On the Cover:

Detail of Gerhard Bakker, Rehabilitated Lime Kiln, 1934, linoleum cut, UWM Art Collection.
monument, or Madison’s capitol dome. These legislated decrees tell us that at least legislatures clearly recognize the meaning of height and dominance in architecture. Not only large buildings express our fondest ideals. One can see, for example, a host of self-definition and social wish-fulfillment in the domestic architecture of UWM’s neighborhood. Look down any street and see would-be barons who live in Tudor-style mansions, and would-be forest elves, who live in quaint cottages with exposed rafters, waiting for Snow White to show up.

Even absent architectural monuments can possess gargantuan social meaning. New York’s World Trade Center—after Sept. 11, 2001, and Jerusalem’s Wailing Wall and Temple Mount—after 70 AD have almost no physical presence at all, yet the buildings that once stood on those now-depleted sites still scream their associations loud and clear and vociferously. All the discussions of the World Trade Center attack and the recent hullabaloo over the planned construction of an Islamic community center in the WTC area rarely consider the reason why Osama bin Laden chose the double-tower Yamasaki building as a target. Yes, it was the tallest building in New York, but wasn’t the prime reason for bin Laden’s attack the WTC’s stature as a symbol of trade, of economic hegemony, of money as the root of U.S. power? The WTC stood as a prime representative of America’s ability to control the world, to intrude upon the sanctities of the Near East, a representative of corrupt, un-Koranic financial imperialism. The other targets of the Sept. 11 attack, also architecture, were the Pentagon and probably the White House or the Capitol—buildings that represented the other hated bases of
American domination: political policy and military might. Bin Laden used architecture to expound his purpose.

Over the last nine years, the planned constructions on the site of the WTC display the continued social power of architecture. Immediately after 9/11, endless battles erupted over who has the right to build on the site, what institutions should arise there, and what memorials should be raised. The current uproar over the Muslim community center is only the latest point of contention. I find the present condition of the WTC site already a perfect memorial to those who died in the terrorist attack. The place today is torn-up and debris-strewn, a shambled plaza in a jungle of urban towers. Encircling the dishevelment stand ragged chain-link fences and slipshod wooden boards, a stunning remembrance of the event.

It’s a man-made grand canyon with a vision of destruction more insightful than any structure likely to be built. For most observers, it seems amazing that after nine years the WTC site is still a mess. But if you’re from New York it’s hardly surprising. In New York, titanic power brokers fight each other constantly, real estate is the most precious commodity, and nobody ever shuts up. I predict that the site will continue more or less in its present architectural form for many more years—until the ungainly, committee-controlled “Freedom Tower” comes into being. I’m not surprised that fury erupted throughout the U.S. when the Islamic center proposal became widely known. But I was shocked that a clear majority of New Yorkers joined the chorus of opposition. It’s astonishing that a clear majority of New Yorkers could ever agree on anything. Some humdrum compromise of height or site or religious heterogeneity will ultimately solve the Islamic center issue—to nobody’s delight.

The current explosions of architectural concern in Switzerland, the U.S. and elsewhere perhaps bode well for the reputation of art historians. For most people outside the little world of art historical scholarship, art historians are fluffy decorator-types, who ooh and aah over eye-candy, and serve no significant purpose in society. But when you consider the boldly evident societal significance of architecture in all these recent fights and debates around the world, you might come to realize that art historians, or at least architectural historians, actually come to grips with the very heart of community identity.

(continued on next page)
Elena Gorfinkeľ’s edited book collection (with John David Rhodes), Taking Place: Location and the Moving Image, is forthcoming from the University of Minnesota Press in Fall 2011. She presented a paper, “Expurgated Bodies: Naomi Uman’s Removed and the Work of Defacement” in October at the World Picture Conference at Oklahoma State University and participated in a workshop on “User Perspectives in the Digital Age” in November at the Association of Moving Image Archivists conference. Elena was also the recipient of a UWM Graduate School Research Committee Award for 2010-2011, which has supported additional research and revision of her book manuscript, Indecent Desires, Obsolete Bodies, on 1960s sexploitation cinema.

Jennifer Johung’s book Replacing Home: From the Primordial Hut to the Digital Network will be forthcoming in Fall 2011 from the University of Minnesota Press. She presented her paper “Architectural Asymptote: Between Representation and Performance” at the World Picture conference in October, and will be presenting another paper “Take Two: Learning from Second Life” at the Spaces and Flows Conference in Los Angeles in December. An article version of “Take Two” will appear in the Journal of Urban and Extra-urban Studies. Also forthcoming in the December issue of the World Picture Journal is her article, “Sustainably Dependent: Bio-Architectural Living Spaces.” She is also commissioning a new artwork by, and curating an exhibition with, Peck School of the Art professors Nathaniel Stern and Yevgeniya Kaganovich, which will be shown in the Art History Gallery in December.

This past summer Richard Leson delivered papers at conferences at the Walters Art Museum, the J. Paul Getty Museum, and the International Medieval Congress in Leeds, UK. At the J. Paul Getty Museum, he curated an exhibition entitled “The Old Testament in Medieval Manuscript Illumination” that ran from June to August. An article entitled “Heraldry and Identity in the Psalter-Hours of Jeanne of Flanders” was accepted for publication in the journal Studies in Iconography. This fall he is a fellow in UWM’s Center for 21st Century Studies where he is pursuing a book project entitled “Mapping the Margins Negotiating Place and Time in late Thirteenth-century Devotional Manuscripts.” Other projects include the co-editing of a volume of the Journal of the Walters Art Museum dedicated to new studies of the museum’s medieval collections and the preparation of a new course for the UWM Art History curriculum titled “Islamic Art and Architecture of Medieval Spain (8th to 15th Centuries)” for which he was just awarded a UISFL grant in support of travel and research in Spain.

Tanya Tiffany’s book, Diego Velázquez’s Early Paintings and the Culture of Seventeenth-Century Seville, is forthcoming from Penn State University Press. In September, Tanya presented a paper at a conference titled ‘The Republic of Letters and the Empire of the Two Worlds: Culture and Society in Baroque Spain.’ The paper she presented—“Picturing the Christ Child: Visual Culture and Conventual Devotion in Baroque Spain”—forms part of her new book project on nuns and visual culture in the early modern Iberian world.
TWENTY YEARS OF SKIPPING EXAMS

From: Kenneth P. Bendiner
Sent: Thu 7/22/2010 10:02 AM
To: Scott, Robert D. RDS (5614)
Subject: Oeuvre essay

Bob,

We invite you to write an essay for the next issue of the Art History newsletter, Oeuvre. The suggested title of your essay: “I, Auditor”. Your kind acceptance of this invitation would be appreciated. Kenneth

From: “Robert D. RDS Scott”
To: “Kenneth P Bendiner”
Sent: Thursday, July 22, 2010 11:39:12 AM
Subject: RE: Oeuvre essay

Kenneth, I am honored by your offer, but find the proposed title a bit pretentious—it brings “I, Claudius” and Robert Graves to mind. What about “I, old person.” I’d happily write a short essay about my experience as an auditor and how to be a good one: remember the class experience is really for the credit-seeking students and stay out of their way. However, questions that invite the teacher to enlarge on the theme being discussed are usually welcome, whereas your personal views/experiences not so much. If no one is responding to the teacher’s questions to the class, only then is your answer welcome—but that can be overdone too. A wrong answer to the teacher’s question by an auditor has its own utility—the kids see that you can be wrong and nothing dire happens—I remember one class with you in which the students were not responding at all and I offered my answers to three different questions and you said I was wrong each time—three and out! But I was able to walk out after class with no harm done and ego intact. For the most part, good questions are the best contributions an auditor can make if they allow the teacher to expand on an aspect of what is being taught that day. It displays an honest interest in the material and it sometimes reminds the teacher of something he/she had wanted to get to anyway. A question requesting other sources of information about the topic evinces real interest and signals to the students that there’s much more to be learned than what is contained in the assigned readings and the lectures. Is this the type of thing you want?

How long and by when?
Bob

From: “Kenneth P Bendiner”
To: “Robert D. RDS Scott”
Sent: Thursday, July 22, 2010 2:43:19 PM
Subject: Re: Oeuvre essay

Bob,

Good. Thank you.

Please choose your own essay title (e.g. “Me, Auditor”, or “Cheaper than Cremation”). Length: c 750-1000 words. Due: Sept. 30, 2010. Excellent points, but why not sound more cantankerous—and mention the classes you weren’t permitted to audit. And what about the whole age-thing and free classes?
Hence the following:

In the late 80s or early 90s my appetite for a better understanding of the art I already enjoyed caused me to seek classes taught by those better informed than myself. Mitchell Hall is only a 12-minute walk from my backdoor and, when I wasn’t busy in a courtroom, I had the flexibility to organize my time.

One fall day I walked over to Mitchell Hall and sat in a class that sounded interesting. Professor Larry Hoey was lecturing on English Architectural History and trying to stir some student response. At the end of class I asked the young woman sitting in front of me what she thought of Professor Hoey and she allowed that she thought he was “pretty good.” If Larry was only “pretty good,” I was interested in this department.

Soon after, I enrolled and started auditing one or two courses each semester and this has continued for nearly 20 years. My experience has been rewarding—I’ve been introduced to writers and artists I would have never found and exposed to new ways of looking at the art I already enjoyed. Additionally, just being in the presence of teachers who have a serious level of interest in the same material that interests me is stimulating and feeds an appetite that has not diminished.

In the course of all this I’ve tried to behave in class according to the rules laid out in my response to Professor Bendiner’s initial e-mail. It’s pretty simple—I try to keep my presence under wraps in class. However, as you pick up a teacher’s line of thought, questions naturally occur that might enlarge on the lesson being taught. I try to keep these to myself to see if the teacher addresses these issues. If they don’t and I honestly feel I can enhance the class experience, then perhaps I raise a hand and leave it to the teachers to decide whether or not to risk the time calling on me.

Nevertheless, nearly every teacher in this department knows I sometimes fail to follow my own rules. Professor Leson has a special antenna that detects when I’m anxious to contribute—maybe he notices me bouncing up and down in my seat. Parenthetically, Richard, I don’t sit in the front row just to get a word in—I like to stretch my legs and we seniors need to be closer to hear. This is true in other departments. I took a course in Chinese History from Professor David Buck and there were 17 senior auditors (some former UWM faculty) all sitting across the front of the room like crows on a fence line.

Although auditors seem welcome throughout the art history department, this is not universally true across campus. I’ve been emphatically told to “get out” before class even started in at least one course in another department. The faculty member told me and my senior friend that “our type” was never welcome in her classes because of our tendency to: use our cell phones for calls/texts, to talk during lectures and to eat our meals in class.

In twenty years I’ve never seen another senior auditor (is there any other kind?) do any of these things. This faculty member clearly wanted to be the only “adult” voice in the class and free from any contrary information/views that might be presented to the students. I’ve seen this dynamic in courtrooms when opposing counsel tried to remove every juror who might be an informed/thoughtful leader during verdict deliberation—the attorney wanted to be the only authoritative voice in the trial.

In the art history department I find that the auditors come to class with a real interest in the material and some of them are knowledgeable in ways that are quite valuable. There was a former minister (Dale?) in Professor Leson’s Late Medieval course last spring who had a good grip on the entire cast of biblical characters—the type that end up in sculptural programs on church facades. Professor Leson had no qualms about turning to Dale to help identify these images and explain their biblical backgrounds.

An “original” sarcophagus piece purchased by Bob Scott in Florence.

(continued on next page)
I've sat in on a few seminars/colloquia where there is a real imperative for auditors to keep quiet because the students are graded in large part on their contribution in class. However, on a couple of occasions I've been invited to participate directly when the teacher is assigning projects to pairs and there's an odd number of graduate students in the class. Professor Waldbaum let me link up a couple of times with grad students to prepare joint presentations. In one seminar that dealt with Roman copies of Greek originals I was linked with the inimitable Anna Pagnucci and we were tasked with determining whether a certain ancient object was a Greek original or a Roman copy. We split it up so that Anna took the view that it was an original and I the opposite.

During that same semester I visited the British Museum in London, which has an elaborate display of sculpture from the Greek/Roman era, including a frieze program from a Greek Temple of Apollo Epikourios (the Bassai sculptures). This frieze portrays battle scenes and runs around the interior of a small room which is located on a mezzanine level of the museum that is rarely guarded. Professor Waldbaum knew I had been to the museum and I mentioned it in my presentation.

Marble blocks of the Bassai sculptures are about the same size and subject matter as an excellent copy purchased years ago from a shop in Florence, of a piece of a Roman sarcophagus on display in the Archeological Museum in Fiesole. My copy looked completely authentic because this shop had been in business in the 19th Century when people could still make copies from a mold taken directly from museum pieces.

I took my “original” into class for our presentation, but kept it under the table. After Anna and I had finished I told the class it was regrettable that we had to spend so much time looking at copies and that I thought it would be helpful for them to see an actual original, meanwhile pulling the sarcophagus piece out from under the table. I explained that I had simply extracted this from the frieze program at the British Museum but had left a note in the gap explaining that the marble had been taken for temporary use in Professor Jane Waldbaum’s class at the University of Wisconsin-Milwaukee. When I hefted my “original” onto the table it truly looked like the real thing from where Professor Waldbaum sat. The students loved it. Professor Waldbaum was not so entertained. She sternly asked “What is that?” and continued to give me a hard look that barely softened during my explanation. As I said, it was a really good copy.

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**Over 60? Audit Courses for Free at UWM**

If you are 60 years of age or older and a resident of Wisconsin, you may audit classes for free, on a space-available basis. Popular courses in the Art History Department with the over-60 crowd have included: American Women Artists, German Painting, Modern Art, English Painting, American Art Between the Wars, High Renaissance Art in Italy, and more.

For a list of Spring and Summer 2011 courses, please visit the Department’s website at: [www4.uwm.edu/letsci/arthistory/courses.cfm](http://www4.uwm.edu/letsci/arthistory/courses.cfm).

New or reentering auditors need to file a University Special student application; provide proof of date of birth (driver’s license or birth certificate) and meet the state residency requirements.

After applying, to audit Art History courses, it is recommended that over-60 auditors bring an add-drop form to class on the first day of classes and obtain the instructor’s permission and signature.

Tuition is waived for auditors, provided they register only for courses on an audit basis. Audit-only students may use the Golda Meir Library, as well as the campus computer labs and language labs. They are responsible for paying any “special course fees” assessed for a particular course.

Since 60 and over auditors do not pay segregated fees, they are NOT eligible to use services subsidized by these fees, including the Klotzche Center, Norris Health Center, Children’s Center, UPASS bus pass and the Women’s Center.

For more information, please contact the Office of Adult and Returning Student Services by email at oars@uwm.edu or at 414.229.6732.
IN THE GALLERY...

FALL 2010

Rural Tradition and Urban Change: The New Deal and Wisconsin Printmakers
October 3–17, 2010

Graduate student Ashley Hussman’s thesis exhibition examined rural and urban images of Depression-era Wisconsin in graphic works created by printmakers working under the New Deal art programs.

The exhibition featured WPA-era Wisconsin artists Gerhard Bakker, with works from the Wisconsin Historical Society, the Milwaukee Art Museum, the private collection of Kevin Milaeger and the UWM Art Collection.

Oldenburg’s Process: from Print to Monument
November 4–18, 2010

Emily Gaustad’s thesis exhibition traced the evolution of Claes Oldenburg’s favorite forms, from sketches to printed proposals, and finally to contemporary photographs of the monumental outdoor sculpture.

The exhibition featured prints and drawings from the UWM Art Collection, the Milwaukee Art Museum, the Madison Museum of Contemporary Art and the Walker Art Center of Minneapolis along with her photographs of Oldenburg’s sculptures.

UPCOMING EXHIBITIONS...

FALL 2010

Falling Still
December 2–16, 2010

A site-specific and large-scale collaboration of concrete, fishing line and other materials featuring Yevgeniya Kaganovich and Nathaniel Stem, curated and with text by Jennifer Johung.
**UPCOMING EXHIBITIONS...**

**SPRING 2011**

**Picasso’s Owl:**
*Picasso in the UWM Art Collection*
*February 17–March 3, 2011*

Daniela Martínez-García’s Thesis Exhibition will focus on Picasso and his owl depictions and the political role these play within his oeuvre. Works displayed are from the UWM Art Collection, private collectors and other sources.

**Henri-Gabriel Ibels: Beyond the Nabis**
*March 10–31, 2011*

Christa Story’s Thesis Exhibition examines the least-known member of Les Nabis—a group of French and Swiss artists who set the pace for fine arts and graphic arts in the 1890s. Ibels was an illustrator of French society and politics at the turn of the 20th Century. Ibels is primarily known for his work for the theatre and periodicals. Story plans to exhibit works from the Milwaukee Art Museum, the UWM Art Collection, and a private collector, among other sources.

**Layers and Sediment:**
*Twenty Years of Painting and Sculpture by Steven B. Wellman*
*March 18–April 16, 2011*

Susan Barnett’s Thesis Exhibition offers a mid-career retrospective featuring one of Montana’s most eclectic and prolific contemporary artists. Wellman’s sculptural paintings incorporate found objects, post-industrial decay, and fragments from his life: pigment shards, digital filament, bisected guitars, and historic wainscoting. His more-or-less functional assemblages include remote-controlled “toys”, art lamps, musical instruments, and low-tech electronic constructions. The exhibition will take place at the Kunzelmann-Esser Loft—(710 W. Historic Mitchell St. 414.647.8770)

**Graduate Student Museum Studies Class Exhibition**
*April 7–21, 2011*
*TBA*

**Unifying the Haggadah: Revisiting its Construction**
*May 5–19, 2011*

Shannon Diener’s Thesis Exhibition explores the stylistic and iconographic imagery of haggadah manuscripts across a broad temporal and geographical landscape using facsimile sources from the University of Wisconsin-Milwaukee Special Collections and the Jewish Museum of Milwaukee.
Last Issue’s Name the Painting  
**Puzzle Answers:**

6. Cave Canem, *Pompeii*, c. 50 A.D.  

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**FRIENDS OF ART HISTORY**

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.

Name  
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Address  
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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
**Alumni News**

Alexis Carrozza (M.A. 2009) presented “Art, Fashion, and Artificality” at the American Cultural Association/Popular Cultural Association annual conference in St. Louis. Her paper discussed fashion’s and art’s varying acceptances of artificality as a mainstay of postwar life, integral to the development of late capitalism in the United States. During Fall 2010, Carrozza started the art history Ph.D. program at CUNY’s Graduate Center.

Shannon Fitzgerald (M.A. 1999) is a scholar-in-residence this fall with Columbus State University’s art department. Fitzgerald is an Oklahoma-based independent writer and curator. She previously served as the Chief Curator for the Contemporary Art Museum in St. Louis.

Anna Pagnucci (M.A. 2000) is the new art department head and Assistant Professor of Art at Ashford University in Iowa. As part of this position she will be the new director of Cortona Gallery. The Gallery’s first show of the season in November will feature Pagnucci’s artwork.

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**Alumni News Update Form**

Name: _____________________________________________________________________________________________________

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

Address: ____________________________________________________________________________________________________

Phone: ________________________________________________ E-mail: ______________________________________________

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

You can also submit alumni news and information via email to: packmanj@uwm.edu
NAME THE PAINTING
See the details and identify the painting.
The Department welcomed the following incoming graduate students during the Fall semester of 2010: Maria Blas-Pérez (University of Puerto Rico-Rio Piedras), Leslie Harwood (Maryland Institute College of Art), Sean King (University of Florida), Juan Lopez (UWM), Anne O’Connor (UW-Madison, UWM), Kristen Schulrud (UWM), Melissa Seifert (Minnesota State University-Mankato), Rachel Thole (University of Minnesota-Morris), and Alyson Yundt (UWM).

Incoming graduate student Rachel Thole received the 2010-2011 Nadine Walter Memorial Scholarship and students Sean King and Kristen Schulrud received Chancellor Awards for the 2010-2011 academic year.

Susan Barnett had a photo accepted into CoPA’s 4th Annual Midwest Juried Exhibition, “The Architecture is the Museum.” The photo relates to Susan’s research and will be on display from December 3, 2010 until January 15, 2011 at the Walker’s Point Center for the Arts, at 839 S. 5th Street in Milwaukee.


And, last but not least, a sincere thank you to the following students who served as gallery guards during the Fall 2010 semester: Susan Barnett, Maria Blas-Pérez, Emily Gaustad, Nathan Gramse, Lail Marmor, Aisha Motlani, Amber Parsons, and Geoffrey Schwartz.

The Gallery could not have run smoothly without them.
The Department wishes to congratulate its recent graduates:

**Spring 2010**
- Jenille Junco
- Kristin Krantz*
- Jennifer Mui
- David Taylor*
- Brianna Ziebell

**Summer 2010**
- Michael Topper

* Cum Laude/Honors in the Major

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**AUDITOR NEWS**

Art History auditor Dr. Alan H. Goldberg published *The Doors of St. Michael's, Hildesheim*, which is now on the shelves of the Golda Meir Library. Dr. Goldberg’s interest in the subject was stimulated by courses he audited at UWM in Medieval Art History and Medieval History.

His book describes the biblical relief sculpture of the church doors. The doors are 15 1/2 feet tall and weigh 1 1/2 tons, and were the first large-scale bronze casting since antiquity.

Janet Padway (right) accepting Dr. Goldberg’s book at the Golda Meir Library.
We’re on the Web!
www.uwm.edu/Dept/ArtHistory

Thank you to our volunteers and contributors

Jill & David Baum
Barbara U. Becker
Marlen Becker
Nancy & Kenneth Bendiner
Priscilla Camilli
Sally & Jack Hill
Nancy Hubbard
Mary Kohli
Arthur J. Laskin
Madison Museum of Contemporary Art

Virginia & Tom Maher
Kevin Milaeger
Milwaukee Art Museum
Katherine & Jeff Murrell
Senator Peggy & Dr. David Rosenzweig
Judy & Bob Scott
UWM Department of Visual Arts
Jane Waldbaum
Mary Jo & Mark Wentzel
Wisconsin Historical Society

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