Graduate students Christie Hajela and Megan Pounds were selected to write the catalog essays that accompanied the Department of Art’s annual graduate student MFA exhibitions this year. Under the guidance of Christopher Michlig, assistant professor of art, Hajela and Pounds conducted studio visits to research each emerging artist’s practice and track the progress of their final projects over a four-month period. This collaborative project offered Hajela and Pounds fresh insight into the artist’s side of the curatorial process, and proved to be an enriching academic and personal experience for students in both departments.

The 2015 MFA Thesis Exhibition held at the Disjecta Contemporary Art Center in Portland, Oregon, May 7–30, presented a robust range of practices that filled the space with a variety of media. Installations included floor-to-ceiling photographs, colorful assemblages, multimedia works, and a deconstructed sculptural piece of which visitors were invited to take remnants home. “Collectively, the third-year MFA students invite us to explore the possibilities of the spaces in between their similarities and differences,” wrote Christie Hajela, a second-year MA candidate in the Department of the History of Art and Architecture. “There are no strict physical boundaries demarcating the end of one artist’s work and the beginning of another’s in this exhibition, and this nebulous ‘in-between’ space ultimately aligns with the thematic intersection of these artists and their otherwise eclectic practices.”

The works of the continuing second-year MFA students were featured in a concurrent exhibit at the White Box at the University of Oregon in Portland, providing a preliminary glimpse of the artists who will be featured in next year’s culminating show. “One of the primary duties of art is to encourage moments that allow viewers to grapple with complex concepts, to interrupt an established trajectory and encourage careful observation of a situation,” wrote Megan Pounds, first-year MA candidate in the Department of the History of Art and Architecture. “Such moments are enabled by the construction of environments, which provide a space for contemplation. They are the result of an artist divulging personal reflections on his or her surroundings.”

These annual exhibits provide a valuable opportunity for interdepartmental collaboration that we look forward to continuing to foster in the coming years.

Copies of the catalogs from each exhibit featuring Hajela and Pounds’ essays are available from the Department of Art, 5232 University of Oregon, Eugene, Oregon 97403, or e-mail artuo@uoregon.edu.
Christopher Long, distinguished teaching professor at the University of Texas at Austin, presented this year’s Sally Claire Haseltine Endowed Lecture on the History of Design and the Decorative Arts on April 29, 2015. In his lecture, “Kem Weber and the Search for Modern American Design,” Long examined the long career and many works of this pivotal but now largely forgotten German-born modernist—the subject of Long’s 2014 book from Yale University Press. From the 1920s through the early 1950s, Weber became one of the leading designers and architects working in Southern California, producing furniture, film sets, houses, and studio buildings for Walt Disney and other important clients. He played a crucial role in the quest for a new American design idiom, helping to forge not only the look of the new era but also an accompanying modern lifestyle. Best known for his “Streamline Moderne” work, including the iconic airline chair and Union 76 service stations, Weber, in fact, worked in a wide variety of modes. According to Long, it was this stylistic diversity that made him difficult to classify and ultimately led to his neglect by historians of modernism.

The Sally Claire Haseltine Endowed Lecture, which brings to the UO distinguished scholars in the history of design, collecting, and museums, is generously funded by an endowment gift from Sally Claire Haseltine and the continuing support of her family. A graduate of the UO and a long-time supporter of and advocate for the UO and the School of Architecture and Allied Arts, Mrs. Haseltine Mann died on December 17, 2014. She was a good friend to our department and will be deeply missed.

Jeff Hurwit

Kris Seaman

Maile Hutterer, assistant professor, received a Faculty Research Award this past spring from the UO’s Office of the President for Research and Innovation; she was also awarded an Academic Support Grant from the Jordan Schnitzer Museum of Art to bring five medieval objects from the Metropolitan Museum of Art to the JSMA on long-term loan. Her recent publications include “Sculpted Processions: Flying Buttresses and the Delineation of Sacred Space” in Espace sacré, mémoire sacrée: les Saints-Évêques et leurs villes (Turnhout: Brepols, 2015), 203–214, and the forthcoming article “Lofty Sculpture: Flying Buttress Decoration and Ecclesiastical Authority,” Gesta 54, no. 2 (2015).

From the Department Head

Succeeding with Successions

The steady succession of retirements that has been chronicled in this space over the past several years—Esther Jacobson-Tepfer, Kate Nicholson, Sherwin Simmons, Leland Roth, Richard Sundt, and Mary-Lyon Dolezal—continues this year with Jeff Hurwit, long-serving department head, former University Senate president, Philip H. Knight Professor of Art History and Classics, and (since June 15, 2015) professor emeritus.

I am happy to report, however, that Jeff will continue to teach regularly in the department on a part-time basis; in fact, he will be joined in teaching ancient Greek and Roman art by Kris Seaman, PhD, the newest addition to our faculty, Kris studied at Yale and the Institute of Fine Arts at New York University before earning MA and PhD degrees from the University of California at Berkeley. She has taught art history and classical studies in the College of the Arts at Kennesaw State University in Georgia since 2006. She has also participated in several archeological excavations, has extensive museum experience, and has already built a significant research profile. In short, for the next several years, at least, our offerings in ancient art will be stronger than ever.

I am also doubly happy to report that there is only one more departmental retirement looming anywhere on the horizon—my own (in June 2016)!

Charles Lachman

Associate Professor and Department Head
clachman@uoregon.edu, 541-346-3601

Faculty Notes

Kate Mondloch, associate professor and director of the new media and culture graduate certificate, taught the first digital art history course at the University of Oregon in spring 2015. This course was among the first of its kind in the nation. Mondloch has also been awarded an Oregon Humanities Center Research Fellowship for fall 2015. Her forthcoming publications include "The Medium is the Eyeball Massage” in Francois Bovier and Adeena Mey, eds., Exhibiting the Moving Image (Zurich: JRP/Ringier, 2015), the foreword to Abstract Video: The Moving Image in Contemporary Art, Gabrielle Jennings, ed. (Berkley: University of California Press, 2015), and "Wave of the Future? Reconsidering the Neuroscientific Turn in Art History," Leonardo (MIT Press), Volume 48, 5, 2015.

Department News

Christopher Long delivers 2015 Haseltine Lecture

Christopher Long, distinguished teaching professor at the University of Texas at Austin, presented this year’s Sally Claire Haseltine Endowed Lecture on the History of Design and the Decorative Arts on April 29, 2015. In his lecture, “Kem Weber and the Search for Modern American Design,” Long examined the long career and many works of this pivotal but now largely forgotten German-born modernist—the subject of Long’s 2014 book from Yale University Press. From the 1920s through the early 1950s, Weber became one of the leading designers and architects working in Southern California, producing furniture, film sets, houses, and studio buildings for Walt Disney and other important clients. He played a crucial role in the quest for a new American design idiom, helping to forge not only the look of the new era but also an accompanying modern lifestyle. Best known for his “Streamline Moderne” work, including the iconic airline chair and Union 76 service stations, Weber, in fact, worked in a wide variety of modes. According to Long, it was this stylistic diversity that made him difficult to classify and ultimately led to his neglect by historians of modernism.

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K.E.M. Weber, Armchair, 1934
After the Jordan Schnitzer Museum of Art (JSMA) received more than 150 Japanese prints from art collectors Jack and Susy Wadsworth, Assistant Professor Akiko Walley initiated a pair of courses leading up to a JSMA exhibition scheduled for fall 2015.

The Wadsworth collection features an array of prints exemplifying the four main techniques of printmaking: lithography, intaglio, relief printing, and screenprinting from both Japanese and Western artists inspired by Japanese prints.

“What is so wonderful about the Wadsworth collection is that it complements the JSMA’s already rich collection of Japanese prints really well,” says Walley, the Maude I. Kerns Assistant Professor of Asian Art. “Because of that, we’re now able to feature them in a more comprehensive way, to show that Japanese prints are not just about woodblocks, but it’s much, much more.”

In Walley’s course, ARH 399 Japanese Prints and Their Techniques, students attended lectures on the history of Japanese printmaking at the Gilkey Research Center in the museum, accompanied by firsthand examination of the Wadsworth prints.

The exhibition, Expanding Frontiers: The Jack and Susy Wadsworth Collection of Postwar Japanese Prints, will open September 26 and continue through January 3, 2016. The students collaborated with museum staff members to research and write catalog entries and mount the special exhibition.

“Students should not only learn a great deal about the specific Japanese prints, but also become better-informed viewers and planners of exhibitions,” Kitagawa says. “Like previous JSMA shows created with significant student input, Assistant Professor Walley and I plan to involve students from conception to completion of the project and surrounding programming.”

Undergraduate Education for the academic year 2014–15. The fund allowed Walley to conduct research in Japan last summer in preparation for the course, and supported Liu and Boyd’s participation in the studio. The Williams Fund was established to provide financial support for undergraduate educational experience at the University of Oregon, according to its website.
Student News

Art History Association Symposium examines the “other” in art and urbanism

Recent MA graduates Mackenzie Karp and Caroline Parry cochaired the 11th Annual Art History Association Graduate Student Symposium this year, which was held April 23–24, 2015, at the Jordan Schnitzer Museum of Art. The theme, Bodies in the City: Otherness and Urbanism, encompassed topics including the exploration of “othered” spaces, the cultural and globalized “other” as well as gender and sexual identities. Sonal Khullar, assistant professor of South Asian art at the University of Washington, delivered the keynote lecture. Khullar’s current research and teaching focuses on global histories of modern and contemporary art, feminist theory, and postcolonial studies. Her lecture, “Scale Drawing: Globalization and Contemporary Art in South Asia,” included research for her forthcoming book, The Art of Dislocation: Conflict and Collaboration in Contemporary Art from South Asia. The symposium also featured nine graduate students from universities across the nation who presented papers on a broad range of topics relating to the theme of otherness and urbanism.

For the third consecutive year, the Art History Association produced an exhibit in conjunction with the symposium theme and events. The Bodies in the City exhibit was curated by Stephanie Dunn and Christie Hajela, and held at the LaVerne Krause Gallery on April 20–24. As noted in the curatorial statement, the exhibit aimed “to amplify the individual’s voice and to embrace the diversity cultivated in an urban environment” by featuring several UO students whose works “engage with the complexities of identity and ‘otherness’ through the lens of personal experience.”

Alumni News

Kevin R. E. Greenwood, MA ’99, is the Joan L. Danforth Assistant Curator of Asian Art at Oberlin College’s Allen Memorial Art Museum in Oberlin, Ohio.

Amanda Wright, MA ’02, is an assistant professor of Asian art at the University of South Carolina in Columbia, South Carolina.

Gayle Goudy, PhD ’10, is an instructor in the Department of Art and Architectural History at the College of Charleston in Charleston, South Carolina.

Jessi DiTillio, MA ’12, is currently pursuing a PhD in art history at the University of Texas at Austin.

Ellen Osterkamp, MA ’12, and Charlotte Mueller, MA ’12, are both teaching art history at Lane Community College in Eugene, Oregon.

Daniel Borengasser, MA ’14, starts this fall in the PhD program at Harvard University in Cambridge, Massachusetts.

Gina Kim, MA ’14, begins her doctoral program at the University of California in San Diego, California this fall.

Congratulations students!

On June 6, 2015, the department hosted a banquet at Noisette Pastry Kitchen in Eugene in honor of graduating master’s degree students and recipients of book prizes. Book awards were given to the following students:

- Jordan Fox (Ross Book Prize in Architectural History)
- Madeline Salzman (Donnelly Book Prize in Art History)
- Brandi Wilkens (Laing Book Prize in Asian Art)
- Alexandra Mickle (Laing Book Prize in Asian Art)

From left to right, back row: Jordan Fox (Ross Book Prize in Architectural History), Madeline Salzman (Donnelly Book Prize in Art History), Brandi Wilkens (Laing Book Prize in Asian Art), Alexandra Ziegler, Stephanie Dunn, Mackenzie Karp; front row: Christie Hajela, Alexandra Mickle (Laing Book Prize in Asian Art), Caroline Parry, Yuan Liao.

Student News

Research travel awards prove essential to graduate students

Thanks to the generosity of numerous donors and departmental supporters, the following graduate students were able to travel far and wide to conduct thesis research in 2014-15:

**Stephanie Dunn** received funds from the Mark Sponenburgh Scholarship to travel to London for her thesis research on the artist, Rachel Whiteread. During her time there, Stephanie conducted research in the London Metropolitan Archives and in the Borough of Tower Hamlets Archives.

**Mackenzie Karp** was awarded funds from the Raymond Bates Scholarship to travel to London and Sheffield, United Kingdom for her research on the regeneration of Brutalist housing estates. While in England, Mackenzie visited the three housing developments discussed in her thesis, conducted research in the London Metropolitan Archives, and interviewed a representative from the National Housing Federation.

**Sanga Kim**, who is writing an MA thesis on Western-style painting in East Asia, received a Marian Donnelly Student Travel Award in support of her travels to China, Japan, and Korea.

**Meredith Lancaster** received funds from the Mark Sponenburgh Scholarship to travel to the Philadelphia Museum of Art, which houses comprehensive archives for Marcel Duchamp and Julien Levy. Her thesis focused on the “Imagery of Chess” exhibition held at the Julien Levy Gallery on January 6, 1944. While in Philadelphia, Meredith was able to photograph the three original images from the exhibition as well as unpublished correspondence between Levy and Duchamp.

**Alexandra Mickle** was awarded a Marian Donnelly Student Travel Award, as well as the Eric G. Clarke Scholarship in Oriental Art, to travel to Shanghai to interview and visit the studio of the artist Yang Yongliang, who is the subject of her MA thesis.

**Sean Mock** used research funds from the Mark Sponenburgh Scholarship to travel to the United Kingdom to do research in Norwich and Cambridge. While in England, Sean examined inscribed objects from the Anglo-Saxon collections at the Norwich Castle Museum and conducted archival research related to his MA thesis on the use of self-referential inscriptions in Anglo-Saxon England.

**Caroline Parry** was awarded a Marian Donnelly Student Travel Award to travel to New York City to investigate the changing roles of performer and viewer in the works of Marina Abramović. During her time in New York, she visited the locations of some of Abramović’s most iconic performances, including the Guggenheim (Seven Easy Pieces, 2005) and the MoMA (The Artist is Present, 2010). She also spent time in the archives at both MoMA and Manhattan locations.

**Megan Pounds**, whose thesis focuses on Kurt Schwitters, received a Mark Sponenburgh Scholarship to visit the Kurt Schwitters archive in Hannover, Germany.

**Claire Sabbitt** was awarded the Alice Wingwall Travel Scholarship to travel to Genoa, Italy to conduct research on the artist Giovanni Castiglione.

**Rachel Smith**, who is writing her MA thesis on a 17th century statue of the Amida Buddha that was used by Japanese Christians to conceal their illegal faith, used funds from a Mark Sponenburgh Scholarship to conduct research at the Saitama Prefectural Museum of History and Folklore in Saitama, Japan, as well as other sites in Tokyo.

**Alexandra Ziegler** received funding to travel to Paris and Antwerp for her research on Peter Paul Rubens’ Medici Cycle. While in Paris, Alex conducted archival research at the Bibliothèque Nationale de France. She also traveled to the Rubens House in Antwerp, Belgium.
Assistant Professor Nina Amstutz cocurated the exhibition *The Critique of Reason: Romantic Art, 1760–1860*, on view from March 6, 2015, to July 26, 2015, at the Yale University Art Gallery in New Haven, Connecticut. The exhibition featured more than 300 works by over 75 artists, comprising a broad range of objects from Yale’s Romantic art collections. Among the artists included were William Blake, Théodore Géricault, Francisco de Goya, and J. M. W. Turner. The exhibition was the first major collaborative exhibit between the Yale University Art Gallery and the Yale Center for British Art.

Writer Susan Hodara of *The New York Times* reported that the “show aims to debunk the conventional view of Romanticism as a movement rooted in fantasy and solipsism, one that rejects the Enlightenment’s emphasis on knowledge and reason. Instead, *The Critique of Reason* demonstrates that Romantic artists were engaged in scientific observation, social and political criticism, creative innovation, and a deeper understanding of the human condition.” The curators organized the exhibition into eight thematic sections such as, “Nature: Spectacle and Specimen,” “Landscape and the Perceiving Subject,” “The Changing Role of the Sketch,” and “The Artist as Social Critic.”

Amstutz, who has been a post-doctoral fellow at Yale Center for British Art for the past two years, will begin her position at UO this fall term.