Most reports on art in the New York Times and other mass circulation periodicals in recent years concern money. Significant art historical developments have not been noted. Broad changes in style, iconography and the functions of art in society have hardly been remarked. High prices paid, slumps in auction house sales, which artists are being grabbed by dealers and collectors as money-makers on the rise—these are the prime subjects worthy of attention in the popular press.

Maybe it’s not such a bad thing. Art historians often ignore the economics of their fields of study, yet they themselves are part of the financial foundations of buying and selling art. Our writings on art history and our curated exhibitions frequently bring to the fore artists, movements and issues that elevate the importance of some maker or aspect of art that can lead to the elevation of prices, increases in value. Furthermore, badniks in the art world don’t get harsh punishments. When the chairman of Christie’s and Sotheby’s auction houses were convicted of price-fixing and stealing five hundred million dollars in commissions paid by sellers of art, the head of Sotheby’s (Alfred Taubman) received a one-year prison term. The head of Christie’s (Sir Anthony Tennant) could not be extradited from England, and remained free. After all, the only people who get screwed in art scams are richies. And the art world is their world.

Of course, the enormous cost of some art underlies these delicate maneuvers of art history. It’s a liability for the art historian, who should recognize the maze of financial schemes that surround our field. We should tread carefully. Anything we write or say or put on exhibit is marketable in some way. All this is set against popular perceptions of artists as non-commercial producers. The general public loves to savor the idea of the artist as an idealist devoted solely to his craft and not like ordinary folk, caught in the net of working for money. People adore Van Gogh because, in story and film, he’s the suicidal madman outside the dull workaday world, who supposedly never sold a painting, and depended wholly on the financial support of his brother. Dying poor and unrecognized is important.

Economics played a large role recently in the Knoedler Gallery scandal. Art historians in this case weren’t grateful receivers of consultations fees, but many failed to give any negative review of a flood of forgeries sold by Knoedler. They feared the overwhelming cost of legal representation if lawsuits were brought by dealers and collectors. Just saying nothing can be an act of financial premeditation and consequence.

I have not been paid for this article.

Kenneth Bendiner
Professor
Department of Art History

On the cover:
Claes Oldenburg
Spoon Pier
1975
Soft-ground etching, sugar-lift, and aquatint in four colors
UWM Art Collection, gift of Emile H. Mathis II, 2012.002.1273

certain university in Boston, I was told years ago, any donor who supported the university’s building projects with tax-deductible donations, could get extra tax credits by also donating the worthless sculptures of say his art-student nephew, which would then be placed on campus and financially appraised in glowing terms. Economics played a large role recently in the Knoedler Gallery scandal. Art historians in this case weren’t grateful receivers of consultations fees, but many failed to give any negative review of a flood of forgeries sold by Knoedler. They feared the overwhelming cost of legal representation if lawsuits were brought by dealers and collectors. Just saying nothing can be an act of financial premeditation and consequence.

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Professor Kenneth Bendiner retired from the Department of Art History on Sunday, May 14, 2014 after 29 years of service.

In 1985 Kenneth Bendiner joined the UWM faculty as a tenure associate professor of Modern Painting and Sculpture, becoming full professor in 1993. Kenneth was known for his energetic lectures which enrolled high and attracted record numbers of over sixty auditors.

The faculty and staff celebrated his retirement on Tuesday, May 6, 2014. The following resolution was read in his honor:

WHEREAS Professor Kenneth P. Bendiner has served the University of Wisconsin-Milwaukee and the Department of Art History for nearly three decades; and

WHEREAS he is a devoted husband to Nancy, dedicated father to Ezra, Zachary, and Claire, and adoring grandfather to Moses and Clementine; and

WHEREAS he has, with unrivaled connoisseurial acumen, stalked Milwaukee rummage sales for nearly a quarter of a century, steadfastly refusing to pay more than $10 for any item; and

WHEREAS, his knowledge of art and artists, from Alberti to Zoffany, puts all Assistant and Associate Professors of Art History to shame; and

WHEREAS, throughout his career, he has produced numerous, exemplary publications in the field of 18th-, 19th- and 20th-century painting and sculpture in Europe and America; and

WHEREAS, he has retained his professorial commitment to tweed blazers even while mowing the lawn and combing the beach; and

WHEREAS he has simultaneously held the titles of Chair, Internship Coordinator, and Undergraduate Advisor for as long as anyone can remember, primarily so that the rest of us did not have to do it; and

WHEREAS, as said Chair, he has fought tirelessly and unapologetically on behalf of his department and junior colleagues; and

WHEREAS he has unlimningingly advised and mentored countless UWM undergraduate and graduate students now recovering in mental health institutions across the nation; and

WHEREAS there is no thesis or exhibition that he will not agree to direct; and

WHEREAS his "Art History Major of the Month" candid shots might just as easily end up as mug shots; and

WHEREAS, he has for years cultivated an adoring fan base of 60+ auditors that faithfully attend his every lecture; and

WHEREAS, he is considerably older than said auditors and accordingly earned the right to come and go as he pleases, such that he refuses to attend his own retirement ceremony...

NOW, THEREFORE, BE IT RESOLVED that, with the greatest respect and affection, we wish Kenneth many happy and restful years of retirement in the company of his loving wife, children, and grandchildren.

Kenneth Bendiner Retires

Derek Counts published a co-authored article in Near Eastern Archaeology examining the interplay of archaeology, interpretation, and community in modern Athenians, Cyprus (where he excavates). He also co-edited and wrote the introduction for a special volume of the Bulletin of the American Schools of Oriental Research, which focused on the political and social organization of Cyprus during the so-called Age of the City-Kingdoms on the island (ca. 1000-300 B.C.E.). Counts received research grants from UWM's FRACAS program and Creighton University to fund a pilot season in Cyprus experimenting with structured light scanning and 3D artifact modeling; another grant from the National Endowment for the Humanities will fund a 2015 workshop in Boston organized by Counts and his colleagues focusing on emerging trends in mobile computing in archaeology (a.k.a. "paperless archaeology").

In Spring 2014, Elena Gorinkel gave a keynote lecture at the "Sex Media Reception: New Approaches" conference at the University of Michigan. Her essay on erotic film festivals of the early 1970's was published (in revised form) in the edited collection Sex Scene: Media and the Sexual Revolution (Duke University Press, 2014). Her essay on the 1972 film Score appeared in the catalog Free to Love: The Cinema of the Sexual Revolution (International House, 2014). Her co-edited dossier (with John David Rhodes) on the films of Peggy Ahwesh, which includes her own essay on Ahwesh's deadman trilogy, titled "Corpse Corpus Contingency," has been accepted for publication in the journal Screen. She is currently co-editing (with Tami Williams) a collection titled World Cinemas, Global Networks.

Supported by an Australian Council Grant for Emerging and Experimental Arts Development, Jennifer Johung spent time this past spring in various labs at Massachusetts General Hospital, Harvard's Stem Cell Institute, and MIT doing research for an upcoming exhibition on biological art, tissue engineering and regenerative medicine. The exhibition, co-curated with Oron Catts, will open in the fall of 2015 at the Lawrence Wilson Art Gallery at the University of Western Australia in 2015, with potential other exhibitions to follow in the USA, UK and Australia. On June 1st, her curated exhibition of new work by Nathaniel Stern (UWM Peck School of the Arts) and Erin Manning (SenseLab, Montreal) opened at the Glasshouse Gallery in Brooklyn. She has an article on contemporary choreography, animism and cell motility, entitled "Choreographic Arhythmatias," forthcoming in a special issue of the journal Leonardo. And thanks to a Faculty Research and Creative Activities Support (FRACAS) Award for 2014/15, she has envisaged an end to her book on biological art and architecture.

Richard Leson spent the spring as a Fellow at UW Madison's Institute for Research in the Humanities, during which time he drafted a chapter for his book project The Material Life of Jeanne of Flanders. He presented this research at the International Congress on Medieval Studies in Michigan. This summer Richard served as interim chair of the department. He is on sabbatical for the fall semester.

Matthew Raré joined the Department of Art History as a one year Visiting Assistant Professor for the 2014-2015 academic year. This fall he teaching ARTHIST 104: African, New World and Oceanic Art and Architecture and ARTHIST 371: Asian Art.

Hillary Snow also joined the department as a one year Visiting Assistant Professor position at UWM for the 2014-2015 school year. She is teaching her ARTHIST 341: Seventeenth-Century Art in Holland and Flanders course again in Fall 2014. She will also be offering ARTHIST 105: African Art and Architecture and a Graduate Colloquium: ARTHIST 770: Japanese Print Culture.

In Spring 2014, Tanya Tiffany's book, Diego Velázquez's Early Paintings and the Culture of Seventeenth-Century Seville (Penn State Press, 2012), received an honorable mention for the Eleanor Tufts Book Award, which recognizes an outstanding English-language publication in the area of Spanish or Portuguese art history. Thanks to a UWM Research Growth Initiative Award, Tanya conducted summer research in Italy and Spain, where she worked on her current book project: Visual Culture and Feminine Devotion in the Early Modern Spanish Empire. Tanya is a National Endowment for the Humanities Fellow at the John Carter Brown Library at Brown University this year.

Ying Wang began a one year sabbatical in China and Tibet starting Summer 2014.

Kay Wells is the new Americanist Tenure Track Assistant Professor at UWM. She received her Ph.D. from the University of Southern California. This fall she is teaching ARTHIST 250: Introduction to American Art.
The UWM Art Collection has been enhanced by generous gifts of art from the following donors:

- Thomas and Virginia Maher
- Floriann Martin in honor of Rudolph Martin
- Thomas Nawrocki
- Anonymous

For years a charming oil painting depicting a child blowing bubbles hung in a small conference room adjoining the Dean’s office in Holton Hall. It appeared to be unsigned and there was no information about it in the UWM Art Collection catalog. This spring the painting was placed in the art collection vault while Holton Hall is undergoing renovation.

Intrigued by this painting created by an obviously trained artist, I decided to investigate it further. A single clue provided by the artist led to his identification as well as that of the sitter. Written on the pages of an open book in the foreground of the painting are the words “Study with determined zeal”. The phrase was all that was needed for an internet search which provided an author’s name, Thomas Adolphus Trollope (1810-1892), who in his book entitled *What I Remember* (1888), described a painting of his deceased sister Emily Trollope:

Poor little Emily! She was a very bright espiègle child, full of fun and high spirits. There is a picture of her exactly as I remember her. She is represented with flowing flaxen curls and wide china-blue eyes, sitting with a brown holland pinafore on before a writing-desk and blowing a primitively-coloured soap-bubble. The writing copy on the desk lying above the half-covered and neglected page of copy-book bears the legend “Study with determined zeal!”

Thomas Adolphus Trollope was a prolific writer, the eldest of six children of English barrister, Thomas A. Trollope and his wife, novelist and writer, Frances Trollope. His sister Emily, the subject of the painting, was the youngest Trollope. She was born in 1818 and died prematurely at age 18. She appears to be about age 9 or 10 in the painting.

Emily, brother Henry, and sister Cecilia, accompanied their mother Frances on an trip to America in 1827 to 1831. They were joined by tutor and struggling French artist, Auguste Hervieu, whose portraits of the Trollope family are in the National Portrait Gallery in London. Hervieu collaborated with Frances Trollope for several years, creating illustrations for her many popular books. Hervieu's portraits of some of the Trollope family date c1832. The portrait of Emily may have been painted around this time.

It was gifted in 1986 to the University by Robert Krikorian, a generous donor to the UWM Art Collection.
**Gallery Review**

**Impression & Projection: The Phantasmagoria in the Art of Goya, Robertson, and Méliès**

April 24 - May 15, 2014
Curated by Juan Lopez

This exhibition explored the significance of phantasmagoria as a source of artistic inspiration in the works of three influential European artists. These artists are Francisco Goya (1746-1828), Étienne-Gaspard Robertson (1763-1837), and George Méliès (1861-1938). Through the display of prints and projections, this presentation compared the artists' elaborations of phantasmagorical subject matter to develop new visual experiences.

This exhibition took place in the Daniel M. Soref Learning Commons Grind and UWM Special Collections. Curator Juan Lopez gave a gallery talk at the opening reception.

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**The Art Shore**

BY JERROD JOHNSON, ART HISTORY B.A., SPRING 2014

Through the use of two outlets, my blog and Facebook group page, under the banner of The Art Shore, I facilitate a community for art lovers as well as Milwaukee enthusiasts. These outlets are used to inform Milwaukee natives, as well as people around the world, about the rapidly growing art scene in the city. I highlight the human pulse of the art scene through the publishing of exclusive in-depth interviews with talented artists who live and create art in the Milwaukee area every day. Interviews tell stories of artists' journeys and the opportunities provided to them by Milwaukee's vibrant art scenes. The stories reveal communities, events, and attractions of the city, for which I then supply links that for in the blog and on the Facebook page. Providing these links allows for The Art Shore community to get an even deeper look into what Milwaukee has to offer for art appreciators, aspiring artists, and curious tourists. I post one interview every Sunday on The Art Shore blog and a link to it on the Facebook page. The focus word for this project is “illumination.” I intend to shed light on Milwaukee's creative communities and their innovations in the art world. I feel like this city has given me so many gifts and now it is my turn to give something back.

1. https://www.facebook.com/groups/138386508856557/
2. www.theartshore.blogspot.com
**ART IN THE CLASSROOM**

Art History 101 TAs Matthew Rogan and Anna Kupiecki decided to try something different in their discussion sections this past Spring semester. After exploring the UWM Art History Gallery collection online, we realized that the Art History Department had a wealth of art and artifacts which were being underutilized. Together with Curator Christa Story, we developed a plan to incorporate art into our discussions. Several times during the semester, we either brought art into our classrooms, or had “field trips” to the gallery to see art first hand. The UWM Art History Gallery has a large collection of objects relevant to Art History 101 including ancient bronze artifacts from Iran, Roman glass vessels, Eastern Orthodox icons, and others. Lecturing with images on a large screen is a necessity in today’s college environment, and is a good way to expose students to masterpieces from around the world. Images, however, can never replace the actual objects, and seeing art first hand is an experience that is unmatched. It was our hope that by bringing art into the classroom, we could enable the students to connect more with the subject matter. We both had positive feedback from our students, and hopefully next semester we can bring more art into the classroom in both Art History 101 and 102.

Matt Rogan  
Graduate Student and Art History Teaching Assistant

**COLLEGE ART ASSOCIATION (CAA)**

In February 2014, Anna Kupiecki, Jordan Severson, Mary Shurtz, Leigh Wilcox, and I had the pleasure of going to the College Art Association Conference in Chicago. The CAA is a national conference that facilitates and encourages scholarship and teaching in the visual arts and art history. Its focus is not only on art historians, but also on curators, critics, and artists. While Mary and Leigh were able to go a day early and attend several sessions on museum curation, we were all able to attend sessions together from Friday the 14th to Saturday the 15th. On Friday, we woke up bright and early in our most colorful professional attire to attend several sessions including “The Early-Modern Child in Art and History,” which featured a fascinating talk by our own Associate Professor Tanya Tiffany. Her talk focused on the Spanish nun Margarita and her relationship with Philip III and the royal family and children. Other sessions and talks in which we were also able to participate included teaching in the digital age, punk fashion, Mesoamerican sculpture and violence, digital archiving, experiencing the ephemeral, Harvard’s glass flowers, haunting digital culture, lesbian and queer theory, and feminist art today. I was also able to experience some of the CAA with my undergraduate professor from Ripon College, Dr. Travis Nygard, as we surveyed the new books and scholarship at the book fair. It was a wonderful experience as teaching assistants and graduate students of UW-Milwaukee to see the thriving art historical culture and to listen to the new information being presented openly among intellectuals. It encourages not only our own art historical passions but promotes our future careers in the field.

Stephanie Rhyner  
Graduate student and teaching assistant

Anna Kupiecki leading discussion in the UWM Art History Gallery.
During the 2013-2014 school year, I had the opportunity to teach two Art History 308 classes in the UWM Department of Art History while Assistant Professor Elena Gorfinkel participated in a Center for 21st Century Studies fellowship. I was challenged to develop two lecture courses: History of Animation (Fall, 2013) and Special Effects (Spring, 2014). This was my first time teaching at UWM, and I welcomed the opportunity to engage with a cross-section of Wisconsin and international students from a breadth of viewpoints. The fluid navigation of a room full of students with so many different perspectives and life experiences did not come immediately or entirely easily. Yet what swiftly became clear to me was how fulfilling I found teaching this particular student body, precisely because of their multiplicity of backgrounds. Between my undergraduate and PhD programs, I worked in urban educational nonprofits in New York and Baltimore that defined service to citizens based on an understanding of their specific places, times, and communities. Milwaukee faces a different set of challenges than the East Coast cities with which I am familiar, but it’s clear to me that UWM shares one of my fundamental beliefs: that responding to the whole student requires careful attention to acculturation and environment.

I’m pleased to report that I’ll be starting as an Assistant Professor of English and Film Studies here at UWM in the fall of 2014. I’m looking forward to being a part of my new department, but I’ll fondly remember my first semesters in Art History where the majors and visiting students displayed such inquisitive, curious minds and provided such a warm welcome. I’m grateful for this introduction to UWM, and for how the Art History students’ enthusiasm illustrated the benefits of being part of the UWM learning community.

Jocelyn Szczepaniak-Gilleece
The Department wishes to congratulate its recent graduates:

**Majors**
Abby Armstrong  
Jessica Boll (cum laude)  
Cameron Fontaine  
Kara Hendrickson  
Seng Her  
Elise Hynek  
Jerrod Johnson  
Lee Murphy  
Marci Radbil  
Paige Sullivan  
Joelle Wood  
Josephine Yanasak

**Minors**
Sophia Dahlen  
Erica Du Pont  
Hannah Eastburn  
RaeAnne Gazinski  
Chelea Gerrits  
Kendell Hafner  
Nola Hanson  
Katherine Haws  
Anne Jones  
Jason Laux  
Ian Liegeois  
Bradley Richlen  
Caroline Sass  
Maria Wenzel

The following students completed their capstone/research projects during Spring 2014:

**Internships**
Elizabeth Athey  
Kara Hendrickson  
Lee Murphy  
Joelle Wood  
Josephine Yanasak

**Independent Study**
Leah Parkhurst (Advisor: Bendiner)  
Marci Radbil (Advisor: Bendiner)  
Marci Radbil (Advisor: Brazeau)  
Natchia Attewell (Advisor: Leson)  
Elise Hynek (Advisor: Leson)

**Graduate Colloquia**
Seng Her  
ARTHIST 770  
Bronze Age Arts and Cultures of China

Elise Hynek and Michelle Sanchez were elected to membership in Phi Beta Kappa, the undergraduate honor society.

**ARTHIST 281: Modern and Contemporary Chinese Art History**

Ying Wang's ARTHIST 281 is designed to give a comprehensive survey of Modern and Contemporary Chinese Art History. In the course, students studied the various types of art including traditional and contemporary ink paintings and oil paintings in 18th and 19th century French styles. Students also analyzed social changes along with an examination of Russian, Japanese, and American influences at various periods. They also looked at experimental and installation art being created by current artists. All of this was studied in the context of social, cultural, and political changes in the country.

To understand modern, contemporary, and avant-garde Chinese Art, Ying Wang asked her students to look at and copy Classical Chinese ink painting to study the composition and brushwork. Students made copies of famous ink paintings to help better understand the classical composition. By imitating the brushwork, students learned the spirit of shanshui (mountain and water paintings) which differ from the western concept of Landscape paintings and relate to Daoist philosophies.

Drawing by Jessica Janzer

Drawing by Lilian Fong
Graduate Student News

The Department welcomed the following incoming graduate student in Spring 2014:

I’m Nick Pipho. I graduated from the University of Wisconsin-Madison in 2009 with a degree in Art History. After working for several years in a variety of different fields, I’m excited to be studying Art History once again. I’m interested in pursuing a career working in a museum.

Sparing 2014 Online Graders:
Matt Rogan
Stephanie Rhyner
Mary Shurtz

David Koppa participated in the Athienou Archaeological Project again this summer with support from a Hayes Award. He will also be a teaching assistant in the Classics Department for the 2014-2015 academic year.

Anna Kupiecki continued interning at the Museum of Wisconsin Art (MOWA) while adding another internship at the Milwaukee Art Museum during the spring semester. Anna traveled to Spain this summer to research her thesis topic with support form a Hayes Award.

Kate Gelshenen Rafferty is the Archival Research Specialist for the Charles Allis Art Museum and the Villa Terrace Decorative Arts Museum. She is currently rewriting labels for the paintings on display at the Charles Allis Art Museum, as well as researching the history of the houses, the Allis family, and the art. Her Masters thesis exhibition, entitled Water: Seas and Streams of 19th Century American Painting, will open January 30, 2015 at the Charles Allis Art Museum.

Matt Rogan continues his position as Editorial Assistant - Book Reviews for the American Journal of Archaeology. Since 2011, Matthew has assisted editors Derek Counts and Elisabetta Cova with the quarterly publication of book reviews in the AJA.

Stacey Schmeising has been volunteering in the Milwaukee Public Schools at the French Immersion School to continue practicing her language skills.

Jordan Severson accepted an Academic Opportunity Fellowship for the 2014-2015 academic year. He works as a Visitors Service Representative at the Milwaukee Art Museum.

Kathleen Tousignant has been interning at the Milwaukee Art Museum for two years assisting with the Kandinsky exhibition. During the past year, she also interned in the Herzfeld Study Center compiling a photographic inventory of over 8,000 prints and drawings in the museum's permanent collection.

Leigh Wilcox traveled to The University of Utah in Salt Lake City May 29-31 to present a paper at the twelfth annual Cultural Studies Association conference titled Ecologies: Relations of Culture, Matter, and Power. She presented a paper titled The Living Museum: Examining the Effects of Bio Art on the Art Museum.

Congratulations to the Spring 2014 M.A. graduates:

Audrey Jacobs  The Casket of St. Louis
Advisor: Richard Leson/Second Reader: Tanya Tiffany

Juan Lopez  Images of the Last Judgment in Seville: Pacheco, Herrera el Viejo, and the Phenomenological Experience of Fear and Evil
Advisor: Tanya Tiffany/Second Reader: Jennifer Johung

Impression & Projection: The Phantasmagoria in the Art of Goya, Robertson, and Méliès
Advisor: Elena Gorfinkel/Second Reader: Tanya Tiffany

2013 Lawrence R. Hoey Memorial Prize

The 2013 Hoey Prize winner, Mary Shurtz, accepted the award at the reading of her paper, “Culture Exchanges: Meritocracy and Material Culture in the Tang Dynasty,” on Wednesday, May 7, 2014.

Mary Shurtz is the 2013 recipient of the Lawrence R. Hoey Memorial Prize for the best essay written by a graduate student in Art History. She was nominated by Associate Professor Ying Wang for the paper she wrote in ARTHIST 386: Art, Ritual, and Ethnicity of China. Mary received a check for $100 and her name was engraved on a plaque that hangs in the Department of Art History’s main office.

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

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


**Alumni News**

April Bernath (M.A. 2013) has accepted a position as a museum education instructor at the Lake County Discovery Museum.

Anne Crouchley (M.A. 2011) started the Museum Collections Management and Care Distance Education Graduate Certificate Program through The George Washington University.

Nate Gramse (M.A. 2011) has been promoted to Visual Manager at Pottery Barn in Boulder, Colorado.

Diana Jaskierny (M.A. 2009) has been accepted into the Courtauld Institute of Art for the Postgraduate Diploma in the Conservation of Easel Painting.

Sean King (M.A. 2013) has been accepted to University of Florida’s archaeology PhD program for fall of 2014. He will be writing his dissertation on sociocultural theory of the construction of place, body and identity in the Central Mexican Highlands.

Leslie (Harwood) Murphy (M.A. 2012) was accepted into the Johns Hopkins University Museum Studies Program.

Cassie Sacotte (M.A. 2013) has been hired as a Development Assistant at the Milwaukee Institute of Art & Design (MIAD).

Elizabeth Siercks (M.A. 2013) will be a part time art history instructor at Alverno College for the 2014-2015 academic year.

Mary Shurtz (M.A. 2014) has taken a position as a 10th grade History teacher at Achievement First Charter School in Brooklyn, New York. She’s excited to relocate to where all the art lives, and has plans to seek out evening adjunct positions in the area.

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**Art in Space 2014**

On April 12, the UWM Manfred Olson Planetarium hosted Art in Space 2014 to raise money for the planetarium. It focused on art made by UWM students and local artists with a space theme. This could be anything from Star Wars-themed digital prints to detailed depictions of mixed media nebulas. This was my first opportunity to curate a show from start to finish, and I used the lessons I learned in Introduction to Museum Studies to create a cohesive whole and transform a hallway into a gallery space. I also worked closely with other students from the Planetarium to collect and catalogue the art. This annual event is a great way for museum studies students to get curatorial practice here on campus.

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**Newest Art History Staff Member**

Curator Christa Story welcomed her baby girl, Genevieve Marie Story, into the world on March 19th. Genevieve (Ginny) was slow to come; Christa and Kate anticipated her arrival every day up to (and past) her due date. She was born 8 lbs. 8 oz. and 21 inches long. Her favorite things include eating and pooping. She really hates sleeping, especially at night.

---

Julie Lebo
Graduate student
Thank you to our volunteers and contributors

Kenneth Bendiner
April Bernath
Linda Brazeau
Derek Counts
Annie Crouchley
Elena Gorfinkel
Nate Gramse
Audrey Jacobs
Diana Jaskierny
Jennifer Johung
Ricahrd Leson
Sean King
Anna Kupiecki
Julie Lebo
Juan Lopez
Tom and Virginia Maher

Leslie Murphy
Kate Negri
Nick Pipho
Matt Rogan
Stephanie Rhyner
Cassie Sacotte
Mary Shurtz
Christa Story
Genevieve Marie Story
Jocelyn Szczepaniak-Gillece
Tanya Tiffany
UWM Special Collections
Ying Wang
Leigh Wilcox
Josephine Maria Yanasak-Leszczynski
Max Yela

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