I’ve been unhappy for forty years. No, it’s not a matter of money, sex, politics or hair-loss. It’s the state of art since 1970 that I have found undeniably disappointing. Despite the seeming variety of productions, almost all the “major” developments in the art world since 1970 carry the odor of anti-modernism. Nearly all the art satirizes Picasso and his progeny.

Cindy Sherman’s fake self-portraits mock the sincerity of the expressionists’ distorted outpourings of angst. Jeff Koons takes a cubic glass case that looks like a 1960’s sculpture by Larry Bell or Sol Lewitt, and fills it with water and a basketball. The pristine geometric volume of minimalism becomes in Koons’ work a dumb jock’s aquarium. Damien Hirst’s dead shark in a similar minimalist glass container says the same thing: “modernism is stupid.” Gerhard Richter also performs a burlesque when he re-does Jackson Pollock. Richter’s abstract smears and drips result not from the artist’s hand and body movements redolent of personal exploration, but from a squeegee mechanically wiped downward the entire length of the canvas. Richter’s streaked mockery of abstract expressionism says “to Hell with your purported unconscious urges.” Peter Halley utilizes the severe striped geometry of Frank Stella’s pre-1970’s art to create the image of a barred prison window—his wry comment on the emptiness and constriction of minimalism. Mark Tansey portrays the ideologies of modernism in a deliberately pedestrian illustrator style, and Sherrie Levine parodies the pious intensities of photographers such as Edward Weston and Walker Evans by merely photographing their photographs. Levine’s strategy (sometimes called appropriation) is a wonderful way to kill the dignity and preciousness of just about anything She takes Andy Warhol as her guide. Warhol’s 1960’s serial portraits of celebrities from Elvis to Mona Lisa, which deflated individuality through repetition, tell us that Pop Art gave birth to post-1970 parody. The critical negativism of Warhol and company forged the path to Cindy Sherman and company.

I like humor (my students always claim that they didn’t do the homework assignment because they thought I was kidding), but forty years of jokes in the art world becomes onerous. Of course there were artists long before 1970 who turned against various forms of modernism. Giorgio De Chirico after the First World War departed from his scenes of desolate Italian city squares to resurrect, instead, the slash and thrust of seventeenth-century bravura painting. And Diego Rivera in the 1920’s gave up cubism to create a kind of primitivist Renaissance style appropriate to his communist mural aims. Rivera (and his American regionalist imitators) sought to speak to a mass audience, who, they believed, would not understand the likes of Picasso and Matisse. Such earlier episodes of counter-modernism hardly arrested the ongoing development of modern art, but post-1970’s postmodernism did. Some aging minimalists such as Ellsworth Kelly continue to repeat themselves (rather than elaborate their 1960’s works significantly). But many of Kelly’s cohorts, e.g. Frank Stella, follow the newer way, and satirize themselves. Stella pressed the kerfloey button in the 1970’s—exploding his severe spatial geometries into glittery carnival creampuffs. The postmodern parodists, like the modernists they skewer, create art about art. They too speak to a limited audience of art-immersed folk, and tell exclusively in-jokes. Modernists deserve to be mocked. So many of their beliefs and gods were
paper-thin and pretentious. But for all their foibles, Picasso and Matisse (and their juniors from Derain to De Kooning) believed in their aims. I hate to be so gauche as to glorify sincerity, but artists who do nothing but bite and spit upon their forebears appear rather limited. I would like to see someone strike out in a new direction, or make something that seriously enriches a cultural tradition. Some post-1970’s artists have looked to the more distant past for alternative inspiration. Rackstraw Downes, for example, takes up the cry of environmentalism in a mid-nineteenth-century realist style. But he does so in a sarcastic spirit. Downes’ revival of the nineteenth century in large part acts as a slap in the face of modernism, and even his visions of man-ruined landscapes have a sardonic-comic air. He’s fundamentally in sync with Koons and Hirst. One might well claim that the anti-modernists in the end express the power of modernism, for their art depends wholly on modernism, even if only as a target. Martin Puryear stands as one of the few post-1970 artists I sort-of admire. But I think I’m attracted to his art only because it reminds me of Brancusi’s sculptures—intimate handicraft and sensitive shapes.

My bias unfortunately slants my teaching. In classes such as Modern Painting II and The History of Modern Sculpture, the syllabi of which usually include phrases such as “1750 to the Present,” I feel compelled to go beyond 1970 in my lectures. And when I do so, I sneer as much as the post-1970 artists I disdain. We had to hire the likes of Jennifer Johung in the Art History Department to offer some balance. She’s totally engaged with recent art—without rancor. At least the students will find someone in the department happily in love with that crap.
Like that bastion of modernism, The Museum of Modern Art in New York, I should probably take the word “modern” in the title of my classes more seriously, and stop dead in 1969. MOMA, I note, has only grudgingly exhibited and collected post-1970 art. The museum often exiles that stuff to their kiddie-table annex in Queens, PS1. The late Barry Wind of UWM’s Art History Department used to tell me that he detested almost everything after 1750 (“well, maybe 1760”). He was Baroque to the core. I laughed, but I’m as bad as he. I sometimes leaf through the hefty Taschen publication of the year 2000 titled Art at the Turn of the Millennium, and find that there’s nothing inside but tawdry spoofs. Of course, you might expect that kind of attitude from an old goof of sixty-five. But how come I was already a dyspeptic curmudgeon at the age of twenty-three in 1970? Early Alzheimer’s? I already felt the world of art turning sour. At that time, I recalled all those rigorous art historians who berated the mannerist artists of the later sixteenth century. The mannerists, it was claimed, merely rehashed in vapid or overly contorted fashion the great works of their High Renaissance predecessors. In my view, mannerism had returned. How come I haven’t changed my mind since 1970? Probably because the art hasn’t changed. Or, maybe I’ve just failed to grasp the brilliance of the newer artists. Some years after 1970, incidentally, I decided that those belittled mannerists of the sixteenth century were actually wonderful—inventively humorous, spatially innovative, and elegantly beautiful. I still await my post-1970 epiphany.
In May, Kenneth Bendiner went to Montecatini Terme near Florence to attend his first academic "workshop." Participants from Sweden, Bulgaria, Turkey, Cyprus, Israel, etc. in the session on "Europe With and Without Muslims." No audience. Everybody supposedly read each other’s papers on the Web, and then gave brief, dithering summaries followed by 15 minutes of discussion. Couldn’t understand many of the oral summaries. Didn’t say anything about the freedoms of Sharia law or Cypriot voting history. Bendiner was the only art historian present. The vitello tonnato was fine.

Derek Counts and a colleague received a $317,000 grant from the National Science Foundation to help support his excavation and archaeological field school in Cyprus (the Athienou Archaeological Project); he returns again to excavate this summer. He lectured at Case Western Reserve University (Cleveland) and Boston University in March and continues to serve as co-editor of Book Reviews for the American Journal of Archaeology.


Jennifer Johung spent the semester traveling to Los Angeles, New York, and Barcelona on her Research Growth Initiative grant, doing research for her second book Vital Architectures, which looks at recent convergences between biotechnology, art, and architecture. While in LA, she also curated a group exhibition based on her first book, Replacing Home (University of Minnesota Press, Dec 2011), at the JAUS gallery in Santa Monica. She gave an invited lecture, "Vital Dependencies: Bio-art and Infrastructures of Care," at the University of Vermont and spoke about "Readymade Biomatter" at the College Art Association’s annual conference. She's looking forward to returning next fall as a tenured associate professor.

Tanya Tiffany’s book, Diego Velázquez’s Early Paintings and the Culture of Seventeenth-Century Seville, is being published by Penn State Press this fall. She has also been invited to speak at a symposium for an exhibition on Velázquez’s Felipe IV at the Meadows Museum in Dallas in September.

Ying Wang had a wonderful experience teaching new and revamped courses during the past academic year. In the fall of 2011, she offered a new course, “481 Religious Arts of China,” which covered the religious practices, rituals and visual arts of many ethnic groups, including Tibetans and Naxi people. Buddhism, Ben, and Dongba were extensively discussed. Art along the Silk Road and Daoist mythology were also important areas of study. Students enjoyed their spiritual journey to beautiful places, and were excited about the new cultures. The online course “105 Introduction to Art History, Arts and Architecture of Asia,” was taught slightly differently from previous times. Ying thanks her grader, Elizabeth Siercks, for her hard work and thoughtful suggestions. In the spring term of 2012, Ying taught three courses: “382 Chinese Arts and Architecture,” “281 Modern and Contemporary Arts of China” (offered for the first time), and a graduate colloquium, “770 Bronze Age Arts and Cultures of China.” Most of her students worked hard and were happy to learn. Many wrote excellent term papers, which made Ying proud.
The Persistence of Cinema in a Post-Medium Moment: World Cinemas, Global Networks Conference

By Assistant Professor Elena Gorfinkel

The World Cinemas, Global Networks conference, held April 27 and 28th, 2012, (organized by Professors Patrice Petro, Tami Williams and myself) was generously sponsored by the Center of International Education, and brought together international film scholars and critics to discuss the aesthetic shapes, industrial conditions and social impact of global cinema – particularly of recent films made in Europe, Africa, Latin America, Asia and the Middle East. We hoped to conduct a conversation about the changing fate of cinema in an era of digital dispersal and convergence. Just as place-based models of viewing moving images have waned—traditional theatrical exhibition, particularly—we have seen the proliferation of international festivals and the reign of digital forms that make films more present and seemingly accessible in our daily lives, but also more overwhelmingly dispersed and transient. Thus a paradox: even as access to wider forms of global film culture seems to increase, our sense of access diminishes. Rather than pursue the constitution or critique of world cinema as category, we intended to gather some diverse perspectives on an idea of the world that is constitutively made both too near and too far by processes of globalization and by new, emergent media technologies. Could these conditions facilitate a return to or a refreshing of cinema’s geopolitical stakes? How might we characterize global cinema today, as well as account for the blind spots that have left many corners of world filmmaking practice unknown to us and undistributed to wider publics? And what modes of collectivity, what cinematic practices and shared spaces persist, cohere or fall away in this digital moment, across the globe?

Our conference participants addressed these questions at various scales and with differing hermeneutics and methodologies. The conference and its presenters moved through and against a set of allegorical figures, themselves models of cinema’s capaciousness as frame and as world—between surface and depth, between horizontality and verticality, between the un-freedom of the mythos of open digital access and the productive, creative possibilities forged within climates of socio-political regulation, restriction, and economic privation.

As such, the conference proceedings kicked off on Thursday night with a screening of This is Not a Film (dir. Mojtaba Mirtahmasb and Jafar Panahi, 2011, Iran). A notably purloined documentary, it was smuggled out of Iran on a flash drive in a birthday cake, in order to be screened at the Cannes Film Festival. The imprisoned filmmaker Jafar Panahi made the film while under house arrest with the collaboration of his close friend Mirtahmasb. In a roundtable discussion after the screening, conference speakers Jonathan Rosenbaum, Adrian Martin and Hamid Naficy discussed the film with the audience. They drew out what would become a number of the emergent themes of the conference, especially around the
political stakes of aesthetic forms and an understanding of restrictive regimes in relation to cinematic production and circulation. Panahi was given a 6-year prison sentence and was banned from making films for 20 years by the Iranian government due to his support of the opposition party in the 2009 election. The film presents a day in his immobilized life, shot entirely within the confines of his apartment in Tehran. Panahi radicalizes the act of watching and the act of making — as he both speaks of and resists his diminished rights as citizen and as artist. He decides to reconstruct his banned film script — through a minimalist, proscriptive enactment — playing all the characters, blocking each scene with tape placed on a Persian rug, seen from a camera position above. The task proves to be difficult to complete, as all of the forces and relations, the labors and the bodies required to produce a film, to materialize moving images and sounds are reduced to a theatricalized form of telling, of pre-enactment. What is a film exactly, within this sphere of political privation? In this, among other scenes, Panahi challenges the limits of state repression and restriction on his living situation and his creative activity. This political defiance materializes, quite poignantly, through the terms of the aesthetic form of the film. The film’s reflexive style, its strategies of framing and composition, what it shows us and how it shows it to us, are the very archive and trace of Panahi’s physical entrapment as well as his resistance to this form of state control. One extraordinary sequence, involves Panahi’s escape into his building’s elevator with the camera to chat with a maintenance worker as the elevator moves from floor to floor and as the young man removes trash from each floor. It has the magical and serendipitous feeling of contingency, even as it demands we question the extent to which this scene is dramatized. We wonder, is Panahi, as he films from inside the elevator, inside or outside the system of surveillance, and the space of constraints and repressions the law has constructed for him? The stationary perspective of the camera in a mobile space, as the lift moves, pausing on each floor, also emblematizes the extraordinary sensation of stillness and motion bound up together of a fixed situation and of creative possibility. Each time the door is opened, the viewer feels the fear and suspense of Panahi’s potential discovery. What in another context may have been quotidian non-events, in this synoptic filming of Panahi’s life have become events with immense possibility, gravity and intensity. In addition, the film’s very materiality as a digital work — it was filmed on a small DV camera and an iPhone — also speaks to the ways digital media has become a collaborator and collaborator in the forging of unsanctioned political expression from the ground up. The film’s ending — in which Panahi briefly steps outside to the edge of the gates of his apartment building to see, from afar, bonfires and fireworks illuminating the darkness in celebration of the Persian New Year, (which resemble political demonstration as much as celebration) caps a film whose
construction works to make us aware of its form and its conditions of production, carrying hallmarks of a politically modernist, reflexive cinema, refurbished for the global present. The material stakes of Iranian cinema’s canonically inscribed aesthetic, as seen in the landmark films of Abbas Kiarostami, Samira Makhmalbaf, Panahi and many others, in This Is Not a Film reaches an apogee of abstraction and politicization in equal measure. The final shot poignantly captures this fusion – we know that Panahi cannot exit into the robust, lively activity that lies beyond the gates. This becomes a moment of cinematic beauty and considerable aesthetic weight, one that makes visible the investments of the cinematic medium in the social and political materiality of contemporary life and experience.

The first day featured talks that approached the global map from a macro-view – taking into consideration broad scale changes, transformations and developments, as well as largely drawn conceptual problems, to analyze the conditions of global cinema’s uneven, complex and ever shifting networks of aesthetic, conceptual and cultural production. Taking the figure of Panahi’s elevator as the starting point of an allegory of cinema -- the elevator as magic box -- Dudley Andrew discussed the notion of an aesthetic sense of world cinema set in contrast to the flattening of scales afforded by digital modes of experience, one that aspires or gestures to an existence “off the grid” and in a sphere of contemplative depth. Hamid Naficy examined the tendency towards a differential form of can diachronically connect in fertile ways with contemporary pan-Asian art cinema vis a vis this understanding of the geopolitical inflections of abstraction. The final panel of the day explored global methods of aesthetic analysis, or ways of keying globality to aesthetic specificity. Laurent Guido examined a little known documentary by Walter Ruttmann, Melodie der Welt (1929, Germany) which synchronizes through montage documentary footage of cities and its inhabitants, united across time and space through connective rhythmic gestures. Adrian Martin enacted a global method of formal analysis by looking at the status of the frame and of cinematic framing, in two characteristic extremes in contemporary global art cinema – on the one hand, the frame as still and fixed, and on the other, the frame as unmoored, de-framed and destabilized – and drawing from a panoply of examples ranging from Terrence Malick’s Tree of Life (2011, U.S.) to the films of Philippe Grandrieux.
and Raul Ruiz to the projection performances of Ken Jacobs and video and moving image art of Pipilotti Rist. The residing question, of whether to “work the frame” or to “shatter it” provided the poles of Martin’s account of a transforming global idiom, at odds with its own limits.

The second day of conference presentations saw a shift in register towards questions of the cultural specificity, identity, embeddedness, emplacement, of cinema’s circulation in a variety of networks of production, exhibition, and circulation. Day two explored specific case studies – from the circulation of unexpected objects like the Indian cult film Disco Dancer (d. Babbar Subhash, 1982, India) in the Soviet Union, as discussed by Neepa Majumdar, to industrial, political economic analyses of emergent genre cinemas, such as mid-range romantic comedies in an indie mode in Mexico, presented by Luisela Alvaray. N. Frank Ukadike examined the explosion of Nollywood films made for wide audiences and distributed for home viewing in Nigeria, across Africa, and around the world, while Peter Paik attended to the ways that Korean cinema’s circulation and ideological tenor differs from that of the nation’s influentially exported television and popular culture – asserting that a comparison of narrative and generic conventions reveals telling ideological motifs, particularly around the figures of state, family, and nation. A panel on global queer cinema drew together Gilberto Blasini’s analysis of recent queer Latin American cinema and its manipulation of time and space and in use of “temporal corrugations” to articulate queer sensations and subjectivities, and Karl Schoonover’s argument regarding the fundamental, and disavowed queerness of global art cinema – whose meandering plots and ambivalent disaffected characters bespeak a more structural set of attachments between global and queer imaginaries. Patricia White discussed the production, exhibition and reception history of the lesbian youth film Circumstance (dir. Maryam Keshavarz, 2011, France/ U.S./Iran), exploring the split affinities and paradoxes of the film’s sensibilities and the political economy of its currency and circulation. The conference concluded with a wide ranging talk by renowned film critic and author Jonathan Rosenbaum – who as he discussed his sense of how world cinema has changed in the twenty-first century, entreated the audience to interrupt him. Inadvertently it seemed Rosenbaum was enacting the performative structure of a blog post, with the audience, who interspersed remarks and questions, performing the function of the comment thread. The generous, capacious, and hopeful spirit of this conversation provided a fitting ending to an intense and stimulating weekend of thoughtful and provocative talks.

In sum, the questions and political stakes of making time remained central to some of the guiding motifs of the conference. What precisely are the stakes of making and taking time for a variety of cinematic experiences, even as the moving image experience grows more and more temporally truncated and diffused across multiple screens and locations? And further, how might we co-implicate with screen time, as well as with the geological times of history? If not a shared space, what remains of the shared time that cinema produces and offers? If anything, what I discovered over the course of the conference was the sense of the idea of cinema as a site for a common imaginary that houses multiple palimpsestic, overlapping worlds and relations, as well as the persistence of cinema’s utility in thinking and experiencing diverse global temporalities, despite the onrushing obsolescence of film as medium.
Images from the Classroom
K. Bendiner, History of Photography

NEWS FROM THE GALLERY:

The Art History Gallery will not feature any art exhibitions this summer. Exciting developments relating to the gallery remodel and expansion project will be revealed in the Fall Oeuvre. Please visit the gallery website for future news: http://www4.uwm.edu/letsci/arthistory/gallery/index.cfm.

A sincere thank you to the following students who served as gallery guards during the Fall 2011 and Spring 2012 semesters: April Bernath, Maria Blas-Pérez, Leslie Harwood, Jen Hasso, Audrey Jacobs, Sean King, Lail Marmor, Aisha Motlani, Anne O'Connor, Cassie Sacotte, Melissa Seifert, Elizabeth Siercks, Melanie Stagg, Nina Teubner, Steve Torzok, and Rachel Thole.

UWM Art Collection:

Information and images of 4,500 artworks in the Permanent Collection are now available online. The searchable site provides access to the collection for research by students, curators, scholars and anyone interested in additional information about the UWM Permanent Collection.

Upcoming Exhibitions: FALL 2012

Rembrandt
Curated by Linda Brazeau
Selections from the Emile Mathis Gallery Collection

Wisconsin Masters: An Artistic Legacy, 1900-1970
Curated by Linda Brazeau

The Neche Collection
Curated by Artist and Designer Veronica Corzo-Duchardt
The Neche Collection is a project that documents the objects collected by the curator's grandfather Neche Eugenio Hadad, the stories they tell and the work it inspires.
The UWM Art Collection was fortunate to be the beneficiary of a gift of twenty-two objects from the collection of Gene and Inez Gilbert. The gift, comprised of works of art from West Africa and Oceania, enhances the permanent collection. The objects include some fine, distinctive masks from West and Central Africa and intricately carved sculptures from Papua New Guinea and the Asmat region.

This thesis exhibition, curated by Leslie Harwood, focused on William Morris’ and Edward Burne-Jones’ *Earthly Paradise* as a precursor to the founding of the Kelmscott Press. It also examined several other private presses influenced by the Kelmscott Press. The show featured works from UWM Special Collections, UW-Madison Special Collections, and the Milwaukee Public Library.

Special thanks to the William Morris Society in the United States for their generous donation to the exhibit.
Popular Impressions: American Prints 1840 - 1940
Curated by ARTHIST 750: Colloquium in American Art
April 12 - 26, 2012

This engaging exhibiton illustrated various printmaking techniques used by celebrated American artists including Winslow Homer, James McNeil Whistler, Mary Cassatt, Isabel Bishop and others to create captivating images that inform the contemporary viewer about the past.

The exhibition featured prints from the Emile Mathis Gallery in Racine, WI.

Käthe Kollwitz: An Artistic Response to Feminist Issues of the Weimar Republic
Curated by Rachel Thole
May 10 - 24, 2012

This thesis exhibition was curated by graduate student, Rachel Thole. It examined the works of Käthe Kollwitz and explored how her treatment of feminist issues during the Weimar Republic have been interpreted by scholars.

The exhibit featured works from the UWM Art Collection, the Milwaukee Public Library, and the Emile Mathis Collection.
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.

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□ $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  
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Last Issue’s Name the Artist  

Puzzle Answers:  

1. Ventilator in Operation: fan + go = Van Gogh  
2. Captain Morgan: rum + brand = Rembrandt  
3. Fight Depression: war + hole = Warhol  
4. Regarding Yogi: re. + Berra = Ribera  
5. Derogatory Call at Mets Stadium: boo + Shea = Boucher  
6. Flower Couch: rose + settee = Rossetti  
7. Fish Eggs Boone: roe + Dan = Rodin  
8. Instruct Boleyn: teach + Ann = Titian  
9. I should take the oars?: Me row? = Miro  
10. Tatami is making fun: mat + tease = Matisse
ALUMNI NEWS

Susan Barnett (M.A. 2011) is now working at the John Michael Kohler Art Center in Sheboygan as the Arts/Industry Program Specialist working directly under Ruth Kohler.

Anne Crouchley (M.A. 2011) is the Assistant Registrar at the Joslyn Art Museum in Omaha, Nebraska.

Maggie Hazard (M.A. 2010) started the PhD program at the University of Illinois at Chicago in the fall of 2011.

Kristi Helmkamp (M.A. 2007) has been accepted into UW-Madison's Library Science Program for fall 2012. She will attend via their distance program and has received a scholarship to help fund her first year.

Angela Lowther (M.A. 2011) is a Documentation Specialist at Artex in Boston.

Aisha Motlani (M.A. 2012) will be starting a PhD program at Northwestern University in fall 2012.

Renee Pasewlad (M.A. 2011) was a Lecturer at the University of Wisconsin-Oshkosh for the 2011-2012 school year. She taught Ancient to Medieval Art Survey, Ancient Greek, and Understanding the Arts. She will teach for UW-Oshkosh again for the 2012-13.

Erika Petterson (M.A. 2010) is an Associate Curator at the Museum of Wisconsin Art.

Sara Rich (M.A. 2008) not only teaches the Art and Archaeology of Ancient Egypt ONLINE for UWM, she also published an article, "Strontium isotopic and tree-ring signatures of Cedrus brevifolia in Cyprus," for the Journal of Analytical Atomic Spectrometry in a special issue on Archaeometry. Most recently, Sara was awarded a 10-month fellowship from the Flemish government to finish writing her dissertation.

Sarah Rothmann (M.A. 2010) taught art history at MATC Madison for the last 2 years. In Fall 2011, she taught Arthist 102 ONLINE for the UWM Art History department. Most recently, she accepted a full-time job as Business Automation Analyst for UWM Restaurant Operations.

Christa Story (Simpson, M.A. 2011) accepted the job as Curator of the UWM Art History Gallery alongside Linda Brazeau.

If you have news to share with your colleagues and current Art History students, please fill out the form below and return to:
Department of Art History
University of Wisconsin-Milwaukee
P.O. Box 413
Milwaukee, WI 53201

ALUMNI NEWS UPDATE FORM

Name: _____________________________________________________________________________________________________

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

Address: __________________________________________________________________________________________________

Phone: ________________________________________________ E-mail: ______________________________________________

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

You can also submit alumni news and information via email to: kmnegri@uwm.edu
NAME THE ARTIST
ITALIAN ARTIST OMELETS (ANAGRAMS)

1. teaenlie gb rodanaif
2. lantaloan em sanesis
3. maeat gdeananm
4. ocivori pacatcroi
5. cazoriti levleni
6. denaoloa rv cidin
7. gramoibo tonleziret
8. heloglacinoe nuritbarom
9. riope ledac safralenc
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2011 LAWRENCE R. HOEY MEMORIAL PRIZE

The 2011 Hoey Prize winner, Maria Blas-Peréz, accepted the award at the reading of her paper, “The Political Context of Newberry MS. 56,” on Thursday, April 26, 2012.

Maria Blas-Peréz is the 2011 recipient of the Lawrence R. Hoey Memorial Prize for the best essay written by a graduate student in Art History. She graduated with an M.A. in Art History in Spring 2012.

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

For more information about contributing to the Lawrence R. Hoey Memorial Fund, please email the Department at kmnegri@uwm.edu.
The Department wishes to congratulate its recent graduates:

**Spring 2011**  
Nicole Senrick

**Summer 2011**  
Jennifer Criss  
Caitlin Armstrong

**Fall 2011**  
Alexandria Covert  
Gina Gerber  
Baltina Hong  
Coreen Kelnhofer

**Spring 2012**  
Jessica Dietzler  
Amanda Hultman  
Alyssa Swadley  
Kathleen Tousignant

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**Alan Magayne-Roshak (B.A. 1972)**

UWM Photo Services Senior Photographer Alan Magayne-Roshak won First Place in the University Photographers Association of America (UPAA) October Monthly Image Competition News, Spot, & Feature Category for a photo of Chancellor Lovell’s son competing in the 7th Annual Panther Prowl 5K run/walk. This brings his award total to 105 in his 38 year career at UWM.

Alan’s photographs of vanished downtown buildings were published in "Missing Milwaukee - The Lost Buildings of Milwaukee" along with those of Gordy Simons and text by Yance Marti. The book was published in fall 2011 by Historic Milwaukee, Inc.

He also has two B&W silver gelatin prints in the permanent collection of the Milwaukee Art Museum.
Congratulations to the Fall 2011 & Spring 2012 M.A. graduates:

- **Maria C. Blas-Pérez**
  Reassembling Margaret of Croy

- **Mikeda Cannon**
  The Black Magi in Spanish Art

- **Nathan Gramse**
  The Expressionist Portrait: Pathos and Persona in German Art

- **Leslie Harwood**
  William Morris’ Earthly Paradise: Precursor to the Private Press Movement

- **Jen Hasso**
  Am I Evil?: A Stylistic and Iconographic Analysis of Heavy Metal Covers

- **Angela Lowther**
  American Japonisme: A New Perspective

- **Aisha Motlani**
  Political Discourse and Ethnic Differencing in Diego Velázquez’s Philip III and the Expulsion of the Moriscos

- **Amber (Parsons) Emerson**
  John Thomson’s Illustrations of China and its People: An Analysis of Selected Photographs

- **Rachel Thole**
  Käthe Kollwitz: An Artistic Response to Gender Issues of the Weimar Republic

- **Steve Torzok**
  Apocalypsis Stricte Interpretatur: Exegesis in the Margins of The Cloisters Apocalypse

- **Margo Wetzel**
  Sally Mann’s “Truths Told Slant” in Immediate Family

Anne O'Connor presented her paper, "Transitions and Translations: An Early Medieval Reliquary Sarcophagus in the University of Wisconsin-Milwaukee Collection," on February 24 at the Graduate Center of the City University in New York's conference, "Creation and Destruction in the Middle Ages."


Sean King presented at the UWM Urban Studies Conference "Occupy and Organize: Can Social Movements Fix the Urban Crisis?" His paper was titled, "Ancient Urban Generation and Ideology: Landscape, Ritual and Space."
Thank You To Our Volunteers and Contributors

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Mary Jo & Mark Wentzel
William Morris Society in the United States
Mary Jo & Mark Wentzel
Max Yela

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