Milwaukee ranks high in the world of rummage sales. I’ve found some fine antiques dirt cheap. The sheer number, quality and range of yard sales here dwarf any other place I’ve visited. The consumer price index in the garage sale world differs from the standard one studied in Business School—this city-wide unloading of hoardings seems to operate in its own universe. Yet yard sales reveal much about a community—what it deems expendable and what it deems valuable. People here own lots of La-Z-Boy recliners and pictures of deer in the snow, and they keep on buying new ones—a sociologist wouldn’t be surprised. Milwaukeeans evidently feel the need to unburden themselves of coffee makers and crutches. I have yet to find a yard sale without those items (makes you think of Milwaukee as Lourdes-meets-Seattle). Yard sales also tell you about the effects of age. People in their 50’s begin to sell off the paperbacks of their youth—B.F. Skinner’s Walden Two and Abbie Hoffman’s Steal This Book lying dog-eared and faded on the front lawn tell you about persons of a certain age finally giving up their youthful ideals.

Yard sales didn’t exist in my childhood in New York. My first experience came in Wellesley, Massachusetts, one Saturday morning. The classified pages listed several venues with intriguing household items mentioned. Iwent, I saw, I bought. I looked for more such driveways covered with home décor rejects, old tools, boxes of goodies, and childhood remnants, and my weekends during the warm seasons henceforth were determined. A professor in my undergraduate days encouraged students to collect art and antiques—and gave pointers on how to build a personal collection inexpensively—what sorts of buying places to seek out or avoid. I liked this sport, but I only really began to buy in bulk in Milwaukee—where a dime goes far. I bought a 19th-century decorative wooden box for $3 at one sale, as rain began to come down. I then asked about a gorgeous hand-embroidered cushion without a price-tag. “Oh, you might as well just take it for free,” said the seller. “It’s raining. No one else is likely to come around, and I don’t want to haul everything back inside.” Yes. And very often, if you drive by the site of a yard sale at the end of the day, you’ll find all the remains of the sale put out on the sidewalk for the garbage truck. The trove is yours now.

On the Cover: Ben Shahn lithograph from Ben Shahn, For the Sake of a Single Verse:... From the Notebooks of Malte Laurids Brigge by Rainer Maria Rilke [with 24 lithographs] [New York: Atelier Mourlot, 1968]. UWM Art Collection.

Thonet chair purchased for $7
piece of decorative art on my front porch. But I called my wife for her approval, and in no uncertain terms she told me that we had enough crap already. The seller was disappointed. He offered to give me the refrigerator free of charge and deliver it to my house personally. He didn’t want to wheel the damn thing back into his garage. I told him my wife would scream. He then offered to pay me to take the refrigerator—but marital bliss came first, and I sadly said goodbye. The trash collectors would get this bargain. Garbage men in New York, incidentally, have written into their union contract that they have the right to keep any property left in the trash. And antique dealers in New England have to pay to scour the city dumps. Even in Milwaukee, dealers are an issue. They arrive before opening and buy up anything good immediately with cash—many sellers note in their ads: “No early birds, and if you see a dealer’s van parked in front of a sale, get into the sale quickly.

I restrict myself to Milwaukee’s East Side most of the time, because I don’t have to travel far, and when you start at 8AM and nothing good is left by noon, there’s no point in driving further afield. In Boston, after the Wellesley epiphany, I came to know an antique-seeker who planned out her yard sale route with more care than some military strategist organizing an invasion. She knew what she was about. You have to figure where the old goods most likely will be found. Words like “attic” and “grandma’s” and “old” are better indicators than “antique” in rummage sale ads. The word “antique” in an ad suggests that the seller might actually know what he owns or expects high prices—so don’t rush to that address. You want to buy from unlearned types. I also eschew any sale that lists baby clothes in its ad—or “brand new”. You have to have some idea about what you want, but the great pleasure of yard sales is the enormous range of possibilities. I hate to go shopping in stores—you know what you’ll find. I like not knowing exactly what I’ll find. Scrimshaw? Shop signs? Buck saws? Marquetry tables? Noguchi lamps? Newspapers from the 1930’s? Stuffed ferrets? I’ve come across machine models submitted to patent offices, and handbags shaped like fish.

It feels fabulous to acquire good stuff for nothing. On Summit Avenue several years ago, I bought a Roycroft lamp base—beautiful hand-beaten copper—circa 1905—for one dollar! I didn’t haggle about the price. It was just some old and dusty piece of metal to the seller. I tried not to salivate. I’ve purchased so much American art pottery that my weekend activities practically constituted an addiction—but everything was so cheap—and so excellent—that I couldn’t resist. I finally had to stop—I had no more shelves, table tops, or other horizontal surfaces available to place these ceramics. Weller, McCoy, Rookwood, Redwing, and a host of other makers of these lovely wares from 1890 to 1940 threatened to overwhelm my house. One meets other sorts of buyers in the rummage realm—you keep on seeing the same people every week (there’s the fountain pen collector; the woman who purchases plaster angels; the guy with the big straw hat who buys any painting, good, bad or ugly). One rummager, who lived across the street from me, noticed all the pottery on my window sills, came in to see my collection and shook his head in disgust. He remarked, “you apparently just buy stuff that looks good. What’s the point? I have every piece of the Roseville Pottery’s ‘Pine Cone’ line—and twelve complete sets of Fiesta Ware. I am a real collector.” I lacked the “I must complete the set” mindset.

I’ve picked up all sorts of oils, watercolors, drawings—some “primitive”, some Art Nouveau, some Cubist, some worthless, some worth a bit of change. But furniture is what I’m most drawn to—I have so many sofas and chairs, that I’ve filled up not only my house and office, but the offices of my colleagues too. Ying Wang has an 1850’s settle that I bought for $30 at a yard sale in Boston millions of years ago. It was also my first attempt at upholstering (pins and stitches still keep falling from this Rococo Revival piece of furniture). I’ve found rubber-coated 1950’s Harry Bertoia chairs at yard sales in Milwaukee on several occasions—some for $5 each, I have an Eastlake sofa, circa 1875, which I bought last year for $200 (well, not everything costs under $50). Just last week I purchased an Art Deco smoker’s cabinet for $30, and I live with a whole array of Persian rugs acquired at yard sales. It’s heart-warming to walk into an antique mall and see pieces equal to yours with high price tags. Even better is to walk into an art museum, and find objects similar to your own on display. There’s a certain gamesmanship in the rummage sale world. You never look too fondly at some un-priced object—the seller might suspect that you’ve found something valuable, and ask an exorbitant sum. Like poker, an expressionless face is best. And there’s a certain honor system too. You don’t return an item to a yard sale, even if it’s somehow damaged, or not what it seemed. The entire sport of rummage sailing bears a great similarity to art dealing, and I always tell my students in the History of Modern Design classes to buy stuff at yard sales—it’s good training for a money-making career. The rummage sale hunt also makes them understand that all those identifications on exams (is that glass vase by Lalique, Daum, Gallé, or Loetz?) can be worthwhile.
We are pleased to announce that Tanya Tiffany received a promotion to associate professor with tenure.

Kenneth Bendiner is writing an essay on the humor of Ford Madox Brown, which will be published in a Brown exhibition catalog. The exhibition will be held in the Manchester Art Gallery in 2011.

Elena Gorfinkel has completed editing, with John David Rhodes, the collection The Place of the Moving Image, which will be published by the University of Minnesota Press (Fall 2011.) A dossier she edited with Jonathan Buchsbaum on “Cinephilia” was published by Framework: The Journal of Cinema & Media in November 2009. An essay on the experimental found footage film The Color of Love (Peggy Ahwesh, 1994) titled “Arousal in Ruins” is in the online journal World Picture 4 (Spring 2010 issue.) Elena also presented two papers: “Decomposing Cinema” (on Bela Tarr’s film aesthetic) at the 4th Annual World Picture Conference in October of 2009, and “Anna Biller’s Time Machine Cinema” at the 50th Annual Society for Cinema & Media Studies Conference in Los Angeles in March 2010.


Nancy Hubbard was awarded a sabbatical during the 2010–11 academic year. She will resume teaching in Fall 2011.

Jennifer Johung presented “Skinned and Sheltered: Wearable Architecture” at the Hawaii International Conference on Arts and Humanities in January. In February, Johung gave an invited gallery talk to mark the opening of the UWM Union’s Art Gallery’s exhibition “Kate Brandt Pink.” In April, Johung co-chaired a panel on “Virtual Mobility: From Silent Cinema to Second Life” at the Society for Cinema and Media Studies annual conference in Los Angeles. (Johung presented the paper, “Mobilizing Virtual Bodies: Architecture’s Second Life”; at the conference, which is included in this issue of Oeuvre.) Johung’s proposed panel on “Bio-Art, Borders and Boundaries” was recently accepted by the College Art Association and will be included in the 2011 annual conference. The panel will address the intersections of biotechnology and art that have sought to reproduce or reconfigure living organisms.

Richard Leson received a fellowship at the Center for 21st Century Studies for the 2010–11 academic year.

Tanya Tiffany was awarded a sabbatical during the Fall 2010 semester to conduct research in Spain. Tiffany will resume teaching in Spring 2011.
In June of 2003, Linden Lab, a private American Internet and virtual technology company, launched Second Life. This fully virtualized meta-universe is accessible via a free client program that enables its users, or “residents,” to interact with each other through individually developed avatars. Logging on, potential and acclimated residents alike are faced with a logo that can be seen as a depictive conflation of two seemingly disparate symbols. [Figure 1] The first is the all-seeing eye, as characterized by the Ancient Egyptian hieroglyph of the eye of Horus, the sun God. [Figure 2] The second is modern architect Le Corbusier’s “open hand” symbol, proposed to the Indian Prime Minister Nehru in 1951, as part of an urban redevelopment plan, and soon after monumentalized in Chandigarh, India. [Figure 3]

For the Ancient Egyptians, the eye symbolized protection and was considered to confer wisdom, health and prosperity, renewing the kingdom from Pharaoh to Pharaoh, while restoring harmony to the world. In his creation of the Open Hand, Le Corbusier also affirmed a belief in a harmonious social utopia that he wished to see realized as he himself passed on. [Figure 4]

Yet, as the Ancient motif for protection and renewal co-mingles with the Modern wish for social harmony, the Second Life logo also conflates two different, historical understandings of spatial order. As art historian David Summers has argued, the centered, place-bound, and aligned “real spaces” of pre-modern spatial experience
have been transformed by the globalization of Western modernity into centerless, limitless, and what he calls “metaoptical” space. For Summers, real space can neither be defined outside of human experience, nor apart from human orientation and making—and whether or not such real spaces are accessible now remains an implied question. In order to determine how a modern relation to real spaces can still be possible, Summers charts a world-historical narrative of image-making and image-reception. Instead of focusing on discontinuities, which no doubt abound, he tracks a continuum beginning with planar or frontal presentation, perfected in Ancient Egypt, moving towards linear perspective and virtual presentations of space that culminated in fifteenth-century Italian Renaissance depictions, and ending with the modern Western conception of metaoptical or infinitely gridded space—the kind and concept of which afford the spatial platform of Second Life.

It is significant that this continuity in modes of inhabiting and moving through space—from Ancient planar to modern virtual and metaoptical—are also conflated as Second Life’s symbolically pan-historical entry-way into a virtual utopia. The stakes for Summers’ spatial continuum reside in his implicit hope that metaoptical or infinitely gridded space can in fact carry the possibility of yielding either intentional or unintentional real spaces. Modernity’s relationship to real space, and to pre-modern spatial experiences, may be discontinuous, fractured, and temporary; but if, as Summers argues, metaopticality is immanently and mutually constitutive within those earlier spatial determinations, then in fact, situation within real spaces may still be possible.

However, as Linden Lab would have it, all ways of being in space, constructing within space, as well as imagining and manipulating bodies and objects are afforded, protected, and rendered socially harmonious within a fully-virtualized world without any connection to real spaces. Indeed Second Life offers the fairy-tale in which the strictures of real spaces and with that, real human cardinality, orientation, and interactions are left completely aside, so that anything becomes possible. Much discussion over the utopian potential of a fully-virtualized world has centered on the fact that content is user-generated in
Second Life, and isn’t beholden to real-world spatial gravity and temporal wear-and-tear. Built into the software is a three-dimensional modeling tool, based on simple geometric shapes, that allows residents to create virtual objects and structures above and below the surface of their virtual world, which is also called “the grid.” A scripting language can be used to add functionality to these objects and structures, while more complex textures, animations and gestures can be afforded through external software.

What does all this mean for the state of architecture and the built environment in Second Life? As my segway through Summers demonstrated, architecture—and more specifically, the ways in which bodies move through architectonic complexes—plays a key role in mapping the spatial continuum from Ancient Egypt to now. Yet, Second Life users have primarily focused on the specific articulation of their avatars that are capable of teleporting instantly from place to place. As Heather Ring made clear in her online essay on Second Life:

“When it comes down to it, from an architectural perspective, Second Life just sort of replicates suburbia. In a universe built from free and easily manipulated virtual building units, there is a surprising lack of interesting work going on….It’s as if when confronted with the 3-dimensional graphic manifestation of the infiniteness of the virtual universe, people immediately feel the need to fill it with things. So they purchase land, build (or purchase) houses, and fill it with furniture and objects. These homes sit like odd little dollhouses, physically irrelevant and structurally absent….” [Figure 5]

Although the careful attention to bodily construction has rendered the design of spatial sites almost negligible, this trend seems, however, to be changing, as architects begin to re-imagine the status and function of virtual architecture as co-existent with and not either replicative or subsuming of real-world architecture and spatial situation.

In 2006, 4th year architecture students at the Royal Institute of Technology in Stockholm, headed by their professor Tor Lindstrand, created LOL Architects, the world’s largest fully-virtual architecture office interested in building only in virtual space. [Figure 6] With the aid of the 3D modeling tools bundled into the software of Second Life, the class set out to formulate the limitations and potentials for the production of architecture in a world where the boundaries between representation and reality, physical space and media space, and in fact, time and space are blurred, where spatial understandings of inside and outside are replaced by attractions and repulsions, pushes and pulls, and where structural designs offer ephemeral, transitional situations. Certain highlights include Magnus Nilsson’s YURT++, a kind of wearable architecture, easily transportable upon the avatar’s body, and always ready to be deployed when desired. [Figure 7] So instead of investing in fixed and forgotten virtual housing, architecture becomes an extension of the skin, and another means of further specifying one’s avatar.

Architecture as a mobile event, rather than a stable structure, is further explored in Alpar Asztalo’s project, 3D Graffiti—in which parasitic structures momentarily latch onto already-existing virtual structures, challenging the conventions of private property and land ownership that nonetheless still exist in Second Life. [Figure 8]

In most instances, Asztalo’s parasites are reported to Second Life officials, and they are taken down. Asztalo is then sent the message: “Your object ‘3D...
GRAFFITI’ has been returned to your inventory “lost and found” folder due to ‘Zoning violation.’ Terrain is reset.”

Indeed, even within a supposedly virtual utopia and by way of freely manipulated objects and structures, we still can’t get away from real-world conventions for being and belonging in space. And the question remains: would we really want to? Perhaps we can consider Second Life as another platform for examining, challenging, re-interpreting and ultimately re-investing real-world spatial situations and spatial experiences that are already a mixed bag of real and virtual interactions and movements. This would mean that Second Life becomes, to follow the direction of Summers spatial narrative, a continuum from “first life” rather than a radically different or discontinuous mode of inhabiting and constructing in space.

In fact, both Nilsson’s and Asztalo’s architectural proposals are Second Life renditions of previous and ongoing architectural experiments occurring in this world. Acting as a parallel to Nilsson is the artist-activist Lucy Orta. After working as a design consultant for commercial fashion houses, Orta began to use her fashion training and textile research to develop clothing into portable, wearable membranes, constructed specifically for those without access to housing. In response to the outbreak of the First Gulf War and the following economic recession, Orta began in the early 1990s to develop a series of individual body skins, later expanded into multiple interconnected garments. Her Refuge Wear could be worn as protection against harsh environmental conditions but also could serve as a visual affront to bodily exclusion from social infrastructures. Zipping over the body like a sleeping suit and capable of fully or partially covering the head and face, the garments are tough and resistant, often incorporating reinforced aluminum, thermo-chromic fabrics, photo-luminescent weaving and Kevlar. [Figure 9]

Providing a real-world scenario similar to Asztalo’s, the artist Michael Rakowitz initiated his ongoing project paraSite in 1998, in which he custom-builds inflatable shelters for specific homeless individuals that attach to the exterior outtake vents of a building’s ventilation system. Inspired by the temporary locations of the urban homeless under heating ducts especially during the winter, Rakowitz finds ways to transfer the excess release of heat and contain it in small, collapsible shelters that inflated with the warm air. [Figure 10]

What becomes blazingly obvious in proposing these lines of connection, is that Second Life, while beholden to conventions of property and land ownership, is nevertheless free of certain large-scale economic, political and social crises facing architecture in this life: namely urban homelessness and the effects of disastrous diasporas.
(Hence all of the cries of “Utopia”!) In Second Life, it doesn’t matter if you don’t have a home; most don’t. And being a mild kind of refuge is what most SL residents are. Simply put: there are no material effects of being without conventional architecture. Instead, you can have something like Erik Andren’s momentary, intuitive and endlessly transforming spaces, where surfaces and rooms appear around you and disappear when you leave them. [Figure 11] Instant, temporary, and infinitely variable, Andren’s project perhaps best exemplifies both our first and second life desire for spatial definition, where enclosures and boundaries, though fluid, are still available. For it’s not as though we want to forgo borders between bodies and spaces altogether, and in fact, Second Life may be able to help us figure out how to re-inhabit the enclosures, boundaries and borders we already are given, or perhaps even how to begin replacing them.

Indeed, architectural standards reinvented for Second Life have begun to take off. The First Annual Architecture and Design Competition in Second Life occurred in 2007, as a part of Ars Electronica in Linz, in which an international jury selected 4 winning projects from a total of 126 submissions. All the entries ignored mimetic real-world architecture. Two of the winning designs instead experimented with architecture as a 3D interface, and thus explored the potential of virtual spaces to act as interfaces to real spaces. Adam Nash’s Seventeen Unsung Songs is audio-visual art installation, unfolding in time, which pushes architecture to interact sensorily with its users and to vary over time in response to their passages and pauses. [Figure 12] And, DC Spensley’s Full Immersion Hyperformalism, is not a building at all, but rather a user interface in service to a fine art exhibition and its visitors. Semi-transparent walkways and pads that define areas of interest are invisible from below and stealthily pop up when crossed. [Figure 13]

Ultimately, these architects and designers are interested in overlaying or challenging the physical world by way of the virtual, rather than in transferring real-world architectural codes into virtual worlds, or completing leaving the physical world behind. Another winning design, Tanja Meyle’s Living Cloud, looks and functions very much like Nilsson’s Yurt++, where buildings are conceived of as extensions of the body rather than separate entities. [Figure 14] Always mobile and available to its user, architecture is refigured to perform tasks, with no fixed location, and thus able to instigate immediate interactions with others, while allowing its user to pause momentarily in space.
Lastly, Max Moswitzer’s Whitenoise is a critical intervention aimed to make visible and spatially available our capitalist forces, desires, and limits in both real and virtual space. In Second Life, freebie materials are set in white; Whitenoise collects these soon-discarded objects and shapes, piling them up as detritus and allowing avatars to move through and re-experience them. Rather than celebrating the momentary life-span of the modern material world, as instantaneously hyper-accentuated in Second Life, Whitenoise recycles, re-invests, and re-interprets objects and spaces. Affording renewable traces of our ephemeral existence, the work interjects a material past into the experience of ever-present space. [Figure 15]

So, to ask the question again, why have architecture in Second Life? I have proposed a cycle in which experiments and interactions undertaken virtually are imported back into real-world scenarios and physically material spaces. Yet even if Second Life architecture cannot be materially re-interpreted for first life scenarios and experiences, even then, architecture’s symbolic function as a socially embedded practice must be challenged, questioned and re-interpreted for our first lives. By which I mean that we must consider architecture’s focus on the construction and use of spaces in tandem with its legitimization of bodies and their interactions within those spaces—which brings me full circle, back to Second Life’s logo in which the symbols of Ancient eye and Modern open hand meet. If Second Life promises protection from the evils of our first lives, along with a projected renewal of social and spatial harmony in which we may move, pause and interact freely, then its mobile, ephemeral, and precarious architecture must always be critically on guard, not primarily to enact the falsity of Second Life’s symbolic logo, but more importantly to mobilize us, in both real and virtual worlds “from symbol to allegory,” as the art critic Craig Owens would say. Without being called upon to seek a symbolic, unified social-spatial harmony, we may instead become compelled to acknowledge the appropriation, hybridization, and transience inherent in architecture’s allegorically harmonious co-mingling of real and virtual bodies and spaces.

A full version of this paper was presented at the Annual Conference of the Society for Cinema and Media Studies, Los Angeles, March 2010, on a panel Professor Johung co-chaired, entitled “Imagined Spaces and Virtual Mobility: From Silent Cinema to Second Life.”
Dr. William Noel and Professor Linda Williams:
First Speakers in Department Lecture Series

On November 20, 2009, the Department commenced its first bi-annual lecture series with a public lecture by Dr. William Noel. Dr. Noel is Curator of Manuscripts and Rare Books at the Walters Art Museum and Director of the Archimedes Palimpsest Project and co-author of The Archimedes Codex: How a Medieval Prayer Book is Revealing the True Genius of Antiquity’s Greatest Scientist (2007). In a morning lecture to the Department’s faculty, staff and students, Dr. Noel discussed his efforts to make illuminated manuscripts accessible to a wider viewership without copyright interference.

In the afternoon, Dr. Noel lectured to a university-wide audience, including faculty and staff from the Departments of Anthropology, Classics, Mathematics and Philosophy, about his work as Director of the Archimedes Palimpsest Project—the discovery of the earliest known text of works by the ancient Greek mathematician Archimedes. The project is currently conserving, imaging and publishing the manuscript, which contains unique texts for two treatises by Archimedes. Noel reported that the latest imaging technology has brought these texts properly to light, and the results are rewriting the history of mathematics.

On May 14, 2010, Professor Linda Williams, a film studies professor from UC-Berkeley, gave a public lecture titled “Pornography, Porno, Porn: Thoughts on a Weedy Field.” Williams teaches courses on popular moving-image genres (pornography, melodrama, and “body genres” of all sorts) at UC-Berkeley. Faculty and students from the Departments of Art History, English, Film Studies and Women’s Studies attended Williams’ lecture. Earlier that day, Williams met with graduate students in Professor Elena Gorfinkel’s seminar, “The Carnal Screen: Sexuality, Gender & Embodiment in the Cinema.”

The Department will host two lecturers during the 2010–11 academic year including an Ancient/Near Eastern speaker during Fall 2010 and a Renaissance/Baroque speaker during Spring 2011.
Performing the Portrait: The Photographs of J. Shimon & J. Lindemann
September 3–24, 2009

Rachel Vander Weit’s thesis exhibition kicked off the school year with a stunning show of photos by J. Shimon & J. Lindemann. The photos featured Wisconsin local misfits from the late 1990’s (primarily from the Madison and Manitowoc areas). Shimon and Lindemann lent photos, explanatory wall texts and 3-D images to the exhibition.

Vander Weit accented the photos with a bright pink wall featuring 3-D glasses for the audience’s viewing pleasure. Over 300 friends, hipsters, and wanna-bes attended the opening night reception featuring a gallery talk by the photographers and Vander Weit. The exhibition was co-sponsored by the Friends of Art History and UWM’s Visual Arts Department. For more information on the photography of J. Shimon & J. Lindemann, please go to http://shimonlindemann.com.

JuxtaPacific
Contemporary Paintings from Fiji
October 1–22, 2009

JuxtaPacific featured paintings by a group of contemporary artists in Fiji. The exhibition explored cultural globalization and societal values through a juxtaposition of contemporary paintings from Fiji that illuminated traditional Oceanic heritage and objects from American Tiki culture, which shaped western perceptions of the Pacific islands.

The exhibition was curated by Mary Jane Connor (M.A. 2009) and was co-sponsored by the Friends of Art History, the Department of Art History, the Dean’s Office of the College of Letters and Science, the Cultures and Communities program at UWM, and the Provost’s Office.
Entry into the Sacred: Russian and Ukrainian Religious Icons
November 5–19, 2009

Father Ron Hilt of Aurora, Illinois’ St. George Byzantine Church, opened Diana Jaskierny’s Thesis Exhibition with a gallery talk on Russian and Ukrainian religious icons. Jaskierny’s exhibition featured more than 40 Eastern Catholic icons from Father Hilt’s personal collection, the collection of St. George Byzantine Church and the UWM Art Collection. Over 50 friends, family and community members attended the opening reception.

The Art of Richard Zutz
December 3–17, 2009

Several years ago, during the transfer of the University of Wisconsin–Milwaukee Art Collection to Mitchell Hall, Professor Bendiner noted a fascinating little oil and graphite picture. The label listed the name of the artist, Richard Zutz, the title of the image, The Visit, and the date of the work, 1974. It seemed a haunting scene from some modern play, maybe one by August Strindberg. The image was evidently photo-based, yet also collage-like—as if each self-absorbed figure had been pasted into the ensemble separately. The meandering rectangular enframement gave the vignette the impression of a silent dream. As a whole, The Visit possessed a gentle eroticism, spectral light, and a meditative air.

Bendiner had never heard of Richard Zutz, but he later hung the picture in the Art History Department’s office, a souvenir of the delightful surprises to be found in the University’s collection, and a reminder to find out more about the artist. He googled Richard Zutz, and found that he was a teacher at Rufus King High School in Milwaukee but had since passed away.

With the assistance of Denise Zutz, Bendiner curated a show of more than 30 works by Richard Zutz. The exhibition opening and reception drew more than 50 friends, family and admirers of Zutz’s work.
Brown Wins 2009 Hoey Essay Prize

For this year’s Hoey Prize, the Department’s faculty selected Kelly Brown’s essay “Power and Prestige: Silk Textiles of the Shang Dynasty and Warring States Period” written for a seminar taught by Professor Ying Wang.

Brown’s essay examined the royal silk monopoly of the Shang (13th -11th century BCE) and the Eastern Zhou states (5th-3rd century BCE) and concluded that: “As long as those in political power maintained control over the silk industry, and the secrets required for the material’s production, they also retained a position of great wealth, political influence, and power over their subjects. Through the study of changes in the quality and quantity of silk produced from the Shang through Zhou dynasties, fluctuations in governmental organization and positions of power are revealed.”

Her essay explained the interrelationship between political power and elite material. In her paper, Brown analyzed the labors of the silk textile industry, and compared the difference between skilled male and female laborers, as well as the means of monopolization of silk production.

On April 28, 2010, Brown accepted the award at a lecture, ceremony and reception. Over 40 friends, family and students attended.

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

Each year the Hoey Prize recognizes an outstanding essay written by a graduate student in the Department of Art History on a topic related to art or architectural history.

For more information about contributing to the Lawrence R. Hoey Memorial Fund, please email the Department at packmanj@uwm.edu.

Kelly Brown, (M.A. 2011)

Upcoming Gallery Exhibitions... Fall 2010

October 7-21: Graduate student Ashley Hussman’s Thesis Exhibition, “Rural Tradition and Urban Change: The New Deal and Wisconsin Printmakers,” features prints from the Milwaukee Art Museum, the Wisconsin Historical Society, the UWM Art Collection and a private collection.

November 4-18: Graduate student Emily Gaustad’s Thesis Exhibition on the sculpture of Claes Oldenburg features prints from the Milwaukee Art Museum, the UWM Art Collection and the curator’s own photographs.
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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My gift is: □ $500  □ $250  □ $100  □ $50  □ $25

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□ Enclosed is my check payable to the UWM Foundation

□ Charge my gift to:  □ MasterCard  □ Visa

□ Enclosed is my employer’s matching gift form

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Last Issue’s Name the Painting Puzzle Answers:

1. Michelangelo, Doni Tondo, 1506.
4. Rembrandt, Aristotle Contemplating a Bust of Homer, 1653.
5. Guido Reni, Charity, c. 1630.
6. Dieric Bouts the Elder, Martyrdom of St. Erasmus, 1458.
7. Antoine Watteau, Gilles, 172.
10. Ormesby Psalter, c 1325.
Father Garabed D. Kochakian (M.A. 1999) is the pastor of the St. John Armenian Orthodox Church in Southfield Michigan. Father Kochakian is an iconographer and illumination artist. Having studied at Vesper George School of Art and the Museum School of Fine Arts in Boston, Father Kochakian has formal training in graphic and fine arts. In addition he holds an M.A. in Eastern Orthodox Theology from St. Vladimir Orthodox Theological Seminary in Crestwood NY.

Along with pastoral responsibilities as a parish priest, Father Kochakian is the chairman of the Liturgical Arts and Architecture Commission of the Armenian Church Eastern Diocese in the USA. The Commission provides oversight and directs the design, construction and artistic interior and exterior décor of Armenian Church buildings in America. His seminary graduate dissertation, *Art in the Armenian Church: Origins and Teachings*, has been published by the Diocesan press. Father Kochakian’s M.A. thesis at UWM was a study of the wall paintings of the historic 13th c. Church of Tigran Honents in the ruined city of Ani [in present-day Turkey] and the question of Georgian influence.

Sara Rich (M.A. 2008) is working on her Ph.D. at the Katholieke Universiteit, Leuven, Belgium. She was recently awarded a Belgian American Educational Foundation Fellowship and is working as a Project Assistant for the Mazotos Shipwreck Project off the coast of Cyprus.

Sarah Stolte (M.A. 2009) received the Madeline Colbert Steed Fellowship at the University of Oklahoma where she will begin the Ph.D. program in Fall 2010.

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

You can also submit alumni news and information via email to: packman@uwm.edu
NAME THE ARTIST
See the details and identify the artist.
Congratulations to Fall 2009 and Spring 2010 M.A. and Certificate in Art Museum Studies graduates:

**Maggie Hazard**
Thesis: *Educational Imagery in the Work of Pierre-Auguste Renoir*
Advisor: Kenneth Bendiner
Second Reader: Carolyn Eichner

**Katie Iselin**
Thesis: *Sex for Art’s Sake: Sex Art in the Roman Empire*
Advisor: Derek Counts
Second Reader: Elisabetta Cova

**Diana Jaskierny***
Thesis Exhibition: *Entry into the Sacred: Russian and Ukrainian Religious Icons*
Advisor: Richard Leson
Second Reader: Tanya Tiffany

**Erika Petterson**
Thesis: *Scipio Africanus as a Narrative Figure in Early 17th c. Flanders*
Advisor: Richard Leson
Second Reader: Tanya Tiffany

**Rachel Vander Weit***
Thesis Exhibition: *U R NOT A: Performing the Portrait: The Photographs of J. Shimon & J. Lindemann*
Advisor: Jennifer Johung
Second Reader: Heather Warren-Crow

*Also received Certificate in Art Museum Studies

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

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**Awards and Honors**

Jennifer Hasso received a Chancellor Award during Spring 2010.

Emily Gaustad and Amber Parsons received Helen Weber Graduate Student Awards during the Spring 2010 semester. Gaustad researched Claes Oldenburg in Germany and England for her Fall 2010 thesis exhibition. Parsons travelled to Nanjing, China to present a paper at an international conference, “Arts in the Age of Post-technology” and to conduct research for her thesis on contemporary Chinese art.

The following graduate students were selected as teaching assistants during the 2010–11 academic year:

Kelly Brown
Anne Crouchley*
Gabrielle Gold*
Aisha Motlani
Renee Pasewald*
Steve Torzak
(*second year appointments)
Graduate Student News (cont.)

Papers and Presentations


Amber Parsons presented “Honoré Daumier: Social Commentary in Painting” and “A Discourse of War in New Media Art: Wafaa Bilal’s ‘Domestic Tension’ or ‘Shoot an Iraqi’” at the Hawaii International Conference on Arts & Humanities in January 2010.

During May 2010, Amber Parsons presented “All the world’s a stage: Video artists’ suggested implications of globalization within China” at the Arts in the Age of Post-Technology Conference in Nanjing, China.

And, last but not least, a sincere thank you to the following students who served as gallery guards during the Spring 2010 semester: Susan Barnett, Kelly Brown, Anne Crouchley, Nathan Gramse, Lail Marmor, Aisha Motlani, Amber Parsons, Renee Pasewald, and Geoffrey Schwartz.

The Gallery could not have run smoothly without them.

Undergraduate Student News

The Department wishes to congratulate its recent graduates:

Spring 2009
Carolyn Bruce

Fall 2009
Michelle Fronczek*
Kortney Hill
Jennifer Keen
Angela Merrill**
Tashia Petrokonis
Jennifer Scheidegger
Steven Werle*

Spring 2010
Brittany Campbell*
Kathryn Dougherty**
Helen Ishrak***
Kara Lundin**
Samantha Medinger
Luke Mueller**
Tiara Nord
Nina Teubner**
Jessica Weiler
Alyson Yundt*

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

Art History Major of the Month
May 2010
We’re on the Web!
www.uwm.edu/Dept/ArtHistory

Thank You To Our Volunteers and Contributors

Barbara Becker
Marlen Becker
Kenneth & Nancy Bendiner
Sandra Butz-Siebers
Sarah Bernstein & John Hallanger
Priscilla Camilli
Mary Jane Connor
Fiji Arts Council
Fiji Water
Carlen Hatala
Jack & Sally Hill
Father Ron Hilt
Mary Kohli
Tom & Virginia Maher
Marjory Rayline Nagel
Joan M. Rausch

Sen. Peggy & Dr. David Rosenzweig
St. George Byzantine Church, Aurora, Illinois
Pam Schermer
Bob & Judy Scott
J. Shimon & J. Lindemann
UWM Center for 21st Century Studies
UWM Center for International Education
UWM College of Letters and Science Dean’s Office
UWM Cultures and Communities Program
UWM Office of the Provost
UWM Department of Visual Arts
Jane Waldbaum
Mark & Mary Jo Wentzel
Shad Wenzlaff
Denise Zutz

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