FROM THE CHAIR

Due to the demands of my grandson, I recently visited the Lionel Railroad Club in New Berlin. Visions of potential UWM exhibitions danced in my head. Dozens of toy trains interwoven with speeding toy trains glowed in the large darkened room that is the headquarters of this club devoted to that small electric train set that you received for Christmas when you were seven. Commuter and freight trains circulated everywhere, tooting and blowing, and big-bellied 50-year-olds darted about in delight. They pulled levers, pushed buttons, fixed derailments, and conversed about soldering box car roofs and the difficulties of connecting electrical circuits. Three- and eight-year olds also filled the place, and appeared no less enthusiastic. The kids wore street clothes, but the doddering elders mostly wore railroad gear. The desire to collect and display, to indulge one’s childhood fantasies, to control the thronged rooms and railroads of the aging toy train masters probably did the same.

Were the makers of these tiny railroad realms much different from “artists,” representing the world, or themselves, or their memories? Wasn’t this a form of performance art or installation art with a strong tinge of popular culture? Or were these train enthusiasts closer to art collectors, gathering brand name creations, developing a body of objects with a single focus, and placing their personal taste on exhibit in order to relive the warmest desires of their ten-year-olds selves, when collections of coins, baseball cards, and matchbooks arose in profusion? I wouldn’t mind a serious art exhibit in an academic setting on railroads. It would pose interesting questions of art’s functions and the purposes of museums. It would look something like the usual architecture exhibitions in museums with little model buildings on display. But the toy show would not consist of reductions of reality, but real reductions. The design history of train cars, train tracks and vehicles of transport could come into play. Wouldn’t such a show, however, be more appropriate in a science and technology museum? Perhaps, but are “science and technology” museums and “art institutions” firmly distinct? The animal dioramas at New York’s Museum of Natural History appear not much different from certain paintings and sculptural ensembles found in art museums across town. The two types of exhibition seemed to come together at the Metropolitan Museum of Art’s Robert Rauschenberg “combines” show a few years ago, where an electrician ran around trying to make the lighting and wiring of several of Rauschenberg’s machine-involved assemblages function properly. But this was a rarity. Most art museums see their material as different from the stuff of science or technology museums. You could call all art and science displays “visual culture” and be happy, I suppose. But the differentiations are as intriguing as the similarities. Why this urge to describe “art” as somehow distant from boxcars or X-ray machines? The founding of public art museums, beginning with the Musée Napoléon in the Louvre Palace in 1793, was just the blossoming of a propaganda campaign begun by Renaissance artists in the 16th century. The designation of “art” as something intellectual, as something engaged in the production of “beauty,” as something more than mere functional craft or engineering, was encouraged by the likes of Giorgio Vasari and his contemporaries in Italy.

Napoléon’s museum, a collection of war trophies gathered from the territories he conquered, was clearly intended to link high culture to political might. When museums arose across Europe shortly thereafter, the justification was always educational—that this institution will “spiritually elevate” the public—but the chief purpose, evidently, was often to aggrandize the power of the city, country, ruler or society—culture gives prestige to the possessor. Would toy trains trample the elitist potency of art museums? Maybe, but so what? Couldn’t toy trains in an art gallery be something like the 1950 replica of Marcel Duchamp’s 1917 manufactured urinal (Fountain) in the Philadelphia Museum of Art? Duchamp’s “sculpture” became “art,” in part because this practical device of mens’ rooms was made useless. Nobody urinates in the urinal in an art gallery (especially a urinal that’s overturned and disconnected from water pipes). Are not toy trains equally useless—just as most art is useless? Wouldn’t a toy train exhibit present a Duchamp-like intellectual meditation on how we define “art”? In the end, a toy train show in an art gallery would add a democratic sheen to museum display—much as WPA art in the Depression added a populist aesthetic incandescence to the walls of both government buildings and museums. All those little imitation trains, useless in terms of transportation, are nevertheless richly expressive of history and lives and social forces and possess some of the power and beauty of man-made motion. You might say the same of a Thomas Hart Benton mural that depicts puffing locomotives charging across American wheat fields.

Kenneth Bendiner
Chair
In Memoriam: Andrea Joyce Stone (1949-2014)

Andrea J. Stone, Professor emeritus of Art History, University of Wisconsin-Milwaukee died on February 18, 2014, of complications from a terminal illness. Andrea was a renowned Maya scholar and archaeologist, dedicated teacher and highly regarded colleague.

Andrea received her B.F.A. in studio art from the University of Florida in 1974. She then attended the University of Texas, Austin, where she initiated her career interest in Maya art under the mentorship of Dr. Linda Schele, the pioneer of revisionist Maya scholarship. There she earned her M.A. in 1977, her thesis title: Jaina Style Figurines: A Study in Gesture and Pose, and in 1983 completed her Ph.D., her dissertation: The Zoomorphs of Quirigua, Guatemala.

A well-respected archaeologist, Andrea conducted field work throughout Central America including Yucatan, Mexico, Belize, Guatemala, Honduras, El Salvador, and Nicaragua. She also traveled to Peru and Bolivia. Her transformative research garnered recognition from Mayan archaeologists and scholars with whom she collaborated. Andrea's dedicated scholarship resulted in three major books: Images from the Underworld: Naj Tunich and the Tradition of Maya Cave Painting, (University of Texas, Austin, 1995), an authoritative source on Maya cave art; with Marc Zender, Reading Maya Art: A Hieroglyphic Guide to Maya Painting and Sculpture, (2011, Thames and Hudson, London), an interpretive contextual study of Maya hieroglyphs; and in progress at her death, Rock Art at the Crossroads: the Carved Boulders of Lake Gúija, El Salvador (future publication by Universidad Nacional de El Salvador). In tribute to her mentor, Andrea edited the book Heart of Creation: The Mesoamerican World and the Legacy of Linda Schele. She contributed essays to edited books and wrote numerous articles for academic journals. In addition to her landmark publications, Andrea received numerous awards and fellowships from various institutions including Dumbarton Oaks, The Foundation for the Advancement of Mesoamerican Research, Inc., The National Geographic Society, and a Fulbright-Hays Fellowship.

In 1984, Andrea Stone began her thirty-year teaching career in the Department of Art History at the University of Wisconsin-Milwaukee, where she also served as department chair from 1999-2001 and from 2003-2005. She taught various courses including Precolumbian art, Maya art, Mesoamerican art, African, New World and Oceanic Art and Architecture, and African Art. A dedicated teacher, Andrea enthusiastically shared with students her encyclopedic knowledge of Maya and Mesoamerican art, introducing them to the exciting arena of Precolumbian art. In her teaching as in her archaeological research, Andrea held the highest standards. Andrea will be remembered as a generous and compassionate, sometimes tenacious, and always liberal minded, colleague.
Faculty News

Kenneth Bendiner spends much of his time of late planning his retirement in June, 2014. Most of his future will be baby-sitting—he really needs to improve his toy car skills and repetitive book-reading. Somewhere in the NYC region—but certainly not NYC itself—will likely be the site of these grandchild-care adventures. This past May Kenneth rented a four-floor walk-up room (called an apartment—for $1795.00 per month) in Manhattan. This one-year experiment proved to him on multiple visits to the City that he couldn’t possibly retire in town. Kenneth looks forward to fighting the landlord for the return of his security deposit (or he will repeat the experience of his youth and just pay the last month’s rent). About a hundred miles north of NYC he’ll find preferable living quarters where he can keep enormous piles of rummage sale furniture. The pied-à-terre rental did, however, lead to a discovery worthy of Columbus—an area

Jennifer Johung was a fellow at UWM’s Center for 21st Century Studies for 2013-14, where she is pursuing research on materiality, duration, and contemporary film art. Her essay “Wearyness, Waiting: Enduradion and Art Cinema’s Tired Bodies,” was published in Discourse: Journal for Theoretical Studies of Media & Culture (34.2-3) in October 2013. Additionally, her essay, “Film After Cinema: Sandra Gibson and Luis Recoder’s Light Spill and Musenal Materialism” was published in INCITE: The Journal of Experimental Media (Issue 4) in December 2013. She has prepared a paper, “Willing to Wait,” on the durational work of James Benning and Sharon Lockhart, at the World Picture Conference at the University of Toronto in November 2013. Her brief online curation, “Carax’s Oneric Drive,” links Leos Carax’s film Holy Motors to the poetics of Gaston Bachelard, and appeared during the theme week of “Cinematic Thinking” at the online media journal In Media Res in early December. An invited essay on the sepitilation film score (1972), “Seduction Time” Radley Metzger’s Score and the Utopian Gesture, will appear in the catalog for the film series ‘Free to Love: Cinema and the Sexual Revolution’ to be held at the International House in Philadelphia in January-February 2014. Gorfinke will give an invited introduction to the film and interview the filmmaker after the screening. In February 2014, Gorfinke will present a keynote lecture, “Watching ‘An Audience of Voyeurs’ at the ”Sex, Media, Reception. New Approaches” conference at the University of Michigan. She is currently finalizing an essay on Peggy Ahwesh’s “deadman” trilogy for Republica, for the experimental filmmaker’s work. She is also writing an essay on masochistic aesthetics and the film Secretary for a journal dossier she is co-editing on Peggy Ahwesh’s “deadman” trilogy for Republica, an essay on a journal dossier she is co-editing on the experimental filmmaker’s work. She is also writing an essay on masochistic aesthetics and the film Secretary for a journal dossier she is co-editing on

News from the Gallery:

Congratulations to graduate student, Leigh Wilcox, who is our Art History Gallery assistant for the year.

A sincere thank you to the following students who served as gallery guards during the Fall 2013 semester: Cortney Anderson, Audrey Jacobs, Nora Jimenez, David Koppa, Marin Kiskern, Anna Kupiecki, Samantha Landre, Julie Lebo, Juan Lopez, Anne O’Connor, Katherine Rafferty, Stephanie Rhyner, Matt Rogen, Cassie Sacotte, Stacey Schmiesing, Jordan Severson, Mary Shurtz, Elizabeth Siercks, Laura Sims, Melanie Stagg, Kathleen Tousignant, Nicole Wayne, and Leigh Wilcox.

Renovation!!

Dear Friends:

While the closing of the Art History Gallery in January 2014 will undoubtedly provoke sober reflection, it will simultaneously generate crazy excitement knowing that after a year of renovation, the space will emerge as the Emile H. Mathis II Gallery, an exhibition venue of over 2,000 square feet. The remodeled gallery will continue its mission of education and outreach by providing access to the UWM Art Collection through its exhibition programs. This expansion will also allow for the installation of concurrent diverse exhibitions. The renovation is made possible with funds provided by deceased patron, Emile H. Mathis II. The UWM Art Collection will also benefit from the renovation project which will double the size of the current vault space. This expansion will better accommodate the continued growth of the UWMAC which at present consists of 7,000 artworks.

Equally exciting is the proposed (and yet un-named) Print Study Room and Library now under administrative consideration. The mission of the Print Study Room and Library is to house the UWMAC’s 4,500 prints and to facilitate print research and viewing by UWM students and faculty, by scholars and researchers from other institutions, and by the general public, including print collectors and connoisseurs. It will also serve as a classroom for courses on prints, as a library dedicated to prints and printmaking (accommodating 450 books donated by Emile H. Mathis to support research of the print collection), and as an intimate print gallery.

Another proposed Art History Department renovation project converts the former photographer’s studio into a graduate student classroom, research/ study room, and art library to accommodate the 2100 art books in the Department’s collection.

Stay tuned for other future developments including an “open-storage” Galleria showcasing the African Art Collection, and a sculpture gallery.

You are all invited to attend the grand opening of the Emile H. Mathis II Gallery – Spring 2015!

Linda Brazeau, Ph.D.
Director, UWM Art Collection and Galleries
What's Op?
September 12 - October 10, 2013
Curated by Linda Brazeau

Op Art, or Optical Art, an international style that witnessed greatest success in the 1960s-70s, is recognized for visually mesmerizing abstract compositions that create an intense perceptual experience for the viewer. Drawing from the UWM Art Collection, What's Op? showcaseed artwork by some of the movement's key artists: Victor Vasarely, Bridget Riley, Richard Anuszkiewicz, Yaacov Agam and others, and revealed the diversity of styles used to create optically agitated images.

Elevating the Wood Engraved Landscape: The Work of Elbridge Kingsley
October 24-November 14, 2013
Curated by Elizabeth Powell-Siercks

A pioneer of the “original” wood engraving, Elbridge Kingsley (1842-1918) sketched directly from nature, creating breathtaking landscapes for collectors. His work appeared in leading publications of the nineteenth century, including Scribner's Monthly and Century Magazine. This exhibit demonstrated the depth of Kingsley's talent with examples of both his published commissions and original proofs.

The Morals of Marc Chagall
November 21 - December 12, 2013
Curated by Cassie Sacotte

This exhibition presented a selection of prints by Marc Chagall. In presenting the print series Dead Souls, The Fables of La Fontaine, and The Story of the Exodus, this exhibition highlighted the subject of morality as defined by the images and experiences of Marc Chagall.

Impression and Projection: The Phantasmagoria in the Artistry of Goya, Robertson, and Méliès

A Thesis Exhibition by Juan Lopez

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

Exhibition Dates: April 24 to May 15, 2014
Location: UW-Milwaukee Library - West wing 1st Floor (by Grind Cafe)
Opening reception: Thursday, April 24, 2014 from 5:00 to 7:00 pm. (Gallery talk at 6:00 pm)
How do you study ancient Egyptian art? One way is to try the artists’ techniques and tools. The Art and Archaeology of Ancient Egypt class did just that. The students were assigned an “Experiential Art Project,” for which they produced a painting of an ancient Egyptian tomb scene. Each team of two students first chose one of five pre-selected scenes. They documented the entire process in a brief paper and accompanying photographs, including their thoughts on this project, which some of the students described as “unusual.” Their initial surprise gave way to enthusiasm and appreciation for the artists of ancient Egypt.

Each team handcrafted paintbrushes from materials found only in nature and based on several actual ancient paintbrushes currently in the British Museum collections. Natural pigments, using only the colors found in tomb paintings, and binders were mixed and applied to papyrus, after an outline of the chosen scene had been drawn on a grid similar to those used in ancient Egypt. The process, I assured the students, was more important than a polished final piece.

The student papers often followed the same journey: from 1) why are we doing this/no one has ever asked me to do anything like this before/we’re really curious, to 2) surprise that it was challenging to mix the paints and outline the scene, followed by 3) these paintbrushes are difficult and 4) we think our painting turned out well, and finally 5) a deeper understanding and appreciation of ancient Egyptian objects and monuments. As one incredulous student wrote: “They did all that with this?” Indeed they did.

Jocelyn Boor
Associate Lecturer
**A PARISIAN SUMMER**

I was very fortunate to study abroad in Paris for two months this past summer through a program led by Mark and Linda Keane through the School of Architecture and Urban Planning. SARUP hosts some of the best study abroad programs at this university; of their students, approximately seventy percent of undergrad and grad students study abroad at least once, a very impressive figure. This was actually my second study abroad with SARUP as I went to India over UWinterIM in 2013.

I remember sitting in my first advanced art history course, History of Impressionism and Post-Impressionism, at Baylor in Spring 2007, and watching a video about Baron Haussmann’s revitalization of Paris. It was amazing to explore the city which has maintained a constant presence in western art, and to finally see what I had studied as an undergrad come to life, as my focus was nineteenth-century Europe. Photographs and video can only show so much; the experiential quality cannot be matched. Every art historian should visit Paris at least once!

I was the only non-architecture student on this trip. Since I am not trained as an architect, there was a learning curve, but I enjoyed the challenge. Nonetheless, it was incredibly rewarding to experience an architectural art historical approach, which is completely different from how I have been taught art history thus far. I also completed an independent study using Margaret Lindauer’s “The Critical Museum Visitor” (chapter eight in New Museum Theory and Practice: An Introduction) to explore the differences in museum practices and presentations between American and European institutions, as a continuation of our yearlong museum studies seminar. The awareness of alternative histories and museum practices has forever changed my perspective.

**Niki Wayne**

Art History Graduate Student

---

**UNdERGRAdUaTE sTUdENT NEWs**

The Department wishes to congratulate its recent graduates:

**Majors**

Logan Stefonek (Summa Cum Laude)
Samantha Willis

**Minors**

Marissa Biese
Emily Brzezinski
Andrew Dowling
Michael Koester
Alexandria Moeller (Cum Laude)
Joshua Otte
Mitchell Pignotti
Melissa Taylor
Amber Thimmesch

---

**MAJOR OF THE MONTH SCANDAL**

A UWM cop came to the AH office to announce that our current Major of the Month [name redacted] was called by a lawyer and would be taken by force to the District Attorney tomorrow and charged with a crime. Here’s what I had to email the cop to prevent the latter event:

To whom it may concern,

Without the approval of [the Major of the Month] as a joke on the Art History Dept’s “Major of the Month’ Poster, I said her greatest unlawful act was squirting superglue into the chancellor’s office door lock. It was meant to be a funny addition. [the Major of the Month] had not indicated any such act.

Kenneth Bendiner
Chair and Undergraduate advisor, Art History

Apparently awhile back (years?) someone did in fact squirt superglue into the UWM chancellor’s office door lock. Powers high up at UWM, according to the cop, got into action and wanted [the Major of the Month] arrested—she had confessed her crime on the Major of the Month poster.

Fortunately, Ying was in the office when the cop arrived—she had the cop call me.

---

An example of the oldest buildings that exist in Paris (the one with the overhang) and one of the many we sketched, located at the corner of Rue des Barres and Rue du Grenier-sur-l’Eau in the Marais quarter.
GRADUATE STUDENT NEWS

The Department welcomed the following incoming graduate students in Fall 2013:
- Cortney Anderson (UWM)
- Marin Kniskern (UW-Green Bay)
- Stephanie Rhyner (Ripon College)
- Stacey Schmiesing (University of Minnesota, Duluth)
- Laura Sims (University of Minnesota, Morris)
- Kathleen Tousignant (UWM)

Graduate student Juan Lopez received a 2013-2014 Renewed Advanced Opportunity Fellowship.

Incoming graduate student Marin Kniskern and graduate student Samantha Landre received 2013-2014 Chancellor Awards.

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

Art History Teaching Assistants:
- Anna Kupiecki
- Stephanie Rhyner
- Matt Ragan
- Jessica Sellin (film)
- Jordan Severson
- Mary Shurtz
- Leigh Wilcox

Online Graders:
- Stephanie Rhyner
- Jordan Severson
- Mary Shurtz

Audrey Jacobs presented a paper at the Newberry conference—“The Casket of Saint Louis: A Reconsideration” and she’ll be going to France over spring break, to study the casket of Saint Louis in the Louvre and also the Reliquary of Jean de Montmirail in the Abbey of Longpont.

Anna Kupiecki is a curatorial intern at the Museum of Wisconsin Art working with Graeme Reid. Her projects include research for an exhibition entitled Handmade for Hard Times: The Milwaukee Handicraft Project and making sales packets for Japanese prints.

Stacey Schmiesing is helping plan a conference on racial history with the Alliance of History Graduate Students called “Racial Formation, Racial Blindness.”

Leigh Wilcox, after constructing theories regarding activation techniques to animate the “dead” archive (following the theories of Jacques Derrida) in Associate Professor Jennifer Johung’s Spring 2013 graduate colloquium, was offered the opportunity to test her theories in a practical setting. Wilcox worked with Inova Director Sara Krajewski to apply her techniques to the Martha Wilson show. Over the summer, Wilcox was a physical presence in the gallery space to engage and guide visitors. During these visits, Wilcox combed through notecards that represented the Franklin Furnace Artists Book Archives to identify cohesive themes among the books. She organized the books into themed “pathways” that visitors could use as entry points into the archive. The goal was to allow visitors to find a topic that prompted them to engage with the archive. Wilcox hoped to prove her theory that engaging visitors with these techniques would re-activate the archive. She shared her insights and explorations through posts on the Inova Facebook page.

Stacey Schmiesing completed her undergraduate degree at the University of Minnesota, Duluth where she studied history and French. She is now interested in French Renaissance art and continues her studies of the French language. When she’s not working towards her Masters, you will often find her curled up with a good book with her cat purring by her side. In the future, she’d love to travel the world, looking at art along the way, and hopes to teach and pass her love of art history on to her students.

Marin Kniskern graduated in May 2013 from UW-Green Bay with a major in art, emphasis in gallery and museum practices, and minors in anthropology and design arts. She’s interested in ancient art, mainly ancient Egyptian art and archeology. She plans to work in collections of a museum dealing with ancient artifacts.

Congratulations to the Fall 2013 M.A. graduates:

Anne O’Connor
An Early Christian Reliquary in the Shape of a Sarcophagus in the University of Wisconsin-Milwaukee Art Collection
Advisor: Richard Leson/Second Reader: Derek Counts

Cassie Sacotte
The Morals of Marc Chagall
Advisor: Kenneth Bendiner/Second Reader: Rachel Baum

Lizz Siercks
Elevating the Wood Engraved Landscape: The Work of Elbridge Kingsley
Advisor: Kenneth Bendiner/Second Reader: Linda Brazeau
Stephanie Rhyner is a Wisconsin native and just finished her undergraduate at Ripon College in 2013 in Art History and Anthropology. Art has always bewitched her and she hopes to focus on contemporary art at UW-Milwaukee. She strives to one day work in an art historical career that helps her thrive intellectually. Stephanie’s other obsessions outside of art include traveling, collaging, and pretty much anything that is considered nerdy.

Cortney Anderson relocated to Florida after graduating from UWM in 2009. She implemented supplemental education programs with Sylvan Learning Centers and the Florida Department of Education in an effort to assist financially and academically struggling students. Cortney is interested in the arts and education. She is currently studying modern female artists and the social dynamic surrounding Women’s Suffrage.

Laura Sims received her B.A. in anthropology and art history from the University of Minnesota, Morris. Her academic interests are in religious art, particularly the art of Byzantium. She has been interested in museum work since she was 6-years-old and is still pursuing that career path today. A native of Minnesota, she naturally enjoys camping, canoeing, fishing for walleye, and the Minnesota Twins.

After transferring from 4 different universities and changing her major numerous times, Kathleen Tousignant finally received her B.A. in Art History from UWM in 2012. Her focus is in contemporary art and she hopes to become a curator. Her non-academic interests include babies, animals, and baby animals.

Laura Sims

Stephanie Rhyner

Cortney Anderson

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