Art history students fear foreign languages, or at least foreign language exams. They cry and delay and flunk and endlessly re-take our translate-a-foreign-language-passage-in-one-hour-with-a-dictionary tests. They see the necessity of alien tongues in the performance of research, but they don't recognize the fun in limited comprehension.

In a Frankfurt bar in the early 1970s, a barmaid served a drink to an old guy standing next to me and said “egészegédre!” [egga-shegarra]. This term (which means “your health!”, “cheers!”) was one of the six words in Hungarian that I knew. The grizzled, tottering fellow was no doubt one of the many refugees who fled to West Germany during the failed Hungarian uprising of 1956. I happened to look out the front window of this tavern and saw a squirrel on a tree scampering about in the sunny spring afternoon (when I was supposed to be working in the offices of Industriegewerkschaft Metall). I saw an opportunity to employ my Hungarian vocabulary. “Mókus,” [mokoosh] I said to the old guy next to me, and pointed to the squirrel. He looked, and smiled, and spoke enthusiastically to me for around ten minutes. Except for a few Latin-rooted words, and place-names, I had no idea what he said, but the sound and rhythm of his words were pleasant, and I nodded and shrugged and smiled to be polite. Finally, the old guy ended his soliloquy with an inquisitive tone of voice. I responded with one word: “lekvár”. It means prune jelly. Yeah, it seemed unlikely that it would properly answer his question, but it was one of the few Hungarian words left in my mental basket. The Hungarian man stared at me wildly and stomped out of the bar in disgust. I didn’t mind. It’s an immensely enjoyable experience to converse in a dense fog—to guess and probe and experiment without any ground rules. I loved visiting restaurants in Kyoto, where I had to indicate my order with only hand gestures, and I was delighted to learn the hard way that in Hungary a lateral shake of the head means “yes,” and a nod of the head up and down means “no.” No matter the stupidity of the occasion, I have never been beaten or threatened during my adventures in linguistic ignorance.

One of our art history students in a German reading exam translated “Basque” as “a small, tight-fitting cap, a Basque beret”. The author of the German exam essay, however, had used the term to refer to the Basque region of Spain. The student’s translations of subsequent passages mistakenly focused on workmen’s headgear instead of Spanish architecture. The results were hilarious. Yes, he flunked. He passed the next time, but still didn’t appreciate the amusing mix-up of meanings. He only saw the fundamental problem of the multiple definitions of most words, and merely recognized how eternally difficult it is to translate one language into another. He missed the intellectual humor of the situation.

It’s easy for me to laugh, you might say, for I didn’t have anything at stake in this student’s exam. I seem only cruel and unusual. But I’ve been hurt too in the arena of language and still enjoyed the ride. While sitting in a Frankfurt restaurant years ago, my German girlfriend, whose English was superb, remarked upon the clothes of a diner across the room. “That’s the largest sweater I’ve ever seen,” she said. She of course meant, “the greatest sweater I’ve ever seen.” She didn’t appreciate the subtlety of
my mocking laughter, and harsh personal consequences ensued. I eventually got even by beating her in German Scrabble, but that’s hardly a sign of linguistic ability. Native Thai speakers routinely win the annual Scrabble championship in English. They barely understand English, but they understand triple word scores. Much comedy lies in the nuances of words. Recently, I wrote an essay for an exhibition in Vienna of still-life images of food, and a professional translator put my writing into German. I thought the result was wonderful, except for one minor problem. In a paragraph about the social-class-snubbing aspects of certain dinner items in food paintings, the translator had transformed my phrase “born in a barn” to the German equivalent of “from an impecunious household.” The translator’s words eliminated the sneer. I liked the loss of meaning, but in the end made scholarly nice-nice, and through several email exchanges found a more appropriate German phrase (even though there seemed no exact match for “born in a barn”). The same sort of misguided tone appeared in a Marlene Dietrich film with French subtitles. In the movie, Dietrich says of her husband, “he drinks like a fish.” The subtitle translated this as “il est alcoholisé.” Uh huh. The Art History Department’s language exams do more than teach our students humility. They prepare them for old age. I’m now sixty-five and my hearing gets harder each day. I only hear vowels, and I swear that most people today mumble when they talk. In any case, I must fill in the likely consonants, and have come to realize that it’s like the New York Times Saturday crossword. I find myself in the office wondering why there’s so much
talk about muskrats eating paper, and Turkish aesthetes. The mysteries become amusing guessing games. Brueghel’s Tower of Babel painting in Vienna shows the collapse of grandiose architecture through pride and loss of verbal communication. But disasters, like language mishaps, are the stuff of comedy. Slapstick and puns and misunderstandings and pratfalls all create humor, the ridiculous and dangerous attitude that soothes humanity’s discontent with ideal visions of reality. An art history grad student asked not long ago if she could use Google Translate during her French reading exam. I said “no,” in part because this modern instrument of translation usually performs so wretchedly. Here is Google’s translation of a passage in French: “Artist secret and reserved Frémiet worked away from controversial artistic and radical positions. He participated in the salons of the 1840s and still young, was noticed by critics clairvoyants, Baudelaire in particular. Earlier in his career, he embarked on a path made by the formidable presence of Barye: animal sculpture. However, it is not measured with Barye, because his interest is another animal: he studied in preference to the wild beast pet, it does not isolate the human environment and observes its picturesque aspects and familiar, at work, in the street or at the circus. Frémiet was the pet knowledge no sculptor of his time equaled, he surpassed all his contemporaries, for example in the study of horse and equestrian monuments executed it with impeccable science of animal and attitudes of the rider are the most remarkable century Louis d’Orléans (Pierrefonds Castle), Jeanne d’Arc (instead of the Pyramids, Paris). He created, in addition, a large number of statuettes and groups of small size for the market of the sculpture editing, whom he treated with publishers or founders, he edited and sold itself. In addition, he played a leading role in the development of decorative statuary associated with the architecture.” One gets the gist, but through a glass darkly. One gleans some sense of the text, but not necessarily enough to discover vital research material. For the moment, the digital machinery of language exchange remains too untrustworthy.

My rejection of the student’s request for Google Translate perhaps also reflects the Academy’s belief that scholarship requires suffering. I remember Derek Counts claiming that the Department of Art History should not allow foreign students to take our reading exam in their native language. It would be too easy. They should be made to translate some language other than their own tongue. Yes, language learning must be painful. Remember: there is nothing more horrific than the French subjunctive.

The Jeffrey R. Hayes Fund

Our late colleague Jeffrey Hayes has generously bequeathed $100,000 to establish the Jeffrey R. Hayes Fund. This money is intended to support travel, research, and thesis studies of our graduate students. The UWM Department of Art History is highly appreciative of this magnificent gift.
Kenneth Bendiner has been looking for art on EBAY. He recently found a 1920s Ernst Barlach drawing and paid $11.50 for it. Bendiner hopes to sell it for thousands. The seller misread the artist's signature as "Barduck!"

Derek B. Counts published a co-edited volume, Crossroads and Boundaries: The Archaeology of Past and Present in the Malloura Valley, Cyprus, highlighting the results of the last 20 years of excavations at Athienou-Malloura, where he serves as Associate Director; Derek authored or co-authored 6 of the 27 chapters. In the summer, Derek took 4 UWM students to the field, including three from Art History: Alana Koontz (major) and Emily Brzezinski (minor), David Koppa (M.A.). This fall he gave a public lecture at the Royal Ontario Museum (Toronto) and co-delivered two papers with his Cypriot colleagues at the annual meetings of the American Schools of Oriental Research and the American Anthropological Association.

In 2012, Richard Leson presented papers at the Annual Meeting of the Medieval Academy of America (held this year in St. Louis) the International Congress on Medieval Studies (Kalamazoo, MI), and the International Medieval Conference (Leeds, England). Over the summer, he traveled to libraries in Belgium and England in support of his book project, The Materia Life of Jeanne de Flandre. His article entitled "A Constellation of Crusade: The Resafa Heraldry Cup and the Aspirations of Raoul I of Coucy" will appear in an anthology, The Crusades and Visual Culture (2014). In December, Richard began a two-year term as a member of the UWM faculty senate. Senator Leson reports that his favorite restaurant in Milwaukee is The Noble (Walker's Point), but that he is also partial to burgers and fries from Kopp's (either location).

Bena Gorfinkel taught a new graduate seminar on temporality in art cinema in fall 2012; among the highlights were screenings of Andy Warhol's Screen Tests, Michael Snow's Wavelength and of Bela Tarr's epic 7-hour film Satantango. She presented new research on temporality, embodiment, and exhaustion titled "Wearness, Waiting: On Art Cinema's Tired Bodies," at the World Picture Conference, held at the University of Sussex, Brighton, UK in November 2012. Gorfinkel is currently editing a collection on world cinema with Professor Tami Williams drawn from the "World Cinemas, Global Networks" CIE conference last spring, as well as revising her book manuscript. She has recently joined the editorial advisory board of the feminist film and media studies journal Camera Obscura. In Spring 2013, she looks forward to teaching a new course on women’s filmmaking practice, Women Directors (AH 307). In 2013-2014, she will be a fellow at UWM’s Center for 21st Century Studies.

Tanya Tiffany's book, Diego Velázquez’s Early Paintings and the Culture of Seventeenth-Century Seville, has been published by Penn State Press. No Chinese or American would suspect that Milwaukee is a place to study Chinese painting, yet it is. The wonderful experience of teaching Chinese Painting, course 480, allows Ying Wang and her students to actively engage with two important collections: the painting and calligraphy of Tse-Tsung Chow Special Collections at the UWM library; and a painting collection of Chu-tsing Li. These two collections include artworks from the late Qing Dynasty to the present time. Based on these two collections, students have studied ink paintings in person and had class meetings at Prof. Li’s home. Prof. Li and his son Dr. B Li were able to give them insight into the works. Students were able to examine the details of brushwork and enjoy the wonder of ink. Ying also had a chance to participate in the Fifth International Conference on Tibetan Archaeology and Arts, hosted by the Capital Normal University of Beijing and the Forbidden City. This is one of the top level conferences on Tibetan studies and more than 140 scholars from all over the world presented articles. Her presentation was on the nature worship of Mountain Meili of Yunnan province. The true name of Mt. Meili is the Thirteen Princes, or Kawa Gebo/Kawa Kenpo; and it is the most beautiful mountain in her heart.
In Our Lady of the Burning Bush, a Russian icon from the UWM Art Collection, the Virgin Mary and the infant Christ appear in red and green diamonds that symbolize Moses’ burning bush. Combining the image of the Mother of God with the bush that “was on fire yet was not consumed” (Exodus 3:4) emphasizes the purity that allowed Mary to give birth to God and yet not be consumed. The seven-square-inch UWM icon presents an exquisite miniature Old Testament scene and an accompanying text.
The minute size of the words and images, which I needed to see clearly for my research, prompted me to seek help from John Idzikowski, a senior lab prep technician in UWM’s Biosciences Department. He generously arranged for me to use one of Bioscience’s boom-mounted stereo binocular microscopes. The strength of this instrument’s magnifying capability allowed me to see different layers in the paint. It also made startlingly visible the partially worn away figures. This artwork has had an active life. It would have been carried outside, kissed, and touched during prayers. This scientific instrument, which separates me physically from my subject, has provided my closest encounter with the icon.
SUMMER IN CYPRUS: ATHIENOU ARCHAEOLOGICAL PROJECT  
BY ALANA KOONTZ, ART HISTORY MAJOR

In my studies of ancient art history, I have made it a point to experience and learn all I can on the subject. When I received an email describing a chance to travel to Cyprus with Prof. Counts and participate in the Athienou Archaeological Project, I knew I had to apply. Just a few months later, I was en route to Cyprus for a seven-week stay. At first I was unsure of what to expect; I knew the travel, hands-on work with artifacts, and personal interactions with professors and students would create an exceptional experience and build knowledge, both for my future, and my present as a student of art history at UWM. So many moments contributed to the time I had in Cyprus. One of the most memorable was the digging itself. Excavating deep into the soil and uncovering ancient artifacts was unlike anything I have ever experienced, and I was hooked from the first moment my trowel turned up the earth. We spent eight hours a day digging under the blazing Cypriot sun. It was truly a rewarding feeling to create a personal connection with the ground, anticipating what could be hidden below, thousands of years old, only inches from your hands. I felt truly honored to be a part of the Athienou Archaeological Project. The people of the small town of Athienou welcomed us with great appreciation, and it felt as though the whole island of Cyprus was grateful for the work we were doing to uncover the island’s history buried beneath the soil. In addition to the outstanding work study, the students also had nightly lectures delivered by Prof. Counts and other professors of the project. They spanned a wide range of topics from Cypriot archaeology and history to archaeological ethics and the natural resources of the island. We truly got a sense of what the island and its people had experienced throughout its long history.
PARIS AS THE CLASSROOM FOR THE ART HISTORY STUDENT
ELIZABETH BRENNEN: ART HISTORY MAJOR

No doubt summer term classes are intensive -- 16 weeks of coursework jammed into four weeks with daily reading and writing assignments and due dates just a few days apart. Although demanding, these concentrated courses allow the student to focus on a specific subject for a more engrossing and rewarding exploration. Weave into this summer experience a “classroom” situated in one of the world’s most visually and culturally rich cities, and the opportunity for immersion education is complete.

Happily I was able to spend the month of June 2012 participating in such a program through the University of South Florida, School of Arts and Art History. Paris was the classroom for 30 art history students with both group and individual explorations of its museums, galleries, architecture, streets, and parks. This was not just an extended tourist excursion. Classes met daily for lectures and discussions before heading out to a museum or cultural site. While there, students completed assignments, sketches and research. Through the guided expertise of the art history faculty I was able to take advantage of any Paris museum that interested me, even those not officially on the syllabus or seemingly related. The knock-your-socks-off big, bold color of Daniel Buren’s Monumenta installation in the Grand Palais was followed by the thought-provoking aperture mechanisms on the façade of the Institut du Monde Arabe.

The program also takes advantage of the proximity of Paris to important cultural sites in the region and weekly excursions outside the city, including Chartres Cathedral, Monet’s gardens at Giverny, the chateaux of Chantilly and Vaux-le-Vicomte and Van Gogh’s home at Auvers-Sur-Oise. Paris as a classroom allowed me to explore and question complex developments of art and architecture over time, furthering my interests in the intersections of art with society.
The martyred St. Denis holds aloft his head, jamb figure of left (north) portal, west facade, Notre Dame, Paris, 1210s-1220s.
NEWS FROM THE GALLERY:

Congratulations to graduate student, Anne O’Connor, who was our Fall 2012 Art History Gallery assistant.

A sincere thank you to the following students who served as gallery guards during the Fall 2012 semester: April Bernath, Audrey Jacobs, Sean King, David Koppa, Anna Kupiecki, Julie Lebo, Juan Lopez, Anne O’Connor, Katherine Rafferty, Cassie Sacotte, Geoffrey Schwartz, Melissa Seifert, Jordan Severson, Mary Shurtz, Elizabeth Siercks, Melanie Stagg, Nicole Wayne, and Leigh Wilcox.

UPCOMING EXHIBITIONS: SPRING 2013

WARHOL, ET AL
Curated by Linda Brazeau

Printmaking: Dürer to Dine
Curated by Linda Brazeau and Christa Story
In association with Southern Graphics Council International

Japanese Prints
Curated by Associate Lecturer Hilary Snow with the assistance of Jarrod Johnson (art history major)

Relics and Reliquaries
Curated by the students in ARTHIST 704: Introduction to Art Museum Studies II
Rembrandt, one of the most influential printmakers in the history of art, created etchings that offer a wide range of subjects — from incisive representations of scriptures to studies of street life. His prints possess comedy as well as sober social commentary and have influenced innumerable later printmakers. But how can one be sure that a Rembrandt is truly or wholly by the Rembrandt? This exhibition examined the problem of authenticating Rembrandt’s etchings.

The exhibition of 30 Rembrandt etchings included first state pulls from the artist’s lifetime and restrike prints from the 17th to the 20th centuries. The exhibition informed the viewer about original versus posthumous prints.

The prints were donated to the UWM Art Collection by Emile H. Mathis II, whose benefactions doubled the size of the art collection and supported the creation of the Emile H. Mathis II Gallery.

Professor Jessica Meuninck-Ganger (PSOA) and Associate Professor Tanya Tiffany gave lectures in the gallery on Rembrandt and etching techniques.

In celebration of the 50th anniversary of the Arts & Design Department in the Peck School of the Arts, this exhibition recognized the rich history of art education at the University of Wisconsin–Milwaukee.

This exhibition, culled from the UWM Art Collection, honored the heritage of artists who taught and studied at UWM or its predecessor institutions. Some of the artists included in this exhibition were: Richard Lorenz, Gustave Moeller, Robert von Neumann, Joseph Friebert, Fred Berman, and Robert Burkert.

This exhibition was supported by the Kohler Foundation.

Graeme Reid, Assistant Director of the Wisconsin Museum of Art, gave a gallery talk at the opening.
In The Neche Collection, artist and designer Veronica Corzo-Duchardt retold the story of her grandfather’s life through an archive of his possessions. Shaped by both his heritage as a Cuban exile of Lebanese descent and his painstaking work as an accountant, Neche instilled in his granddaughter a fascination with cultural artifacts as touchstones of personal history.

In her meditative and pristine prints for The Neche Collection, she reconsidered these items by focusing both on the fundamental clarity of their design and the emotional impact ownership brings to an object.

Artist, designer, and curator, Veronica Corzo-Duchardt gave a gallery talk at the opening reception.

The Nativity, the story of the birth of Jesus, has been a principal subject in Western art since the 4th century. Images depicting the Nativity are based on narratives from the New Testament Gospels of Matthew and Luke and include the Annunciation, the Adoration of the Shepherds, the Adoration of the Magi and the Flight into Egypt.

These subjects were represented in The Nativity, an exhibition of 16th through 18th century prints by artists including Albrecht Dürer, Rembrandt, Annibale Carracci, Adriaen Collaert, Christoffel Van Sichem II and others, whose scenes capture the humanity and sacredness of the event.

Ron Dunnett gave a gallery talk during the opening reception.

Assistant Professor Richard Leson gave a gallery talk during the UWM First Friday Celebration.
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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**Name**

**Address**

City     State   Zip

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

[ ] ___________(other)

[ ] Enclosed is my check payable to the UWM Foundation

[ ] Charge my gift to:  [ ] MasterCard  [ ] Visa

[ ] Enclosed is my employer’s matching gift form

[ ] I wish my gift to be anonymous

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Last Issue: Name the Artist Answers:

1. teaenlie gb rodanaif = Gentile da Fabriano
2. lantaloan em sanedis = Antonella da Messina
3. maeat gdeanamn = Andrea Mantegna
4. ocivorit pacatcroi = Vittorio Carpaccio
5. cazoiti levleni = Tiziano Vecellio
6. denaoloa rv cidin = Leonardo da Vinci
7. gramoibo tonleziret = Ambrogio Lorenzetti
8. heloglacinoe nuritbarom = Michelangelo Buonarotti
9. riope ledac safralenc = Piero della Francesca
10. midoaenc dihoglorina = Domenico Ghirlandaio
Alumni News

Maria Blas-Pérez (M.A. 2012) is a full-time professor at the Universidad de Puerto Rico-Recinto Universitario de Mayaguez in the Department of Humanities. She is teaching Art Theory and Art Appreciation.


Julia Guernsey's (M.A. 1992) second book, Sculpture and Social Dynamics in Preclassic Mesoamerica, was published in November by Cambridge University Press.

Jen Hasso (M.A. 2012) is currently an adjunct lecturer at Triton College in River Grove, IL.

Katie Iselin (M.A. 2010) started a PhD program this fall at the University of Missouri, Columbia.


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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
WORD SCRAMBLE: GERMAN ARTISTS

1. maltin snidehrenemicer
2. thamsait wüdlenarg
3. hedrifcir bevkecro
4. hegrdr tirrech
5. ebalerig ütrenm
6. siem avn edr hore
7. ugatus ceamk
8. nsah guldabn regin
9. habreltc rdeür
10. mesaln fekrei

MEDIEVAL MATTERS: CAN THE ART MUSEUM PRESENT THE MIDDLE AGES?

C. Griffith Mann, Chief Curator and Deputy Director of the Cleveland Museum of Art, visited the Department of Art History for a public lecture October 15.

C. Griffith Mann’s recent work has focused on the reinstallation of the museum’s permanent collection galleries in the new east wing and renovated 1916 building. Mann has organized and contributed to numerous major exhibitions and published widely in the field of medieval art.

Mann discussed the installation and design of the reliquary exhibition “Treasures of Heaven,” organized by the Cleveland Museum of Art, The Walters Museum in Baltimore, and the British Museum.

This lecture was co-sponsored by the UWM Department of Art History and the UWM Department of History.
The Department wishes to congratulate its recent graduates:

**Summer 2012**
- Alysha Anderson
- Krysta Hirschmann
- Kelly Houlihan
- Valentino Nokovic
- Elizabeth Wianecki
- Katherine Woods

**Fall 2012**
- Laura Beiermeister
- Meredith Loy
- Matt Rogan
- Jeanne (Crawford) Stetzer

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**Oeuvre 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.

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*Untitled (beet), Anonymous, n.d., Woodcut, UWM Art Collection, 1972.117*
GRADUATE STUDENT NEWS

The Department welcomed the following incoming graduate students in 2012:

David Koppa  (UWM)
Anna Kupiecki  (Alverno College)
Julie Lebo  (Weber State University)
Katherine Rafferty  (Chatham University)
Jordan Severson  (Lawrence University)
Mary Shurtz  (Utah Valley University)
Nicole Wayne  (Baylor University)
Leigh Wilcox  (UW-Madison)

Graduate student Juan Lopez received a 2012-2013 Advanced Opportunity Fellowship.

Incoming graduate students Jordan Severson and Leigh Wilcox received 2012-2013 Chancellor Awards.

Incoming graduate student, Anna Kupiecki, received the Nadine Walter Memorial Scholarship, which is given to an incoming female graduate student.

Art History Teaching Assistants:
April Bemath
Audrey Jacobs
Sean King
Katherine Morrissey  (Film)
Kristen Schulrud
Melissa Seifert
Mary Shurtz  (Film)

Online Graders:
Amy Endres
Anna Kupiecki
Julie Lebo

JORDAN SEVERSON
Having volunteered and worked in several institutions, Jordan has been interested in art, Art History, and museums since his childhood. He currently has an internship in the curatorial department at the Milwaukee Art Museum, where he also works in Visitor Services. He is also a Ronald E. McNair Scholar who studied in Florence for six months during his time at Lawrence University, where he earned his B.A. in Art History and Studio Art in 2011.

NICOLE (NIKI) WAYNE
I have just relocated to Milwaukee from Waco, Texas where I have spent the last eight years, graduating as an art history major in December 2008 from Baylor University, and teaching seventh grade art for two years at a Title I school. My formative years were spent in Baltimore and New Mexico, which directly influenced my passion for experiencing different cultures. My other areas of scholarly interest include international human rights, archaeology, and literature; additionally, I am an artist, and I love traveling the world, drinking wine, reading great books, and attending rock concerts.

JULIE LERO
I grew up in Plain City, Utah and moved to Milwaukee about 2 years ago. I live in Bayview and enjoy gallery excursions, watching horror movies in the daylight and blowing bubbles. In addition, I also thoroughly enjoy cupcakes.
MARY SHURTZ
Mary Shurtz just arrived from the exotic state of Utah, after finishing up her B.S. in Political Science. Since she nerds out about everything from science fiction to punk trends, it stands to reason she has yet to choose an emphasis for her Master’s. You’ll come to recognize her by the perpetual Diet Coke in her hand.

LEIGH WILCOX
I am a University of Wisconsin-Madison alumna with degrees in Art History and French. My area of interest is 19th-century French painting, especially Impressionism. In addition to my love of art and French culture, I also love to bake.

ANNA KUPIECKI
I am Anna (pronounced ahn-ya, for the record). I did my undergrad at Alverno, where I learned to weld like nobody’s business. I’m a big fan of Italian Renaissance and Baroque art, the color green, and my middle initial.

KATE RAFFERTY
I’m Kate Rafferty. I attended undergrad at Chatham University in Pittsburgh, PA. My degree was in Art History with a double minor in Visual Arts and Museum Studies. I hope to go into a career in curating.
Thank You to Our Volunteers and Contributors

Barbara U. Becker  
Nancy & Kenneth Bendiner  
Sarah Bemstein  
Linda Brazeau  
Elizabeth Brennan  
Sandra Butz-Siebers  
Ron Dunnett  
Sally & Jack Hill  
Barbara Fuldner  
Kohler Foundation  
Audrey Jacobs  
Alana Koontz  
Anna Kupiecki  
Julie Lebo  
Richard Leson  
Virginia & Tom Maher  
C. Griffith Mann  

Emile Mathis Gallery  
Jessica Meuninck-Ganger  
Donna Neal  
Kate Negri  
Peck School of the Arts  
Katherine Rafferty  
Graeme Reid  
Peggy & Dr. David Rosenzweig  
Judy & Bob Scott  
Jordan Severson  
Mary Shurtz  
Christa Story  
Tanya Tiffany  
Nicole Wayne  
Mary Jo & Mark Wentzel  
Leigh Wilcox

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