From the Chair…

In their death throes, publishers of printed books have tried to resurrect profitability by jacking up the price of their products. I recently discovered that the price of a textbook for my class in the history of modern decorative arts, which had cost $23 when I last taught the course in 2008, now, in a new edition (meaning 54 sentence changes and a new cover image), would cost students $99. Rather than gouge students, who already face tuition hikes, I've opted to scan a few chapters of the book in question and add some scans of other literature in the field—and present this anthology of "essays" on the class web page without charge to students. That'll teach those capitalist swine publishers.

The internet has transformed reading, periodicals, books, libraries, research and much else. The codex will follow the path of the scroll into extinction. You'll soon hear the question, "What's a newspaper, Mommy?" And don't invest in paper companies (or paper publishers). Websites and the literature they purvey, of course, often dispense nonsense and garbage and falsehoods—but so did the world of print publishing. Stroll through the dusty stacks of any research library and you will also find trash aplenty. The editors of publishing companies, and, yea, even university presses, did not always guarantee excellence, truth and fairness. The reader of printed books, like the reader of internet material, has always to be careful and suspicious. People trust books more than blogs, but their trust is not always justified.

The advancing alteration of reading procedures will ultimately remove some of the charm of interior décor—those walls of bookshelves that display in multicolor splendor the thoughts and follies of civilization, the fundamentals of education, the indicators of the owner's taste and status and learning. But all those rarely-consulted books that occupy so much space can also be looked upon as dead weight. Any moving man will tell you that the worst items to haul are not refrigerators or pianos, but books. After you've already stooped and dragged 40 boxes of books, there's always a dozen more. I've schlepped hundreds of books for six decades, from city to city, from household to household, burdening relatives and roommates and storage warehouses—and I still have them piled up at home and in my office. The overwhelming majority have never been re-opened after the first reading. Why do I keep them? Answer: tradition; stupidity; my wife says I have to; I might really want to look at some of them sometime.

None of those reasons sounds particularly reasonable. Nevertheless, in the bookless future, I will miss book covers. I like to contemplate the meaning and significance of cover images—especially those of art books. Yeah, you're not supposed to judge a book by its cover—but I do. A book cover reveals the author's or editor's viewpoint. When push comes to shove in a publication, and you have to advertise the product or proclaim its importance in that billboard or synopsis called a book cover, the editor or author must make a choice. What image or words or color or binding best indicates the worth or attraction of this volume? When interviewing candidates for teaching posts in the UWM Art History Department, I often ask the interviewees who have just completed their dissertations, "if you were to publish your thesis, what single image would you put on the cover?" The candidates have to somehow sum up what their work is about with one visual clue.
jab. The same issues arise in the imagery of web sites—but introductory internet pages can be easily altered, and often change from week to week, or minute to minute (and the reader can choose to skip the cinematic display). Even if the author or editor conceives the cover solely in commercial terms, that attitude too possesses historical interest. One learns what features are thought likely to attract a buyer at a particular period. And I must admit that some of my scholarly interest in Victorian art stemmed from the details of Victorian paintings that graced Penguin paperback covers in the 1960’s—inviting readers to enjoy nineteenth-century novels with sumptuous images by William Powell Frith, Eyre Crowe, William Quiller Orchardson, and other artists I had never heard of.

Books, covers and all, have played important roles as subjects in art. Thousands of Gospel writers in manuscripts, mosaics, murals and oils appear holding books, or in the act of writing their works. The book stands as their sacred attribute. In societies where illiteracy predominated, the book in such saints’ images also possessed grand mystery—something written was something powerful and understood only by a special few. Even as minor accessories in still life, portraiture, and history paintings, books have had important roles. They frequently offered comments on the broader situation represented. Van Gogh’s Portrait of Dr. Gachet (1890; Private collection), for example, includes two books by the Goncourt Brothers: Manette Salomon and Gemmnie Lacertaux. The first book concerns the misery of artists, the second opens with an announcement in a doctor’s office that the heroine is “saved.” The books (continued on next page)
allude to Van Gogh’s hopes of recuperation under the medical supervision of Dr. Gachet. Also, illuminated manuscripts and illustrated print books have long presented some of the most vital platforms for artists’ creativity. You can perform the same creative work in digital form. What’s different, however, is the reader/viewer’s experience of material surfaces and hand-turned progression---there are even bibliophiles who revel in the smell of paper and glue and ink. A sense of scale is also lost in digital books. The tiny guidebook that slips into one’s pocket, or the gigantic (4-foot-tall) volumes available in architectural libraries provide pleasure and personal interaction that cannot be reproduced on the internet. So what? The efficiency, cheapness, and accessibility of digital media trump the aesthete’s supersensitive delights, don’t they? Bookish types, after all, can still have their joys and intensities as antiquarians, seeking out the holdings of antique shops and ebay booksellers. Nancy Hubbard, our architectural historian, has been selling her art books on ebay---gathering money and freeing up household space simultaneously. Why fight the tide of history? Not only books are in decline. No one under the age of fifty buys newspapers anymore. Even free alternative newspapers such as The Onion and Shepherd Express, it seems to me, pile up in UWM food courts and hallways—unread and left to rot. I asked some of our graduate students not long ago how they received news. Not only did they not read daily newspapers, they didn’t watch television broadcasts either (no surprise there: the TV ads accompanying the news programs are all pharmaceutical pitches aimed at codgers). Some of the grad students said that they clicked on BBC news, or merely glanced at the Yahoo headlines listed in the menu bar of their computers, i-pads, etc. One of the students said that a two-week-old copy of Time Magazine that her parents dropped off at her house every once in a while, was her chief source of information on current events. Another student claimed that she just came into the office or other site of congregation and listened to what people were saying. Sure. Why not? If something overheard sounds interesting, just google the name or place, and the latest news pops up. Perhaps the most telling indicator of the death of print media is the recent exhibition organized by the students in our museum studies program course. The subject of the exhibition was artists’ books—a fine and familiar concept that celebrated the work of local talent. To me, however, the exhibition suggested that book-making has become not an everyday process in society, but an inordinate venture, a personal creation, a thing worthy of museums rather than the home or office. Like paintings, books will become among the few hand-made objects in the modern world, a vestige of earlier times, a precious item for collectors and specialists. Please burn your copy of Oeuvre. Don’t worry, you can always read it on the internet.

Derek Counts spent the summer in Cyprus co-directing excavations at the site of Athienou-Malloura (where he has been working for the last 2 decades), as well as a few weeks in Pompeii assisting his wife, Elisabetta (Classics, UWM), with an architectural survey of roughly 50 houses in the ancient Roman city. This year he is serving as the Norma and Reuben Kershaw Lecturer in Near Eastern Archaeology for the Archaeological Institute of America, delivering lectures in St. Louis, Montclair (NJ), Baltimore, Boston, and Cleveland. Derek was recently appointed as Co-Editor for Book Reviews for the American Journal of Archaeology.

(continued on next page)
Elena Gorfinkel’s book collection (edited with John David Rhodes) Taking Place: Location and the Moving Image, has been published by the University of Minnesota Press. Her article on Anna Biller’s film Viva, “Dated Sexuality: Anna Biller’s Viva and the Retrospective Life of Sexploitation Cinema,” is forthcoming in the journal Camera Obscura in December 2011. An essay on R.W. Fassbinder’s film All: Fear Eats the Soul, will appear in The Blackwell Companion to Rainer Werner Fassbinder, edited by Brigitte Peucker, in January 2012. Gorfinkel has also edited a dossier on cinema, labor and aesthetics, titled “The Work of the Image,” which includes her article, “The Body’s Failed Labor: Performance Work in Sexploitation Cinema,” which will be published in the journal Framework in Spring 2012. Her catalog essay for the UWM Art History exhibition of Sandra Gibson and Luis Recoder’s moving image installation Light Spill has been reprinted in the online film journal LOLA (edited by Adrian Martin & Girish Shambu) and has been translated into Italian in the online journal FILMIDE. For the year 2011-2012, she is the recipient of a Global Studies Fellowship at the Center for International Education at UWM, where she is developing a new project on “slow” global art cinema. She is co-organizing the CIE conference, “World Cinemas, Global Networks” with Assistant Professor Tami Williams, which will take place in April 2012. Gorfinkel has presented papers at the Society for Cinema & Media Studies Conference in New Orleans (March 2011), at the Moving Image & Institution: Cinema & The Museum Conference in Cambridge, UK (July 2011), and gave a keynote lecture at the World Cinema Now conference at Monash University, in Melbourne Australia in September 2011, titled “Decomposing Cinema: Senses of Duration.” In October, she will be giving a paper on the cinema of Tsai Ming Liang at the World Picture Conference at the University of Toronto.


Jennifer Johung received a 2011-2012 UWM Research Growth Initiative Grant for her new book project, Vital Architectures, which explores the convergence of contemporary art, architecture, and biotechnology. In October, she presented a new paper, “Molecules to Humans: Bio-Design and the Scaling of Synthetic Life” at the World Picture Conference in Toronto. Her first book, Replacing Home: From Primordial Hut to Digital Network in Contemporary Art will be available from the University of Minnesota Press in late December. Her co-edited volume with Professor Arijit Sen (UWM School of Architecture and Urban Planning), Landscapes of Mobility: Culture, Politics, and Placemaking is now under contract with Ashgate Press.

2011 was a special year in Milwaukee. A series of art exhibitions and cultural events came together to become the Summer of China in Milwaukee. I had the opportunity to work with two excellent local collections: Professor Chu-tsing Li’s collection of ink paintings; and Shi Zhu Zhai’s Catalogue of Notepaper Samples in the Krug Rare Book Collection of the Milwaukee Public Library. I guest-curated the exhibition of Professor Chu-tsing Li’s collection at the Milwaukee Public Library, and gave a workshop and talk on Shi Zhu Zhai’s Catalogue at the Milwaukee Public Library. The library presented an exhibition of the Catalogue and related material, which is still on and I recommend that everyone should see it and enjoy the productions of Shi Zhu Zhai, a printing firm that is still in business in Nanjing (the name means The Studio of the Ten Bamboo).

The Catalogue of Notepaper Samples comprises woodblock prints made by Hu Zhengyan, who lived during the Ming Dynasty (1368-1644) and the Qing Dynasty (1644-1911). Unlike the bright, opaque and evenly colored Japanese prints (woodblock printing techniques reached Japan in the late Ming Dynasty), Hu Zhengyan’s works exhibit a watercolor-like quality, with transparent colors in varied tones, and show the lightness or thickness of ink, as well as brushstrokes. His prints were made with a technique called dou-ban, which uses numerous blocks of wood to form one image (the number of blocks can run from twenty to more than a thousand). Hu Zhengyan also developed the double-arches technology that created relief patterns on the surface of the paper. This technique gives texture to the prints. Different from the marks of deep carving that can be seen on many kinds of prints, the double-arches method uses two blocks with the same concave and arched pattern to emboss the paper. Some of Hu Zhengyan’s images have no color, but allow the subtle low relief to show on a pure white background—those works represent the elegant taste of the Chinese literati. Hu Zhengyan’s two print compilations, the Catalogue of Shi Zhu Zhai’s Painting Samples (176 pages), and the Catalogue of Shi Zhu Zhai’s Notepaper Samples (288 images) are considered the highest achievement of Chinese woodblock printing, and occupied Hu Zhengyan for two decades. He completed these catalogs by the year 1644. The content is categorized by subject: scholars’ stones, ritual offerings, magical beings, selected plants, snow scenes, night scenes, dreams, mountains, and the moon, all of which were favorite subjects of the literati. Bamboo, other plants, and rocks represent qualities of human character. It was considered poetic to be in a bamboo grove. Bamboo is presented in various situations in this catalog. Bamboo in snow represents a tough personality, disobedience, and non-cooperation. It also represents the loyalty and dignity of the literati. So too do plum flower blossoms. Prints of plum blossoms in early spring snow, whether in color or just black ink, represent strong characters in delicate form. Orchids depict a humble nature. And farm lands show the ideals of Daoism: to live a simple, rustic life, which is also the Chan Buddhist ideal. Confucian concepts and ideas associated with ancient tea ceremonies are also represented in the prints.

Mythology was also one of Hu Zhengyan’s interests. Mythic images of stars, yin yang patterns, and the
three islands of the land of the immortals can be seen—subjects that the Western world considers Daoist. The literati used letters to represent their feelings, beliefs and political attitudes. One print displays just a single butterfly. Its title, The Dream of the Butterfly, alludes to the 6th century BCE, when a Daoist father had a dream that he was transformed into a butterfly. When he woke up, he questioned, “Did I dream of the butterfly or did the butterfly dream of me? How do I know what is reality?” This is a famous story about illusion and truth.

In his later years, Hu Zhengyan never served the Qing Dynasty, but his values were shared by other literati of the time and continued to be appreciated for centuries. The Catalogue of Shi Zhu Zhai’s Notepaper Samples on exhibit in Milwaukee is a reprint by Rongbao Zhai of Beijing, a print house and publishing center that has existed since the late Qing Dynasty. The task took twenty years and was completed in 1952.
NEWS FROM THE GALLERY:

The Art History Gallery link on the department website has been redesigned to provide more information about the Gallery and Exhibitions and the UWM Art Collection, including links to artwork from major donations. Please visit the gallery website: http://www4.uwm.edu/letsci/arhistory/gallery/

We continue to explore major funding sources for the proposed gallery remodel and expansion project.

UWM ART COLLECTION:

Since the beginning of 2011 we have added approximately 250 works of art to the collection through donations from Tom and Virginia Maher, Gene and Inez Gilbert, the Nathan and Pearl Berkowitz estate, and the Kohler Foundation.

Spring 2012: The UWM Art collection will be available online. Information and images of over 4,500 objects in the Permanent Collection will be accessible vis-à-vis UWM. The searchable database will provide access to the collection for research by students, curators, scholars and anyone interested in additional information about the UWM Permanent Collection.

UPCOMING EXHIBITIONS: 2012

New Acquisitions from the Gene and Inez Gilbert Collection
January 2012

William Morris
Curated by Leslie Harwood
Spring 2012

Kathé Kollwitz
Curated by Rachel Thole
Spring 2012
Falling Still
Yevgeniya Kaganovich and Nathaniel Stern, curated by Jennifer Johung
December 2—16, 2010

Falling Still utilized 200 cement-cast feathers as individual pixels to create a larger image across six planes. Each of the sculptures was hand-poured into molds of actual feathers, exhibiting finely detailed quills on one side, and flat concrete surfaces on the other. The feathers hung from the ceiling via discrete fishing lines, swinging, twisting and turning as viewers moved around the 8 x 15 x 4 foot installation area. From all perspectives but one, the work floated between 1-dimensional lines, 2-dimensional planes and 3-dimensional pixels. Viewed exactly perpendicular to its planes, all the work’s elements cohered into a bit-mapped image of a body, leaping through the air. While Falling Still itself was suspended between movement and stasis, it also moved and arrested the viewer. The installation directed viewers in and around incongruous objects, through an improbable image, and across multiple dimensions.

Light Spill
A moving installation by Sandra Gibson and Luis Recoder, curated by Elena Gorfinkel
January 27 — February 17, 2011

Gibson and Recoder explained: “In our installation work, we use projected light to articulate space and time. Film projectors and celluloid are the material base of our constructions in light and shadow, the elemental properties of cinema. These things are deeply imbued with a history of viewership in the dark of the theater. To remove it from darkness is to flood this history and cast a certain illumination upon it. A certain exposure. Light spills in the shifting of film from its native darkness in enclosed chambers (camera obscura) to the uncanny openness and defamiliarized illumination of installation. We are exploring the shift, elaborating the displacement, recasting the light mechanics of a peculiar estrangement of the medium. The art of cinema, yes. But more timely: the becoming cinema of art. That is the coming attraction for us.”
**Gallery Review**

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

Christa Story's Thesis Exhibition examined 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 exhibited 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 offered 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 took place at the Kunzelmann-Esser Loft (710 W. Historic Mitchell St.).
Art History graduate students in the Museum Studies Program curated an exhibition which explored the dynamic relationship between image and text in artists’ books. This show featured titles from the Special Collections Library at UWM and original works by students of the Peck School of the Arts.

Delve into the pages of the Haggadah, an important Jewish text for the Passover ritual, and learn how artists have negotiated its illustration from the Middle Ages until today. This graduate student thesis exhibition, curated by Shannon Diener, explored the changes and developments in Haggadot imagery from early illuminated manuscripts to printed versions.

Shannon Diener’s Thesis Exhibition explored 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.
**Gallery Review**

**Picasso’s Owl: Picasso in the UWM Art Collection**  
June 2 - 24, 2011

This thesis exhibition displayed the University of Wisconsin-Milwaukee’s collection of Pablo Picasso’s work. The collection includes images from 1905 to 1965 and consists of thirteen etchings, three linoleum cuts, five lithographs, one photograph, and one painting. However, the focus of the essay was the series of owl images Picasso created after the Second World War, and the consideration of this important theme was inspired by the 1947 *Still Life with Caged Owl* painting in the UWM Art Collection.

**The Gig Poster Explosion: Artists and Collectors of Milwaukee**  
July 7 - 21, 2011

This exhibition explored contemporary Rock concert posters of Milwaukee printmakers and collectors. It was curated by M.A. graduate Kelly Brown. Thanks to contributing artists and collectors Eric Von Munz, Melissa and J.W. Buchanan, Paloma Chavez, Francisco Ramirez, Josh Rickun, Greg Martens, and Erik Ljung.
This exhibition compared two views of Mexico through the work of American photographer Paul Strand and Mexican photographer Manuel Carrillo. It was curated by graduate student Anne Crouchley. This show exhibited works from the UWM Art Collection, UWM Special Collections, and the Museum of Contemporary Photography, Chicago.

The exhibition American Japonisme: A New Perspective critically examined the relationship between the Far East and West, revealing the implications this contact had on the visual arts during the years 1850-1930. American Japonisme featured artists working in a variety of media including prints, drawings, ceramics, and book arts. This show offered a fresh look at the contributions of American artists, especially female printmakers Helen Hyde, Bertha Lum, and Bertha Jaques. This show featured works from the UWM Art Collection, the Wriston Art Center at Lawrence University, and the Wright Museum of Art at Beloit College.
The Expressionist Portrait: Pathos and Persona in German
October 6 - 27, 2011

Explore drawings, paintings and prints by German and Austrian artists of the early 20th century including Max Beckmann, Oskar Kokoschka, Ernst Ludwig Kirchner, and many others. Curated by graduate student Nathan Gramse, this exhibition included a critical examination of important social and psychological themes in expressionist portraiture. This show exhibited works from the UWM Art Collection and the Goethe House of Wisconsin.

Modern at Heart: New Acquisitions from the Virginia Jones Maher and J. Thomas Maher III Collection
November 10 - December 1, 2011

Virginia Jones Maher and J. Thomas Maher III donated twenty-two paintings, drawings, and prints to the University of Wisconsin-Milwaukee Art Collection. This generous gift includes works by Alexander Calder, Salvador Dalí, Oskar Kokoschka, Joan Miró, and Robert Rauschenberg.
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

Address

City State Zip

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’s Name the Painting Puzzle Answers:

1. Caspar David Friedrich, Studio Window, 1805
2. Henri Matisse, Open Window, 1921
3. Jan Vermeer, Girl Reading a Letter by an Open Window, 1657-59
4. Pierre Bonnard, The Window, 1921
6. René Magritte, The Human Condition, 1933
7. Jan van Eyck, Arnolfini Wedding, 1434
8. Sophie Anderson, No Walk Today, 1856
9. Sandro Botticelli, Annunciation, 1489-90
10. Marcel Duchamp, Fresh Window, 1920
**Alumni News**

**Emily Gaustad (M.A. 2010)** is the Assistant Manager of the Tory Folliard Gallery located in Milwaukee’s 3rd Ward District.

**Kristi Helmkamp (M.A. 2007)** is the Visitor and Learning Experiences Manager at The Building for Kids in Appleton, WI.

**Ashley Hussman (M.A. 2010)** is the Curatorial Assistant at the Sheldon Museum of Art at the University of Nebraska-Lincoln.

**Angela Lowther (M.A. 2011)** has accepted the position of Collections Manager and Exhibition Coordinator at the Wright Museum of Art at Beloit College.

**Melody Maxted (M.A. 2008)** is now the Associate Director of Career Services at the Minnesota School of Business in the Greater Minneapolis-St. Paul area.

**Kate Negri (M.A. 2009)** is the LTE Academic Department Associate of the Art History Department at the University of Wisconsin-Milwaukee.

**Anton (Tony) Rajer (B.A. 1977)** died of a heart attack on November 18, 2011, while engaged in the restoration of a WPA mural in Cedar Rapids, Iowa. He became a world-renowned conservateur associated with numerous museums and arts organizations, and taught continuing education classes for many years at UW-Madison.

**Dean Sobel (M.A. 1986)** is the first director of the newly opened Clyfford Still Museum in Denver, Colorado.

**Christa Story (M.A. 2011)** is a research assistant to Mary Weaver Chapin, Associate Curator of Prints and Drawings at the Milwaukee Art Museum. She is helping her with an upcoming exhibition *Posters of Paris: Toulouse-Lautrec and his Contemporaries.*

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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
NAME THE ARTIST

Ex: First Industrial City of Indiana - Answer: one + Gary = Juan Gris

1. Ventilator in Operation
2. Captain Morgan
3. Fight Depression
4. Regarding Yogi
5. Derogatory Call at Mets Stadium
6. Flower Couch
7. Fish Eggs Boone
8. Instruct Boleyn
9. I should take the oars?
10. Tatami is making fun

THANK YOU, JILL!

Congratulations to our Academic Department Associate, Jill Baum, on her new position in Vice Chancellor Christy Brown’s office. Her farewell dinner took place at Chez Jacques on November 30, 2011. We would like to thank her for all her hard work and enthusiasm over the past six years.

Jill Baum in Mitchell 151.
The Department welcomed the following incoming graduate students in 2011: April Bernath (Augustana College), Audrey Jacobs (Creighton College), Cassie Sacotte (UW-Milwaukee), Elizabeth Sierks (UW-Milwaukee), Melanie Stagg (Smith College), and Nina Teubner (UW-Milwaukee).

Incoming graduate student April Bernath received a 2011-2012 Graduate School Fellowship and graduate student Maria Blas-Pérez received a 2011-2012 Advanced Opportunity Fellowship.

Art History Teaching Assistants: Jennifer Hasso, Audrey Jacobs, Bridget Kies (Film Studies), Sean King, Kristen Schulrud, Melissa Siefert, Steve Torzok.

Aisha Motlani is the research assistant for Jennifer Johung’s 2011-2012 UWM Research Growth Initiative Grant for her new book project, Vital Architectures.

And, last but not least, a sincere thank you to the following students who served as gallery guards during the Spring 2011 semester: Maria Blas-Pérez, Emily Gaustad, Nathan Gramse, Ashley Hussman, Lail Mamor, Aisha Motlani, Amber Parsons, Geoffrey Schwartz, Christa Story, and Rachel Thole.

The Gallery could not have run smoothly without them.

Congratulations to the following Spring 2011 M.A. graduates:
- Susan Barnett
  Layer Sediment: A Steve Wellman Retrospective
- Shannon Diener
  Unifying the Haggadah: Revisiting its Construction
- Renee Pasewald
  Between the Lines: Formal Considerations of Jules Feiffer at the Village Voice: 1956-1961
- Christa Story
  Henri-Gabriel Ibels: Beyond the Nabis

Congratulations to the following Summer 2011 M.A. graduates:
- Gabrielle Gold
  The Redemption of the Bear in Medieval Art
- Kelly Brown
  The Gig Poster Explosion: Artists and Collectors of Milwaukee
- Anne Crouchley
  Mexico Through the Lens: The Photography of Paul Strand and Manuel Camillo
- Daniela Martinez-Garcia
  Picasso’s Owl: Picasso in the UWM Art Collection

Graduate Student News
The Department wishes to congratulate its recent graduates:

**Spring 2011**
- Lisa Butterfield
- Emma Cobb
- Claire Choinsky
- Daryl Cohen
- Marli Rae Connell
- Amanda Diehl
- Dragana Drazic
- Natalie Dulka
- Joelle Espinosa
- Taylor Schumacher
- Jessica Sellin
- Thomas Sherburne
- Elizabeth Sierks
- Marie Starkey
- Meghan Wingert
- Joseph Zoromski

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**Dinah Rotter** curated an exhibition featuring UWM artists at The Jackpot Gallery. The exhibition opened on December 3rd, and closes on December 31st.
Thank You To Our Volunteers and Contributors

Jill & David Baum
Barbara U. Becker
Marlen Becker
Nancy & Kenneth Bendiner
Nathan & Pearl Berkowitz Estate
Sarah Bernstein
Priscilla Camilli
Crossman Gallery, UW-Whitewater
Sandra Gibson
Gene & Inez Gilbert
Goethe House of Wisconsin
Roberto Hernandez Center
Sally & Jack Hill
Nancy Hubbard
Jewish Museum of Milwaukee
Kevin Kinney
Kohler Foundation

Mary Kohli
Arthur J. Laskin
Jack & Pheobe Lewis
Virginia & Tom Maher
Milwaukee Art Museum
Museum of Contemporary Photography, Chicago
Katherine & Jeff Murrell
Kate Negri
Peck School of the Arts
Luis Recoder
Senator Peggy & Dr. David Rosenzweig
Judy & Bob Scott
Christa Story
UWM Department of Visual Arts
UWM Special Collections and Max Yela
Jane Waldbaum
Ying Wang

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