FROM THE CHAIR...

The only person in the UWM Art History Department who still lectures with old-fashioned 2x2" (35mm) slides, instead of PowerPoint presentations, is Jeff Hayes. Good. The past lives! It reminds me of my childhood thrill in 1950's New York, when on rare occasions I saw a scrap dealer's horse and wagon ambling along the car-crowded streets. PowerPoints offer the convenience of labels alongside pictures on the classroom screen—the instructor doesn't have to spell out names or spend time writing on the blackboard. And the student doesn't have to trudge into Mitchell Hall to view the teeny slides on light trays in order to study for exams. The digital images of PowerPoint can be viewed on class web sites and printed out by the student. The instructor, in turn, doesn't have to spend hours in the slide library, pulling 2x2 slides and placing them in slide carrousels. And he can re-use and re-tool those PowerPoint presentations year after year, like the lecturers in my youth with their yellowing index cards.

Although Linda Brazeau is bravely digitizing our 200,000 slides for a department image-bank, most of us just lift our PowerPoint images from internet sites. We sit in our offices or homes, surf for the best picture for our teaching purposes, and don't have to request Photo Services to copy an illustration from a book. Yet there's some dumbing down of the classroom images. Many digital pictures lack the detail and freshness of old 2x2's, which became de rigueur in Art History in the 1950's. Easiness, it seems, trumps clarity.

The first person in our department to teach classes entirely with PowerPoints was Christina Maranci, which indicates just how easy the process is, because Christina was surely the least technologically adept of any Art History professor in recent memory.

Yet 2x2's themselves were dumbed down replacements for the cumbersome glass lantern slides that previously dominated art history teaching. Those large lantern slides, shown with huge arc-lamp projectors, presented images of architecture, for example, where you could see, feel and taste every last stone chip and crevice in the building. They were still used now-and-then in my undergrad classes in the 1960's. Lantern slide projectors had graced classrooms since the early 1890's. Alfred Stieglitz used to lecture with such devices in the first decade of the 20th century, and so too did all those pioneering German art historians in pre-WWI days. Heinrich Wölflin supposedly devised the 2-projector teaching method that greatly determined the way art historians think.

So how did John Ruskin at Oxford in the 1870's teach art history? The Ashmolean Museum at Oxford University still holds Ruskin's teaching materials: Dürer prints, engravings from books, original watercolors by J.M.W. Turner, and over 300 drawings and watercolors by Ruskin himself. Evidently Ruskin would first lecture and then his audience would examine these images at close range. Ruskin could say whatever he wanted, I suppose, when he used his own drawings to prove a point—but I don't think Ruskin really set out to cheat (at least not any more so than today's art historians, who select and leave out and emphasize various images to make their points). Some years ago I bought a careful copy by William Bright Morris of one of Ruskin's own teaching watercolors—a study of Verona Cathedral. The William Bright Morris watercolor is dated 1901—right
after Ruskin’s death in 1900—and probably was made to memorialize Ruskin’s exciting art historical pedagogy.

Aside from Ruskin’s Turner watercolors, most methods of viewing art in the lecture hall, while helpful, are pathetic shadows, distant from the original paintings, sculptures and buildings under discussion. A visit to a museum reveals important features of scale, texture, color and detail of works of art that cannot be adequately reproduced. But even these museum presentations lack some reality. We see, for example, altarpieces taken from their original contexts, paintings hung at eye level, when they may not have been so in their intended sites, and we find ancient objects lit by modern illumination. Even stationary architecture possesses a certain unreality. Few building have not been weathered, renovated, redecorated, and modernized to some extent. We will always face the difficulty of reconstructing the history of art no matter how close we come to seeing the “original” works of art. We can never entirely escape the virtual rather than the actual imagery of art history.

And to continue in this elegiac mood, I note that like those 2x2 slides that have faded, turned pink, and blurred over decades, digital images also will not last. Color reproduction in every medium has never quite succeeded. Everything always ends up like those television tapes of World Series games from the 1970’s—pastel-like, whitened, fuzzy. What’s worse, those of us who keep PowerPoints archived on CDs and DVDs can kiss them goodbye. The discs, I’ve been told, will completely deteriorate in 15 years. I’ve been unable to play even some of my 3-year-old discs. And when I can see the images on such discs, I find that the color of digital images has bled away—just like the color of chemically-developed photographs and magazine illustrations and movies. If you think computer and external hard drives offer salvation, forget it. Hard drives crash, and the constant changes in technology make data irretrievable. The UWM art collection, for example, had been partly catalogued in the 1990’s—but with software that now cannot be “read”. Those floppy discs and Zip discs you’ve been hoarding will also prove inaccessible in the long run.

Archive specialists continue to claim that the only reasonable way to store data is in hard copy. All those dreams of saving space and timber by placing whole libraries on discs or computers will end badly.

Isn’t it great that we can continue to study images and objects in classrooms, in museums, and in situ and still have to imagine what we’re really looking at? And there’s also a certain refreshment in decay. My office computer hard drive died a few years ago. I lost hundreds of documents, both visual and written. Yeah, lots of work went down the drain. But I eventually found myself delighted, liberated from all that old, familiar stuff. The burdens of the past had been purged, and I was ready to start doing art history anew.

“Lantern slide of Florence Baptistry and Duomo” c.1910 produced by Fratelli Alinari
FROM THE STATELY TO THE SMUTTY:
SHIFTING PERCEPTIONS OF THE CRUSADES IN
AN ILLUMINATED CHRONICLE

by Richard Leson

Among the most important sources for the study of the Crusades is a medieval chronicle known as the Historia rerum in partibus transmarinis gestarum (History of Deeds done beyond the Sea) by William, Archbishop of Tyre (ca. 1130-1185). There are 51 extant illuminated manuscripts that contain this chronicle, but only two are found in the United States, both in the collection of the Walters Art Museum in Baltimore. One of these manuscripts, a Parisian product of the mid-fourteenth century, boasts the most extensive painted miniature cycle of this text that survives. Its illustrations provide a fascinating perspective on changing attitudes toward the Crusades during the Middle Ages.

Who was William of Tyre? Clergyman, courtier, and chronicler, he was descended from those Crusaders who remained in the Levant in the wake of the First Crusade to fortify the new Latin Kingdom of Jerusalem. He could thus count himself among a small but proud indigenous Latin-Palestinian population—the poulain—whose principal concerns lay in the preservation of the fledgling Crusader states precariously located along the Palestinian and Syrian coasts. William’s Historia, which narrates Crusader history from the 1099 sack of Jerusalem until his death around 1185, can be understood as a patriotic work intended to validate the relatively young line of Crusader monarchs and their vassals. Indeed, it was probably commissioned by one of those monarchs, Amalric I (1136-1174), in whose support and that of his predecessors William unstintingly applied a host of flattering biblical, patristic, and classical allusions. Yet William was also a true medieval raconteur: his chronicle mixes accounts of Crusader battles and political intrigue with tales of marvelous, foreign lands that no doubt enthralled Amalric’s lively court.

The Crusaders’ concerns about their kingdom were well founded. In 1187, Jerusalem, capital of the Kingdom, surrendered to Saladin. Increasingly on the defensive, the Crusaders were limited to a dangerously small strip of land on the Syrian littoral plain. The de facto Kings of Jerusalem set up court in the fortified city of Acre where, its message of political legitimacy and knightly valor more relevant than ever before, William’s Historia was recopied. By the 1220s, partly in response to the tastes of a more transient French Crusader population, the Historia was translated into Old French (interestingly among the first instances of a Latin prose historical account set in the vernacular). The reconfigured work now reads more like epic poetry, a prose version of the Old French Epic, or chanson de geste. As was often the case in the Middle Ages, a vernacular translation was accompanied by the introduction of pictures, in this case illuminated, “historiated” letters that contained scenes or subject matter related to the adjacent text, one each for all 22 chapters of the chronicle. Four copies of early, illuminated vernacular Historia survive, almost certainly products of Crusader Acre in the 1270s. The illuminated initials in these manuscripts sometimes capture the topography of the
Crusader landscape, but for the most part they are highly repetitive: stately coronations endlessly alternate with deathbed scenes. They are the visual counterparts to the legitimizing narrative of royal descent that William constructed for the twelfth-century Crusader monarchy, repetitively and rhythmically orchestrated like an epic poem in paint. I think William would have been pleased with such decoration.

How does our Baltimore manuscript fit into this narrative? Although made well after the final fall of Crusader Acre to the Mamluk Turks in 1291, it is strangely enough the only illuminated manuscript of the Historia produced in the West that copies the original Acre illuminations of the previous century. For example, the historiated initial to chapter 21 of the Historia illustrates the death of King Amalric, William’s patron, and the coronation of his son, the unfortunate leper, Baldwin IV, as the new King of Jerusalem. Somehow, the Acre manuscripts, or at least the prototypes for their historiated letters, had migrated to Paris by the 1330s, when they served as inspiration for an illuminator who probably worked in the vicinity of Notre Dame Cathedral.

The Parisian illuminator’s decision to follow an older set of pictorial models is an odd one. As a text, the Historia, removed from its original Crusader environment, was now valued less for its political utility and more as entertaining narrative; the ideological emphasis of the original pictorial program was discarded in favor of more diverting themes that inspired new illuminated letters. So what might explain the unique “conservative” tendency in the Baltimore manuscript? I suspect that it was commissioned by a noble family of modest means with a Crusader past, for whom the option of the older Acre prototypes would have appeared attractive, a kind of sentimental link to the enterprise of the Crusades. The 1330s was, moreover, the beginning of the Hundred Years War with the old enemy, England, and French patriotic fervor was likely also a factor in the book’s production.

But there is much more to the Baltimore manuscript. Like so many medieval chronicles, after its author’s death, the Historia Crusade narrative was brought up to date by a series of continuations. The fame of the Baltimore manuscript also rests on its extraordinarily long cycle of 27 panel miniatures that illustrate the continuation texts. Unlike William’s largely ideologically-driven chronicle, the continuations read like chivalric romance, detailing accounts of courtly scandal and illicit love affairs. Along these lines, my favorite miniature illustrates the poisoning of none other than... continued on next page
William of Tyre himself, ordered by his hated rival Heraclius, Patriarch of Jerusalem.

In the upper register, to the right, Heraclius orders the killing; to the left, William, wearing the bishop’s miter, unwittingly accepts a cup of poison. Historians doubt the veracity of this tale, as it seems to have been concocted by Heraclius’ political enemies. Likewise the account of Heraclius’ dalliance with the powerful noblewoman Agnes, who the disgusted poulain labeled the “Patriarchess” was probably the work of gossips like those voyeuristic figures who express their dismay at the affair in the lower miniature. As such, the tone of the continuation miniatures, in keeping with the text they illustrate, could not be more different from the Acre-inspired historiated initials. One is left to ponder what William would have thought of the somewhat smutty transformation of his chronicle and this account of his own demise as told far from his homeland, in the streets of Paris.

It was previously believed that the two textual components of the manuscript—William’s Historia and its continuations—were produced decades apart. My recent paleographic and codicological examination of the manuscript, bolstered by pigment analysis done in the conservation laboratories of the Walters, prove that this is not the case. Both components were written and illuminated in the 1330s. As such, I believe that this fascinating codex has more to yield about bookmaking practices in fourteenth-century Paris, in particular the circulation of pictorial prototypes and the importance attached to illustrations with a “Crusader” pedigree. In a new study, the pictorial origins of the Baltimore manuscript—dually rooted in Crusader Acre and Paris, will provide a unique dual-basis from which to examine the transformation of popular perceptions of the Crusades.
Jennifer Johung, a California native who is still getting used to a thing you call snow, recently presented her paper entitled, “Networked Dependencies: Rafael Lozano-Hemmer’s Relational Architecture” at a new media art conference in Hong Kong. This Spring, she will present her paper, “Dwelling by Hand: Do-Ho Suh’s Homes” at the College Art Association’s Annual Meeting in Los Angeles. Her recent review of the Milwaukee Art Museum exhibition, “Act/React: Interactive Installation Art,” for CAA can soon be accessed on caareviews.org. She is also returning this Spring to UC Berkeley to speak about “Performing Art History” at a symposium on “Interdisciplinarity and Context: Berkeley and the Future of Performance Studies.” In June, she plans to travel to Zagreb, Croatia to give her paper, “Misfitting Tissues: Performative Bio-Architecture” at the annual conference organized by Performance Studies International. Next year, she will be a Fellow at UWM’s Center for 21st Century Studies.


August Henry Baum
Born November 14, 2008 at 5:05 in the afternoon
9 pounds, 15 ounces
21 inches
Jill and David Baum welcomed their new addition to the Baum family.

Kenneth Bendiner is preparing a conference paper on the artist Ford Madox Brown’s writings, to be presented at the Courtauld Institute, London, in June.

In February, Richard Leson will be presenting a paper on marginalia in an illuminated prayerbook at the annual meeting of the College Art Association in Los Angeles. This summer he will spend some time in English and French libraries conducting research for a number of different articles, and is additionally laying the groundwork for a conference on medieval art to be held at the Walters Art Museum in Baltimore. He reports that this past September Jocelyn Szczepaniak-Gillece made good on her promise to marry him, for which he is very happy. One of his objectives for the following year is to steal Kenneth Bendiner’s camera.
Lake Tai is located in the lower Yangtze River region of southern China. It is a lake that is always peaceful and calm, where sophisticated cultures have been developed around its banks since the Neolithic Period and earlier. A rare chance allowed me to explore a tiny corner of it: the Three Mountains' Island, Sanshan Dao, which is a 20 minute ride by fast boat from the shore, but did not even have electricity until the year of 2000.

Roaming around the small island, there are the site of rocks used for Scholar's Stones for the emperors' garden of the 11th century, and a small section of old streets that have not been "modernized". While walking around, I saw an open courtyard with an open door and walked in—I often walk into strangers' houses in China and have always been welcomed, but there was nobody to welcome me here.

Through the retiring gate, I entered into a gigantic architectural complex, abandoned during half of the repair process. Huge buildings connected to small patios, secret gateways leading into another turn. Valuable sandalwood and cypress panels finely carved with Daoist mythology and motifs with symbolic meanings, yet all the carvings faced the inside walls and not the outer walls—I would never have seen it if I had not entered the open gate.

The traditional architecture in the Lake Tai Region is wooden structured, and many contain fine carvings that made the whole building look like a giant sculpture. Yet, all respectable families...
On January 29th, the Center for 21st Century Studies opened its exhibition in the Art History Gallery as part of a year-long celebration of its 40th anniversary.

Since 1968 presents a survey of works on paper that resonate with the year 1968 and its aftermath, a period marked by explosive protest movements around the world, cultural experimentation in multiple domains, and the articulation of new visions of society. The exhibition, featuring the political anti-war posters that gained printmaker William Weege renown during the Vietnam era, includes works that range from the psychedelic to the minimalist.

The exhibition, limited in scope, presents a selection of works that are in the permanent collections at UWM and UW-Whitewater. In some instances, like the cardboard prints by Robert Rauschenberg (1971), graphic print by Ellsworth Kelly (ca. 1960), and nude by Philip Pearlstein (ca. 1968), the works are fairly representative in the styles, if not scale, we associate with the artists. The subject matter of a number of works on display—David Hockney’s still life (1965), Ben Shahn’s works on paper (1968), Lester Johnson’s drawing (1963)—fall outside of the genres typically associated with the artists, namely pop art, social realism, abstract expressionism. In other instances, the change in media is the message, as with the prints by Alexander Calder (ca. 1968) and the minimalist prints by Donald Judd (1968).

The exhibition’s opening reception featured a talk by the renowned printmaker William Weege on Friday, February 6th.
UPCOMING EXHIBITIONS 2009...

Spring 2009

**Chance Design:**
Improvisation in Sheboygan County Quilts
Selections from the Sheboygan County Historical Museum
02.19.09–03.05.09

**American Grotesque:**
An Outsider’s Observations
M.A. Thesis Exhibition—Sarah Doty
03.12.09–03.26.09

**Examine, Interpret, Relate:**
Selections from the UWM Art Collection
Museum Studies Exhibition
04.02.09–04.16.09

**Views of European Capitals:**
Piranesi, Méryon and Their Contemporaries
M.A. Thesis Exhibition—Talia Matury-Vacaro
04.23.09–05.14.09

UNDERGRADUATE STUDENT NEWS

The Department wishes to congratulate its recent graduates:

**Summer 2008 Graduates**
- Alyssa Benner
- Megan Daniels**
- Jamie Hayward
- Joanne Helmers
- Patricia Wolf

**Fall 2008 Graduates**
- Julianna Avery
- Kelly Blaedorn***
- Erin Finley
- Bradley Hibray
- Jesse McFarlane
- Danielle Paswaters
- Emily Patch
- Andrea Platten*
- Melissa Schultz
- Rebecca Valpy

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

Caroline Lee, Undergraduate Art History Major of the Month for December 2008.
GRADUATE STUDENT NEWS

Congratulations to Fall 2008 UWM Department of Art History MA graduates:

Sara Rich
Thesis: “She Who Treads on Water”: Sacred & Secular in Phoenician Art and Religion
Advisor: Derek Counts
Second Reader: Ying Wang

Xin Gong
Thesis: All the Ways to Heaven: A Symbolization of the Money Tree in Eastern Han Dynasty
Advisor: Ying Wang
Second Reader: Andrea Stone

Stephanie McBride
Thesis: Religious Fanaticism and William Hogarth
Advisor: Kenneth Bendiner
Second Reader: Tanya Tiffany

Kelly Hepp
Advisor: Derek Counts
Second Reader: Tanya Tiffany

We wish them endless amounts of luck and success in their future endeavors.

AWARDS AND HONORS

Maggie Hazard was awarded a UWM Graduate School Graduate Student Travel Grant for the 33rd Annual European Studies Conference for Fall 2008.

PAPERS AND PRESENTATIONS

Maggie Hazard presented a paper, “The Newhaven Collection by David Octavius Hill and Robert Adamson: Examining Community Dynamics through Archival Photographs at the 33rd Annual European Studies Conference at the University of Nebraska-Omaha, October 2-4, 2008.

Stephanie McBride’s graduate exhibition “Religious Fanaticism and William Hogarth” was shown in the UWM Art History Gallery from November 6-24, 2008. The exhibit “explored William Hogarth’s most important prints that reflect popular religious fanaticism during his career.” The exhibit was held in memory of Professor Barry Wind – an ardent Hogarth scholar.

Mary Jane Connor will present her paper “A Plea for Cultural Autonomy in Fiji” at the Imag(in)ing Asia and the Pacific: Emerging Visualities and Art Perspectives conference at Cornell University. The conference takes place February 20-21, 2009.

The following graduate student was selected as a teaching assistant for the Spring 2009 semester: Sarah Stolte

And, last but not least, a sincere thank you to the following graduate students who served as gallery guards during the Fall 2009 semester: Amber Parsons, Maggie Hazard, Sarah Rothmann, Sarah Doty, Ashley Hussman, Shannon Diener, and Katie Iselin. The Gallery could not have run smoothly without them.
**ALUMNI NEWS**

**Shauna Skalitzky** (B.A. ’08) entered the graduate program at City College of New York during the Fall of 2008.

**Shad Wenzlaff** is lecturing at Edgewood College and MATC in Madison and also has a piano teaching studio with over 50 students.

**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 was looking at representing personality in non-figurative painting.

**Eleanore Etzler** (M.A.) was accepted into the Doctoral Program at the University of Missouri for Fall 2009.

**Sarah Rich** (M.A. ’08) was accepted into the Doctoral Program at the Catholic University, Louvain, Belgium for Spring 2009.

**Shad Wenzlaff** is lecturing at Edgewood College and MATC in Madison and also has a piano teaching studio with over 50 students.

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

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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

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ACROSS

9 A new chair may be constructed from this porcelain (9)
10 What Grandma Moses' pictures are: awfully vain to a point (5)
11 Pictorial scene in which the actors are unmoved! (7)
12 The thick oil painter's method? (7)
13/15/28 Tracey Emin, Damien Hirst, etc. produce 'Airbrushing: it's so TTY' (5,7,7)
17 Regret being in the grip of Bruegel (3)
18 Brooch (red) contains yellow-brown pigment (5)
19 Art college's car conversion (3)
21 A landscape observed, we hear (5)
23 Part of Bratby exhibition 'Cheerio' (3)
24 Mailer's wall-mounted prints? (7)
26 Untidy stack of drawing pins? (5)
28 See 13
30 Duplicate work of art agent left to ICA (7)
32 She's a model – but not for Warhol's Campbell's soup cans! (5)
33 E.g. central, odd geometric shape (9)

DOWN

1 Rough cast by Tilson and Yeats initially is disorganised (6)
2 Use paint spray for sky and ground cover? (8)
3 Either of two capital galleries showing rubbishy items (eastern) (4)
4 Very cold topless figure is a yellowish brown (3,5)
5 Doctor joins one family of art patrons (6)
6 Use scissors – a bargain! (4)
7 Part of a work (its Chardins) - voguish but tasteless, garish art (6)
8 16th century Venetian decorative artist, one into verse (8)
14 Lighly rub, it's said, monochrome colours (5)
16 Embed a jewel from fashionable collection? (5)
18 Artists medium: grease, discomfort and turps initially! (3,5)
20 This type of art is just not representative (8)
22 Gets chin wrong in engravings (8)
24 Wealthy arts funder brings girl and boy together (6)
25 A pioneer of Expressionism within Rubens orbit (5)
27 Shielded from light, gave solidity to drawing (6)
29 Apply very thin layer – a little brisk Impressionism! (4)
31 Architectural drawing in shop (Landseer's) (4)
NAME THE ARTIST

**Sample:**
Crippled Creek
**Answer:**
lame brook = Lehmburck

1. Stone Waterhole
2. Tree Bulge Drawing Medium Heavy Weight
3. Horse Game and Lady Sheep play a String Instrument
4. Ding-a-ling Powerball
5. Upwardly Moving Valley
6. Man-eating Fish—Look!
7. Edwardian Composer Repetition
8. Cantaloupe’s Demise
9. 5-cent Can of Com
10. After April, Japanese Company’s Dried Grass

NAME THE ARTIST

**Last Issue’s Name the Artist Puzzle Answers:**

1. Bowl of hot meat and beans: Pot of chili = Botticelli
2. Rub down McCarthy: Massage + Joe = Masaccio
3. Beer lady: Brew + gal = Brueghel
4. Urine shaft: Piss + a row = Pissarro
5. Orange fish beer: rougby + ale = Raphael
6. Put a worm on it, line up, and exhale sadly:
   Hook + queue + sigh = Hokusai
7. Stomach and patella: Belly + knee = Bellini
8. Chest-holder Carlo: Bra + Monte = Bramante
9. Grapes of Corporation: Wrath + Co = Rothko

FACULTY TRAVEL

continued from page 7

preferred to have the carving designs facing inside to represent their humbleness and not show off to the outside world.

The amazing design of the complex was beyond my knowledge and imagination—I was not able to figure out its floor plan. It was neither a perfect square as it is in the South nor was it in sections as it is the South, but in sort of squared C shapes of various sizes and sections, with each one connected to another section and with the gates facing different directions.

The family who owned this building could have had a lot of secrets hidden in these sections and other family members would never know. A sculptured stone gate (strangely in the inner section) tells of the glories of long ago. Yet today only wild grass grows in the yards where flowers blossomed and wind blows through the broken window. Time stops and time goes by. To be abandoned perhaps is the only way of existence.
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 aficianados 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

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

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

If we somehow missed your name during the past semester, please let us know.
We’re on the Web!
www.uwm.edu/Dept/ArtHistory

OEUVRE
Newsletter of the
DEPARTMENT OF ART HISTORY
University of Wisconsin–Milwaukee
SPRING 2009