

OEUVRE

FALL 2008

UNIVERSITY of WISCONSIN
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Newsletter of the
DEPARTMENT OF ART HISTORY
University of Wisconsin–Milwaukee
FALL 2008

FROM THE CHAIR...

As this year's presidential candidates charge into crowds, there inevitably appear people with those little silver point-and-shoot cameras. These amateur photographers snap away, looking at their LCD camera screens rather than directly at the candidate. These same folks' camera flashes can be seen in the stands at baseball games—the camera people snap at each hit or catch 300 feet away, even though the flashes don't illuminate anything more distant than four feet. Such photographers are the most prolific image-makers of our day—and their activity, I think, tells us something about art—or at least the function of images at the present moment.

What do these amateur photographers do with all those photos, and what do those photos mean to them? Prior to digital photography, the amateur's productions were looked at upon their return from the drugstore, placed in a family photo album, and rarely if ever seen again. When I ask students in my history-of-photography class when they last looked at their family photo albums, the answer is usually "can't remember," or "never." One student remarked that she had looked at her family's photo album just two days before—because she had accidentally come across it while searching for nail polish remover. I've found numerous family photo albums thrown out on the street with other debris cleaned from the basement. I take them home and see the familiar subjects and compositions: figures smiling in front of monuments, figures smiling while holding dead fish, famous tourist sites, unidentified landscapes where vacations occurred, weddings, graduations, athletic teams, school groups, christenings, birthday celebrations. The clothes and noses change, but the pictures are all alike in all these

albums from different families and different decades.

If the purpose of these photographs was to recall the past, or document rites of passage and pleasure, or tell later generation of their forebears, evidently such functions weren't important enough in the long run. The albums were tossed into the garbage—or at least carelessly left unattended in the recesses of the home with other inessentials. And it is rare to find any family album with informative inscriptions—"Aunt Mary at the farm" is about as detailed as it gets. Those imagined viewers in the distant future, even if they're direct descendents, won't have the foggiest idea whom they're looking at. A few years ago, I bought at a Milwaukee yard sale a framed professional color photograph of a woman in 1940's dress and hairstyle. The woman holding the yard sale thought I was just interested in purchasing the frame, and quickly removed the photograph from the frame when giving the item to me. I protested. I wanted the photograph as much as I wanted the frame. The seller pleaded with me. The woman in the photograph was the seller's favorite great aunt—her most beloved relative. But I wouldn't buy just the frame. Finally, the seller relented—OK, I could have the photo of her relative along with the frame—all for one dollar. My wife was so distressed by the seller's callous disregard for the sanctity of family history that she forbade me to put the photo on display in our house. I took it to the Art History Department office, instead, and tell visitors that the woman in the photo is Mary Ellen Pagel—the founding chair of the department.

Today, rather than produce hardcopy albums, many people place their

On the Cover:

From left, Shrine figure (*gwandusu*), Bamana, Mali, Wood; Hornbill Mask (*kuma*), Bobo, Burkina Faso, Wood, Cowry Shell. Both objects are part of the Collection of African Art donated to UWM by Mark and Mary Jo Wentzel.

*Photos by
Alan Magayne-Roshak*

digital photos in “photo-sharing” sites on the internet—or compress them and e-mail them to friends and relatives. I don’t see much change in the subject-matter or approaches from chemical photos to digital photos. The lack of expense needed to process digital photos, however, has led to greater numbers of photos of action-events—political celebrities caught on the wing, accidents, incidental occurrences. Digital cameras permit one to fool around endlessly, without thinking about money or material. Whereas pre-digital snapshooters had to consider carefully the cost of each photograph on a 36-shot roll of film, the digital photographer can shoot hundreds of photos (even of rapid events, which would likely pass too quickly to be captured in sharp focus) without any regard for expense. In addition to more action subjects, the popularity of young people mugging in front of the camera (making funny faces, pretending to be drunk, falling down, making peace signs and gang insignia in inappropriate situations) have increased dramatically, especially on sites such as Facebook, where the similarity of one person’s photos to those of others is even more apparent than in the traditional family album. Originality evidently plays no role in amateur photography. I’ve sat and watched tourists at Big Ben take hundreds of photographs of the famous tower—even though postcards of the same site are for sale five feet away—which look pretty much the same as the tourists’ photographs. Just go to your computer and type “big ben europe trip” into the Google

image search box. The Charles Barry/A.W.N. Pugin edifice, named after its bell, appears in thousands of tourist photos and commercial come-ons—all alike.

In the end, the images on digital sites and in old photograph albums, it seems to me, don’t mean very much emotionally, at least for any great length of time. Few people look for long at their albums. Similarly, the faces in Facebook usually change every month or so, and the old digital photos most likely end up in computer recycle bins, or are placed on discs that quickly become lost or inaccessible. So why do people take such photos—which since the first Kodak in 1888, account for the largest number of images produced in the world? Answer number one is “you’re supposed to take photographs at certain events and at certain places.” People follow conventions, and they don’t spend their time questioning tradition—you are not really on vacation if you don’t take photographs. The desire to make long-lasting records of one’s life and the life of one’s family for future generations, however, also deserves attention. My questioning of students suggests that there’s a sort of fuzzy idea that somehow, somewhere, in a century or two, a descendant will page through the album or place the disc in the

computer and come to realize his roots, his history, his relationship to the past and his forebears. The idea of a permanent



memorial is evidently there at least at the moment the photo is taken.

One might conclude from all this that people in general are just boring airheads. But I think that the amateur photographer, whether pre-digital or digital, isn’t really interested in the end-product of his actions. He might think, if at all, that he’s recording his presence and experience for posterity, or informing all whom

continued on next page

IN MEMORIAM:

BARRY WIND (1942-2008)

Barry Wind, who taught in the UWM Art History Department from 1971 to 2004, died on April 10, 2008, age 66. He is best known for his publications on the tavern scenes of Diego Velázquez, and on the satires of William Hogarth. But Barry also published numerous articles on other artists: Vincenzo Campi, Caravaggio, Annibale Carracci, El Greco, Nicolas Poussin, Jan Steen, and Hendrick Terbrugghen.

Born in the Bronx, Barry graduated from City College (where he played on the basketball team), and earned his Ph.D. at NYU's Institute of Fine Arts in 1972. Peasant themes, bawdy subjects, rough humor and iconographic problems attracted Barry most. He developed a course in comic art that nobody else here has yet dared to teach. He led the Art History Department fearlessly, enhanced the operations of the UWM Art History

Gallery, and organized many conferences, lecture series, and scholarly symposia. He lectured widely in the United States and Europe, and vociferously upheld the highest standards of his students at UWM went on to distinguished Ph.D. programs in art history.

Delightfully argumentative, Barry, who looked and sounded like Groucho Marx, expressed his sarcastic humor in class and out. In 1992 he organized the best-attended art exhibition in the history of UWM: an exhibition of paintings by imprisoned murderer Lawrencja Bembenek. His essay for the event was an erudite variation on a theme of Erwin Panofsky. In a radio interview with Barry, a local reporter asked, "Isn't this show just an excuse to feed off the sensationalism of the Bembenek case?" Barry replied, "Oh really? And why are you here?"

—Kenneth Bendiner

FROM THE CHAIR continued

he knows of his great doings. But I believe that in the back of his mind, it's the act of taking the photograph, not the photograph, that's most important. Taking pictures of Big Ben or Barrack Obama or a big-mouth bass is a kind of performance art, a process, a theatrical moment, rather than a means to obtain some permanent pictorial object. When the amateur of the past raised his Brownie, or the amateur of today raises that easy-to-use silver wafer and presses the button, he participates in an event or site. The photographic act, not the photograph, is what it's all about. The experience can be likened to raising your right hand and swearing to tell the truth.

The act affirms the significance of what you say and do. The amateur's photographic experience participates in the gradual rise of "performance art" in the visual arts, which these days overwhelms the old-fashioned world of static art. Actions speak louder than canvases, it seems. But those historians who see the beginnings of performance art in the acts of F.T. Marinetti in 1909 (e.g., throwing Futurist pamphlets from the leaning tower of Pisa), or in the disruptive performances of Dadaists during WWI, should really go further back in time, to 1888, when Kodak cameras first came into the hands of ordinary people.

FACULTY NEWS

We are pleased to announce that **Derek Counts** received a promotion to associate professor with tenure. The Department also welcomed Assistant Professors **Jennifer Johung** and **Richard Leson**.

Kenneth Bendiner's book *Food in Painting* was translated and published in China by New Star Press. The painting on the book cover was printed upside down—probably because people on the other side of the globe, with their feet on the ground, are upside down.

Derek Counts was awarded a sabbatical during the Fall 2008 semester to research in Cyprus. Counts will resume teaching during the Spring 2009 semester and will serve as the Department's graduate advisor.

Andrea Stone will be finishing a book for Thames and Hudson, *Understanding Maya Art*, co-written with Marc Zender, during

her sabbatical leave this academic year. She will also complete a monograph that examines rock carvings from an archaeological site in El Salvador at Lake Guija. Andrea carried out fieldwork there in 1998 when 220 petroglyphs were recorded and mapped by Andrea and a team of two students. This is one of the largest rock art sites in Central America. Andrea will explore the role of the site in terms of long-distance pilgrimage, as the rock art reveals stylistic influences from as far away as Nicaragua and Costa Rica.

Tanya Tiffany was awarded a fellowship from the Institute for Research in the Humanities at the University of Wisconsin-Madison during the 2008-2009 academic year. Tanya also received a Graduate Committee Research Award and is currently completing her book, *Diego Velázquez's Early Paintings and the Culture of Seventeenth-Century Seville*.



Resident fisherman **Jeffrey Hayes** landed a 60-pound rooster fish off the Pacific Coast of Mexico in May 2008—the largest rooster fish his well-paid guide has reportedly seen taken from the Pacific Ocean. We did not believe it either until he brought us this photo.

FACULTY DEPARTURES

Christina Maranci has been named Arthur H. Dadian and Ara Oztemel Professor of Armenian Art in the Department of Art and Art History at Tufts University and will commence teaching at Tufts during Fall 2008.

Eduardo Douglas will begin teaching at the University of North Carolina at Chapel Hill's Department of Art History during Fall 2008. Professor Douglas is a specialist in Modern Latin American art.

DEPARTMENT WELCOMES FACULTY MEMBERS **JENNIFER JOHUNG AND RICHARD LESON**

During the Fall 2008 semester, the Department will welcome two new faculty members—Assistant Professors **Jennifer Johung** and **Richard Leson**.

As the Department's contemporary specialist, Johung will teach the graduate Museum Studies I course during Fall 2008 (ARTHIST 703) and during Spring 2009, Johung will teach Post-1970s Art (ARTHIST 470) and the History and Theory of Media Art (ARTHIST 499). Jennifer Johung's current research examines modes of spatial situation and belonging in contemporary art installations, new media art, nomadic and virtual architecture. Johung received her Ph.D. this past summer from UC-Berkeley and has taught courses on Media Art and Performance Art in relation to architecture. Johung's dissertation subject is *Replacements: From the Primordial Hut to the Digital Network*.

Richard Leson is the Department's new medievalist, having received his Ph.D. from Johns Hopkins University in 2007. Professor Leson's current research focuses on female patrons of devotional books in the High Middle Ages. Leson recently published an article in *Arte Medievale*, "The Psalter-Hours of Ghuiluys de Boisieux" and his dissertation subject is *Epic, Artifice, and Audience: The Pierpont Morgan Library's Medieval Picture Bible and the Psalter-hours of Ghuiluys de Boisieux*. Leson arrives in the Department after a year of teaching at Northwestern University. Leson is also a museum professional and curated exhibitions at the Walters Art Museum in Baltimore, and has worked at the Getty Museum in the Department of Manuscripts. During Fall 2008, Leson will teach Medieval Art and Architecture (ARTHIST 320) and Heretics and Iconoclasts (ARTHIST 326). During Spring 2009, Leson will teach a graduate colloquium on Medieval Narrative Arts (ARTHIST 720) along with Art and Architecture of the Late Middle Ages (ARTHIST 329).



Assistant Professor
Jennifer Johung



Assistant Professor
Richard Leson

2007 LAWRENCE R. HOEY PRIZE WINNER: **ASHLEY COOK**

Ashley Cook's paper, "Ritual and the Ruthwell Cross: Performance in the Ruthwell Community," won the Department's 2007 Lawrence R. Hoey Memorial Essay Prize.

The Ruthwell Cross is an important Anglo-Saxon monument, also known as a preaching cross, dating back to the eighth century and features the largest surviving Anglo-Saxon reliefs of any sort. It is also unusual for its runic alphabet inscription, which contains excerpts from *The Dream of the Rood*, an Old English poem. Ashley's paper offered a new interpretation of this celebrated stone structure of early medieval art.

Drawing upon previous iconographical studies of the monument, early church history, and theories of landscape and of performance, Ashley located the Ruthwell Cross within the context of outdoor ritual.

As a Hoey Prize winner, Cook presented her paper before an audience of faculty, students and the Friends of Art History on April 10, 2008. Following the lecture, Cook's thesis advisor **Christina Maranci** presented her with the Department's Hoey Prize commemorative plaque and Cook received a financial prize. All in attendance at the lecture were invited to a reception held in Cook's honor following the lecture.

The Hoey Prize was established in 2000-2001 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. Larry was a scholar of Gothic architecture, an extremely popular and beloved faculty member, and an accomplished pianist and folk dancer. Larry's vibrant personality continues to be missed by students, alumni, staff and faculty members.

Each year the Hoey Prize recognizes an outstanding essay written by a graduate student in the Department of Art History on a topic related to art or architectural history.



Ashley Cook (M.A. 2007) receives the 2007 Lawrence R. Hoey Prize from Professor Christina Maranci, her thesis advisor.

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



Lawrence Hoey on his 40th birthday with a special treat made by his students—a cake in the shape of Canterbury Cathedral.

IN THE GALLERY 2008...

Gerrit Sinclair and the Milwaukee Scene

4.17.08–5.8.08

Gerrit V. Sinclair (1890-1955), *Untitled (Street Scene)*, n.d. Block print on paper, Museum of Wisconsin Art.



On April 17, 2008, graduate student **Kitty Hill** opened her thesis exhibition on Gerrit Sinclair, a Milwaukee artist and the first Layton School of Art instructor. Approximately 50 people attended the reception at the UWM Art History Gallery.

With loans from the Milwaukee Art Museum, the Museum of Wisconsin Art, West Bend Mutual Insurance Company, the UWM Art Collection, and private collectors Jean Holtz and Gerrit Sinclair, grandson of the artist, Hill showcased over 30 of Sinclair's oil paintings, watercolors, prints and drawings. A highlight of the exhibition

was a sketchbook of Sinclair's, graciously lent by his grandson.

Gerrit Sinclair's works feature scenes from the Milwaukee area including the former North Avenue Dam, demolished in 1997, and Milwaukee's Courthouse Square, renamed Cathedral Park. Other pieces depict Menomonee Valley's Pigsville, Jones Island, the Cudahy Tower and the surrounding areas of downtown Port Washington and Pine Lake.

Hill's thesis catalog complemented the exhibition and provided insight into this lesser-known Milwaukee artist.

UPCOMING EXHIBITIONS 2008...

Beauty and the Beasts: Selections from the Mark and Mary Jo Wentzel Collection of African Art



UWM Art History Gallery
Mitchell Hall Rm. 154
September 4 – 30, 2008

GALLERY HOURS:
Monday – Thursday
10:00 a.m. – 4:00 p.m.

Sponsored by the Office of the Provost, the College of Letters & Science, African American Student Academic Services, the Department of Art History, and the Friends of Art History.

On September 4, 2008, the UWM Art Collection will open *Beauty and the Beasts: Selections from the Mark and Mary Jo Wentzel Collection of African Art*. The exhibition was made possible by a generous donation to the UWM Art Collection of more than 40 African artifacts from Mark and Mary Jo Wentzel and will feature dozens of wooden sculptures and masks from the area of West Africa known as the Guinea Coast and Western Sudan, especially the countries of Mali, Burkina Faso, Upper Volta, Sierra Leone, and the Cote d'Ivoire (Ivory Coast).

The collection of objects on display will illuminate the rich traditions of masked dance performance and the religious practices related to age grade societies typical of this region, with an emphasis on the role gender plays in society and art.

Mark and Mary Jo Wentzel's donation is a major addition to the Collection that will benefit students, faculty and staff in the Departments of Africology, Anthropology and Art History and the community at large.

OTHER UPCOMING EXHIBITIONS...

FALL 2008:	SPRING 2009:
<p>Religious Fanaticism and William Hogarth 11.6.08–11.24.08</p> <p>An Leabhar Mòr – Celtic Studies Exhibition 10.6.08–10.30.08</p>	<p>Center for 21st Century Studies Exhibition</p> <p>Museum Studies Graduate Student Exhibition</p> <p>M.A. Thesis Exhibitions</p>

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

Address

City State Zip

ADM0607 #3713

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



College of Letters & Science

GRADUATE STUDENT NEWS

Congratulations to Spring and Summer 2008 UWM Department of Art History MA graduates:

Jeff Bukowski

Mara Duckens

Thesis: *Western Zhou Views of Gender, Marriage and Femininity Among the Elite*

Advisor: Ying Wang

Second Reader: Derek Counts

Kitty Hill

Thesis Exhibition: *Gerrit Sinclair and the Milwaukee Scene*

Advisor: Jeffrey Hayes

Second Reader: Linda Brazeau

Melissa Hartley Omholt

Thesis: *The Barnett Painting: The Fortune Teller*

Advisor: Tanya Tiffany

Second Reader: Christina Maranci

Anne Kaminsky

Christopher Luedke

Thesis: *The Battle Scene at Ixmiquilpan: Thematic Duality and Interpretation*

Advisor: Eduardo Douglas

Second Reader: Andrea Stone

Katherine Mau

Melody Maxted

Thesis: *A Paradigm of Flattery: Velázquez's Role at Court and the Surrender of Breda*

Advisor: Tanya Tiffany

Second Reader: Eduardo Douglas

Teresa Piehl

Thesis Exhibition: *Robert von Neumann: Rediscovered*

Advisor: Jeffrey Hayes

Second Reader: Linda Brazeau

Karon Winzenz

Thesis: *Study of Sacred Bundles on Classic Maya Ceramics*

Advisor: Andrea Stone

Second Reader: Eduardo Douglas

The following graduate students were selected as teaching assistants during the 2007-2008 academic year:

Mikeda Cannon

Ashley Kolka

Kate Negri*

Sara Rich*

Sarah Rothmann*

(*second year appointments)

The Department welcomed the following incoming graduate students during the Fall semester of 2008: **Shannon Diener** (Lawrence University), **Emily Gaustad** (Luther College), **Ashley Hussman** (Wisconsin Lutheran College), **Ashley Kolka** (University of Louisville), **Angela Miller** (DePaul University) and **Amber Parsons** (University of Tennessee-Knoxville).

And, last but not least, a sincere thank you to the following graduate students who served as gallery guards during the Spring 2008 semester: **Cassie Clark**, **Sarah Doty**, **Katie Iselin**, **Cheryl Loschko**, **Kate Mau**, **Kate Negri**, **Sara Rich**, **Sarah Rothmann**, **Sarah Stolte**, and **Rachel Vander Weit**.

continued on next page

GRADUATE STUDENT NEWS continued

Awards and Honors

Students **Ashley Hussman** and **Ashley Kolka** received Chancellor Awards for the 2008-2009 academic year.

Sara Rich received the Center for Women's Studies Graduate Research Paper Award for her paper on Reflections of the *Apadana in the Parthenon Frieze: Political Propaganda, Cultural Hegemony, and Imperial Sacrifice*.

Kate Negri and **Sarah Stolte** received Weber Graduate Student Awards to pursue thesis research in Spain and Vancouver, B.C. respectively.

Papers and Presentations

Katherine Iselin presented a paper "A Unique Cupola Monument in Armenia" at the UCLA Graduate Student Colloquium in Armenian Studies on February 15, 2008.

Iselin also presented "Sex on the Battlefield: The Connotations of Chess in Renaissance Art" at the University of Iowa's XXIII Annual Graduate Art History Symposium: The Principle of Pleasure in Art on March 7-8, 2008.

Sara Rich will present "'She Who Treads on Water': Unifying the Sacred & Secular in Ancient Phoenician Art & Religion" in the Archaeology of Religion session at the ASOR (American Schools of Oriental Research) Annual Meeting in Boston, MA on November 19-22, 2008.

Rich will also present a paper at the University of Calgary's 41st Annual Chacmool Conference on November 7-11, 2008 in a session titled, "It's Good to be King: The Archaeology of Power & Authority."

UNDERGRADUATE STUDENT NEWS



Johann Hauser-Ulrich
Art History Major of the Month

The Department wishes to congratulate its recent graduates:

December 2007 Graduates

Christina Ackermann
Michael Gloudeman**
Theodore Grube
Liam Lowry ***
Jordan Perales
Kathleen Perton
Kimberly Pfremmer
Tessa Sandberg
Sarah Schoenike
Katrine Voelker
Erin Zdanczewicz

Spring 2008 Graduates

Alyssa Benner
Elizabeth Bossert
Megan Daniels
Elizabeth Emer*
Jamie Esser***
Elizabeth Fox***
Bianca Hudetz
Erin Malloy
Caelyn Meinert
James Morrow
Alissa Murphy**
Stephanie Rougvie
Laura Schreiner*
Caelyn Meinert
Shauna Skalitzky
Todd Taylor**

* Cum Laude

** Magna cum laude/High Honors

*** Summa cum laude/Honors in the Major/High Honors

ALUMNI NEWS

Liz Fox (B.A. '08) will attend the graduate program in art history at the University of North Carolina at Chapel Hill during Fall 2008. Liz plans on focusing her studies on modern Latin American art.

Michelle Grabner (M.A. '87) is a professor of painting and drawing at the School of the Art Institute of Chicago. She has an 80-inch circle painting at the Milwaukee Art Museum. Grabner and husband Brad Killam run the artist project space called "The Suburban" in Oak Park, IL.

Erin Hazard (M.A. '00) received her Ph.D. from the University of Chicago and will begin a tenure-track Assistant Professor position at Western Washington University in Bellingham, Washington during the Fall of 2008. Erin's dissertation title is *Realized Day-dreams': Excursions to Authors' Homes*.

Melody Maxted (M.A. '08) will attend the University of Minnesota's Ph.D. program in art history starting Fall 2008.

Chuck Sable (M.A. '85) has accepted a position as Curator of Decorative Arts and Design, at the Henry Ford Museum and Greenfield Village, Dearborn, Michigan. His current title is Curator, The Norman Rockwell Museum, Stockbridge, Massachusetts.

Sharon Smith (B.A. '08) will attend the graduate program in art history at the University of Illinois at Chicago during Fall 2008.

Kim Wagner-Hemmes (M.A. '98) received a 2008 Telly Award for her documentary "The Reptile Sanctuary". She's a self-taught filmmaker who developed a strong interest in film history and herpetology while pursuing a graduate degree in Art History at UWM. Her second film, "Sulcata Bloodbath: Vengeance of a Lovesick Reptile", is currently in production.

If you have news to share with your colleagues and current Art History students, please fill out the form located on the next page and return to:

*Department of Art History
University of Wisconsin-Milwaukee
P.O. Box 413
Milwaukee, WI 53201*

NAME THE ARTIST

Sample:

Crippled Creek

Answer:

lame brook = Lehmbruck

1. Bowl of hot meat and beans.
2. Rub down McCarthy.
3. Beer lady.
4. Urine shaft.
5. Orange fish beer.
6. Put a worm on it, line up, and exhale sadly.
7. Stomach and patella.
8. Chest-holder Carlo.
9. Grapes of Corporation.

Last issue's Name the Artist

Puzzle Answers:

1. Wants a cracker on clay toast.
(Polly + clay toast = Polykleitos)
2. Turn over the toilet child. (Flip + John + son = Philip Johnson)
3. Prisoner of the horse house. (con + stable = Constable)
4. Larger than an SUV and keeps out seawater.
(van + dike = Van Dyck)
5. Screw the blue bird. (lay + jay = Léger)
6. Handsome South African currency. (buff + rand = Boffrand)
7. Cool skater Michelle. (fan + kwan = Fan Kuan)
8. Flower swirl. (rose + eddy = Rossetti)
9. Teaching assistant Ralph Lauren. (T.A. + polo = Tiepolo)
10. Overweight digit. (fat + toe = Watteau)

ALUMNI NEWS UPDATE FORM

Name: _____

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

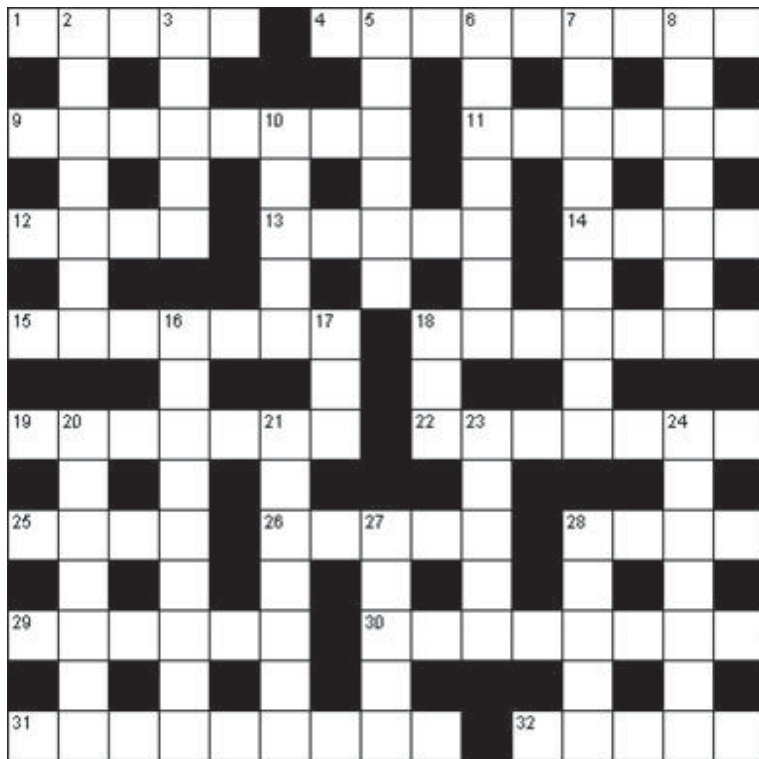
Address: _____

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

ART HISTORY PUZZLE PAGE*



*Crossword used with permission by Eddie and Jo James.

For more art-related crosswords, please visit their website at: www.btinternet.com/~ed.xword/

ACROSS

- 1 Applies paint crudely as Bud mixes (5)
- 4 Was Elgar's composition for Waterford crystal, maybe? (9)
- 9/11/29 Mondrian picture that swings, rather than hangs, in New York's Museum of Modern Art? (8,6-6)
- 12 Valuable metallic colour? (4)
- 13 Shade of blue discernible in topaz, ureillite (5)
- 14 Broken piece of sculpture (4)
- 15 Mother has sort of cream knotted-work (7)
- 18 See 32
- 19 A bit of smart décolleté style popular in the 20s and 30s (3,4)
- 22 How many smackers would this Rodin sculpture cost today? (3,4)
- 25 Morris isometrically includes the Thames at Oxford (4)
- 26 Embed a jewel from fashionable collection (5)
- 28 No longer used in pencils, in pale adhesives (4)
- 29 See 9
- 30 Casually shade in round ring – it binds objects together (8)
- 31 Painted by artists who want to make waves? (9)
- 32/18 With which a painters make their mark: skirmish followed by seizures! (5,7)

DOWN

- 2 Our ales unusual, having a sort of halo! (*not usual spelling*) (7)
- 3 Uninterested in, so we hear, a wooden or thick card mount (5)
- 5 Some formula you tested for the design and positioning of items on a page (6)
- 6 A citizen of a monarchy – that's what the painting's about (7)
- 7 One item of flooring on which a relief design may be cut? (9)
- 8 Ochre is suety to some extent – distribute it again! (7)
- 10 Big impact made by this Roy Lichtenstein picture! (5)
- 16 Gris needs transforming , so changes the look and layout (9)
- 17 Big-headedness displayed by immature Goya (3)
- 18 Order to dog to pose for an artist (3)
- 20 Repair work of art and put back in warehouse? (7)
- 21 Does this mythological, fire-breathing beast ring a bell with an artist? (7)
- 23 Contrive to show shading with close parallel lines (5)
- 24 Exhibitions accepting publicity for dark areas of pictures (7)
- 27 Form of 'Quiet Monkey' (5)
- 28 Narrowly-focused beam of light apparent in Stella s 'Eros' (5)

Solution to Spring 2008 Crossword Puzzle:





College of Letters & Science

Department of Art History

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We're on the Web!

www.uwm.edu/Dept/ArtHistory

THANK YOU TO OUR VOLUNTEERS AND CONTRIBUTORS

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Museum of Wisconsin Art
Joan M. Rausch

Catherine Sawinski
Bob & Judith Scott
Gerrit Sinclair
Tanya Tiffany & Alan Schnebley
Andrea Stone
George Ulrich
UWM African American Student
Academic Services
UWM College of Letters & Science Dean's Office
UWM Office of the Provost
Jane Waldbaum
Mark & Mary Jo Wentzel
West Bend Mutual Insurance Company

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