FROM THE CHAIR

A pile of picture frames in the UWM slide room reminded me recently that art historians are literally and figuratively frame-makers. Art history museum folk determine the physical enclosures and spatial presentations of works of art, and art history academics do the same through writing and lectures. We surround paintings and sculptures and other media with perceptual and informational proscenium arches that focus the onlooker. The frame and the art historian act as mere handmaids to the creative product, but their contributions are not entirely negligible.

As one selects and examines enframements for works of art, one becomes acutely aware of the power of the borders between an image and its environment. I’ve been told that the art historian Walter Friedlaender placed curtains over each print and drawing and painting on the walls of his New York apartment— a 17th-century framing custom one can see in Rembrandt’s Holy Family (Schloss Wilmshöhe, Kassel). Friedlaender had pull-cords to hide or reveal the curtain---a kind of sculpture. The same could be said of the massive carved frames that surround many 17th- and 18th-century paintings. But there, the projecting frames make the imaginary depth of the picture’s space more effective by sheer contrast. Artists who design their own frames prove most interesting, and perhaps the most finicky of that crew is Seurat, who painted his broad canvases on a counter frame, and then within a projecting frame. Some modern institution’s white-walled exhibition chambers— even the roccoco or 1920’s furnishing coordinators, matching the pictures with the rooms’ furniture. Some museums (by donor’s wishes or curator’s choice) retain anachronistic frames in the modern institution’s white-walled exhibition chambers— even though the rococo or 1920’s furnishings of their collector’s homes have disappeared. The frames link the picture to its former private life. Robert Lehman insisted that the 18th-century wall cloths from his home be kept intact in the display of his 15th-century Sienese paintings donated to the Metropolitan Museum. It seems more than a desire to place images against a period backdrop, it’s an attempt by a collector to assert his personal taste and sensitivity, like placing a collector’s mark on an Asian scroll or print—to be more than a mere buyer. Such small conceits negotiate the frontiers of room and picture. When many people acquire an unframed work of art, they too add a personal touch to its environment with a choice of frame.

With sculpture, the transforming role of enframement is particularly significant. The size of the space around a sculpture, the height of its base, and the sort of lighting after the viewer’s perceptions of the sculpture, and can make it a sacred idol, or over-powering giant, or just one part of a series, or a dramatic form in the viewer’s face. Among American Abstract Expressionists in the post-World War II period, the absence of any frame became de rigueur—a sign of the immediacy and unrefined genesis of the paintings. Clement Greenberg, that star critic of the 1950’s, dwelled lengthily on the edges of such works to analyze the degree of spatial illusion produced. Did the picture’s physical edges suggest extension beyond its literal borders, making the image a window onto an illusionary world, or did the edges declare that “the picture ends here”? The unframed canvases made the issue more potent. Which came first, however, the frameless paintings, or Greenberg’s worship of edge-induced two-dimensionality? In either case, the non-existent frame plays an active role. Jackson Pollock’s methods add a wrinkle to frameless Abstract Expressionism. Pollock painted unstretched canvases on the ground. Like his contemporaries, he didn’t frame the finished work. But he went through a decision-making stage somewhat akin to frame-making. After he completed a painting, Pollock would tack it onto a wooden stretcher. The stretcher’s size would determine how much canvas would wrap around the wooden bars, and thus where the borders of the picture would be. One might consider Pollock’s stretcher a kind of frame that can change the image’s spatial character. In the 1960’s, artists such as Frank Stella went further. They chose stretchers so deep that the entire picture became a powerful three-dimensional shape jutting into the viewer’s space. The two-dimensional painting had become a sculpture through its stretcher/frame. The Abstract Expressionists weren’t the first to show the edges of their stretched canvases. Mondrian in the 1920’s exhibited his works without frames so as to continue the harmonious visual interactions of the painting’s front onto the sides of the stretcher. Some of his lines and squares stop at the picture front’s border. But others continue around the edge, the varied placements as delicate and careful as the visual interactions on the facade of the painting. But he didn’t leave that sensitive play of forms raw. Mondrian placed the whole work against a larger white-painted wooden board—a kind of frame that hides nothing. Here, too, the painting becomes a kind of sculpture. The same could be said of the massive carved frames that surround many 17th- and 18th-century paintings. But there, the projecting frames make the imaginary depth of the picture’s space more effective by sheer contrast. Artists who design their own frames prove most interesting, and perhaps the most finicky of that crew is Seurat, who painted his broad canvases while in the hope that the colors of his canvas would not be tainted by the colors of the painting’s surroundings. His sensitive chromatic contrasts would survive, he evidently felt, only if they were left alone, protected by a neutral-colored defensive barricade. In the 1970’s, Neil Jenney also lavished attention on his frames—overwhelming black architectural encasements. He often added bold inscriptions that further emphasize the frame. The distinction between painting and frame blurs. One
can find a similar play of framemanship in Annibale Carracci’s Farnese ceiling, where fake frames overlap and about one another, and levels of reality and illusion jack-knife across the great palace chamber. The Farnese ceiling’s games look forward to Cubist collages and still-life paintings where enframements sometimes take a prominent role in the deliberate spatial confusions. Picasso used an actual rope as a frame for his 1912 collage Still-Life with Chair Caning (Musée Picasso, Paris). That real rope “imitates” the appearance of “rope molding,” a familiar decorative pattern on wooden picture frames that replicates the appearance of rope. Thus the real rope is fake rope, and the twisted game of deciding what is reality and what is artistic representation ensues. The frame of the 1912 collage poses the same philosophical questions as the collage of fake chair-canining within the image, and becomes integral to the work’s entire meaning.

Catalogs of art collections and exhibition checklists often leave the size of pictures uncertain, and the frames cause this ambiguity. Such publications add to the appearance of “rope molding.” Actual rope “imitates” the appearance of rope molding, a familiar decorative pattern on wooden picture frames that replicates the appearance of rope. Thus the rope is fake rope, and the twisted game of deciding what is reality and what is artistic representation ensues. The frame of the 1912 collage poses the same philosophical questions as the collage of fake chair-canining within the image, and becomes integral to the work’s entire meaning.

Theoretical Studies of Media and Culture (34: 2-3) later this year. In March, she co-chaired a workshop at the annual Society of Cinema and Media Studies conference on “Surface Reading: The Stake and Fate of Close Analysis.” In April, Gorlinkel gave an invited lecture at the University of North Carolina, Chapel Hill’s Communication Studies department entitled “The Edge of Fatigue.” In May, Gorlinkel traveled to London to give an invited presentation at a symposium on the work and work of the avant-garde film critic Peggy Ahwesh, hosted by the British Film Institute in affiliation with the University of Sussex’s Centre for Visual Fields.

Derek Counts was elected an Academic Trustee on the Governing Board of the Archaeological Institute of America. Derek co-authored two papers at the AIA’s annual meeting in Seattle: one focusing on his recent excavations in Athienou-Malloura, Cyprus, and the second entitled “The Grotesque and the Uncanny: A New Look at Apophasis in Iron Age Cyprus.” This spring he was awarded a Center for International Education/Office of Undergraduate Research Travel Award to support his work in Cyprus, where he will once again be excavating this June/July with students from UW-M and elsewhere. He continues to serve as Co-Editor of Book Reviews for the American Journal of Archaeology.

Bena Gorlinkel’s essay “Weepers, Waiting, Endurance and Art Cinema’s Tired Bodies” will be published in Discourse: Journal for Theoretical Studies of Media and Culture (34: 2-3) later this year. In March, she co-chaired a workshop at the annual Society of Cinema and Media Studies conference on “Surface Reading: The Stake and Fate of Close Analysis.” In April, Gorlinkel gave an invited lecture at the University of North Carolina, Chapel Hill’s Communication Studies department entitled “The Edge of Fatigue.” In May, Gorlinkel traveled to London to give an invited presentation at a symposium on the work and work of the avant-garde film critic Peggy Ahwesh, hosted by the British Film Institute in affiliation with the University of Sussex’s Centre for Visual Fields. Her talk, “Corpse, Corpus, Contingency” discussed Ahwesh’s “deadman” theory. She is co-editing, with John David Rhodes, a journal dossier on Ahwesh’s films. She will be a fellow at UW-M’s Center for 21st Century Studies in 2013-14.

This past February, Jennifer Johung was invited to BioArIA, Base for Biological Arts, at Aalto University, in Helsinki, Finland, to participate in a Biotech for Artists Workshop, where she learned to do things like DNA extraction and fingerprinting, genetic engineering, animal tissue culture and basic tissue engineering techniques. In June, she is invited to speak at the “Agency in Movement” symposium at Symbiotica, the Art and Science Collaborative Research Laboratory at the University of Western Australia. Her essay, “Replacing the Hutch: Dan Graham’s Two-Way Mirror Cylinder Inside Cube,” is included in the new book Art After Architecture: A Strange Utiity, published by Ashgate Press. Her co-edited volume with Arjit Sen (UWM School of Architecture and Urban Planning), Landscapes of Mobility: Culture, Politics, and Placemaking, is forthcoming from Ashgate Press in September. Next year, Jennifer will be a research fellow at UW-M’s Center for 21st Century Studies.

Richard Leson was awarded a fellowship at the UW-Madison Institute for Research in the Humanities for the spring of 2014 in support of his book project entitled “The Material Life of Jeanne d’Arc.” His article, “The Pathways of Salvation: Spatiality and Devotion in the Bute Psalter,” was recently accepted for publication in the journal Gesta. We hope to spend part of the summer conducting research in Germany.

Tanya J. Tiffany has been awarded a UWM Research Growth Initiative Award for her current book project, “Visual Culture and Feminine Devotion in the Early Modern Spanish Home.” Thanks to the award, she is looking very much forward to conducting research in Spain and Italy over the next two summers. Tanya is also the co-recipient of UWM’s Research in the Humanities Award for her recent book, Diego Velázquez’s Early Paintings and the Culture of Seventeenth-Century Seville (Penn State University Press, 2012).

Ying Wang had a pleasant time working with Ms. Libbey Brennan, who received the Support for Undergraduate Research Fellow award in Summer 2012. Libbey studied the topic Modern Chinese Oil Painting and completed her report this May. She reviewed the content of literature and questioned the unique definition of “Modern” in Chinese art history. Her work is impressive.
E. Gorfinkel, Women Directors

A still from Vera Chytilova’s film *Daisies / Sedmikrasky* (1966, Czechoslovakia)
The UWM Art History Department will launch a major renovation of the gallery, expanding its space to encompass the central core of the south wing of Mitchell Hall.

The renovation project will begin with the remodeling of the Art History Gallery, which serves both the UWM campus community and the greater Milwaukee community by providing access to the UWM Art Collection through its exhibition programs. The Gallery’s objective complements the University’s educational and outreach mission. The Gallery and the Collection serve as pedagogical vehicles for enhancing art education at all levels, fostering inter-departmental and inter-disciplinary relationships, and creating community partnerships.

The Art History Gallery will be closed for remodeling from January 2014 through January 2015. During this time the gallery which now encompasses approximately 900 square feet will be enlarged to 2,000 square feet. The renovation has been made possible through the generous support of recently-deceased donor, Emile H. Mathis II, for whom the new gallery will be named.

Simultaneously, the remodeling project will triple the size of the existing art storage space, which is needed to accommodate the ever-increasing number of art objects donated to the UWMAC.

The renovation project also includes three, as yet unnamed, future galleries: one 1,120 square foot gallery linked to the Mathis Gallery; one, 710 square foot, two-story gallery; and a 315 square foot glass-walled galleria for the open storage and display of exceptional African art from the UWMAC.

A proposed Print Study Room will be created in renovated space across from Mitchell 195. It will serve as a storage and research space for the Collection’s 5,000 prints. The room will accommodate vertical storage files, drawers, study tables and wall display cases.

A Graduate Seminar Room and Library, equipped with projector, computer stations, and bookcases, will serve as a classroom, study space, and research library for Art History graduate students. The Department’s library consists of more than 1,000 books including numerous artist catalog raisonnés donated by Emile Mathis, and a comprehensive collection of American and Outsider Art books donated by Art History Professor, Jeffrey Hayes.

The UWM Art Collection has been enhanced by gifts of art from the following donors:

- **Mark and Mary Jo Wentzel**
  - Tabwa Silt Drum

- **Thomas and Virginia Maher**
  - James Rosenquist Lithograph

- **Thomas and Anne Gerth Logan**
  - paintings by Clarice Logan & Frederick Logan

- **Racine Art Museum**
  - Lithographs by Anthony Stevenken

- **Kohler Foundation**
  - Lithner prints and sketches
Congratulations to graduate student Leigh Wilcox, who was our Spring 2013 Art History Gallery assistant, will continue through Summer 2013.

A sincere thank you to the following students who served as gallery guards during the Spring 2013 semester: April Bernath, Nora Jimenez, Sean King, David Koppa, Anna Kupiecki, Julie Lebo, Samantha Landre, Juan Lopez, Kate Rafferty, Matt Rogan, Cassie Sacotte, Kristen Schulrud, Geoffrey Schwartz, Melissa Seifert, Jordan Severson, Mary Shurtz, Elizabeth Siercks, Nicole Wayne, and Leigh Wilcox.

**Upcoming Exhibitions: Fall 2013**

**September 12 - October 10, 2013**
**What’s Op?**
Curated by Linda Brazeau

**October 24 - November 14, 2013**
**Elbridge Kingsley**
Curated by Elizabeth Siercks

**November 21 - December 12, 2013**
**Marc Chagall**
Curated by Cassie Sacotte

**Dürer to Dine: 500 Years of Printmaking**
March 7 – 28, 2013
Curated by Christa Story
Since the fifteenth century when Albrecht Dürer created woodblock prints and engravings, printmaking techniques have evolved to include etching, aquatint, lithography, and serigraphy. Highlighting these developments, this exhibition included prints by seminal artists such as Dürer, Rembrandt, Piranesi, Whistler, Picasso, Johns, Dine and many others.

Christa Story gave a gallery talk at the opening reception. This exhibit was in conjunction with the *Southern Graphics Council International Conference* held in Milwaukee March 20-23, 2013.

**Country Views and City Life: Exploring the Japanese Woodblock Print Tradition**
April 4 – 25, 2013
Curated by Hilary K. Snow
Japanese woodblock prints from the 18th and 19th centuries, also known as ukiyo-e or “pictures of the floating world,” have long been popular in Japan and in the West. Drawing from works in the UWM Art Collection and Collection of Ron Dunnett, this exhibition explored the tradition through subjects such as Kabuki actors, beautiful women, and travel scenes.

Hilary Snow gave a gallery talk at the opening reception and a gallery lecture titled *Landscape Traditions: Hokusai and Hiroshige’s Views of Japan.*
Fragments of Faith
May 2 – 23, 2013

The UW-Milwaukee Art History Department’s biennial museum studies seminar presented Fragments of Faith, an exhibition of religious and ritual artifacts donated to the UWM Art Collection over the last forty years. The objects included medieval Christian reliquaries and African fetish figures that demonstrated not only the manifold ways in which humans give material expression to the sacred, but also profound similarities among the spiritual practices of diverse peoples.

Mark Wentzel, David Cusick, and Mr. Jack O’Connor lent objects to the exhibition.

The graduate students in the art museum studies seminar and Mark Wentzel gave gallery talks.

Fragments of Faith was more than a title. It was a reflection of objects and concepts brought together that all served a common, core purpose. The objects not only provided material evidence of the different ways humans yearn for a connection between the earthly and the divine, but also established a dialogue about commonalities between cultures. Faith is a universal concept. Every object in the exhibition belonged under the umbrella of faith.

With such complex religious and ritual objects, it was not an easy task to organize the exhibition into definitive categories or sections. Each object had facets that could easily justify its inclusion in any one of the five sections of Fragments of Faith. The ideas illustrated by the exhibition’s objects were as varied as the appearance and character of the objects themselves, but all demonstrated a desire to give physical, material expression to the spiritual world and to use objects to create a connection to the divine. By attending this exhibition, you were participating within this discussion, and it was our hope that you would continue to ponder the themes of Fragments of Faith beyond the walls of the gallery.

Julie Lebo
A KNIGHT TO REMEMBER

On May 2nd, Assistant Professor Richard Leson’s course on French Gothic Art and Architecture received a surprise visit from Carlo Tuzzio and Julia Penn. Carlo, a historian with extensive knowledge of medieval arms and armor, has lectured at universities and schools throughout Wisconsin. He and Julia are also regular participants in the annual Milwaukee Archaeology Fair. In the future, Professor Leson plans to have Carlo return with his trained warhorse, Caesar, and hopes that Professor Bendiner will agree to meet Carlo in the lists.

ART IN SPACE

This past May, Anna M Kupiecki and Elizabeth Siercks, curated “Art in Space” a charitable event to benefit the Manfred E. Olson Planetarium at UWM. Working closely with Dr. Jean Creighton, director of the planetarium, we had the pleasure of turning the Physics hallway into a gallery space.

We hung over a dozen paintings created by faculty, staff, and students from the Peck School of Arts as well as local artists. Though the works varied in size and media, each image shared a common theme: space. Each artist discovered the unique visual aesthetic that is space by depicting everything from interstellar travel to naturally occurring planetary phenomena.

Fortunately for us, the catalogues and marketing were primarily handled by the fabulous Planetarium interns, most of whom are Journalism majors. Working with scientists and journalists on this project was a great experience, and because we did not have to concentrate on event promotion, we were free to focus on installation.

Confronted with a non-traditional space, we relied on techniques used by past “Art in Space” curators, many of whom were also art history majors. We hung most of the paintings with fishing line from the ceiling, and in a few cases utilized easels. Ultimately the goal was to avoid altering the hallway in any permanent way, while still exhibiting the art to its full potential. Black fabric, uniformly spaced tables, and precisely measured labels on mat board helped the whole space achieve a streamlined look. The paintings were sold via auction, proceeds of which were split between the Planetarium and the artists. After the auction Dr. Creighton treated guests to a Planetarium show. Not only is Dr. Creighton an accomplished astronomer, she is a wonderful showwoman. It is our opinion that the planetarium is a great resource for the campus, providing both information and inspiration. As we de-installed what had taken all Saturday afternoon to construct, I (Elizabeth Siercks) couldn’t help thinking, “All I want to do right now is get on the first plane to Lapland to see the Northern Lights.” And I (Anna M Kupiecki), was still really excited that I knew where Sirius was during the planetarium show.
Fashion-forward from the Past
By Katherine Murrell

Various intersections between art and fashion are occurring as of late in the realms of museums and popular culture. Two major exhibitions, Punk: Chaos to Couture at the Metropolitan Museum of Art and Impressionism, Fashion, and Modernity at the Art Institute of Chicago, highlight the interstices of streetwise design and the status of high art.

Inventive clothing has also been enjoying a status of high art. Modernity at the Art Institute of Chicago, high light the interstices of streetwise design and the status of high art.

A sense of detail in lines and elegant decoration are two of the elements that draw Meyer’s eyes to the Elizabethan and Victorian periods. For design inspiration, art and authentic patterns are primary sources. She says: “Some people will look at a painting and try to reproduce that look precisely. It depends on what fabric I have in my sewing room. Sometimes I’ll be completely obsessed with a particular look. There are books for Renaissance patterns, for Victorian patterns, and specifically Victorian dressmaking techniques.”

“I like to find a couple of inspiration patterns and design off of them. I have a basic late-1800s skirt pattern and everything is about the decoration and ornamentation. A bodice pattern is actually from the 1870s so I’m modernizing it so it’s more 1890s - you don’t want to be outdated.”

While history guides Meyer’s hand in her designs, her construction methods rely on modern technology. Though seemingly innocuous, this can be a point of consternation in some purist circles: “The most surprising thing is when you run into people who are of the opinion that you should make it of a period manner. You should hand-stitch the quilting, you should couch the grommets, although that does affect the look. My thought is that we’re not actually in the Victorian era so I’m going to use my electric sewing machine. I’m going to use modern covered button kits, I’m going to use a pleater board if I have it. It’s surprising to get that level of reenactment passion when it’s not a reenactment scenario.”

From an art historical perspective the designs of the latter-half of the nineteenth century offer a rich pageant of transformative styles, from wide hoop skirts with yards of flounced ruffles to the narrow fashions and prominent bustles featured with particular fame in Georges Seurat’s A Sunday on La Grande Jatte. Meyer notes the standing and seated women would have worn collapsible bustles. These are constructed from a network of boning which bows out when standing, and pools around the figure when seated. The woman in the right foreground sports an especially chic outfit, which is perhaps understated to modern eyes despite its contemporary ostentation.

The specificity of clothing, which reflects a tendency for novelty in popular culture of the nineteenth century, represents the commodification of style and beauty, albeit at a slower pace than today’s rapid fashions. Meyer quips, “You can recognize a decade [in nineteenth-century fashion], whereas now we cycle so quickly that we could be wearing bellbottoms again next year, and then they’ll be out the year after that.”

Laura Meyer on the cover of Cloud Orchid Magazine
Photograph by Brian Thompson

Laura Meyer in one of her Victorian-inspired dresses
Photograph by Jim Opal

Georges Seurat, A Sunday on La Grande Jatte – 1884. 1884-1886. Oil on canvas, 81 ¾ x 121 ¼ in. Art Institute of Chicago
ART HISTORY CLASS VISITS PEEK PRINTMAKING STUDIO

BY HILARY SNOW

As part of this spring’s course on seventeenth century Dutch and Flemish art (Art History 341), students had a chance to try for themselves some of Rembrandt’s printmaking methods. Jessica Meuninck-Ganger, the Printmaking Area Head at the Peck School of the Arts, led an exciting hands-on workshop using Rembrandt’s self-portraits as an inspiration. Rembrandt was well-known for combining etching and drypoint methods in a single print. Etching uses acid to dissolve the printing plate (copper in Rembrandt’s case) and create lines. In drypoint, the artist gouges the plate with a sharp tool, leaving behind rough edges that hold ink to create a velvety printed line.

Professor Meuninck-Ganger prepared plates for the students to use with reproductions of self-portraits by Rembrandt. They were able to trace the lines of the Rembrandt’s torso using drypoint methods and then design their own hats for his head. Some students modeled their hats on those that were actually used by Dutch artists, while others adopted hats from different cultures, like a Viking helmet. After carving their images, students learned how to ink the plate and use a printing press to pull their prints. Students worked collaboratively on the prints and were able to make multiple copies for everyone in the group. This workshop was a fun break from lecture and a great opportunity for students to enrich their understanding of Rembrandt’s techniques. We would like to offer a special thanks to Professor Meuninck-Ganger for her enthusiasm in leading the workshop.

Student print courtesy of Katie Bykowski

UNEGRADUATE STUDENT NEWS

Spring 2013

MAJORS:
Elizabeth Brennan
Anahit Campbell
Cynthia Deming
Nicholas Johansson
Natalie Manion
Jhobe Ratajczyk
Michelle Sanchez
Kayla Selsky

MINORS:
Emily Beck
Carissa Derge
Hanna Engber
Zachary Haertl
Catherine Kassouf
Julia Lazarski
Malena Magnolia
Matthew Mankowski
Denis Pohlman
Claudia Ramirez
Ian Renfrew
Tracy Ralkoski
Cinnamon Rudd-Haack
Jasmine Spender
Joelle Swanson
Tori Wegner
Katherine Wetherbee

Major of the Month
Rebecca Kidd

Congratulations to Kara Noel Hendrickson! She is a member of Phi Beta Kappa.

OEUVRÉ GOES GREEN

Oeuvre, the UWM Art History Department’s newsletter, is going green!

Not only can the newsletter be accessed in full color on our website, but we can also e-mail it to you instead of sending a hard copy in the mail.

To go green, simply e-mail Kate Negri at kmnegri@uwm.edu

If you want all communication from UWM Art History (e.g. postcards) through e-mail, please let Kate Negri know that as well.

Untitled (beet), Anonymous, n.d., Woodcut, UWM Art Collection, 1972.117
**Milwaukee Archaeology Fair**

By Elizabeth Siercks

In March, Assistant Professor Richard Leson and I participated in the Milwaukee Archaeological Fair, a two day event for school age children held at the Milwaukee Public Museum. Local historians, re-enactors, archaeologists and historians created interactive activities for children, though many of the parents participated as well. Professor Leson, who has attended the event in past years, offered the children a chance to “make their own medieval picture book.” Using images from the Morgan Picture Bible (France, c. 1240) children constructed their own illuminated manuscript page (using pre-cut figures of knights and ladies, crayons and glue.) The results varied, with stories ranging from tales of regicide to fairytale weddings. While the children colored, Professor Leson informed many of the adults present as to the historical significance and strange provenance of the book using an image of the original book printed on a large scrim. Associate Professor Derek Counts and Associate Professor Ying Wang, whose own stands catered to their specific disciplines, were also in attendance.

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**2012 Lawrence R. Hoey Memorial Prize**

The 2012 Hoey Prize winner, April Bernath, accepted the award at the reading of her paper, “Marquis Yi of Zeng’s Tomb and Submission versus Autonomy with the State of Chu: Accordance with Ritual, Regional Style, and Music.” on Tuesday, May 7, 2013.

April Bernath is the 2012 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 2013.

The Hoey Prize was established in 2002 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.

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**Alumni News**

April Bernath (M.A. 2013) will be a summer 2013 museum education intern at the Art Institute of Chicago.

Mary Jane Connor (M.A. 2009) started her own business, Gallery 99, in 2011. She also works in marketing at the Essen Haus, gives art history lectures at the Arctic Angel Assisted Living Community, and had a pop-up show at the Lakeview Bakery and Deli called Madison Steam punked.

Angela Lowther (M.A. 2011) recently accepted the position of Collection Specialist at the Peabody Essex Museum in Salem, MA.

Katherine Murrell (M.A. 2005) is Visual Arts Editor for Third Coast Daily, an online culture journal in Milwaukee. She recently wrote the catalog essay for the exhibition “Jon Schueler: Paintings from the Seventies” at Dean Jensen Gallery. Murrell participated on the jury for the 2013 Morning Glory Art Fair, and will be a guest juror for the 2013 Walker’s Point Center for the Arts “Featured Member Exhibition Series.” In July, she will lead a three-day course, “Poetry and Painting: The Pre-Raphaelite Brotherhood” at the Peninsula School of Art in Door County.


Melissa Seifert (M.A. 2013) will attend the Art History PhD program at the University of Illinois- Urbana-Champaign, with a generous funding package and an offer to participate in a new interdisciplinary program there, “Learning to See Systems.”

Sarah Stoltte (M.A. 2009) co-curated “Air, Land, Seed,” an exhibition of Contemporary Indigenous Arts presented during the vernissage of the Venice Biennale. She also independently curated “Ancestral Visions: Contemporary Voices,” an exhibition presenting Indigenous artists’ visual expressions of ancestral uses of the land, for the Edgewood College Art Gallery in Madison, WI. Her recent article, “Performance, Gestures and Pose in Postcards of Ho-chunk in Wisconsin Dells,” is forthcoming this year in Helen Gilbert and Charlotte Gleghorn’s edited volume, Recasting Commodity and Spectacle in the Indigenous Americas.

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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: kmnegri@uwm.edu
The Department welcomed the following incoming graduate students in Spring 2013:

Nora Jimenez (University of Illinois, Chicago)
Samantha Landre (UW-Whitewater)
Matt Rogan (UWM)

Online Graders:
Julie Lebo
David Koppa
Kristen Schulrud

Matthew Rogan

Matthew Rogan received a Bachelor of Arts in Classics and Art History from the University of Wisconsin Milwaukee, graduating summa cum laude. A lover of the ancient world, Matthew has been involved with the local chapter of the Archaeological Institute of America and is currently the editorial assistant for the American Journal of Archaeology Book Reviews. In his graduate work, he plans on studying 18th century portraiture and how the elite referenced classical art in order to portray their status. Though not a native of Wisconsin, he has lived Milwaukee for over a decade and now resides on the East Side with his partner of seven years.

Samantha Landre

I graduated in December 2012 from UW-Whitewater with a degree in Art History. My areas of interest include the Classical art of Ancient Greece and Rome, as well as the Italian Renaissance. I hope to be a curator at a large museum one day.

Nora Jimenez

Hello, I'm Nora, I hail from Chicago. I am a new grad student in the department and hope to focus my work on Spanish Colonial art. I am very excited to be here and I look forward to working with you.

Congratulations to the following Spring 2013 M.A. graduates:

April Bernath
Frans Masereel’s The Idea: Social Justice, Sexual Liberation, and Revolution in the Inter-war Period
Advisor: Kenneth Bendiner/Second Reader: Richard Leson

Amy Endres
Painting Lucretia: Fear and Desire: A Feminist Discourse in Representations by Artemisia Gentileschi and Tintoretto
Advisor: Tanya Tiffany/Second Reader: Richard Leson

Sean King
Painted Discourses: Lived Experience in the Nasca Visual System
Advisor: Andrea Stone/Second Reader: Jennifer Johung

Lail Marmor
Re-Presenting Rossetti: The Art of Frank Cadogan Cowper
Advisor: Kenneth Bendiner/Second Reader: Linda Brazeau

Kristen Schulrud
America through the Kitchen Window: Mid-twentieth Century American Culture through Kitchen Advertisements, Products and Design
Advisor: Kenneth Bendiner/Second Reader: Jennifer Johung

Melissa Seifert
Sedimenting Solidarity: Signs from the Madison Protest
Advisor: Elena Gorfinkel/Second Reader: Jennifer Johung

Nina Teubner
Made You Look: Chicano Identity and Agency in Pilsen Murals
Advisor: Kenneth Bendiner/Second Reader: Jennifer Johung

Audrey Jacobs was chosen as a Center for 21st Century Studies Graduate Project Assistant for 2013-2014.

Melissa Seifert (M.A. 2013) published her first peer-reviewed article through Alphaville: Journal of Film and Screen Media, “Who’s Got the ‘Reel’ Power?: The Problem of Female Antagonisms in Blaxploitation Cinema.” In February she was a panel moderator for “Wisconsin, Past or Prologue?” at the 2013 Midwest Labor and Working-Class History Colloquium: “Solidarity and Fragmentation,” at UW-Milwaukee; and was a guest panelist at “Building a Better Community: An Inclusive Excellence Symposium,” “Songs of Struggle- Cultural Expressions of Oppression and Empowerment in regards to Race Panel,” at the University of Wisconsin-Manitowoc.

Mary Shurtz conducted a series of lectures at Chai Point Senior Assisted Living Center in February 2013 ranging in topics from Vogue photography in the 30s and 40s to art depicting Shakespearean scenes.
We’re on the Web!
www.uwm.edu/Dept/ArtHistory

Thank You to Our Volunteers and Contributors

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