosmology, was published in Cosmos 20, 2007 Journal of the Traditional Cosmology Society, Edinburgh.

The Department wishes to congratulate its recent graduates:

Sara Burggraf
Bridget Carlson
Silvino Castillo
Alex Chou
Maureen Dobyns
Amanda Enright
Elaina Grinwald*
John Penn
Megan Pritchard
Bradley Richter
Sarah Salzinski
Debra Zandt-Stastny**

*Cum Laude
**Summa Cum Laude/ Honors in the Major

Art History Major of the Month
Bradley Richter
BA ’07
Art History

Congratulations to Art History major Elizabeth Fox for receiving a 2007-08 Honors College Scholarship. Liz’s scholarship was generously provided by the Edward and Diane Zore Honors College Scholarship Fund.

The Department also wishes to extend congratulations to Art History major Juan Lopez receiving the UWM Department of Dance Undergraduate Scholarship Award and the Wisconsin Hispanic Scholarship Foundation, Inc. Award, managed by the Mexican Fiesta organization and LULAC (the League of United Latin American Citizens).
Rebekah Beaulieu (MA '05) is attending the Arts Administration program at the Teacher's College, Columbia University.

Leslie Brice (MA '98) received her Ph.D. from the University of Maryland with a specialty in African Art. Leslie's dissertation is entitled, “Nou La, We Here: Remembrance and Power in the Arts of Haitian Vodou.”

Alexis Carrozza (MA '07) has two papers accepted for conferences during Spring 2008. During February, Carrozza will present a paper at the Seventeenth Annual Columbia University Graduate Student Conference on East Asia. During April, Carrozza will be presenting at the J. Paul Getty Museum, as part of the symposium, “Anglo-American Exchange in Post-War Sculpture, 1945-1975.” The symposium coincides with the Getty's acquisition and installation of the Stark Collection — 28 works of modern sculpture by some of the 20th century's most important artists. (www.getty.edu/art/installation_highlights/previews/outdoor_sculpture.html)

Kimberly Johansson (BA '01) opened her own gallery in San Francisco called Johansson Projects.

Lisa Leverett (MA '05) is beginning Ph.D. study at the University of Chicago working with Charles Cohen on Venetian Renaissance painting. Lisa's husband Simon also has just begun to work at Meadville Lombard Theological School as a Plant Manager and her children will be attending the Murray Language Academy.

Virginia Jones Maher (MA '94) is working as an art curator, lecturer and writer. She is author of “Spirit of the Times: American Arts and Crafts Furniture” and numerous articles and papers on American art and architecture. Maher is currently serving as a faculty member at the Peninsula art School in Door County, Wisconsin and lecturing at the Miller Art Museum in Sturgeon Bay, Wisconsin and has previously lectured at UW-Milwaukee, Cardinal Stritch University and the Milwaukee Art Museum. Maher's lectures have included topics such as art colonies, illuminated manuscripts, and American artists Winslow Homer, Grant Wood, Jackson Pollock and Andy Warhol.

Anton Rajer (BA '77) is an art conservator living and working in Madison, Wisconsin. After graduation, Tony restored the State Capitol Dome and worked at the American Academy in Rome, amongst other places around the world. Professor Emerita Jane Waldbaum ran into Tony at an AIA meeting where Tony performed as part of a group of Roman legionnaire re-enactors. (Please see photo on next page).

Kim Wagner-Hemmes (MA '98) was recently elected to the executive board of the 2008 Peoria Film Festival in Arizona as the vice-president of marketing and public relations. This summer, she also served as the local Phoenix producer for the national 48 Hour Film Project.

IN MEMORIAM

Nancy Bedalov (MA '01) passed away on September 28, 2007 after a courageous battle with cancer. While attending UWM, Nancy served as a teaching assistant in the Department and curated a thesis exhibition, Who do You Think You Are?: The Art of James Bojarzuk. Nancy loved life and living and her attendance at Department events will be sorely missed.

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
Professor Emerita Jane Waldbaum (center) with Art History alum Tony Rajer (BA ’77) at the Archaeological Institute of America (AIA)’s Annual Meeting in Chicago in January 2008.

Rajer was one of a group of Roman legionnaire re-enactors performing at the annual Archaeology Family Fair.

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**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**
ACROSS
7  A resort of artists—making sets (about four) (2,5)
9  Drake represented by outlaw Kelly—more black added? (8)
10 Caricaturist Max starts with a drink (8)
11  A crafty association! (5)
12  Primitive art that’s never seen the light of day? (4,7)
15  Dutch portraitist—Prince Henry’s familiarly (4)
16  Such a painting would go straight on your wall! (5)
17  Cheap airbrushes—there’s a couple inside (4)
18  Pop artist from small European country (not eastern) (12)
22  Sketches underwear by the sound of it (5)
23  The very picture of a poser! (8)
24  Did he not bother to look at the sky, this Victorian artist? (8)
25  They offer painters support (6)

DOWN
1  Artist Philip Wilson’s last guide (5)
2  Applies a surface covering—produces too many eggs! (8)
3  The very first man’s an 18C architect and designer (4)
4  String rag in oil is innovative! (8)
5  Doctor joins one family of art patrons (6)
6  Green/blue patina on bronze—opera composer gets on to artist! (9)
8  Sculptural material, Mick Jagger? (5)
13  Protective garment on Arp looks funny! (5)
14  Laid a plan possibly relating to a certain architectural style (9)
16  Steam is emanating from this modern French artist! (7)
17  Strait-laced woman’s shade of yellow? (8)
19  French 17C landscape artist, possibly duca! to a point (6)
20  Master British landscapist—potter’s wheel operator? (6)
21  Name of picture? Small bird with French article (5)
23  In backward Peru, paint is not diluted or mixed (4)

Solution to Spring 2007 Crossword Puzzle:
College of Letters & Science
Department of Art History
P.O. Box 413
Milwaukee, WI 53201-0413

Phone: 414-229-4330
Fax: 414-229-2935
Email: packmanj@uwm.edu

We’re on the Web!
www.uwm.edu/Dept/ArtHistory

THANK YOU TO OUR VOLUNTEERS AND CONTRIBUTORS

John Angelos
Jill & David Baum
Barbara U. Becker
Kenneth Bendiner
Sarah Bemstein & John Hallanger
Linda Brazeau
Breadsmith on Downer Avenue
Priscilla Camilli
Gene & Inez Gilbert
Jack Hill
Lisa Hostetler
Lyn Korenic, Kohler Art Library, UW-Madison
Jack & Phoebe Lewis
Susan Marcus

Milwaukee Art Museum
Milwaukee Institute of Art and Design
Nehring’s Sendik’s on Oakland Avenue
Robert & Maja Netolicka
JoAnna Poehlmann
Gail Rogers
Bob & Judith Scott
Harry W. Schwartz Bookshops
Starbucks Coffee on Ogden Avenue
Trader Joe’s at Bayshore Town Center
Professor Pierre & Mary Meade Ullman
Jane Waldbaum
Mark & Mary Jo Wentzel
Max Yela

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