

+ pg. 2

Decrease in Art History Faculty

A reduced number of professors may have some undergraduates nervous. Read about Prof. Rosenthal's reassurance to students.



"Kangarok Epic" Exhibit now at KAM

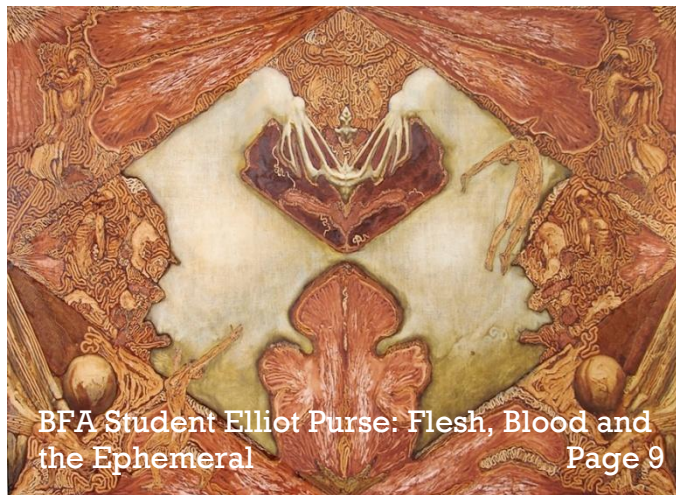
Page 6

Upcoming Events

April 18 Tea Time with Prof. Burkus-Chasson of East Asian Art

5pm Foreign Language Building Room 1048

April 27 **General Meeting**
Topic: Should the U.S. appoint a Secretary of Culture?
5pm Foreign Language Building Room 1048



BFA Student Elliot Purse: Flesh, Blood and the Ephemeral

Page 9

+ pg. 5

KAM Celebrates 50 Years

Read about the new exhibit which commemorates the astonishing acquisitions of the museum's past.

+ Interviews:

Professor Fineberg: pg 3

Professor Wood: pg 4

+

Undergraduate SAHA is an academic and social society open to everyone. We are dedicated to all things art history and archaeology! Our goal is to meet like-minded art history enthusiasts, expand undergraduate students' networking resources, and provide a forum to discuss art.

What is the Undergraduate SAHA Newsletter?

This is the first of many editions of the Undergraduate Society for Art History and Archaeology (SAHA) Newsletter. We intend to release at least one newsletter each semester to update the student body at the University of Illinois with any news related to SAHA, art history at the university, and the larger art community.

The content of the articles in the newsletters are not necessarily

the views of the Undergraduate SAHA, but rather the opinions of the individual writers themselves. Our newsletter simply provides writers with an opportunity to share their work by submitting it to the Undergraduate SAHA.

We encourage you to read the articles in this edition, share them with your friends, and give us your feedback! Enjoy!

-Editorial Staff

+ Prof. Rosenthal Reassures Students About Recent Faculty Losses

By Anisha Gupta
Junior in Chemistry + Art History, LAS

Though the Art History department's recent faculty losses may make students nervous, Professor Lisa Rosenthal says the remaining faculty are committed to retaining the department's excellence, and encourages students to "work closely with their advisers" to make the most of their resources.

At the end of this semester, Italian Renaissance Art Professor Jerydene Wood and Modern Art Professor Jonathan Fineberg will both retire. African Art Professor Courtney Micots was only hired for one semester and left at the end of the fall 2010 semester and Professor Eric Hostetter, of Greek, Etruscan and Roman Art and Archaeology, retired last spring.

Though the department has lost many faculty members, Prof. Rosenthal says the department is looking ahead to increase faculty positions in art history, but these plans are on hold while room is found in the budget.

In the meantime, Prof. Rosenthal is "mindful of helping students' curriculum." She is aware that the department has fewer faculty in pre-modern art but

offers an alternative for undergraduate students.

"We are encouraging students to take other courses across campus that deal with visual culture. We will make substitutions of requirements when we can't offer art history classes," she says, and encourages students to speak with their advisors to learn more about their options.

Prof. Rosenthal explains that the number of faculty often fluctuates when individual professors take a research leave. This is common and she encourages students to look specifically at landscape architecture and architectural history classes as alternatives when the relevant art history courses are unavailable.

For example, courses in ancient architecture taught by Prof. John Senseney in the School of Architecture this fall can fulfill requirements for courses in Art History before 1700.

Furthermore, she said hiring professors is a lengthy process and unfortunately comes down to money. The department is in on-going discussions with the School of Art and Design about making new hires in the next few years.

She also said Nan Goggin, professor and Director of the School of Art and Design, is "very supportive and aware

of art history's needs."

Prof. Rosenthal explains that the department has worked to strengthen the overall art history program in the past. Professors Jennifer Greenhill, Terri Weissman, and Irene Small are all "significant hires" in the last five years.

Though professors and administrators have been supportive, long-term solutions require funding that the department currently lacks. Prof. Rosenthal urges all undergraduate students to write to their congressman to push

the state to support higher education

However, Prof. Rosenthal does not want students to think that they cannot graduate on time because they were not able to fulfill requirements for lack of courses. The art history advisors can assist students in choosing their courses and finding alternatives.

For more information, majors in the College of LAS should contact Prof. Oscar Vazquez and majors in the College of FAA should contact Prof. David O'Brien.

+ Question and Answer:

Professor Fineberg

Professor Fineberg is a Modern Art History Professor and has taught at the U of I for 27 years. He is retiring at the end of the Spring 2011 semester and SAHA was fortunate enough to be able to ask him questions about his career.

Emily Breidenbach: You have a B.A. from Harvard in medieval history but did your M.A. and Ph.D. in art history. What made you switch fields? How did you decide you wanted to pursue art history?

Jonathon Fineberg: I started making sculpture in the 8th grade; my mother was a painter and my father was a psychoanalyst so I was kind of programmed to do what I did I think. I had no idea art history existed until my freshman year of college when I took an upper level class on 17th century Dutch painting with Seymour Slive, whose lectures were so terrific that the pleasure of that never left me. I did medieval history because I thought it was the most rigorous major around at Harvard at the time with amazing faculty, but I was still welding sculpture all night in the old coal bin of the Agassiz Theatre at Radcliffe (the only fireproof room anyone could find for me) and I started writing art criticism for the Harvard Crimson (the college paper) and that really shaped my future. If Harvard had had an art school, I would probably have ended up an artist, but I was too unsophisticated to know what artists do for a living and going to Harvard was about the worst choice I could have made for finding out more.

EB: What is your favorite aspect of being a Professor at the University of Illinois at Urbana-Champaign?

JF: I still remember all the beautiful and old university farm buildings and real presence of the prairie, which I have always loved. Unfortunately, the university has no grasp of its historical legacy and they keep tearing them down, so my favorite views are now mostly gone – the great wooden barn at the end of 4th St went only last year, and we have all but lost Mumford House, which used to be where all the art history offices were. I always loved the big lecture classes like 115 and the surveys of 1880-1940 and the post 1940 class, but then I love teaching the seminars too. The most memorable classes were the ones in which Buzz Spector (then head of painting) and I

put our seminars together, so they were half studio artists and half art history students and we had great discussions together.

EB: What is your favorite memory from teaching at the University of Illinois?

JF: I have great memories of things I've done some of the of the amazing faculty here; I really like working with colleagues...But old memories: I will never forget the time I caught a whole bunch of kids cheating on a quiz in 115 and had them come in one at a time to talk to me. One of them was an enormous African American football player – at least twice my size, and I'm not small – and he walked into my office, burst into tears, and told me he just got caught up in the pressures. We talked, and he turned into a model student who worked so hard on his paper and exam! The experience changed him, though he must have been a really good person to begin with. It gives me a great deal of pleasure to know that there are students like that whose lives I contributed to in meaningful ways.

EB: What are you currently working on?

JF: I took on too much, so I have several books and a couple of museum exhibitions all in progress at once. I'm trying to get them all finished in the next 18 months, and then I want to be free to start new things. But I am about to start learning Mandarin and working more with the Chinese artists, so I guess I've already started on the new things. And I'll continue to collaborate on projects with Gary Xu. Gary and I are working on a monograph together on Zhang Xiaogang and an exhibition of Chinese portraiture since the cultural revolution.

EB: Finally, if you could give one piece of advice to undergraduate students hoping to pursue art history at the graduate level, what would it be?

JF: If you want to do graduate work in art history, first go meet the faculty member you want to work with. Your chemistry with that person is important in a way that is not true of undergraduate work. Second, the general reputation and resources of the institution matter. Third, go where the art is, and that probably means a major city.

+ Question and Answer:

Professor Wood

Professor Wood is an Italian Renaissance Art History Professor and has taught at the U of I for 20 years. She will be retiring at the end of the Spring 2011 semester and SAHA was fortunate enough to be able to ask her questions about her career.

Anisha Gupta: How did you decide you wanted to specialize in the history of Italian renaissance art?

Jeryldene Wood: I just really liked the art of this period (and loved traveling in Italy).

AG: Why did you specifically choose to research the history of women and the arts?

JW: In the mid 1980s I was interested in a specific painting, Perugino's Lamentation for a church of Franciscan nuns in Florence, and was surprised to find that very little had been published about Renaissance nuns. That research led me to the general field of women and art during this period, which also was virtually ignored at that time. I remain fascinated by the lives of these women, especially what they were able to accomplish despite the many social and legal restrictions they faced.

AG: What is your favorite aspect of being a professor at the University of Illinois at Urbana-Champaign? What was your favorite class to teach?

JW: I don't know that I have a favorite aspect and I've enjoyed teaching all of my courses. I particularly like teaching the 200-level class on Italian art in the fifteenth and sixteenth centuries because it attracts a wide range of students from across the campus.

AG: What is your favorite memory from teaching at the U of I?

JW: It's not really a memory as much as a mystery. On Valentine's Day during my second or third year here I was teaching the large survey class and when I arrived to lecture there was a red rose on the podium. Neither

the students nor the TAs would tell me who left it for me—to this day I still don't know who gave it.

AG: What are you currently working on?

JW: I'm writing a book on the women of the House of Aragon in fifteenth-century Naples.

AG: What do you plan to do after you retire at the end of this year?

JW: I'll finish that book and then work on some other projects that I've been thinking about for some time. I'll also relocate to Washington DC, where I grew up and still have family and friends

AG: Is there anything you wish you could have done in your time here?

JW: No, I don't have any unfinished business. I am looking forward to the next phase of my life.

AG: Finally, if you could give one piece of advice to undergraduate students hoping to pursue art history at the graduate level, what would it be?

JW: Select a field that you really care about. If you're as lucky as I have been, you will explore its art and history for many years.

+ Krannert Remembers Its Early Beginnings

By Kelly Maguire
Freshman in Art History, LAS

The Krannert Art Museum is celebrating its 50th anniversary with an exhibition that commemorates the early beginnings of the museum's permanent contemporary art collection. *Building a Modern Collection: A Look Back* features various works that were purchased from the Contemporary American Painting and Sculpture exhibition (CAPS) by the University.

CAPS first showcased in 1948, and continued annually until 1974. The exhibitions, which gained major attention for the art community, included works from many prominent artists, such as Jackson Pollock, Willem de Kooning, Mark Rothko, Andy Warhol, and Hans Hofmann. Finally in 1961, the museum acquired various pieces from the CAPS exhibitions for the University's permanent collection.

Building a Modern Collection: A Look Back includes works of all varying styles, showing the diversity of the acquisitions. It also illustrates the strength of the museum's permanent collection of contemporary art. The 25 pieces in the collection are all outstanding works, but one is particularly exceptional—Paul Jenkins' *Phenomena Point Swing and Flank* (1964).

The vibrant colors and large size of *Phenomena Point Swing and Flank* immediately capture the viewers' attention. The colors are highly contrasted with one another, causing the painting to appear more vivid and lively. Jenkins successfully combines bold colors with more translucent shades to create an intriguing display. To separate the



different shades, he uses both sharp color edges and blending of the colors into the white background, emphasizing the contrast between hues.

At a distance, it seems that the artist may have simply just poured paint onto the canvas without any specific intention. However, with a closer look, it is apparent that the "paint-pouring" is controlled and deliberate, which is evident from the detail of the separation of colors. This draws the viewer in and creates a new sense of appreciation for the work as a whole.

Phenomena Point Swing and Flank fits interestingly into the collection with its unique style and immense presence. The acquisition of this work demonstrates the strength of Krannert's permanent contemporary collection and the development of that collection through the museum's history.

Building a Modern Collection: A Look Back will be on display at the Krannert Art Museum through Sunday, May 1st.

+ Estabrook and Concepcion Stimulate the Imagination with New Exhibit at KAM

By Alia Williams
Freshman in Art History, LAS

“Let your imagination run free” seems to be what Brooklyn-based artists Mike Estabrook and Ernest Concepcion literally took to heart in the creation of the drawings of the “Kangarok Epic” series now located at the Krannert Art Museum. This piece is based on the fictitious battle between “mantids” and demon kangaroos, inspired by the idea of “survival of the fittest.” The collaboration’s specialty in performance art was shown during their public performance of drawing directly on the five walls, giving the montage a fluid movement around the box-like space.

Floor-to-ceiling white chalk drawings cover every inch of space on the pure black walls, and the viewer is enthralled from the start as soon as they walk in. Despite the sense that this is the result of simple doodles, the overlapping medley of stylized fictional characters, mystical creatures, futuristic battle scenes, and amusing blurbs of bilingual conversation forms a cohesive balance between fantasy and historical references that encourages the viewer to keep an open mind and view in different ways. The



continuous drawing almost seems like a never ending cartoon strip leading you on a journey through serpent dragons eating multi-legged ships, a Nordic warrior with Ace Hardware tools interacting with an alien, and even a priest with a backpack of holy water wielding a gun at a winged demon whose guts are used to make ice cream cones by the ice cream man. The artists perfectly balance pure childhood creativity with an amusing mature sense of death, destruction, and fun to stimulate the artistic juices in the audience.

The most fascinating part of this exhibition was the lack of erase marks, except for one which displays how their spontaneous bursts of imagination are unpredictable

and can change the direction of the original vision.

So whether or not you are a fan of Yoplait frozen “Yoga,” keep an open mind and take the time to immerse yourself in a world full of

imagination on the walls of Estabrook and Concepcion’s masterpiece at KAM.

Kangarok Epic is on display at the Krannert Art Museum through May 1, 2011.

+ Cave Art Through Two Sets of Eyes

By Jenny Winkler

Freshman in Anthropology + English, LAS

Many people feel art should be viewed in one way: through the eyes of an art historian. However, there are few unions as beautiful as the viewing of art through perspectives of both art historians and anthropologists. Art historians focus on methodology and emotional language, whereas anthropologists use art as a window through which one can understand the development of humanity and discover the purpose for the art piece. Take cave art, for example: an intrinsic wealth of learning can be gathered from examining the careful paint strokes of our ancient forefathers.

It is a commonly held public belief that cave art is juvenile and primitive in its makeup. However, nothing could be farther from the truth. Observation reveals colors undeniably rich and lush in both texture and warmth. Archaeologists have uncovered proof that mixtures of paint were made from over one hundred fifty different mineral fragments. Additionally, a variety of tools were employed to produce a broad spectrum of lines and composition. The ingenuity in creating such complex paintings reveals the high mental capacity of early hominids. One would have had to employ highly original thought to create the tools and pigments discovered by prehistoric archaeologists. In fact, some argue that the emergence of art signifies the turning point of when hominids became humans.

The purpose of prehistoric cave art is not and may not ever be known. However,

through the combination of these two viewpoints, one can have several theories concerning its significance. Art is generally inspired by the emotions of the painter. Therefore, the purpose of cave art may simply be to express fascination, frustration, or obsession. Fascination could stem from admiration of the subjects' beauty, frustration from the inability to capture hunted animals, or obsession with the fat bodies of animals (whether it be for fertility or meat volume). An anthropologist, on the other hand, might say that cave art was created for ritualistic or symbolic motives. It is interesting that cave art is just that – art in caves. Significance obviously lies in the location of the art. Prehistoric cave art may play a part in the religious rites of a people, as symbology is an ever present facet of various world religions. No matter the purpose of cave art, one can admire it for its flexibility amongst both fields of art history and anthropology.

As time progresses, anthropologists and art historians may continue to debate the purpose of cave art. However, the beauty of art is that it *is* a subjective extension of humanity. It is key in revealing humanistic emotions as well as the progression of man over millions of years. The union of art history and anthropology is a precious one; art should be viewed through both of these two sets of eyes.

+ National Heritage Lost to Private Collector

By Rachel Fundator
Senior in Art History, LAS

Who knew that a handheld metal detector could be a lucrative investment? At this moment, an amateur collector in England is likely kicking back, relaxing on the profit from his astounding multi-million dollar find unearthed in May 2010. His unusual hobby paid off last spring, as he discovered fragments of a Roman helmet dating back almost two thousand years near the town of Crosby-Garrett. Reassembled by Christie's auction house in London, the complete artifact was an astonishingly well-crafted warrior helmet of bronze and tin. The fine condition and the chillingly stoic face made the helmet an amazing find, and one of three warrior helmets found in Britain to date. The piece, now named the "Crosby Garrett helmet," was placed for auction in October, while the nearby Tullie House Museum in Carlisle scrambled for the funds to add the precious find to their collection. The Christie's auction, however, yielded different results. A private English collector purchased the Crosby Garrett helmet for more than seven times the estimated auction price, outbidding the Tullie House Museum by more than one million dollars. As a result, the exceptional find will remain hidden in a private collection, only available to the public through the photographs taken at Christie's. How could such a remarkable find and a piece of national heritage be available for private purchase?

Discoverers of artifacts in England and Wales answer to the Portable Antiquities Scheme (PAS), which offers guidelines for reporting the found objects. The PAS only gold and silver, to initially be offered to local or national museums at a modest price determined by a selected committee. Post-historic objects of non-precious metals, like

like the bronze and tin Crosby Garrett helmet, are not subject to PAS guidelines, regardless of the uniqueness or quality of the find. Despite attempts by the Tullie House Museum to borrow the Crosby Garrett helmet for a temporary exhibition, no moves have been made by the private collector to display the new artifact to the public.

While it is one's right to build upon one's financial and material means in any legal manner, the discovery and isolation of the Crosby Garrett helmet is a consequential loss to UK citizens. Perhaps one of the most beneficial and inspiring ways to learn about the past is through interaction and visual stimulation in museums. Without access to the artifacts, which act as evidence for specific historical events, such as the Crosby Garrett helmet's discovery as evidence for the Roman Empire's presence in England, students are limited to didacticism in the classroom. While still beneficial, teaching in the classroom does not incite students' enthusiasm, as does physical proximity to ancient objects. In short, one can only hope that the PAS revises the guidelines for reporting artifacts in the near future in order to prevent future public losses. Otherwise, museums must have the funds to outbid competitors to forgo forfeiting more important finds to the recesses of the Private Collection.

+ Elliot Purse: Flesh, Blood, and the Ephemeral

By **Christina Michelin**
Senior in Art History, LAS

The corner of Elliot Purse's studio is occupied by an array of drawings and blood-hued canvases featuring variations of the same sort of masculine form, one much like da Vinci's *Vitruvian Man* and the common muscular male figure found in introductory anatomy books. This fascination with the human figure is nothing new to Elliot, as I distinctly recall watching him sketch Renaissance-esque torsos during a lecture freshman year. However, in regards to his recent work that so sensitively explores the complexities of flesh and blood, Elliot credits his studio experiences abroad in Newcastle, England. There, he and his peers were able to study and sketch cadavers to better understand the human form. Beyond acquiring expert rendering skills, Elliot began to consider the divide between mind and body. This notion would later snowball into explorations of philosophy, science, mythology, and spirituality, all of which are prevalent in his most recent work.

Palimpsest, a painting roughly three feet by four feet, is representative of Elliot's keen interest in life's dualities and complexities. The image is simultaneously organized, with its almost perfect vertical symmetry, and intriguingly chaotic, with meaty, meandering lines occupying much of the picture. The piece exudes visceral tactility through both the color of the paint, and texturally, in the way Elliot manipulated it. A controlled expanse of murky off-white tissue dominates the center of the

canvas, where he combined a number of glazes and treatments to achieve this quality. This central body is surrounded and seemingly enveloped by masses of intestine, muscle tissue, and recognizable human figures. The striking reality of these forms is achieved through Elliot's use of dense paint, mixed in such a way that it mimics dried blood in both color and texture. An art historical anecdote inspired Elliot to strive for this blood-mimicking paint. During the early nineteenth century, when painter Jean-Antoine Gros exhibited *The Battle of Eylau*, viewers were stunned by the palpability of the blood dripping from a sword in the painting; they were convinced it was real. According to Elliot, ideally the paint in his work will look like an organ was actually smeared onto the canvas, creating a very real and gripping appearance. These fleshly forms are not intended to represent specific organs but abstractions of a combination of things found in the body. They should be viewed as a vehicle for introducing Elliot's interest in the mysterious gap between mind and body.

The deep recesses of this piece, as well as others, suggest the notion of mind and body as an incomprehensible labyrinth. This theme will later reemerge in his series of Theseus drawings. In a sense, the sinuous intestines curled into a mazelike form visually convey Elliot's complex and winding conceptual explorations. Furthermore, the title, *Palimpsest*, which Merriam-Webster's online dictionary defines as "something having usually diverse layers or aspects

apparent beneath the surface," suggests an interest in chronology, and as an extension, the transience of human life. In this canvas, one can feel the commingling mass of tissue and viscera, noting its chronological intricacy. The human figures, some easily identifiable, others more concealed in the image, appear to be in different stages of existence, alluding to the cycle of life, its hopeful beginnings and its inevitable end.

At what point, and how, does a moving, breathing human suddenly become a cold and lifeless object sprawled out on a table for technical study by aspiring artists? What makes our bodies, so complicated and intricate, function? Furthermore, what makes us feel, think, and love? Elliot's work sensitively explores our physical and mental existence in such a way that embraces the carnality of the physical body while simultaneously appealing to the mind. His paintings are neither mere vulgar anatomy studies nor are they intended to emphasize that our bodies are just bone, blood, and tissue. Starting from the inside out, Elliot's work seeks to define the relationship between the visceral physicality of our bodies and the complexities of our minds, while quietly acknowledging the ephemerality of life.

Please see Elliot's website at <http://elliotpurse.com/home.html>, and view his works, along with many others, at the 2011 BFA Graduate Exhibition opening May 7.

+ Exploring How Children View Art

By Julie Murray
Junior in Art History, LAS

As an art history major I have studied various cultures, movements, and styles of art. I am fascinated with all of the complex meanings and symbols and desire to explore them more in the future. A few art history classes have required a visit to the Krannert Art Museum to analyze diverse works of art. Asking art students to simply look at an artwork and discuss what they see can be a daunting request but imagine asking a five or six year old child to perform the same task.

This semester I have had the opportunity to participate in various activities that expose art to young children. In my "Museums in Action" class, my fellow classmates and I contribute to children's events at Krannert. This semester we went to Garden Hills Elementary School to speak to kindergarteners about art and Krannert. We asked the children open-ended questions pertaining to specific art works, such as, "What do you see? What stands out most?" The most common answers pertained to the colors, patterns, and figures in the painting. The children stated exactly what they saw, with no fear of being wrong or judged. I sometimes find that in college

classrooms students do not take the same fearless approach. They might worry that their perception of the painting could be considered wrong or different from other students. What they do not realize is that offering different opinions and conclusions is what makes discussing art so great. That is why I was so impressed with the children's willingness to look at the paintings and offer their opinions. They even came up with their own conclusions of the artist's intentions. The children focused on simple parts of the paintings, such as the dominating shapes and colors. This differs greatly with art history students who sometimes neglect the obvious details of paintings because they are studying it from a critical and educational viewpoint.

In our Kids@Krannert event, which provides fun activities for children and their families to participate in, we asked the kids to search for specific pieces of art in a scavenger hunt. Some children went through the scavenger hunt with ease, while others needed a little more encouragement. I enjoyed interacting with the kids and asking them questions about the art because most of them

came up with creative, interesting, and insightful conclusions about the art. I found that most parents were actively participating too, further engaging their kids through questions and asking them to really look at the art. The most rewarding aspect was listening to the parents and children's discussions. They asked each other questions and really dove into the art. In some cases the children made more descriptive observations than the parents. It is amazing that young children can form opinions and conclusions about art that young adults, such as me, struggle to form.

+ The Emphasis of Painting by Technology

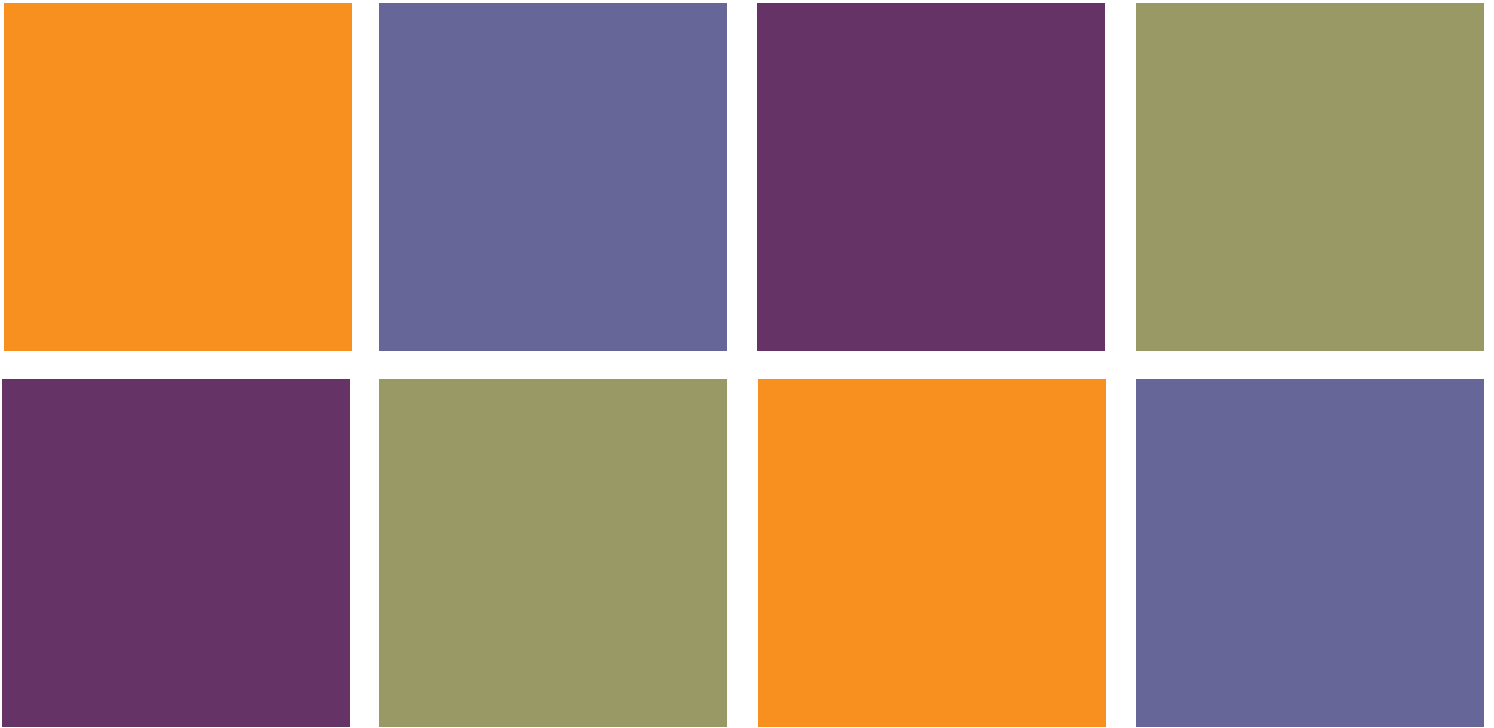
By Marina Ross
Junior in Painting, FAA

Paintings depict particular people and places but more importantly, it captures the relationship between the artist and the representation. If painting's purpose dealt solely with capturing an image, the invention of the camera should have deemed it obsolete. The visual language of painting contextualizes not only how people feel about the world but how they feel about painting's importance to the world. Today, the relevance of painting can be understood through its relationship to the exponentially growing forms of technology.

The relationship between paintings and various forms of technology, computers for instance, can be understood through the frame of mind required for each. When using a computer, or any other form of technology, the mind enters a cyclical process. You turn on the computer, you wait for it to load; you access your e-mail, you reply; you look up a video, you watch it, etc. There's an unconscious process of constant searching, that when extrapolated to a lifestyle can be devoid of meaning. Paintings confront a viewer with a single image. The process of confronting a painting, or any work of art, can be debilitating if not practiced. Confronting the image and simply admiring it can be a meditative and useful practice. Considered as a metaphor, paintings are the moments of the present that call to be appreciated.

Paintings also emphasize the importance of human nature through their materiality. Not only do the materials suggest nature through their chemical make-up of plant pigments and oils, but also the extreme sensitivity of paint hold all of the changes the artist makes. These basic characteristics of paintings allow viewers to feel a greater connection to themselves as human beings.

Today, the plethora of technology promotes constant physical stimulation. From video games to cell phones, technology constantly stimulates our bodies. The value of painting remains increasingly relevant in response to the surge of interactivity provided by technology. It represents the mental stimulation created within the viewer. As we approach the peak of interactivity between technology, painting will remind us that we are still human and mortal.



Want to write for the SAHA Newsletter?

Email: undergradsaha@gmail.com

Website: <http://undergradsaha.weebly.com>

Editors

Emily Breidenbach: Junior in Art History, FAA

Rachel Fundator: Senior in Art History, LAS

Anisha Gupta: Junior in Chemistry + Art History, LAS

Kelly Maguire: Freshman in Art History, LAS
