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**COLLABORATIVE AND INTERDISCIPLINARY
APPROACHES TO MUSEUM COLLECTIONS.
A GESAMTKUNSTWERK: FROM RESEARCH TO
EXHIBITIONS, PUBLICATIONS, AND PROGRAMMES.**

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**Submitted in fulfilment of the requirements for the
Degree of Doctor of Philosophy by Published Work**

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History of Art

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ABSTRACT

The idea of the *Gesamtkunstwerk*—a “total work of art”—has shaped my creative and scholarly approach to 20th-century and contemporary art, craft, decorative arts, and design. My work in museums has harnessed the expertise of different academic and creative disciplines, from project conception through implementation. To achieve a *Gesamtkunstwerk* in exhibitions, publications, and programmes, I have collaborated with artists, designers, museum experts, publishers, scholars, and diverse stakeholders to explore how handcrafted objects and their display highlight the different roles and importance of art and visual culture. This multidisciplinary approach has enabled me to bring together various arts, craft, and design perspectives to create an artistically unified effect in my work.

This submission focuses on **six publications** presenting my art historical research alongside my curatorial and programmatic museum work. As a curator, educator, editor, and programme director, I have focused on pooling knowledge and resources to create opportunities for collections engagement. My work has involved extensive interviews with artists and collectors to consider objects—their origins, functions, past and current contexts—and to advance a broader appreciation for art in everyday life. My work in provenance research has emphasised the importance of transatlantic scholarship through shared expertise and human connections that foster historical, social and political contexts of collections. These collaborative approaches have enabled me to advance decorative arts scholarship, and open new ways of thinking about the many roles and interconnected nature of art, craft, and museums in societies today and in the past.

The exhibitions, publications, and programmes discussed in my submission coalesce around three general themes:

- handcrafted objects—modern and contemporary;
- objects within environments—historical spaces and museum display; and
- object biographies—provenance research and the history of collecting.

Discussed chronologically, they include: (1) an exhibition that recreated an ancient Roman villa in an Iowa museum by integrating art and decorative arts with music and theatre through community involvement; (2) the rediscovery of Grant Wood’s historic studio-home in Iowa that helped launch him to fame, which introduced a better understanding of the role of craft in the artist’s oeuvre and led to a resurgence of interest in his life and work; (3) the relaunch of the Smithsonian American Art Museum’s biennial Renwick Craft Invitational, which generated new interpretations about art and craft through dramatic displays of contemporary glass, ceramic sculpture, and handmade-paper installation art; (4) the directorship of a research fellowship programme at the Smithsonian Institution that brought contemporary artists together with diverse museum expertise and collections, which resulted in new exhibitions and artwork; (5) the founding of the Smithsonian Provenance Research Initiative, which resulted in a professional museum exchange programme that advanced Holocaust-era provenance research in the US and Germany, and introduced new methodologies; and (6) a monograph on the life and work of Korean-American artist Chunghi Choo and her former students which considered the impact of her art and design pedagogy in the fields of fibre and metalsmithing.

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LIST OF ACCOMPANYING MATERIAL

SIX PUBLICATIONS:

Publication 1. *Art in Roman Life: Villa to Grave* (L’Erma di Bretschneider, 2009)

Publication 2. *Grant Wood’s Studio: Birthplace of ‘American Gothic’* (Prestel, 2005)

Publication 3. *From the Ground Up: Renwick Craft Invitational 2007* (Smithsonian American Art Museum, 2007)

Publication 4. “Contemporary Art Informed by Science: The Smithsonian Artist Research Fellowship” in *Analyzing Art and Aesthetics* (Smithsonian Institution Scholarly Press, 2013)

Publication 5. *Collecting and Provenance: A Multidisciplinary Approach* (Rowman & Littlefield, 2019)

Publication 6. *Chunghi Choo and Her Students: Contemporary Art and New Forms in Metal* (Arnoldsche, 2022)

PREFACE

Throughout my thirty-year career in museums, I have cultivated a deep understanding and appreciation for craft and the decorative arts within the field of art history. Having served as curator, managing editor, and a programme director in museums and art publishing, I am committed to interdisciplinary scholarship and collaborative approaches that benefit diverse people and communities. The more than seventy-five exhibitions that I have curated (as curator, co-curator, or organizing curator); the more than fifty publications that I contributed essays to and/or edited; and numerous lectures and other outputs are all underpinned by my original research and interdisciplinary collaborations with other authors, curators, educators, scholars, and diverse specialists. The six publications discussed in my Explanatory Essay that follows have involved transatlantic research and exchange, while my work in the arts and crafts was first shaped by study and work in Germany. This combination enabled me early on in my career to build an international network of arts professionals, and decisively impacted my approach to art history through the lens of museum collections.

During my initial studies and museum work I quickly discovered that within the fields of art, design, craft history, and the decorative arts, my research was made more fruitful by research collaborations with other experts. The authenticity and many functions of one-of-a-kind, handcrafted objects are not easily identified, particularly once they have been removed from their place of origin or intended environments. Particularly with smaller objects or a series that can be disassembled and dispersed, it can be even more challenging due to the translocation of various parts and editions; for example, when a series of in-situ paintings, decorative elements, or decorative art objects are broken up and sold individually to multiple buyers in disparate locations. For these reasons, I find collaborative research is even more crucial in establishing authenticity and provenance, and to address comprehensively the many pieces of the object-biography puzzle. Shared expertise, joint research projects, and publications with people in various fields in and outside of the museum have enabled me to make new discoveries, to advance scholarship, and to develop exhibitions and programmatic exchanges that were innovative and multidisciplinary. Each of my projects has built upon the one prior to it to assert my focus on the history of craft as expressed in the German term, *Gesamtkunstwerk*—a “total work of art” that can be an artwork, a design, or a creative process in which different art forms come together to achieve a cohesive whole. My own career, although diverse, embodies

this idea and is in itself a unified totality. This concept has shaped my creative approach to exhibitions and scholarly work, as I explain later.

For example, when I secured a postgraduate Fulbright Fellowship to study art in Munich (1987-88), I enrolled in art history and museum education courses at the Ludwig-Maximilians-Universität (LMU), as well as studio ceramic courses at Akademie der Bildenden Künste (Fine Arts Academy). My studio-based studies at the Academy considered the post-war legacy of the Bauhaus pedagogy in the teaching of contemporary ceramics.ⁱ My art-historical research focused on artists and craftspeople who had taught at the Bauhaus (1919-33), and I studied their work in several Munich museums, particularly the Städtische Galerie Lenbachhaus.ⁱⁱ This houses the largest collection of work by artists in Der Blaue Reiter (The Blue Rider) movement, some of whom taught at the Bauhaus. I was captivated by the decorative art works made by these German Expressionist artists known best for their colourful paintings and graphic work. I discovered that in addition to displaying their own work, the museum housed the artists' collections of craft and folk art which clearly informed their abstract designs, use of colour, textures, and subject matter. These collections were displayed in white-walled galleries with their contemporary art collection, near the period-room display of Lenbach's studio-home environment. This juxtaposition raised questions for me about museum displays, and how these environments viscerally impact our experience with the artwork and our interpretation of objects as art or craft. My art-historical research began to look for ways to bridge art with people, in different places and contexts, whether in a museum, art school or artists' colony, artists' studios and domestic spaces, or in natural or designed landscapes—placing the notion of *Gesamtkunstwerk* at the centre of my own scholarly-creative-curatorial practice.

My postgraduate studies and work in Germany introduced me early on to the challenges of Holocaust-era provenance research. In addition to my academic studies, I worked in East

ⁱ My LMU advisor was Professor Uwe Schneede (later Director, The German Lost Art Foundation, a PREP partner institution). I studied colour theory with Munich art historian/educator Hajo Düchting (1949-2017), author of *Paul Klee: Painting Music* (Prestel-Verlag, 1997), and we collaborated when I became a Project Director and Editor, Prestel Art Publishing, in Munich (1998-2000). Reiner Rohr, Director of the German Fulbright Commission, Berlin, collaborated with me on the PREP German government grant.

ⁱⁱ Founded in 1929 as a city art museum, the Lenbachhaus houses art collections from the 19th-century to the present. Its 19th-century, Italianate villa was the home and studio of the painter and teacher, Franz von Lenbach (1836–1904).

Berlin for the US State Department's first exhibition tour to Eastern Europe,ⁱⁱⁱ and then as a gallery assistant at the Kunstverein München, an international and contemporary art space and one of the oldest artists associations in Germany.^{iv} I gave exhibition tours and worked with international artists, curators, and collectors.^v These experiences created opportunities to work on exhibitions and led to interviews with experts and non-experts about the legacy of the Bauhaus and its lasting impact on art, craft, design, and lifestyle in post-World War II Germany, and more generally about the challenges of Holocaust-era art provenance research. After I returned to the US to pursue an MFA in studio ceramics at Eastern Michigan University's School of Art (1989-1990), I continued to study the work of former Bauhaus artist-teachers who immigrated to the US and contributed to the development of the American Studio Craft Movement. My fellowship and work experiences in Germany set the stage for my future roles as a contemporary art and craft curator in US museums (1990-2019), an arts editor in Germany (1997-2000), and as director of the Smithsonian Artist Research Fellowship (SARF, 2008-09), Smithsonian Provenance Research Initiative (SPRI, 2009-19), and of the German/American Provenance Research Exchange Program for Museum Professionals (PREP, 2017-19).

Following my graduate studies in Michigan, I accepted a curatorial position in the Department of Twentieth-Century Art and Modern Decorative Arts and Design at the Detroit Institute of Arts (DIA, 1990-92), which allowed me to bring together my art-historical research and experience as a studio artist with curatorial work in an art museum.^{vi} The DIA's Beaux-Arts building and its encyclopaedic collections and gallery displays had been substantially shaped by the German art historian, curator, and museum director William R. Valentiner (1880-

ⁱⁱⁱ I led German-language tours of the exhibition *Filmmaking in Amerika* (1988) and worked with Jan-Christopher Horak, then Senior Curator, George Eastman House, Rochester, New York (later Director, Munich Film Museum).

^{iv} Founded in 1823, Kunstverein München (KvM) is still an active gallery venue for contemporary art exhibitions and educational programmes. In 1988, I worked with Zdenek Felix, Director, and Daniela Goldmann, Curator. In 2023, KvM celebrated its 200th anniversary and published *For Now: 200 Jahren Kunstverein München*, which includes an essay by PREP partner, Christian Fuhrmeister, Research Department, Zentralinstitut für Kunstgeschichte (ZI), Munich, entitled "Der Kunstverein München im Nationalsozialismus. Was Fragen, Wie Forschen?" He critically examines KvM's association with the National Socialist Party during the 1930s and 40s.

^v I later wrote exhibition reviews for *ARTnews* for Daniela Goldmann's arts publicity firm in the 1990s.

^{vi} At the DIA I was trained and mentored by two exceptional curators, Jan van der Marck (1929-2010) and Maryann Wilkinson. I continued to collaborate with them long after my DIA tenure, and their curatorial and scholarly standards and connoisseurship still inspires my work.

1958).^{vii} He was the first US museum director to integrate artworks of all media in gallery displays (rather than divide them up into separate picture, sculpture, and decorative arts galleries) in order to achieve a broader presentation of cultural history.^{viii} This multi-media approach to collection display resonated with my own studies of the Bauhaus and what I had seen in German museums. Equally of interest to me were the German Expressionist artworks and Modern decorative artworks that Valentiner had acquired for the DIA's collection, as well as the DIA's collection of American Studio Craft.^{ix} I worked in these collection areas, researching works for publications, writing interpretative object labels, and organizing exhibitions, as well as proposing new acquisitions. As part of my curatorial work, I was trained in provenance research by senior curators and assisted them in updating provenance information for artworks in the collection before they went out on loan or on view in the galleries. My training in provenance research early on in my museum career involving Holocaust-era artworks was hugely influential as this introduced me to the existing methodologies and its importance as part of our curatorial work, involving close study of the physical artwork in connection with related sales, exhibition, and archival records. I was also introduced to the Archives of American Art (AAA), founded in 1954 at the DIA and later part of the Smithsonian in 1970. AAA's holdings have served as an invaluable resource for my art-historical research and curatorial projects over the years, and I have advised on and collaborated with AAA on numerous provenance research projects as well as international collaborations.^x

^{vii} Valentiner was a protégé of the renowned German curator and museum director Wilhelm von Bode (1845-1929) of the Kaiser Friedrich Museum (now Bode Museum) in Berlin.

^{viii} See William H. Peck, *The Detroit Institute of Arts. A Brief History* (DIA, 1991), which examines the role of Valentiner in shaping the DIA. Peck was Head of the Department of Ancient Art, and working on this book while I was at the DIA. I collaborated with him and his colleagues in Ancient Art on multi-era decorative arts exhibitions at the DIA, and later in conjunction with CRMA exhibition *Art in Roman Life: Villa to Grave* (2003-05).

^{ix} The DIA's significant collection of 20th-century American craft includes works by many former teachers and students of the Cranbrook Academy of Art, Bloomfield Hills, Michigan. This is largely due to the patronage of George G. Booth. See Neil Harris, "North by Midwest," in *Design in America. The Cranbrook Vision, 1925-1950* (Abrams, 1983), 15-19.

^x AAA collaborations include: project advisor to and oral history interviews with artists and collectors for [The Nanette L. Laitman Documentation Project for Craft and Decorative Arts in America](#), published [online](#).

After working in Italy between 1992-94,^{xi} I continued my art-historical research and museum work at two regional city museums in Iowa, the Davenport Museum of Art (1995-98, now The Figge Art Museum) and the Cedar Rapids Museum of Art (CRMA, 2000-04). In Davenport, I oversaw collections of European and American art and decorative arts, two highly regarded collections of Mexican Colonial painting and Haitian Art, and significant holdings in American Regionalism, particularly the work of Grant Wood (1891-1942). I also researched and curated exhibitions on Mexican Colonial and Haitian art, in which I collaborated with leading scholars in these areas on exhibitions and publications.^{xii} In Cedar Rapids, I again oversaw collections of European and American art and decorative arts, as well as Ancient and African art, and major collections of works by Grant Wood (1891-1942) and the 20th-century printmaker Mauricio Lasansky (1914-2012), both of whom taught at the University of Iowa, Iowa City.^{xiii} I frequently collaborated with UI faculty and students in the School of Art and Art History (SAAH) and other regional colleges, and began to research SAAH's impressive history and pedagogical approaches in terms of twentieth-century art and craft, art history, and new media.^{xiv} During my tenures at the DMA and CRMA, I curated many exhibitions from the permanent collections and on contemporary art, craft, and the decorative arts, wrote and edited the exhibition texts and catalogues, and organized loan exhibitions. I published my art historical research and essays on art and craft, particularly on contemporary Regionalist

^{xi} My fundraising and Italian language skills benefitted from my work as Assistant to the Director of Development and Director of Alumni Affairs, Johns Hopkins University, Paul H. Nitze School of Advanced International Studies, Bologna Center, Bologna, Italy.

^{xii} I collaborated with anthropologist Karen McCarthy Brown on *Tracing the Spirit: Ethnographic Essays on Haitian Art: From the Collection of the Davenport Museum of Art* (DMA and University of Washington Press, 1995); and Marcus N. Burke, Senior Curator, The Hispanic Society of America, NY, on *Treasures of Mexican Colonial Painting: The Davenport Museum of Art Collection* (DMA and Museum of New Mexico Press, 1998).

^{xiii} Grant Wood was UI faculty from 1934 to 1942. Art historian H. W. Janson (1913-1982) was UI faculty from 1938 to 1941. His internationalist viewpoint clashed vehemently with Wood's Regionalist vision. See Joni L. Kinsey, "Cultivating Iowa: An Introduction to Grant Wood," in *Grant Wood's Studio: Birthplace of American Gothic* (Prestel, 2005). Mauricio Lasansky (1914-2012), a forerunner in the evolution of the graphic arts as a critical art form in the 20th century, was founder of the printmaking programme and faculty from 1945 to 2012.

^{xiv} I collaborated with the UI studio art departments of ceramics, book arts, hand papermaking, printmaking, metalsmithing, and new media arts, which led to CRMA exhibitions such as: *Making Waves in the Midwest: The Art of Asian Paper* (2001); *From Paper to Stone: Grant Wood Drawings and Lithographs* (2002); and *Mauricio Lasansky: The Nazi Drawings, From the Collection of the University of Iowa* (2004).

tendencies in the Midwest in numerous exhibition catalogues.^{xv} My museum-based work involved close collaborations with artists, collectors, museum boards, docents, and the diverse communities the museum served regionally and nationally, so interdisciplinary and collaborative programmes were essential for attracting these audiences.

After moving to Washington, DC, in 2004, I accepted a new position at one of the largest cultural institutions in the world, the Smithsonian Institution (SI), where I held three positions over a fifteen-year period until 2019. My first role, as Chief Curator, Renwick Gallery, Smithsonian American Art Museum (SAAM, 2004-2008), enabled me for the first time to fully focus my research and museum work on craft. I oversaw the Renwick's collection of American craft, dating from the late 19th century to the present, which includes sculpture, vessels, tableware, furniture, jewellery, textiles, and other decorative and functional objects. I researched craft artists and their handcrafted artworks in ceramics, fibre, glass, metal, and wood to highlight their aesthetic, educational, and historical value—art and beauty in everyday life. My Renwick projects, exhibitions, and educational programmes benefited from my broad art historical knowledge and previous museum work that included art collections of all types; and I benefited from my exchanges with SAAM/Renwick research fellows and interns.

My second and third roles at the Smithsonian were situated in the executive leadership offices. I was Senior Program Officer for Art, Office of the Under Secretary for History, Art, and Culture (2008-2009), directing strategic planning efforts for the arts and pan-institutional projects, and Founding Director, Smithsonian Provenance Research Initiative, Office of the Provost and Under Secretary for Museums, Research, and Education (2009-2019), to advance Institutional research, training, and cultural heritage and provenance projects that included national and international partnerships. My work in both positions was highly interdisciplinary because of the Institution's nineteen museums, archives, libraries, research centres, and numerous field stations around the world. As a curator and director, I initiated and supported

^{xv} Examples include *Forging Ahead: Contemporary Metalwork in Iowa* (DMA, 1996); *Iowa 2002: New Art* (CRMA, 2002); and my essay "Clothed by Fire," in *The Naked Truth: 2004 International Juried Wood Fire* (CRMA and Coe College, 2004-05), 1-4.

multidisciplinary research and programmes of all types: fellowships, exhibitions, lectures, symposia, festivals, and publications.^{xvi}

Although the Smithsonian is not a university, in several ways it functions similarly to one since it is connecting various academic disciplines and fields of study to advance its broad educational mission “for the increase and diffusion of knowledge.”^{xvii} Furthermore, its educational emphasis on the care and display of objects and specimens reinforces the importance of collection-based research, and its many research projects involve collaborations with academics and universities. In 2015, I met Nick Pearce, former Richmond Chair of Fine Art (now Professor Emeritus), University of Glasgow (UofG), when he was a Lecturer in the Smithsonian’s Masters in the History of Decorative Arts Program in Washington, DC. In 2016, he became SPRI’s Senior Provenance Research Fellow at the Freer Gallery of Art and Arthur M. Sackler Gallery (FSG, now Smithsonian Asian Art Museum), and our collaborations resulted in the formulation and establishment of an institutional partnership between the UofG and the Smithsonian. The encyclopaedic scope of the Hunterian Museum and Art Gallery collections and the University’s research and postgraduate studies in the fields of provenance research, history of collecting, digital humanities, museum studies, criminology and law opened opportunities for faculty exchange and collaborative research projects, and internships for students at the Smithsonian’s museums, archives, and research centres.^{xviii} Most recently, my art historical interests in the British Arts and Crafts Movement, the life and work of Charles Rennie Mackintosh, as well as in contemporary craft artists working in Scotland, resulted in research collaborations with faculty at the Glasgow School of Art (GSA) and

^{xvi} Examples include advising Renwick Research Fellows in American Craft and Smithsonian Artist Research Fellows; soliciting essays and peer-reviewing articles for the Smithsonian’s *American Art Journal*; teaching in the Smithsonian Associates’ Masters in the History of the Decorative Arts.

^{xvii} The Smithsonian’s mission statement derives from the Last Will and Testament of James Smithson (1765–1829), who designated funds “to found in Washington, under the name of the Smithsonian Institution, an establishment for the increase and diffusion of knowledge among men.” See Heather Ewing, *The Lost Word of James Smithson. Science, Revolution, and the Birth of the Smithsonian* (Bloomsbury, 2007), 317.

^{xviii} In 2017, I became an Honorary Professor, School of Culture and Creative Arts, to advise and teach in the new postgraduate programme, Collecting & Provenance in an International Context (MSc). In 2020, I became a Visiting Professorial Fellow in Provenance and Curatorial Studies, School of Culture and Creative Arts, to also advise and teach in the new Erasmus Mundus International Masters in Managing Art & Cultural Heritage in Global Markets.

teaching students in the School of Design's Silversmithing and Jewellery Programme in Glasgow and in Munich (2024).^{xix}

At every stage of my career, my work was marked by interdisciplinary and collaborative approaches to museum collections which continue to define my research and teaching. My studies in Munich introduced me to rigorous research and object-based study at museums, historic houses and artists' studios, and to analyse and contextualize modern and contemporary art within an expansive view of cultural, social and political history. The combination of interdisciplinary and collaborative approaches aids and underscores the benefits of pooling knowledge and resources, builds support for museum projects, and engages diverse audiences in a sustainable way. Throughout my career I have worked toward the integration of art media in museums to promote craft as an integrated genre within the study of art; to encourage others to be more visually aware of the different kinds of environments in which we live and work, and of the utilitarian objects that impact our well-being and others; and to create a *Gesamtkunstwerk* effect in exhibitions informed by research.^{xx} All of this feeds into my *Gesamtkunstwerk* approach to art, life and learning, which is evidenced in my submitted six publications and related creative outputs that I analyse further in my Explanatory Essay.

^{xix} My GSA research and collaborative work resulted in two articles: Milosch and Kate Bonansinga, "[Jewelry Connections: International Jewelry Week in Munich](#)," *Ornament* 44, no. 1 (2023), 46-51; Bonansinga and Milosch, "Art & Alchemy: Lansford's 'Prospera' Jewelry Collection," in [Radiant Echoes: The Metal Mastery of Victoria Lansford](#) (forthcoming 2024).

^{xx} See Milosch, "Beyond the Status Quo: Sustainability in the Arts" in *Practicing Sustainability*, Guruprasad Madhavan et al., eds., National Academy of Sciences, Washington, DC (Springer, 2013), 227-232.

ACKNOWLEDGEMENTS

I am grateful to many people for making this submission possible and supporting me along the way. Howard and Roberta Ahmanson generously funded the fellowship that enabled me to serve as a Visiting Professorial Fellow in Provenance and Curatorial Studies at University of Glasgow and pursue a PhD. Their lives, faith, and charitable work are an inspirational *Gesamtkunstwerk*—*mille grazie*!

Nick Pearce, now Professor Emeritus in the History of Art and Honorary Professorial Research Fellow School of Culture and Creative Arts, served as my academic advisor. He has been an inspirational collaborator since we first worked together at the Smithsonian and then in Glasgow. Nick introduced me to Marie Economou, Professor of Digital Cultural Heritage in Information Studies, School of Humanities and Hunterian Museum, who served as my second academic advisor. I am very grateful to them for their support and encouragement that has guided me through the PhD process and helped me to see the forest through the trees—*mòran taing*!

Conversations and collaborations with colleagues at the University of Glasgow benefitted my research and work, especially those with Sabine Wieber and Alexandra Ross in the History of Art, and Director Steph Scholten at the Hunterian Museum and Art Gallery; and grew to include the Glasgow School of Art, especially with Stephen Bottomley, Head, School of Design and Anna Gordon, Head, Silversmithing & Jewellery. I am grateful to Cove Park Artists Residency for their hospitality.

When collaborative and interdisciplinary approaches are the cart and wheels of one's work, there are many colleagues and friends to be thanked. However, it's impossible to name all of the individuals and institutions in the US, Germany, and other countries that have collaborated with me on the work discussed in the six publications. Suffice it to say that the Acknowledgments in these publications constitute a Who's Who of creative collaborations.

I have benefited from ongoing encouragement from my German host families who exemplify *Wohnkultur*—Hans-Richard (1924-2009) and Maria Schittny (1930-2019) in Gütersloh and Carl-Werner and Brigitte Curtius and Familie Rugel in Munich. Many colleagues and friends have generously listened to my ideas and read drafts of this submission at various stages: Kristen Bailey, Kate Bonansinga, Sarah Bond, Dorota Chudzicka, Wanda Corn, Christian Fuhrmeister, Barbara Gagliotti, Joni Kinsey, Jo Lauria, Jennifer Riddell, Josephine Shea, and Marie Elena Amatangelo. Other friends have supported me immeasurably: Debbie Cobb, Mila Grady, Caroline Groen, Kate Hughes, Katie Johnson, Mary Merkel-Hess, Dawn Stewart, MaryAnn Wilkinson, Martha Ann Alito, Mariam Bell, and the McCarthy family as well as Tom Sullivan (1961-2021) and MaryAnn Cull (1966-2018). Thank you for your friendship and willingness to always join the journey.

My family has been a constant encouragement to my work and a blessing in my life—my parents Nancy Ruth Dailey Simpson (1940-2020) and James Cary McKinstry (1932-2025), siblings Paul, Kay, and Roy, in-laws Dennis and Mary Ann Milosch, Ion and Yabe families. Finally, to my bonnie boys Fabrizio and Francesco, golden retrievers who have comforted me at desk and hearth, and *mein Lieber Mann* Mark for his stalwart encouragement that often includes delivering a glass of scotch, a pep talk for perspective, and humour at the end of a long workday—*vielen Danke!* [sic].

AUTHOR'S DECLARATION

I, Jane Milosch, declare that, except where explicit reference is made to the contribution of others, this dissertation is the result of my own work and has not been submitted for any other degree at the University of Glasgow or any other institution.

Signed:

Jane C. Milosch

Date: 9 April 2025

ABBREVIATIONS & NOTES

AAA	Archives of American Art, Smithsonian Institution, Washington, DC
AMH	Arts, Military + Healing: A Collaborative Initiative
ARL	<i>Art in Roman Life: Villa to Grave Exhibition</i>
ASCM	American Studio Craft Movement
CRMA	Cedar Rapids Museum of Art, Cedar Rapids, Iowa
DIA	Detroit Institute of Arts
DMA	Davenport Museum of Art (now the Figge Art Museum), Davenport Iowa
FSG	Freer Gallery of Art and Arthur M. Sackler Gallery (now Smithsonian Asian Art Museum), Washington, DC
GSA	Glasgow School of Art
GWAC	Grant Wood Artist Colony, University of Iowa, Iowa City, Iowa
KvM	Kunstverein München (Munich Artists Association)
LMU	Ludwig-Maximilians-Universität (University of Munich)
MLN	Museum Loan Network
MIT	Massachusetts Institute of Technology
NMNH	National Museum of Natural History
PREP	The German/American Provenance Research Exchange Program for Museum Professionals
SAAM	Smithsonian American Art Museum
SI	Smithsonian Institution
SARF	Smithsonian Artist Research Fellowship
SPK	Stiftung Preußischer Kulturbesitz (Prussian Cultural Foundation), Berlin
SPRI	Smithsonian Provenance Research Initiative
UofG	University of Glasgow
UI	University of Iowa, Iowa City
WWII	World War II
ZI	Zentralinstitut für Kunstgeschichte (Institute for Art History), Munich

NOTE ABOUT ONLINE MATERIAL REFERENCED

All websites and online publications cited in texts were last accessed 9 April 2025, unless otherwise noted.

EXPLANATORY ESSAY

1. INTRODUCTION

This PhD by Published Work submission brings together my most significant publications and professional achievements of the last twenty years. Six books are presented and discussed to evidence my original scholarship and museum-based work in terms of art historical research, exhibitions curated, publications edited, and exchange programmes developed from the ground up. To illustrate how my contributions developed and interconnected over the years as a practice-based scholar and educator, museum curator, and programme director, I will present my publications along with related projects in a largely chronological format.

My 1st and 2nd publications, *Art in Roman Life: Villa to Grave* (2009) and *Grant Wood's Studio: Birthplace of 'American Gothic'* (2005), my 3rd and 4th publications, *From the Ground Up: Renwick Craft Invitational 2007* and the chapter and my essay, "Contemporary Art Informed by Science: The Smithsonian Artist Research Fellowship," in *Analyzing Art & Aesthetics* (2013) demonstrate the value of historical and contemporary craft research in museums and an innovative research-based residency for artists.

My 5th publication, *Collecting and Provenance: A Multidisciplinary Approach* (2019), is the culmination of ten years of collaborative and interdisciplinary work at the Smithsonian Institution, where I initiated and led two new programmes: the **Smithsonian Provenance Research Program (SPRI, 2009-19)** and the **German/American Provenance Research Exchange Program for Museum Professionals (PREP, 2017-19)**. Both programmes resulted in new research, methodologies, and discoveries presented in this book, which includes twenty-eight chapters by forty authors and demonstrates the value of cross-cultural and pan-institutional collaboration as a method for understanding the history of collecting and to advance provenance research of museum collections. New approaches to object-based and collection-based research were promulgated through interdisciplinary and professional museum training programmes and projects organized by SPRI and PREP. This resulted in symposia and new publications that share findings beyond the museum walls, nationally and internationally, in print and online.

My 6th and most recent publication, *Chunghi Choo and Her Students: Contemporary Art and New Forms in Metal (2022)* is the first monographic study of the prominent Asian-American artist and professor of art, Chunghi Choo (b. 1938). I chose her as a subject of study because her life is a kind of *Gesamtkunstwerk*: she seamlessly integrated teaching with her creative practice, and a global reputation and perspective with her commitment to a region and its people. The book also continues and includes my research on the history and legacy of the University of Iowa's School of Art and Art History, the first university in the US to bring studio art and art history together into one school and to award an MFA for a creative work instead of a written thesis.

***Gesamtkunstwerk* as My Unifying Framework**

The notion of *Gesamtkunstwerk* (total work of art) is at the centre of my methodology and forms the theoretical framework underpinning and uniting various parts of my creative and scholarly work into an expressive, didactic, and visual whole. The term seems to have originated with the German philosopher K.F. E. Trahdorff in his essay, *Ästhetik oder Lehre von Weltanschauung und Kunst* (Aesthetics, or Doctrine of Worldview and Art) from 1872, but it became closely identified with Richard Wagner (1813-1883), after he used it in his 1849 essays, *Die Kunst und die Revolution* (Art and Revolution) and *Das Kunstwerk der Zukunft* (The Artwork of the Future). Wagner used the term to propose his ideal of an opera in which music would be deeply unified with poetry (the operatic libretto, which in Wagner's conception should have literary merit, at least within the wholeness of the *Gesamtkunstwerk*) and painting (scene design, which should also be raised to a higher artistic level, again at least within the wholeness of total work), such that together they would comprise a whole which would be profoundly cohesive, universal and socially transformational. This contrasted with the conventional operas of Wagner's day, in which he believed the music, libretto, singing, and stage design had become disconnected from each other, leading to a superficial, trivial operatic art of narrow appeal.

Wagner's term quickly entered into general use in the arts, and in the century and a half since he popularized the term, it has been broadly applied to works that unite various art forms. At the same time the term *Gesamtkunstwerk* and its core ideas have been applied in various ways. My work seeks to employ *Gesamtkunstwerk* as an approach to envision new forms of art,

exhibitions, and programmes by uniting the arts that have conventionally been seen as independent—architecture, design, functional objects, sculpture, and interior decoration—into a broader whole for greater impact.

In the 20th century the *Gesamtkunstwerk* idea gradually sheds its association with Wagner’s social and cultural programme, and is used to promote a synthesis or union of the arts.¹ Anders V. Munch’s, *The Gesamtkunstwerk in Design and Architecture: From Bayreuth to Bauhaus* (2021) focuses on art, architecture, and design, and has been helpful for me to identify my unifying framework, constructed over the last 30 years of my career in the arts and museums. Though he does not discuss the term as an idea that unites his research or work—he does state: “it makes good sense to explore the special role played by architects and designers ... their ideas and projects, within the overall mindset [of *Gesamtkunstwerk*] ... which contributed to the shaping of modern culture and society, and has done so in a more manifest, more widespread manner than other arts in this tradition.”² My research, exhibitions, publications, and programmes synthesise some of the ideas discussed in his chapters—“Out of the Golden Frames,” “Vienna and Munich,” and “Bauhaus”—and unify what might look like disparate work into a unified, synergistic result that is in itself a *Gesamtkunstwerk*. This is explained further below and in relation to other inspirational texts.

Museologically, the *Gesamtkunstwerk* idea has been developed in museums intended as *Gesamtkunstwerke* themselves. Katherine Kuenzli’s essay, “The Birth of the Modernist Art Museum: The Folkwang as Gesamtkunstwerk,” for example, systematically traces the intentional development of the Folkwang museum in Hagen into a *Gesamtkunstwerk*, including the museum’s design, collecting strategies, and display approach.³ The Folkwang, founded in 1902 by the German art historian and director Karl Ernst Osthaus (1874-1921) aimed to “foster an emotional and spiritual relationship between the artwork and the beholder

¹ Roger Fornoff, *Die Sehnsucht nach dem Gesamtkunstwerk. Studien zu einer ästhetischen Konzeption der Moderne*, (Georg Olms Verlag, 2004). David Roberts, *The Total Work of Art in European Modernism* (Cornell University Press, 2011). David Imhoof, Margaret Eleanor Menninger, and Anthony J. Steinhoff, eds., *The Total Work of Art: Foundations, Articulations, Inspirations* (Berghahn Books, 2016). Anders V. Munch, *The Gesamtkunstwerk in Design and Architecture: From Bayreuth to Bauhaus* (Aarhus University Press, 2021).

² Munch, *Ibid.*, 7.

³ Katherine Kuenzli, “The Birth of the Modernist Art Museum: The Folkwang as Gesamtkunstwerk,” in the *Journal of the Society of Architectural Historians*, University of California Press on behalf of the Society of Architectural Historians (vol. 72., no. 4) December 2012, pp. 503-529.

that would inspire artmaking in the present,” rather than foregrounding an historical understanding of art.⁴ By integrating its display of artworks formally and thematically into the design and decoration of the museum’s architecture and galleries, Osthaus believed that “formal principles derived from Parisian painting would prepare the visual arts for coordination with music, dance, and poetry, and result in a *Gesamtkunstwerk*,” and the Folkwang “distinguished itself among museums by being the only one in which painting, and the applied arts, and architecture were coordinated according to a self-consciously modern formal language.”⁵ Most art museums today are designed to be a complete experience, one that integrates art, architecture, and displays with other elements—cafés, theatres, rooms for hands-on educational programmes, libraries, archives, event spaces. This is relevant to my curatorial work in art museum in order to offer the public diverse interpretative approaches to art and museums.

Another form of the museum as *Gesamtkunstwerk* is the museological development of the historical-house museum and historic artists’ studio-homes (*Künstlerhäuser*) open to the public. The development of *Künstlerhäuser* into museums naturally presents an opportunity to make *Gesamtkunstwerke* of the studio-home—sometimes in conscious awareness of the *Gesamtkunstwerk* tradition, often less so. The architectural structure is presented as a whole with its interior decoration, furnishings, gardens, displays of art, and viewed within the context of the artist’s work, subjects, themes, and forms. The 2014 exhibition and related publication *Im Tempel des Ich: Das Künstlerhaus als Gesamtkunstwerk. Europa und Amerika 1800-1948* (In the Temple of the Self. The Artist’s Residence as a Total Work of Art, Europe and America, 1800-1948) examines twenty artists’ homes within an international context, as dynamic “museums” and as works of art themselves.⁶ The book considers the benefits and drawbacks of displaying and experiencing art in these environments, as well as the unique possibilities they present. Two examples include the Villa Stuck in Munich, designed by Franz von Stuck (1863-1928) and opened as an art museum in 1992; and Red House in Bexleyheath, designed by William Morris (1834-1896) and Philip Webb (1831-1915) and opened as an

⁴ Ibid, 503. The museum’s design and programmatic approach were developed in consultation with the art critic Julius Meier-Graefe (1867-1935) and Belgian painter and designer Henry van de Velde (1863-1957).

⁵ Ibid., 504.

⁶ Margot Th, Brandlhuber and Michael Buhrs, eds., *Im Tempel des Ich: Das Künstlerhaus als Gesamtkunstwerk. Europa und Amerika, 1800-1948*, Hatje Cantz, Stuttgart, 2022.

historic-house museum in 2003.⁷ In the United States, Wanda Corn's seminal essay, "Artists' Homes and Studios: A Special Kind of Archive" (2005), describes the studio-home of American painter and arts patron Alice Pike Barney (1860-1931), who had studied with James McNeill Whistler and associated with the symbolists and other turn-of-the-century aesthetes. She describes Barney's residence in Washington, DC, as "provincial American *Gesamtkunstwerk* dedicated to the Arts and the Beautiful."⁸ Additionally, the Australian architect and scholar Jarrod Haberfield's lecture, "The House Museum as a Total Work of Art" (2022), considers how we "engage with art in this highly personalized and visually distracting world of the house-museum, compared to the rarified, distraction-free world of the institutional art museum."⁹

Since the 1960s not only the museum but also the exhibition has been presented and interpreted as a *Gesamtkunstwerk*. Julian Myers' essay, "Totality: A Guided Tour" (2009) traces the work of the Swiss curator, artist, and art historian Harald Szeemann (1933-2005) who helped to redefine the role of an art curator by elevating it to a legitimate art form itself.¹⁰ For example, in 1968, while director of the Kunsthalle Bern, he gave Christo and Jeanne-Claude their first opportunity to wrap an entire building; in 1972, while artistic director for *documenta 5* in Kassel, Szeemann invited artists to present not only paintings and sculptures, but also performances and "happenings" as well as photography; and, in 1983, he organized the exhibition *Der Hang zum Gesamtkunstwerk: Europäische Utopien seit 1800* (The

⁷ Notable is that the International Artist's Studio Museum Network was initiated in 2016 by the Watts Gallery-Artists' Village, the former studio-home of George Frederic Watts (1817-1904) and Mary Watts (1849-1938) in Surrey.

⁸ Wanda Corn, "Artists' Homes and Studios" in *American Art*, University of Chicago Press in Association with the Smithsonian American Art Museum (vol. 19, no. 1, Spring 2005), p.4. American art historian Wanda Corn, who first studied art history with two German scholars, Nikolaus Pevsner at Birbeck College, University of London (1960-1961) and L.D. Ettlinger at Slade School, University College London (1962-63), was hugely influential in the development of the Historic Artists' Homes and Studios network in the US. Her lectures and publications on this topic during the 90s led the National Trust for Historic Preservation to preserve and steward historic artists' sites throughout the country. I was fortunate to first meet her in the 1990s, and later to collaborate with her on the restoration of Grant Wood's historic studio-home, which we both consider a *Gesamtkunstwerk*.

⁹ Jarrod Haberfield, "[Gesamtkunstwerk: The House-Museum as a Total Work of Art](#)," 8 November 2022.

¹⁰ See Julian Myers, "Totality: A Guided Tour" in *Afterall: A Journal of Art, Context and Enquiry*, University of Chicago Press on behalf of Central Saint Martins College of Art and Design, (Spring 2009, Issue 20), 100-107.

Tendency to Gesamtkunstwerk).¹¹ Boris Groys' essay "Entering the Flow: Museum between Archive and Gesamtkunstwerk" (2013) considers this last exhibition as well, noting the difference between the traditional exhibition and the modern curatorial project is that the former treats its space as anonymous and neutral, whereas the latter instrumentalizes all the exhibited artworks and makes them serve a common purpose that is formulated by the curator.¹² Fundamental discussions of contemporary art exhibitions as *Gesamtkunstwerk* are taken up in Uwe R. Brückner's essay, "Raum als Gesamtkunstwerk—Ästhetik des Erlebens" (2015) published in Kai-Uwe Hemken's instructive thirty-chapter book, *Kritische Szenografie: Die Ausstellung im 21. Jahrhundert*, which includes theoretical and critical assessments of art exhibitions in the 21st century.¹³

Emerging from a combination of all of the above are new immersive art installations which exponentially integrate the visual arts with music, poetry, dance, and performance by heightening their sensorial aspects through new and cutting-edge technology to achieve a *Gesamtkunstwerk*.¹⁴ Evgeniya I. Kiseleva's essay, "Immersive Art as Gesamtkunstwerk in Contemporary Museum: Artistic and Curatorial Practice" (2020) traces connections between concepts of immersion, non-visual art perception and affect theory, and discusses museum exhibition projects where sound, smell, touch, and proprioception build immersive experiences.¹⁵ Sophia Krzys Acord's essay, "Beyond the Head: The Practical Work of Curating Contemporary Art" (2010) argues that, rather than being left to communication studies, the microsociological focus on situations of real-world action in curating introduces a

¹¹ Haral Szeemann, ed., *Der Hang zum Gesamtkunstwerk: Europäische Utopien seit 1800*, Verlag Sauerländer, 1983.

¹² Boris Groys, "Entering the Flow: Museums between Archive and Gesamtkunstwerk" in [e-flux Journal](#) (no. 50, December 2013).

¹³ Uwe R. Brückner, "Raum als Gesamtkunstwerk—Ästhetik des Erlebens" in *Kritische Szenografie: Die Ausstellung im 21. Jahrhundert*, Kai-Uwe Hemken, ed. et al., Deutscher Kunstverlag, 2015, 283-292. Anja Dorn, [Book Review](#) of *Kritische Szenografie: Die Ausstellung im 21. Jahrhundert* in *Zeitschrift für Kunstgeschichte* (80. Band, 2017), 448-461.

¹⁴ For a fascinating discussion of exhibition design, display, and installation in the 20th and 21st centuries (a kind of *Gesamtkunstwerk* approach) see Pamela Bianchi, "The Drama of the Exhibition Space: Hybrid Overlaps Between Display and Design" in *Theatre and Performance Design* (vol. 8, no. 1-2) September 2022), 7-27.

¹⁵ Evgeniya I. Kiseleva, "Immersive Art as Gesamtkunstwerk in Contemporary Museum: Artistic and Curatorial Practice" in *Actual Problems of Theory and History of Art: Collection of Articles* (vol. 10), A. V. Zakharova, ed. Et al., Moscow State University, St. Petersburg, 2020, pp. 715-727.

valuable avenue for sensorial and empirical research.¹⁶ M.W. Smith's book, *The Total Work of Art: From Bayreuth to Cyberspace* (2007) is a broad survey that traces the origins and different applications of the term, encapsulating why the *Gesamtkunstwerk* as an aesthetic idea is still potent in the 21st century, whether intertwined with technology or the collective experience, blurring distinctions between high and mass culture, artworks, the sensorial and the commodity spectacle.¹⁷

The *Gesamtkunstwerk* idea has also long been associated with new ideas and art movements, including a multidisciplinary and integrative approach to the fine, applied, decorative and building arts, as well as music and theatre—although some practitioners have not always made explicit use of the German term. The notion of the *Gesamtkunstwerk* in arts and craft education, as well as lifestyle, has been shaped by the art, teachings, and writings of the British Arts and Crafts Movement and the Bauhaus. For example, John Ruskin (1819-1900) assiduously studied and wrote about Gothic architecture—which is a kind of “total work of art” created by architects, builders, and artisans.¹⁸ His ideas and efforts to promote a revival of the teaching of the handicrafts reached its zenith in the work of the artist and designer William Morris (1834-1896), who famously stated: “Have nothing in your houses that you do not know to be useful or believe to be beautiful.”¹⁹ Many of their ideas were known to the German architect Walter Gropius (1883-1969) who took them in new directions.²⁰

¹⁶ Sophia Krzys Acord, “Beyond the Head: The Practical Work of Curating Contemporary Art” in *Qual Sociol* (vol. 33), 2010, 447-467.

¹⁷ Mathew Wilson Smith, *The Total Work of Art: From Bayreuth to Cyberspace*, Routledge, 2007

¹⁸ “Art is not a matter of taste, but involves the whole man. Whether in making or perceiving art, we bring to bear on it feeling, intellect, morals, knowledge, memory, and every other human capacity, all focused on a single point,” in Kenneth Clark (1903-1983), “A Note on Ruskin's Writings on Art and Architecture,” in *Ruskin Today* (John Murray, 1964, and reissued as *Selected Writings*, Penguin, 1991), 133-34. Clark popularized Ruskin's ideas and writings through his own teaching, museum and public television work. They shared beliefs about the unified nature of art, craft, design through utilitarian objects; and that it should be accessible to everyone (a belief I share and why my work has focused on museum curation and educational outreach programmes for all ages).

¹⁹ William Morris, *Hopes and Fears for Art*, Longmans, Green, and Co, 1908, p. 108. Originally published in 1889.

²⁰ See Nikolas Pevsner, *Pioneers of Modern Design. From William Morris to Walter Gropius*, Palazzo Editions, 2011. This edition includes new texts by Pamela Todd and the book was first published as *Pioneers of the Modern Movement* (1936) in Germany.

My interest in the *Gesamtkunstwerk* was first awakened by my reading of Hans M. Wingler's *Das Bauhaus* (1962), especially how he traces the evolution of the art school's history and its all-important, foundational craft curriculum. He observed that the Bauhaus's singular position and extraordinary influence was "more than the sum of the total achievements of the Masters; for the Bauhaus incorporated something intangible—a fundamental human quality—which encompassed the whole community, teachers and students alike."²¹ The work of this school and its protégés enlivened the notion of *Gesamtkunstwerk*, tapping into a fundamental human longing for unity and meaning in our surroundings.²² *The Programm des Staatlichen Bauhauses in Weimar* (2019, Program of the State Bauhaus in Weimar) by Gropius includes a Manifesto and introduces the school's *Gesamtkunstwerk* curriculum. This four-page leaflet opens with a German Expressionist woodcut print, *Kathedrale* (Cathedral, 1919), by Bauhaus artist-teacher Lyonel Feininger (1871-1956), whose image, choice of materials, and hand-crafted techniques pay homage to medieval Late Gothic craft guilds—revered in the ideals and aspirations of the Bauhaus—and the three stars crowning-hovering above the spire symbolize a unification of the fine arts, the applied arts, and architecture.²³ Gropius' text concludes with these aspirational lines: "Together let us desire, conceive, and create a new structure of the future, which will embrace architecture and sculpture and painting in one unity and which will one day rise towards heaven from the millions of workers like the crystal symbol of a new faith.... In the rare moments of inspiration, transcending the consciousness of his will, the grace of heaven may cause his work to blossom into art. But proficiency in craft is essential to every artist. Therein lies the prime source of creative imagination."²⁴

In my curatorial work—conceptually and contextually—I brought together, at various times and in various ways, the fine arts, craft, design, architecture, music, and theatre, as well as the creative aspects of collaborative scholarship and multidisciplinary research. To achieve unified, total-work-of-art exhibition displays, I collaborated with artists, craftsmen, designers, museum experts, and diverse stakeholders to develop displays that connect museum objects

²¹ Hans M. Wingler, *The Bauhaus*. Weimar, Dessau, Berlin, Chicago, MIT Press, 1986, p. xviii. For more on the Bauhaus and *Gesamtkunstwerk*, see Frank Whitford, *Bauhaus*, Thames and Hudson, 1986, p. 26; and Magdalena Droste, *Bauhaus*, Bauhaus-Archiv Museum für Gestaltung, 1990, p. 19.

²² Wingler, *Ibid.*, 1.

²³ Feininger's print can be viewed here [Museum of Modern Art](https://www.moma.org/artworks/1919.1), New York.

²⁴ *Ibid.*, 31.

with people and places and to draw attention to the importance of art and visual culture. My curatorial practice is fuelled by collaborations and interdisciplinary research to inform my interpretative and display strategies of artworks in and museum collections.

Analogously, I see my curatorial role akin to that of a symphony orchestra conductor, who has in mind some effect or discovery they hope to elucidate and share through their selection of music, choice of musicians, compatibility of techniques and personalities, and arrangement of the musicians on-stage to achieve harmony or dissonance, or juxtapositions.²⁵ Above all, if the conductor is successful in her role, she “disappears” from the audience, whose focus is fixed on the intangible music. This comparison also illustrates how objects (different types of instruments), people (conductor, musicians, audience), and place (a shared location and moment in time) are inextricably linked, and like the conductor the curatorial role involves sensitivity and a talent for working with others from conception to implementation—to achieve a *Gesamtkunstwerk*. Like a concert or opera, museums can bring objects, historical works, and their provenance stories alive through compelling exhibitions, publications, and educational programmes that attract new visitors and excite repeat visitors.

The *Gesamtkunstwerk* also inspires my practical and managerial approach to caring for museum collections, organizing exhibitions, and editing publications, as well as envisioning interdisciplinary, educational programmes and events—all of which require identifying, mentoring, and managing a team of diverse talent to work together and achieve cohesive and productive outcomes. When one combines art historical research with other fields of study and presents these findings in various formats, this encourages visual awareness and advances new knowledge, individually and collectively. All these things together can improve shared human experiences with museum collections. Museums enrich daily life through encounters with art, dynamically connect the past with the present, and link audiences with the creators and

²⁵ My analogy of the curator as conductor occurred to me while listening to a lecture by [Marion Alsop](#) (since 2024 the Chief Conductor of the ORF Vienna Radio Symphony Orchestra) in Washington, DC, in which she articulated her creative role, strategic concerns, production processes, and desired outcomes. A video recording of her, entitled “[10 Things in a Conductor's Brain During a Symphony Concert](#)” captures some of the ideas in the earlier lecture. Since then I have come across the following that related to this idea: Interview with the Russian contemporary curator and critic [Viktor Misiano](#): “[If the Curator is an Artist, Then an Artist is a Curator](#)” (IST publishing, Kyiv, 2017), and Brandon Houghtalen, “[Music in Context\(s\): The Conductor as Curator](#),” (Arizona State University, 2012)), a research paper which examines the close relationships between the visual arts and music and the implications of curatorial practice upon the work of conductors.

collectors. My research and work emphasize these connections to inspire a greater awareness for art in everyday life, and to encourage an historical interest in craft and the decorative arts, an interest in the evolution of style and taste. The German term *Wohnkultur*, which roughly translates as “domestic culture,” exemplifies this approach, and implies a cultural awareness about the way in which one lives with objects in the home.

Alongside my art historical research, I have developed methodologies in my curatorial practice to invite participation and collaboration, from conception through implementation, to expand the educational and programmatic reach of art collections and museums. My positions at the Davenport Museum of Art (DMA) and the Cedar Rapids Museum of Art (CRMA) in Iowa involved oversight of art collections of different types and eras. I collaborated closely with scholars and experts outside of the museum to help research, contextualize, display collections, and contribute essays for publications. Since the University of Iowa in Iowa City is located near these museums, I invited academic faculty and art students to study our collections and participate in programmes, and activities benefited their research, art, and work, as well as my own. These exchanges resulted in displays and interdisciplinary programmes that brought our collections to life and attracted new visitors. The exhibitions ***Art in Roman Life*** and ***Grant Wood’s Studio*** were conceptually and visually conceived to expand our understanding of unified and crafted environments, and to enhance museum visitors’ participation by creating different access points—including theatrical and musical performances that emphasized the aesthetics and function of decorative and handcrafted objects in our daily lives—a kind of *Gesamtkunstwerk* that results in an aesthetically pleasing *Wohnkultur*. The book ***Chunghi Choo and Her Students*** is also a result of my years of collaboration with, and research on, the University of Iowa’s School of Art and Art History, where Grant Wood taught in the 1930s and Chunghi Choo in the 1960s, formative decades for the Regionalist and the American Studio Craft movements, and the book discusses Choo and her work in this context.

Through an interdisciplinary approach to historically preserved and crafted spaces, I draw out the aesthetic, functional, and didactic nature of art objects. My research into the history of museum collections and historic spaces—everything from purposed-built museum spaces to scientific collections—helped me to create gallery environments that facilitated human interaction with objects and collecting. While the internet and virtual exhibition experiences

offer new access points for visitors, they lack human scale and visceral impact: handcrafted artworks in compelling environments offer both. Although museum visitors cannot physically touch the art or artifacts, they nevertheless engage in a physical experience that is both relational and performative. The Renwick Gallery's exhibition *From the Ground Up*, the National Museum of Natural History's exhibition *The Hyperbolic Crochet Coral Reef* (2010-11), and the outcomes of the **Smithsonian Artist Research Fellowship (SARF)** advanced the research of the Smithsonian's collections by involving artists and scientists through interdisciplinary collaborations. My curatorial and leadership work at the Smithsonian centred on building connections between brick-and-mortar and virtual visits, pioneered new technology, explored shared and interactive digital platforms, resulted in new research, and secured scholarly and visitor participation.

Collecting and Provenance is the result of working with experts in and outside of the Smithsonian. SPRI trained museum staff in WWII-era provenance research and connected them with experts and researchers at peer institutions. Through these exchanges, Smithsonian museums set new provenance research priorities for their collections, acquisitions, and exhibition loans. PREP expanded SPRI's work to include international partnerships that were multidisciplinary in approach by bringing together museum professionals, independent scholars, educators, and government officials and policy makers in the cultural sector to support our joint efforts and to develop shared research projects. Collaborations with non-museum specialists, especially Holocaust-era survivors and their heirs and collectors, provided a broader cultural and historical perspective and considered the inherent sensitivities and challenges of Holocaust-era and Postcolonial provenance research. New networks enabled access to new and shared provenance information, helped to identify, clarify, and resolve questions for the provenance of objects with significant gaps, and to better shape and guide collection policies and procedures. All of this is rooted in my collaborative experiences as a former student and arts professional in Germany, my museum work in Detroit and Iowa, and later bolstered by Smithsonian and Glasgow projects, and set the groundwork for the transformation currently underway in provenance research.

The following six publications also document the evolution of my professional career in three primary roles: first as a museum curator, then as a programme director; and more recently as an educator at the University of Glasgow and the Glasgow School of Art. Following my

postgraduate studies in 20th-century art, decorative arts, craft and design in Munich, I was mentored by museum professionals and supporters at the Detroit Institute of Arts. I learned to collaborate closely with museum professionals—archivists, curators, conservators, designers, educators, registrars, collection managers. I came to value interactions with diverse museum constituents—regional and international artists, collectors, gallerists, museum visitors, and support groups. These experiences instilled in me the importance of rigorous scholarship and generous stewardship (not ownership) of collections, because collaborations and shared expertise yield better results.

2. THE SIX PUBLICATIONS

PUBLICATION 1. ART IN ROMAN LIFE: VILLA TO GRAVE (L’Erma di Bretschneider, 2009)

During my tenure as Curator of Collections and Exhibitions at the Cedar Rapids Museum of Art (CRMA, 2000-2004), I initiated and organized a major, multi-year exhibition project on Roman art, which opened in 2003, and wrote a chapter for the exhibition-related publication, *Art in Roman Life: Villa to Grave* (L’Erma di Bretschneider, 2009). I will first discuss the exhibition and then the publication, interweaving various examples of impact and outcomes for diverse communities.²⁶

The idea for the exhibition, *Art in Roman Life*, originated from the CRMA’s only objects of antiquity: twenty-one ancient sculptural busts depicting emperors, gods, patricians, men, women, and children, dating from 1st century BC to 3rd century AD. It is an unusually distinguished collection of objects, of considerable artistic, historical, and archaeological interest, particularly for a regional museum in Iowa where it was unconnected to the rest of the CRMA’s collections.²⁷ As I considered what to highlight about the collection, and what future exhibitions to recommend, I noted that a museum visitor survey revealed that this recently acquired collection was of great interest to the museum visitors, particularly to educators and school groups. I also noted that the existing gallery display did nothing to communicate the visual grandeur of ancient Rome nor the ways in which these busts “functioned” in Roman life. As the lead curator and an expert on decorative arts, I researched possible exhibition themes and display ideas that would contextualize the portrait busts within architectural environments that emulated ancient Rome and include decorative arts and other ancient works of art, to provide a lively and broad historical context within which to situate this collection.

Two inspirational sources came from my earlier work and travels in Italy and Germany. Having visited Pompeii, Herculaneum, and other ancient sites, I also visited the National Archaeological Museum in Naples and admired the museum’s well-designed displays of art

²⁶ See Appendix #1 for exhibition reviews and related art exhibitions, publications, multimedia productions.

²⁷ Tom and Nan Riley donated this collection to the CRMA in 1996, and first researched for a UI exhibition and catalogue, see Richard De Puma, *Roman Portraits*, exhib. cat. (University of Iowa Museum of Art, 1988).

and decorative arts in sections organized around different aspects of daily life in the Roman world: household religion, furnishings, lighting, music and medicine. In Munich, I admired The Villa Stuck, formerly the residence and studio of the German artist Franz von Stuck (1863-1928) and which opened as a city museum in 1992. He designed his late 19th century villa and grounds as a stylistic synthesis of ancient and modern design, and the interior rooms displayed his work with his art collections. For example, the music room painted in a Pompeian style included his work with casts of classical statues and decorative arts, and it resulted in a synergistic effect that embodied modern artistic living—a *Gesamtkunstwerk*.²⁸ I observed that in both of these museums the object-within-environment displays cultivated visitor engagement, united the imagination with material culture, and proffered a relational and performative experience for visitors. Through mimetic connections and activities associated with utilitarian objects—as in dining: holding a bowl, sitting on a chair, or drinking from a cup—visitors discovered the decorative, functional, and symbolic roles of art and craft in all areas of life.²⁹ Intrigued with these ideas, I consulted with a scholar of ancient art and archaeology at the School of Art and Art History, University of Iowa, Professor Richard De Puma, who had already extensively researched the CRMA's collection of busts and with whom I had collaborated earlier on another ancient art exhibition at the Davenport Museum of Art.³⁰ I also consulted with Etruscan archaeologist David Caccioli to discuss plans for an exhibition.³¹

There were several problems to overcome, especially how to secure loans of ancient art and the funds to organize an exhibition of this scale at a modestly staffed regional museum. To meet these challenges, the director and I secured three major grants from the Museum Loan

²⁸ Franz von Stuck, founder of the Munich Secession movement, displayed his drawings, paintings, prints, sculptures, and designs in architecture and decorative arts together with his collections of Egyptian, Greek, and Roman Art and with artworks by his artistic peers and former students.

²⁹ In 1992, I curated the DIA exhibition *Light at the End of the Tunnel*, a selection of lighting designs, that included decorative arts, painting, and photography drawn from the permanent collections. It served as inspiration for *Art in Roman Life*.

³⁰ I met Richard De Puma in 1997 when he served as guest curator for the DMA exhibition, *Originals, Replicas, and Forgeries: Etruscan Terracottas* (1998), which I organized in conjunction with the loan exhibition, *Treasures of Deceit: Archaeology and the Forger's Craft* (1998), organized by Nelson-Atkins Museum of Art and Exhibits USA.

³¹ I met David Caccioli when we were curators at the DIA and collaborated on an ancient glass exhibition, *Growth of a Collection: Ancient Glass* from the DIA (1991), curated by Penelope Slough, Department of Ancient Art.

Network (MLN), which enabled us to secure additional grants and financial support for conservation and museum loans, exhibition implementation, and educational programmes. I invited a team of scholars and educators of ancient art from museums and universities, especially from the University of Iowa, to collaborate on the curation and programming. We were able to identify and secure the loans of more than 200 Etruscan and Roman artworks from museum collections—architectural fragments, frescoes, ceramics, glass, jewellery, metalwork, coins—to connect the CRMA’s objects with the key matrices of both ancient life and contemporary experience. I also engaged a regional architect, artists, and craftsmen to contribute their talents to the exhibition layout and displays.

The resulting galleries emulated the types of spaces the busts and objects would have occupied in ancient times: a public forum, domestic spaces that emulated the rooms of an ancient Roman villa or townhouse, and a Roman tomb site. Conceptually, the portrait busts populated rather than merely occupied the displays and brought a human dimension to the domestic objects. Furthermore, the utilitarian and decorative revealed aspects of quotidian life and the rituals of the individuals who used them. Innovative for the time, *Art in Roman Life* helped make aesthetically significant objects of cultural heritage more accessible and understandable. After the close of the exhibition, and indicative of its impact, some the object displays were reconfigured into a permanent collection gallery display of the CRMA busts.³² The success of the exhibition also resulted in the 2009 exhibition publication, extended loans for some of the artworks, and secured the donation of a significant Roman coin collection. It also led to the organization of other art exhibitions on Roman themes, such as: *The Naked Truth: 2004 International Juried Wood Fire* (2004-05), which enabled ceramicists and museum visitors to study ancient and contemporary pottery, and included an exhibition catalogue;³³ and *Pig Latin: Illustrations by Arthur Geisert. Roman Numerals I to MM* (2003-04), which taught children to count in Roman numerals, bringing the Iowa farm into play with antiquity, and attracted school groups, printmakers, and book illustrators, and drew attention to Geisert’s award-winning publication (2001).

³² See <https://www.crma.org/exhibitions/current/art-in-roman-life>.

³³ Milosch, “Clothed by Fire,” Introductory Essay in *The Naked Truth: 2004 International Juried Wood Fire Exhibition*, exhib. cat. (Cedar Rapids Museum of Art and Coe College, Cedar Rapids, Iowa, 2004), 1-4.

Viewed as a whole, this was the most complex undertaking in the history of the museum, and at the time, one of the most comprehensive temporary exhibitions of ancient Roman art to be shown in the Midwest. As a result, the community began to expect more from the exhibition experience, became more involved with the museum, and the institution demanded more of itself. It demonstrated that a regional art museum could be a change-maker rather than only following the lead of the larger institutions in populated urban centres. The impact of the exhibition has been tangible, intangible, and enduring.

Furthermore, the CRMA made the decision to publish *Art in Roman Life: Villa to Grave* (2009) nearly four years after the exhibition had opened because the curatorial approach and content of the exhibition was considered significant from art historical, archaeological, and museological perspectives. The exhibition led to discoveries and the publication of new art-historical and archaeological research about individual objects and their functions precisely because of the inclusive approach to interpretation, presentation, and community engagement that the show had exemplified.

My essay in the publication, entitled “Epilogue: Bringing Rome to Iowa,” chronicles the elaborate planning and implementation of the project and its educational programmes, and analyses the methods and diverse collaborations and partnerships that resulted in the exhibition’s far-reaching impact, locally (including even a regional beauty school and gun club); nationally (The J. Paul Getty Museum, DIA, Toledo Museum of Art, The Field Museum, Chicago, and Carnegie Museum of Art); and internationally (The Italian Cultural Institute and Iowa’s sister state in Italy, the Veneto). It also explores the ways the exhibition garnered an unprecedented level of participation with national and regional experts and educators, from middle school to the university level, that was ongoing and resulted in extensive media attention.

The museum’s relationship with the community was transformed by the exhibition’s popularity, and the attention it brought to the museum resulted in record-breaking attendance. The CRMA’s reputation within museum and academic fields was also significantly advanced by the Massachusetts Institute of Technology (MIT) which designed one of the first-of-its-kind online virtual tours of the exhibition. MLN named *Art in Roman Life* as one of their top exhibitions in the history of their programme—distinguishing it as a model for other museums—and awarded CRMA one of their first “Museums, Composers, and Communities”

grants that brought a nationally recognized composer to work with the curatorial team and the community. Over the course of the exhibition, lectures and performances took place in the *triclinium* gallery—a space designed to include a Roman theatrical backdrop—and it became a public forum for diverse exchanges. An exhibition review by MLN noted that the CRMA had succeeded in “transforming museum practice, developing deeper connections with the local communities...[and] energized staff creativity, increased donor interest, and encouraged sustained community engagement.”³⁴ Visitor responses to the exhibition and programmes were recorded in many Iowa and national newspapers and educational newsletters.³⁵

The social and economic impact of museum programmes can be assessed in a variety of ways, but remains a challenging and complex endeavour that needs to take various parameters into account. For example, the 2013 report “Measuring Museum Impacts” presents and discusses assessment models, but these reports are often expensive and time consuming to carry out, especially for small museums with modest budgets and few staff; they generally need to be funded and planned well in advance, and are often conducted by consultancy firms.³⁶ While the idea for the Roman exhibition was partially inspired by CRMA visitor surveys, there was no funding for a formal impact study. However, the robust involvement of the community, through interdisciplinary projects that involved artists and academic experts, demonstrates the tremendous social impact museums can have when an art exhibition inspires wide-reaching programmes that included Roman-themed topics: wrestling, cosmetology, fashion, gardening, medicine, and food.

The museological practices I undertook in this exhibition laid the groundwork for future immersive and participatory exhibitions of this scale at a time when curatorial-educational strategies to engage diverse communities in collection and exhibition interpretation were just beginning in US art museums.³⁷

³⁴ See Phyllis Shapiro, “Building a Villa in Cedar Rapids” in *Sharing Connections: A Decade of the Museum Loan Network* (Massachusetts Institute of Technology, Cambridge, MA, 2006), 88-90.

³⁵ For example, see John Gruber-Miller, “[The Romans Have Come! New Exhibit on Roman Art Opens in Cedar Rapids](#),” *Amicitia* 15, no. 1 (AMICI, Classical Association of Iowa, Cornell College, November 2003), 1-2.

³⁶ For example, Alessandro Bollo’s *Report 3 – Measuring Museum Impacts* (Regione Emilia-Romagna, 2013), is the result of an EU funded study, The Learning Museum Project, with a consultancy firm.

³⁷ See James Cuno et al., *Whose Muse?: Art Museums and the Public Trust*, ed. Cuno (Princeton University Press, 2004). Only recently has the National Gallery of Art, Washington, DC, sought significant engagement,

PUBLICATION 2. GRANT WOOD’S STUDIO: BIRTHPLACE OF ‘AMERICAN GOTHIC’ (Prestel, 2005)

During my tenures as Curator at the Davenport Museum of Arts (DMA, 1995-98) and as Curator of Collections and Exhibitions at the Cedar Rapids Museum of Art (CRMA, 2000-04), I was involved in several exhibition projects and publications related to Grant Wood. I will discuss the exhibitions and a minor publication first, then my major publication, *Grant Wood’s Studio: Birthplace of ‘American Gothic’* (Prestel, 2005).³⁸

In 1995, I became a curator at the DMA, which holds in-depth and diverse holdings of artworks by the American Regionalist painter Grant Wood (1891-1942), as well as a wealth of related archival materials that include memorabilia, scrapbooks, and personal artifacts.³⁹ At that time, I collaborated with a curatorial team⁴⁰ to develop the retrospective exhibition and publication, *Grant Wood: An American Master Revealed* (1995). This featured the first comprehensive technical conservation study of the painting materials and techniques Wood used in fourteen paintings, dating from the 1920s to the 1940s,⁴¹ and thus expanded our understanding of the ways in which Wood used his materials and techniques to realize his artistic intentions.

In 1996, I curated the exhibition *A Walk Through Grant Wood’s World* (1996), that built on the findings of the 1995 exhibition and led me to conduct further research into the Davenport Museum of Art’s collection of Wood’s decorative artworks and personal artifacts—objects he either designed, made, altered, collected or displayed over the course of his life. Research for the 1995 exhibition revealed that Wood’s Iowa City residence, known as “1142”, which the artist had restored, modified, and decorated while he was a Professor of Fine Arts at the

participation with, and input from, diverse local communities in the conception and organization of their exhibitions, to demonstrate that they are not an elite institution. See Rob Brunner, “[The Washingtonian Interview: National Gallery of Art Director Kaywin Feldman. The museum is rebranding. Why?](#),” *Washingtonian*, July 13, 2021.

³⁸ See Appendix, #2.

³⁹ In 2006 I advised AAA on a Terra Foundation grant to digitize their [Grant Wood Papers](#); and, in 2017, a Henry Luce Foundation grant to digitize the DMA’s [Grant Wood Collection](#) archive.

⁴⁰ See Brady Roberts, *Grant Wood: An American Master Revealed* (DMA and Pomegranate, 1995), viii-ix.

⁴¹ See James S. Horn et al., “Grant Wood: A Technical Study,” *ibid.*, 67-91.

University of Iowa (1935-1942), was largely still intact. Based on historical photographs and archival sources from the Davenport's collection, I designed display vignettes that emulated some of the interiors of 1142 with objects found in his paintings.⁴² This provided exhibition visitors with a sense of the domestic spaces where some of the objects had been used/displayed in Wood's home and drew attention to the ornamental designs found in Wood's paintings and prints, and in connection with his decorative arts collection and home environment—Wood's stylized *Wohnkultur*.

From 2000 to 2004, during my tenure as Curator at the CRMA, I initiated and led a team of experts to research and restore Grant Wood's studio-residence, known as "5 Turner Alley," where he lived and worked from 1924 to 1935 in Cedar Rapids. Roughly 1000 square feet, 5 Turner Alley is the studio where he worked and lived during his most formative and productive years—and where he painted *American Gothic* (1930), which launched him to fame.⁴³ Wood converted the former hayloft of a turn-of-the-century carriage house into an efficient studio-home. The CRMA acquired the property in 2000, and the rediscovery of this largely intact and highly crafted space that Wood had designed and decorated, led me to research the space and its connections to Wood's work and life and to curate the exhibition *Grant Wood's Studio: Birthplace of 'American Gothic'*.⁴⁴ This exhibition first opened at the CRMA and included not only decorative arts and art from all periods of Wood's artist output, and numerous displays but also emphasized connections between the spaces he designed and created with the objects he made and in relation to his painting and graphic oeuvre.⁴⁵

Due to my appointment as the Chief Curator at the Renwick Gallery, Smithsonian American Art Museum (SAAM), in 2004, the opportunity arose to travel this exhibition to its only other venue in Washington, DC. One of the challenges I faced was how to design an exhibition display that would allow Washington, DC visitors to remotely experience Wood's 5 Turner

⁴² Installation photography and interpretive texts, *A Walk Through Grant Wood's World* (1996), on file DMA.

⁴³ See "Historic Structure Report for the Grant Wood Studio—5 Turner Alley," compiled by Gilmore Franzen Architects for CRMA, July 2003.

⁴⁴ I first curated CRMA Grant Wood exhibitions: *Seven Portraits by Grant Wood & American Art from the Permanent Collection, 1900-1950* (2001); *From Paper to Stone: Grant Wood Drawings and Lithographs* (2002).

⁴⁵ CRMA exhibition, entitled *Grant Wood at 5 Turner Alley*, was slightly different from its iteration at the Renwick Gallery.

Alley environment.⁴⁶ I partially addressed this by installing two enormous historic photographs of 5 Turner Alley's interior to-scale and situated them in a similarly-sized gallery space, and in this way museum visitors felt as if they were stepping into Wood's studio-home.⁴⁷ To help replicate his studio-home environment, ephemera such as the Wood's family bible and artifacts such as his easel, palette, and paint brushes were also displayed; and I staged Wood's mailbox and iconic 5 Turner Alley coffin-lid door to at the entrance of this gallery space.⁴⁸ For the rest of the exhibition, I designed displays that chronologically and thematically paired Wood's craft and design with his well-known paintings, to provide new insights about his working methods.⁴⁹ I suggested Wood's physical presence in these spaces by interspersing his self-portrait drawings, paintings, and creative stand-ins. This was so effective that one art historian told me that she felt as if she would "bump into Grant Wood" as she progressed from one gallery to the next. All these exhibition display approaches strengthened connections to Wood's visual and spatial designs, craftsmanship, sense of humour, and emulated the *Gesamtkunstwerk* environment that the artist himself aspired to in many ways at 5 Turner Alley.⁵⁰

Art historian Sue Taylor's exhibition review, "Wood's American Logic," in *Art in America* (2006) observed that "[w]hat's unique about this retrospective is its emphasis not only on paintings, drawings, and prints but also on decorative arts from jewellery to metalwork, furniture and Steuben glass. Wood emerges as an expansive artistic personality, and viewers can begin to appreciate the range of his skills as never before." Aside from the art experts' reviews, the public's enthusiastic reception of the Renwick Gallery exhibition was captured in Smithsonian over fifty visitor-response cards, for example: "The best I've seen in 44 years. It was a great experience!"; "This is one of the best art exhibits (travelling or permanent) of the Smithsonian museums;" "Haven't been here (Renwick Gallery) in 20 years—lovely job—clear labels and clear presentation—I learned a lot! [signed] 'A museum curator';" "Art

⁴⁶ See Sue Taylor, "Grant Wood's Studio to Open," *Art in America* (January 2004), 21; and Ernest Beck, "Where Wood Worked," *ARTnews* (January 2004), 48.

⁴⁷ See Milosch, *Grant Wood's Studio: Birthplace of 'American Gothic'*, 78.

⁴⁸ Milosch, *ibid.*, 92-93.

⁴⁹ See Sue Taylor, "Wood's American Logic," *Art in America* (January 2006), 86-93.

⁵⁰ See Jennifer Salahub, "Alberta at the Smithsonian—A Passion for Culture & Craft." Alberta Craft Council http://www.albertacraft.ab.ca/aaa_review02htm accessed February 19, 2007.

School glossed over this artist. Great Exhibit;” “Wow! The Grant Wood exhibition is staggeringly awesome!”; “Really liked the Grant Wood exhibit. Never before did I associate him with Art Nouveau, with humour, or with so many media! Thanks!”; “I hadn’t planned on coming to see the Grant Wood exhibit...oh that boring picture [*American Gothic*—but what a surprise! To see all his other artwork and crafts, to discover his sense of humour...Fabulous! The best result possible for an art exhibit, to learn, amuse, and not be too large! Bravo!”; “Spectacular showing of Grant Wood!! Well thought out—and way overdue! Terrific artist—and *no* idea of the depth of his charm!!”; “I had no idea that Grant Wood was such a terrific artist, despite the familiarity of some of his work. Whimsical genius and wry humor—wonderful!”; “I have seen the *Cezanne in Provenance Exhibition* [NGA] and the Grant Wood exhibition. I believe Grant Wood takes the prize! And I think the Renwick is a tiny but shining jewel in DC’s crown of wonderful places!”; “An excellent exhibit—I liked the layout—I felt like I was in his studio;” “Grant Wood was truly an experience that will not be forgotten—a treasure!!”⁵¹

The publication, *Grant Wood’s Studio: Birthplace of ‘American Gothic’*, for which I was editor and principal author, documents 5 Turner Alley, re-evaluates Wood’s art and life in light of the discovery of the studio, and considers his extensive and important work as a designer and craftsman. My thesis was that Wood’s studio-home functioned as a stage, a backdrop, and canvas from which he tested out new ideas, materials, and techniques. The book documents how his studio served as a testing ground for various artistic ideas and themes, as a showcase for his diverse artistic talents, and how he used 5 Turner Alley to attract and entertain artists, patrons, and clients. Another aspect of my thesis was that Wood’s Regionalist painting style was inspired principally by ideas connected with the Arts and Crafts Movement. The publication further documents for the first time Wood’s hitherto lesser-known work in craft, decorative art, and interior design, and architectural commissions alongside his well-known paintings, prints, and drawings. It also emphasizes the rich material culture and insights that an artist’s studio-home offers to understanding artists more generally. I invited three well-

⁵¹ These quotations are a selection from the fifty Smithsonian visitor response cards in my possession.

known scholars of Grant Wood and American Art to contribute essays to the publication to consider my findings and reassess aspects of his life and work.⁵²

My essay, “Grant Wood’s Studio: A Decorative Adventure,” deconstructs and analyses the physical space of his studio-home, particularly how Wood’s design and decoration of its interior was an experimental space that helped him to develop and hone his own style, compositional approaches, and working methods. Wood regarded all of these as interrelated, and 5 Turner Alley, his *Gesamtkunstwerk*, encapsulated and reflected his personality and innovative use of different materials. This recognition led me to re-evaluate his best-known paintings through the lens of his early training as craftsman, metalsmith, and designer. Wood’s decorative arts—what he made, collected, and displayed—reveal his aesthetic preferences. When the Cedar Rapids community sought out his artistic services, their residential and commercial commissions challenged Wood as an artist-designer-craftsman and he responded with inventive solutions and results.⁵³ My findings and discoveries led to a reconsideration of Wood as an experimental artist and arts educator, more inspired by craft than had been previously understood. The decisions Wood made in creating his studio-home provided him with the first cohesive paradigm of his imaginative world—the world he later painted which secured his fame.

My scholarship, and that of my fellow authors, led to a resurgence of discovery and restoration of other artists’ historic homes and studios in the US as well as reinvigorated interest in Grant Wood’s art and life that has only grown in the years since the project.⁵⁴ The book added

⁵² At the Renwick exhibition press conference it was announced that Wood’s *American Gothic* would be included in the revised edition of H. W. Janson’s *History of Art* (2006), after decades of omission. See Randy Kennedy, “Revising Art History’s Big Book: Who’s In and Who Comes Out,” *The New York Times*, March 7, 2006. For historical significance, see H. W. Janson’s eviscerating assessment of Wood’s work a year after the artist’s death in 1942, “The International Aspects of Regionalism,” *College Art Journal* 2, no. 4, Part 1 (May 1943), 110-115.

⁵³ See Milosch “*American Gothic*’s Munich Connection: A Window into Grant Wood’s Regionalism” in *American Artists in Munich. Artistic Migration and Cultural Exchange Processes*, Christian Fuhrmeister, eds. et al. (Münchener Universitätschriften des Instituts für Kunstgeschichte, Terra Foundation for American Art, and Deutscher Kunstverlag, 2009), 247-260.

⁵⁴ Our work led to a revival of interest and expansion in Grant Wood studies. I advised SAAM Research Fellows Sue Taylor (Portland State University) and Luciano Cheles (Université de Poitiers), which resulted in Taylor, “Grant Wood’s Family Album,” *American Art* 9, no. 2 (2005), 48–67; Cheles, “The Italian Renaissance in *American Gothic*: Grant Wood and Piero Della Francesca,” *American Art* 30, no. 1 (2016), 106–24.

significantly to the scholarly literature on Grant Wood when it was published and was at the vanguard of a growing array of books and articles on the artist since then.⁵⁵ In 2009, the University of Iowa launched the Grant Wood Art Colony (GWAC) at Wood's historic home 1142 in Iowa City, and where I serve on the National Advisory Board.⁵⁶ GWAC supports one-year fellowships that bring interdisciplinary artists to campus to teach in the School of Art and Art History, Performing Arts Department, and Iowa Writers Workshop; a biennial symposium for art historians and diverse scholars; The Grant Wood Catalogue Raisonné Project; and, to emphasize Wood's role as an avid artist-teacher engaged in different communities, it supports regional educational programmes that build an appreciation for his life story and work.⁵⁷

PUBLICATION 3. *FROM THE GROUND UP: RENWICK CRAFT INVITATIONAL 2007* (Smithsonian American Art Museum, 2007)

During my tenure from 2004 to 2008 as Chief Curator at the Renwick Gallery—America's national craft museum—I curated and organized exhibitions of historic and contemporary craft. The one I have chosen to highlight here is the exhibition and catalogue, *From the Ground Up: Renwick Craft Invitational 2007*. I edited and wrote essays for the exhibition catalogue of the same name. I will discuss the exhibition first, then the publication, and conclude with some related results.⁵⁸

In 2007, I re-launched the biennial exhibition series, *Renwick Craft Invitational*, and served as the curator for the exhibition, *From the Ground Up: Renwick Craft Invitational 2007*.⁵⁹ This series showcases the work of mid-career artists working in craft media—clay, glass, fibre, metal, wood. To help redefine this series, I invited two contemporary craft experts, Lloyd Herman (1936-2023), founding director of the Renwick Gallery, and Susanne Frantz, formerly

⁵⁵ Two other publications consider Wood's life and work through the lens of LBGT/Queer/Masculinity Studies: R. Tripp Evans, *Grant Wood: A Life* (Knopf, 2010); Sue Taylor, *Grant Wood's Secrets* (University of Delaware Press, 2020).

⁵⁶ The programme was launched by James P. Hayes, current owner of 1142 and a visionary philanthropist. Since 2023, I also serve as advisor to the Grant Wood Catalogue Raisonné Project.

⁵⁷ For more on GWAC, see <https://grantwood.uiowa.edu/colony/history>.

⁵⁸ See Appendix, #3.

⁵⁹ The success of *From the Ground Up* exhibition and catalogue secured the continuation of the biennial.

Curator of Twentieth-Century Glass at the Corning Museum of Glass, New York, to collaborate with me on the selection of four artists for the exhibition. We invited glass artists Paula Bartron (b. 1946) and Beth Lipman (b. 1971), hand papermaking artist and metalsmith Jocelyn Châteauvert (b. 1960), and ceramic artist Beth Cavener Stichter (b. 1972) to participate in a group exhibition that would consider the development and range of their work, including recent achievements.

As the lead curator I visited the artists' studios and observed how the collective work of these artists, within their respective craft media, resonated in interesting ways with the materials and craftsmanship of the Renwick's historic building, including scale and scope.⁶⁰ I decided it would be interesting to juxtapose these connections by displaying their works in a way that emphasized their craftsmanship and that materials have meaning.⁶¹ The artists were enthusiastic about this approach, and I collaborated with each to create displays of their work in different room-sized installations, with two artists creating site-specific works.⁶² Each of the gallery spaces included dramatic lighting and wall colours to cultivate a visceral connection to the artists' respective materials, ideas, and craftsmanship—and to connect it with the Renwick's interior spaces. Their artworks covered the walls, floors, and even an enormous banqueting table and a ceiling. Visitors to the exhibition walked through a series of galleries that were a kind of *Gesamtkunstwerk*, one that connected contemporary art and craft through crafted environments—and the proclamation above the Renwick's entrance, "Dedicated to Art," introduced the artworks inside. The exhibition displays were successful and aided my efforts to acquire works by each of the artists for the Renwick's permanent collection.⁶³

This interdisciplinary approach to art and display raised awareness about the meaning of craft and its expressive range and potential to carry and convey different meanings. I organized a roundtable discussion with the artists and curators in conjunction with the exhibition to

⁶⁰ For more about the fascinating history of this purpose-built museum, see Charles J. Robertson, *American Louvre: A History of the Renwick Gallery Building* (SAAM and D Giles Limited, 2015).

⁶¹ This approach grew out of the success of the CRMA exhibition, *Making Waves in the Midwest: The Art of Asian Papermaking* (2001), in which artworks were displayed in site-specific groupings in architectural settings. See Kate Martinson, "Review of Making Waves in the Midwest: The Art of Asian Paper," *Hand Papermaking* 16, no. 2. (2001), 44-45.

⁶² See installation view of Châteauvert's *Lily Clouds*, 2007, in *Chunghi Choo and Her Students* (2022), 246.

⁶³ I acquired Lipman's tour-de-force *Bancketje* (2003) and Châteauvert's *Scratch* (2007), among other works.

consider the impact of these crafted installations: how the work of each artist embraced and challenged traditional notions about craft as a table-top sized object for use; and how the exhibition displays drew greater attention to the sculptural qualities of their materials and the role of beauty in their work (as compared to the White-Cube approach).⁶⁴ Similar observations were noted in national and international exhibition reviews.⁶⁵ For example, Eve Zibart's review for the *Washington Post* stated: "The four artists...in the Renwick Gallery's 2007 Craft Invitational, not only 'make' art inspired by nature—in some ways producing facsimiles of nature—but use nature to raise issues about human values.... Yet there is beauty. Perhaps there is more on earth than is dreamed of in Keats's philosophy"⁶⁶; while Lauren Monsen's review "Craft Artists Demonstrate Technical Virtuosity, Bold Vision" for the US Department of State's Bureau of International Information Program was picked up by press around the world.⁶⁷ Another indication of the impact of this work was the invitation I received in 2007 to join an interdisciplinary arts panel session entitled, "Feigning the Truth: Issues in Contemporary Art," with pianist Ramin Bahrani; art historian Beatrice Buscaroli, Professor, History of Contemporary Art, Università degli Studi, Bologna-Ravenna; and poet Davide Rondoni, for the faith-based, interdisciplinary Rimini Meeting in Italy.⁶⁸

My curatorial approach to room-sized craft installations paved the way for other similar exhibitions, and today many art museums have invited Lipman and Châteauvert to create similar room-sized craft installations.⁶⁹ Art created in craft media is often less intimidating than "high art" for museum visitors, as they already value these materials through their associated, utilitarian functions, objects from everyday life—a piece of paper, a glass, or a ceramic plate. The 2007 exhibition inspired the Renwick's subsequent biennial theme, *Staged*

⁶⁴ Renwick Craft Invitational programme video: <https://americanart.si.edu/exhibitions/invitational-2007>.

⁶⁵ See Appendix, #3.

⁶⁶ Eve Zibart, "At the Renwick, Beauty Grounded in Nature," *Washington Post*, April 13, 2007, 55.

⁶⁷ Lauren Monsen, "Craft Artists Demonstrate Technical Virtuosity, Bold Vision," USINFO, Bureau of International Information Programs, US Department of State, <http://usinfo.state.gov> accessed July 18, 2007. In email to me on that same date, Monson stated: "It's gratifying to know that my article has been picked up by so many other websites [around the world], because your spectacular exhibit deserves a wide audience. I hope the Renwick will attract lots of visitors from around the world!"

⁶⁸ See [Rimini Meeting 2007 conference programme](#).

⁶⁹ See Lipman's [website](#) and Châteauvert's [website](#) for examples.

Stories: Renwick Craft Invitational 2009, which presented works by artists who incorporate staging, costumes, and performance into their processes and/or presentation methods.⁷⁰

Turning to the catalogue, *From the Ground Up: Renwick Craft Invitational 2007*, I edited this volume as well as wrote the Introduction and essays on two of the artists, Jocelyn Châteauevert and Beth Cavener Stichter. I invited Susanne Frantz to write about the two glass artists, Paula Bartron and Beth Lipman. My Introduction draws attention to the impact of the Bauhaus' pedagogical legacy on artists associated with the American Studio Craft Movement; how each of the four artists' work reflects a physical connection with their material, techniques, and processes; and how the virtuosity of their handwork and consummate skill binds the exhibition into a cohesive whole.

My essays evaluate the artists' inspirational sources, assess their achievements in the context of the history of art and craft, and examine their craft techniques. For example, Châteauevert's work straddles three media due to her training in silversmithing, jewellery, and hand-papermaking; and her working processes, from start to finish, render her an artist, artisan, designer, engineer, fabricator, and magician. Her wearable art, lighting designs, sculptures, wall hangings, and installations challenge perceptions about paper, normally considered a support material for prints, drawings, and books. Beth Cavener Stichter's clay sculptures take on human proportions and attributes due to her training in biology, figurative sculpture, and ceramics, and they introduce a psychological realm with dramatic results. Her working processes are highly physical and include sculpting thousands of pounds of clay and hours of hand carving.⁷¹

Working in Washington, DC, the nation's capital, enabled me to build on what I had achieved in Germany and the Midwest, to further consider contemporary American craft within a national and international context by collaborating with foreign embassies and scholars. I secured exhibitions such as *Modernism in American Silver: 20th-Century Design* (2005-06), *Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection* (2008), and *Lino Tagliapietra: In Retrospect. A Modern Renaissance in Italian Glass* (2008-09) to offer a

⁷⁰ I co-curated *Staged Stories* with Kate Bonansinga, see Bonansinga, *Staged Stories* (SAAM and Scala, 2009).

⁷¹ See Cavener's [website](#) for videos of her working processes.

much-needed international perspective on the American Studio Craft Movement and its intersections with other art movements.⁷² My international perspective, together with my initial training as a studio craft artist, enabled me to collaborate pan-institutionally with artists, Smithsonian scholars, and Renwick Gallery research fellows to question and challenge some of the perceived limitations to craft.⁷³ In 2011, to probe the complexities of the role and meaning of crafted objects, I designed and taught a graduate course, Issues in Contemporary Craft for the Smithsonian's Masters in the History of Decorative Arts programme. At the Smithsonian I fostered projects and publications that contextualized the work of contemporary artists who work in craft and new materials. These projects involved academic partners, fellows, and interns with other curators of contemporary art, decorative arts, craft and design at Smithsonian museums and archives, including the Cooper-Hewitt National Design Museum, Freer Gallery of Art and Arthur M. Sackler Gallery, Museum of American History, Museum of the American Indian, and Museum of African Art.

In 2008, as a result of my Renwick leadership, curation, and teaching, I was invited by the founder of the Los Angeles-based nonprofit arts organization Craft in America (CIA), Carol Sauvion, to serve on its Advisory Council Board, whose mission is to promote and advance original handcrafted work through programmes in all media.⁷⁴ Its award-winning PBS Documentary Television Series *Craft in America* has since then aired thirty-two episodes, including *Messages* (2011), which featured Beth Lipman, and other episodes that have featured artists represented in the Renwick's collection, its exhibitions, and craft initiatives across the Smithsonian.⁷⁵

⁷² I collaborated with Susanne Frantz on the Lino Tagliapietra exhibition for the Renwick, and conducted AAA oral history interviews with [Lino Tagliapietra](#) (2008) and [Helen Williams Drutt](#) (2018).

⁷³ For example, AAA oral history interview with Romanian-German fibre artist [Ritzi Jacobi](#) (2010) in German. See SAAM [website](#) for names/topics of predoctoral, postdoctoral, and senior research fellows I supervised.

⁷⁴ For more on Craft in America's diverse educational programmes, which includes exhibitions, projects, and publications, see the [Craft in America](#) website. For more on CIA's board, which includes artists, collectors, educator, philanthropists, and diverse specialists, see [Board of Directors](#).

⁷⁵ This television series is available through PBS, YouTube, and the CIA's website, including the "Messages" episode with [Beth Lipman](#).

Significant works of art in craft media, together with handcrafted spaces, embody a conversation between art, natural materials, and human interaction. My research and teaching continue to investigate these ideas: how handcrafted objects reveal the maker's skills; how this proffers human and historical connections alongside well-designed utilitarian objects; how art installations that include handcrafted objects can sensorially and conceptually achieve many things at once; and how art, science, and technology intersect with craft to result in visually compelling and educational experiences for visitors to museums and historical spaces.

The findings and ideas that came out of *From the Ground Up* exhibition and catalogue, led me to be invited to co-curate exhibitions, lecture, advise on programmes, and contribute essays for their accompanying catalogues.⁷⁶ My expertise and curatorial methodologies expanded through these projects and coalesced in my next Smithsonian position. these projects also served as a template for other contemporary craft exhibitions and programmes at the Smithsonian, some of which are highlighted in the following chapter.

PUBLICATION 4. “CONTEMPORARY ART INFORMED BY SCIENCE: THE SMITHSONIAN ARTIST RESEARCH FELLOWSHIP” IN *ANALYZING ART AND AESTHETICS* (Smithsonian Institution Scholarly Press, 2013)

During my tenure as Smithsonian's Senior Program Officer for Art (2008-09), I fostered and advanced research in association with an innovative and interdisciplinary programme that brings visual artists together with Smithsonian collections and expertise. I wrote about this programme in my essay “Contemporary Art Informed by Science: The Smithsonian Artist Research Fellowship,” published in *Analyzing Art & Aesthetics* (Smithsonian Institution Scholarly Press, 2013). I will discuss the fellowship programme and my role first, then the publication and programmatic outcomes, including related exhibitions.⁷⁷

⁷⁶ I have lectured on contemporary craft and curated exhibitions in Australia, China, Germany, Italy, Taiwan, and Scotland. See related publications in Appendix, #3.

⁷⁷ See Appendix, #4.

Since 2007, the **Smithsonian Artist Research Fellowship (SARF)** programme provides grants to artists from across the world with the opportunity to conduct research that will advance their creative processes and artwork. The Artist Fellows spend one to two months in residence at the Smithsonian, immersed in its collections and supported by curators, and other scholarly and multidisciplinary experts. They study not only what is on view in the Smithsonian's nineteen museums and National Zoo, but also its vast collections in non-public areas, libraries, archives, gardens, laboratories, storage facilities and field stations in the US and abroad, which helps to promulgate research discoveries between art, science, history, and culture at the Smithsonian and beyond.

In 2008, I was appointed Smithsonian's Senior Program Officer for Art, a position that put me in the Institution's executive leadership team. I fostered new and existing research collaborations and interdisciplinary projects between the Smithsonian's art, history, culture, and science museums, and its archives, libraries, and research centres, such as Smithsonian 2.0 and Smithsonian Connections. I directed the Contemporary Art Curators Forum and the Smithsonian Artist Research Fellowship (SARF) and quickly learned that SARF was perceived by some Smithsonian staff as simply extra work, a drain on their time and a distraction from their scientific and scholarly work. I was able to change this by demonstrating to scientists and others that research is in fact an integral part of some artists' studio practice, especially in craft. I worked with colleagues at the National Museum of Natural History (NMNH) to form the Contemporary Art and Science Committee; collaborated on the Smithsonian's Office of Policy and Analysis' institutional report, *Interplay of Perspectives: History, Art & Culture + Science, Interdisciplinary Crossover and Collaboration* (2010);⁷⁸ and partnered with the Smithsonian Material Culture Forum to host the symposium "Intersections: Interdisciplinary Perspectives" (2009), which paired former and current SARF artists with SI experts who had hosted them, to discuss shared research interests and outcomes.⁷⁹ These efforts secured SARF's future as a valuable pan-institutional research programme which continues to thrive.⁸⁰

⁷⁸ Published online <https://repository.si.edu/handle/10088/26405>

⁷⁹ For more about the staff-led Material Culture Forum, see <https://www.mcf.si.edu/about>.

⁸⁰ See <https://www.si.edu/newsdesk/releases/smithsonian-announces-its-2024-artist-research-fellows>

Turning to the publication, my essay “Contemporary Art Informed by Science: The Smithsonian Artist Research Fellowship” in *Analyzing Art and Aesthetics*, introduces the chapter, “Collaboration in Action: Three Perspectives on the Smithsonian Artist Research Fellowship Program,” which includes essays by former SARF artist Shieh Chieh Huang and NMNH scientist Lynne R. Parenti. The co-editors of this book invited me to write on the history and development of the SARF programme, examining and assessing its outcomes from an institutional and research perspective. I analyse the nature of SARF’s interdisciplinary research between artists, scholars, and scientists; consider how their research paradigms link empirical observation and creative solutions; and how SARF advances the Smithsonian’s mission “for the increase and diffusion of knowledge.”⁸¹ Shared findings between artists and museum experts fuel new research and illustrate how interdisciplinary research benefits many, including craft artists.⁸²

In conjunction with SARF, I continued to facilitate research projects between contemporary artists and Smithsonian experts, museums, and other academic institutions. In 2010, I co-curated the exhibition *The Hyperbolic Crochet Coral Reef* (2010-11) with Ocean Science Curator, Nancy Knowlton, NMNH. This collective project drew attention to the intersections of ocean conservation science, biology, ecology, mathematics, and physics, through artistic renderings of coral reefs in crochet that included the site-specific installation *The Smithsonian Community Reef* in NMNH Ocean Hall.⁸³ Rarely does handicraft made by the public become part of a serious display in a science museum, but SARF paved the way for this exhibition. In 2011, the National Academy of Sciences invited me to lecture on SARF,⁸⁴ and this resulted in my essay, “Beyond the Status Quo: Catalyzing Sustainability in the Arts,” in *Practicing Sustainability* (Springer, 2013).⁸⁵ This essay expands upon the information published in *Analyzing Art and Aesthetics* to further reflect on SARF, related outcomes, and my curatorial and leadership approaches that resulted in interdisciplinary collaborations and partnerships within and beyond the Smithsonian. My leadership of Smithsonian-wide programmes

⁸¹ See footnote xvii.

⁸² Châteauevert (2010) and Lipman (2013) were awarded SARF grants, see [SARF](#) website.

⁸³ The *Smithsonian Hyperbolic Crochet Coral Reef* exhibition was curated and organized in partnership with The Institute for Figuring, Los Angeles, and the Embassy of Australia, Washington, DC.

⁸⁴ DC Art Science Evening Rendezvous (DASER) lecture: <https://www.youtube.com/watch?v=9Bu3mouoS8M>.

⁸⁵ See footnote xx.

advanced research, garnered institutional support, attracted scholarly recognition, and drew attention to the many intersections of art, craft and design with scientific and historical research of museum collections. My scholarly output documents handcrafted objects within a broad art historical and cultural context to advance research and creative solutions. SARF served as a seed idea for SPRI and PREP, and it underscores the benefits of multidisciplinary research projects between artists and scholars, museums and universities.

PUBLICATION 5. COLLECTING AND PROVENANCE: A MULTIDISCIPLINARY APPROACH (Rowman & Littlefield, 2019)

During my tenure as Smithsonian's Senior Program Officer for Art from 2008 to 2009, my leadership role included the oversight of the Institution's existing Holocaust-era art website and provenance research database, which became a major focus of my pan-institutional work, and a year later greatly expanded to include other Smithsonian collections. In 2009, I became the founding Director of the Smithsonian Provenance Research Initiative (SPRI), and from 2017 to 2019 I also directed a new programme, The German/American Provenance Research Exchange Program for Museum Professionals (PREP). These programmes led to many publications and culminated in the book *Collecting and Provenance: A Multidisciplinary Approach* (Rowman & Littlefield, 2019). I will discuss SPRI and PREP programmes first, then the publication.⁸⁶

As Senior Program Officer for Art, I observed several things that needed to be immediately addressed, not least that much of the information on the collection information platforms was sorely out of date regarding WWII-era provenance research and provenance in general. New and emerging issues related to antiquities and post-colonial era provenance research needed to be addressed.⁸⁷ More importantly, I noticed that the fields of art history and museum studies were rapidly becoming involved with complex issues surrounding provenance research and museum collections, especially regarding WWII-era provenance research involving Asian art

⁸⁶ See Appendix, #5. The endnotes in my chapter copiously document the many outcomes of SPRI and PREP.

⁸⁷ SI's centrally-run WWII-Era Provenance Research Project had lost institutional support and focus. Policies and procedures needed updating, and new methodologies, online platforms, and training opportunities needed to be created to restart and support ongoing provenance efforts across SI.

and the decorative arts.⁸⁸ Both fields of study were grappling with pressing ethical and legal issues and searching for the appropriate responses. And, while the advent of digitized collections and archival records were a boon to researchers around the world, this disparate array of information and ideas were often accessed out of context and not fully understood.⁸⁹ In 2009, I attended the Getty Leadership Institute in Los Angeles to develop a plan that would better facilitate and advance provenance research at the Smithsonian's nineteen museums and nine research centres and archives, and to connect our work with other institutions through national and international collaborations.⁹⁰

This resulted in the launch of the **Smithsonian Provenance Research Initiative (SPRI)** in 2009. As its founding director, this programme became the focus of my Smithsonian work until 2019. I developed a team of diverse experts at Smithsonian museums and archives to advise and develop international cultural heritage projects, collecting policies, provenance priorities and standards, and training programmes. Our work grew to include projects and publications (print and online) with other institutions, as well as international exchange and training programmes, not only on Holocaust-era provenance research but also provenance issues writ large.⁹¹ With the advent of new technology, new methods for object-based research expanded and helped to reveal transactions and relationships between people, objects, and places over time. For the first time, SPRI emphasized collaboration and shared expertise, and its projects became a testing ground for new methodologies, training, and digital tools to better record and share research between experts and with the public.⁹²

⁸⁸ In 2008, I initiated a pilot provenance project with FSG that included antiquities and decorative arts, and this resulted in the first online Asian art [Guidelines and Procedures for World War II Provenance Issues](#) (2009) and the [Asian Art Provenance Connections Project](#), an online resource that connects the biographies of collectors and dealers of Asian art with associated objects, people, and events.

⁸⁹ In 2010, I co-authored with Laurie Stein, SPRI Senior Advisor, and Barbara Aiken, Head of Collections Processing, AAA, a new online resource, [A Guide to Provenance Research at the Archives of American Art](#).

⁹⁰ In 2011, in collaboration with the National Archives and Records Administration, Association of Art Museum Directors, National Gallery of Art, and Association of American Museums, SPRI organized "[A New Era of Collaboration and Digitized Resources. World War II Provenance Research Seminar](#)" in Washington, DC, a two-day seminar that presented new resources and strategies for provenance research, emphasizing current international collaborative projects and introducing newly accessible electronic tools.

⁹¹ In 2014, I presented, "Collaboration Leads to Results: Provenance Research and Resources at American Institutions," at "Looted-Recovered: Cultural Goods—The Case of Poland," International Conference, Krakow.

⁹² See chapter 13, Milosch et al., "Museums, Archives, and Universities—Structuring Future Connections with Big Data," in *Big Data in the Arts and Humanities: Theory and Practice*, eds. Giovanni Schiuma and Daniela Carlucci (CRC Press, Taylor & Francis Group, 2018), 159-172.

I saw the need for an up-to-date series of art historical case studies with provenance research resources for American institutions, and this resulted in a focused issue for the journal, *Collections: A Journal for Museum and Archives Professionals: From the Practical to the Philosophical* (2014). I invited two co-editors and authored the essay, “Provenance: Not the Problem (The Solution).” The volume includes essays by thirteen authors at eleven US museums and research centres. The publication was designed to include finished and in-progress research, and to encourage on-going exchanges and workshops through SPRI’s newly established Provenance Research Roundtable held at museums, archives, and research centres in the US.⁹³ SPRI organized, co-organized, and participated in symposia, training sessions, and publications in the US, including with the National Archives and Records Administration, The Library of Congress, the annual meetings of the College Art Association, Alliance of American Museums, and Association of Art Museum Curators, and with numerous international research, educational, governmental, and archival institutions in Austria, Brussels, Czech Republic, Germany, France, Israel, Poland, Switzerland, and the UK.⁹⁴

In 2014, I was appointed to Germany's International Schwabing Art Trove “Gurlitt” Task Force as the only US representative.⁹⁵ This international, up-close view of working with the German government and provenance experts inspired me to form and launch the three-year programme, **The German/American Provenance Research Exchange Program for Museum Professionals (PREP)**. I observed that although both countries had devoted many resources to WWII-era provenance research, the professionals conducting this exacting, complicated work often found themselves hampered by restrictive conditions and unknowingly duplicated research. What was needed was a more nuanced understanding of the differences and similarities between German and American approaches to provenance research, as well as to build trust and share results, including responses and solutions to claims. Many of the Germans engaged in this work were independent contractors and suffered from a lack of professional contacts in the US and direct access to archival resources at

⁹³ For full [book](#) citation, Appendix, #5. Review by Linda Downs, Director, College Art Association (CAA): “[Provenance Research in American Institutions](#),” *CAA News Today*, August 28, 2014, and resulted in SPRI’s international panel session, “Awareness → Professionalization → Career Opportunities? Teaching Provenance Research in the Field of Art History,” [CAA 104th Annual Meeting, 2016](#), Washington, DC, Programme, 44.

⁹⁴ For examples, see Appendix, #5.

⁹⁵ For more on the Task Force, its challenges, and research results: *The “Schwabing Art Trove” (Gurlitt) Taskforce* (2016); and for updated reports and projects status: [German Lost Art Foundation](#).

museums. I wrote a German governmental grant to fund PREP (1M Euros), which was peer-reviewed by the Fulbright office in Germany and seven co-organizing partners and ultimately awarded to the Smithsonian and the Berlin State Museums by the German Program for Transatlantic Encounters and Germany's Federal Commission for Culture and Media.⁹⁶

PREP participants included scholars, curators, museum specialists, archivists, librarians, and digital humanities and legal experts based at US and German institutions. The Exchanges involved more than 100 museums. While our research centred on WWII-era objects that are multiples—decorative arts, prints, and Asian art—it grew to include antiquities and Colonial-era works. Our collective work resulted in a “transatlantic research *autobahn*,” a robust network that acquainted provenance professionals with each other's area of expertise, methods and priorities, created opportunities to collaborate on projects, and ultimately enabled us to work together more efficiently. Specialists shared their knowledge with less experienced colleagues, particularly early-career researchers who need on-the-job training. Museum leaders who set research and funding priorities also participated, and this helped raise the profile of provenance research at the institutions and resulted in new exhibitions and publications. PREP also stressed sharing research with the public in a timely, highly transparent and educational manner through sustainable online platforms. Each of the six Exchanges included symposia, public events, and an extensive programme booklet—all accessible through a bilingual, online publication that documents the programme, its findings, and results.⁹⁷ In 2020, in recognition of my work on provenance research, I was awarded the Order of Merit of the Federal Republic of Germany in 2020, and was invited to become a Visiting Professorial Fellow in Provenance and Curatorial Studies at the School of Culture & Creative Arts, University of Glasgow.

The publication, *Collecting and Provenance: A Multidisciplinary Approach*, is one of the major published outcomes of PREP, which includes essays by twenty-two participants as a

⁹⁶ See [Smithsonian News Release](#), “Smithsonian and Prussian Cultural Heritage Foundation Announce German/American Provenance Research Exchange Program. Multiyear Exchange Program Is the First of Its Kind,” October 17, 2016.

⁹⁷ Six PREP Program Booklets (2017-2019) and new provenance resources: *Final Report. The German/American Provenance Research Exchange Program for Museum Professionals* (Stiftung Preußischer Kulturbesitz, Berlin, 2020).

continuation of the topics and methodologies discussed during the in-person Exchanges. While PREP focused on work at US and German institutions—in the two countries with significant repositories of Holocaust-era-related research material—its cohort was multinational, and its discoveries and methodologies were shared globally at conferences, symposia, and through online and print publications. Two related strands of activity at the Smithsonian (SI) and the University of Glasgow (UofG) also shaped the four sections of the book and its contributors: collaborations between SPRI and the University’s postgraduate programme, *Collecting & Provenance in an International Context*; and the SI-UofG institutional partnership (2016) which involved interdisciplinary projects. I collaborated closely with Professor Nick Pearce as co-editor of the book, and we jointly conceived of the focus and content, invited authors from our respective institutions to contribute, and co-authored its “Introduction.”

Through the lens of provenance research as a cross-disciplinary activity, the book draws upon expertise ranging from art history and anthropology to natural history and law, looking at periods from the 18th century to the present, and materials from Europe and the Americas to China and the Pacific. The issues raised by the authors are wide ranging, touching on aspects of authenticity, cultural meaning and material transformation, and economic, legal, and commercial drivers, as well as collector and object biography. One theme that runs throughout is the importance of sharing and aggregating our data and building trust between many “actors”—museums, collectors, governments, gallerists, auction houses, dealers—to uncover new findings and to better educate the public about the complexity of this work. Provenance research is time-consuming and highly detailed work: there is no one-size-fit-all approach, so funding and collaboration are key to advance this work. The book provides art historians and museum professionals with an introduction to the full range of provenance research challenges and possible solutions, and sheds light on the history of collecting.

My chapter, “Provenance Research in Museums: From the Back of the House to the Front”, chronicles my work as the founder and director of SPRI and PREP, assesses the achievements of these programmes, and offers recommendations for future work.⁹⁸ I discuss museum and university collaborations that have resulted in new resources, actionable solutions to

⁹⁸ Andrea Hull’s co-authorship of this chapter was due to her editorial role with SPRI projects and not content-driven.

provenance problems, and the need to record research findings in new ways that are accessible to a range of disciplines and constituents. Now museum websites present their holdings virtually to culturally diverse audiences around the world, but this requires funding, and I make a case for why this is not an option but a necessity in the 21st century. Museums should not shy away from provenance complexities or stories about problematic collections. Detailed information related to ownership and display histories can lead to fascinating provenance stories and encourages a greater appreciation and understanding of the function of objects, by connecting them with people and places over time. New narratives and facets to familiar stories can only be of benefit to museums, which rely on the patronage and financial support of the public to carry out their missions.⁹⁹ The effort of facilitating the complexities of provenance research and realizing the ongoing work is yet another form of synthetic enterprise that exemplifies my aspiration towards *Gesamtkunstwerk* in my career.

The work of SPRI, PREP, and my publications advanced a better understanding of the complexities involved with provenance research, and how ownership and ethical conundrums are not easily clarified, defined, or traced through documentation, conservation, or traditional archival research. Systematic exchange programmes build trust and help to identify and clear up anomalies, while new technology and partnerships with diverse expertise encourage diverse constituents to share their research more broadly. SPRI and PREP helped to train the next generation of scholars at museums, archives, and universities in provenance research and museum practice.¹⁰⁰ Regional, national and international partnerships can be time-consuming and complex work, but today no museum can afford to be an island—private or otherwise.

I was able to advance provenance research at the Smithsonian and around the world through new professional exchanges and networks of specialized expertise. These collaborative

⁹⁹ See Milosch, “Advocating for International Collaborations: WWII-Era Provenance Research in Museums,” in *Museums, Ethics and Cultural Heritage*, Bernice L. Murphy (ed.), International Council of Museums (Taylor & Francis/Routledge, 2016), 193-209; Milosch, “Notes from the Field: Smithsonian Provenance Research Initiative,” in *Museums in Motion: An Introduction to the History and Function of Museums, Third Edition* (Altamira Press, 2017), 224-25.

¹⁰⁰ SPRI and PREP’s accomplishments continue to inspire new international training and research exchange platforms. In 2024, Provenance Connect, an online forum for provenance professionals, as initiated by PREP alumna MacKenzie Mallon, Nelson-Atkins Museum of Art, Kansas City, and Jacques Schuhmacher, formerly Victoria and Albert Museum, London.

partnerships led to in-person meetings in many countries; new online provenance-research sharing platforms and collaborations; and new publications and trainings workshops. As a result, new museum exhibitions and publications address the history of collecting within a broader historical, political, legal and ethical framework. For example, the 2018 PREP symposium topic on Holocaust-era provenance research of antiquities inspired the International Association of Research Institutes in the History of Art's journal to publish, *The Fate of Antiquities in the Nazi Era*, edited by Irene Romano, a former collaborator of mine on the *Art in Roman Life* exhibition and PREP participant, and it includes essays by several PREP participants as well as other invited German and US scholars.¹⁰¹

Several book reviews of *Collecting and Provenance* discuss the impact of this publication for museums, archives, and libraries and cultural heritage and research institutions. MacKenzie L. Mallon's 2020 review states: "This impressively diverse collection of essays considers the far-reaching applications of provenance research in a truly global context. The title, 'Collecting and Provenance: A Multidisciplinary Approach', is an understatement: 28 essays written by 40 authors, including case studies on such sundry topics as African art, violins in Paris, and taxidermy dromedaries. Interspersed between these broad-ranging case studies are essays on the significant challenges confronting the field of provenance research in the coming years: technological complexities, the need for stronger international collaboration, and the difficulties inherent in ethically managing collections today that were assembled with the moral code of the past. The result is a comprehensive review of what has and is being done in the field of provenance research, and what remains to be done in the future. Editors Jane Milosch and Nick Pearce unite their experience working on provenance issues in both museums and universities to produce a volume that is particularly useful in a pedagogical context, but also includes many of the captivating stories behind the research."¹⁰² Margaret Gamm's 2023 review states: "Jane Milosch and Nick Pearce's standalone 2019 'Collecting and Provenance: A Multidisciplinary Approach' packs a lot into a relatively compact package with leaving plenty of room for additional work and encouraging the growth of provenance as

¹⁰¹ Irene Romano, editor, [*The Fate of Antiquities in the Nazi Era, Special Issue of the Journal of RIHA*](#) (Zentralinstitut für Kunstgeschichte and the University of Heidelberg, 2023, open-source and online.

¹⁰² MacKenzie L Mallon, Mallon, book review of "Collecting and Provenance: A Multidisciplinary Approach," [*Museum Management and Curatorship*](#) 35, no. 2 (Taylor & Francis) 2020, online.

an interdisciplinary field of study.... Bookended by methodologies and ethical questions, this is a dense but approachable interdisciplinary work with broad appeal.”¹⁰³ SPRI and PREP’s interdisciplinary and collaborative projects and publications continue to benefit provenance research in museums in new and compelling ways, which I discuss further in my conclusion.

PUBLICATION 6. CHUNGHI CHOO AND HER STUDENTS: CONTEMPORARY ART AND NEW FORMS IN METAL (Arnoldsche, 2022)

My 6th publication, *Chunghi Choo and Her Students: Contemporary Art and New Forms in Metal* (Arnoldsche, 2022) considers the life and work of the Korean-American metalsmithing and jewellery artist Chunghi Choo (born Incheon 1938, US citizen 1971), particularly through the lens of her career as an artist-teacher and, more generally, to highlight a unifying approach to art, education, and life. First, I will provide some background and context regarding the genesis of this book, then discuss the book.¹⁰⁴

In general, my curatorial work and research revolves around the study of 20th-century and contemporary international art and craft artists who primarily trained in art programmes that include the fine arts and media-specific studies—ceramics, textiles, glass, metalworking—to help envision and embody their ideas, whether through decorative or functional objects, including jewellery, furniture, tableware, lighting, basketry, vessels, or sculptural forms. My research into the German art school Bauhaus, with its pedagogical approach to materials, craft, and design inspired many exhibitions that I have curated, examining how its artist-teachers impacted the teaching of craft and design in the US and how it contributed to the development of the American Studio Craft Movement in the post-WWII era.¹⁰⁵ Artist-teachers are invested in not only advancing the student’s ideas, skills, and work, but also encouraging them to

¹⁰³ Margaret Gamm, book review of “Collecting and Provenance: A Multidisciplinary Approach,” *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage*, 2023, online.

¹⁰⁴ See Appendix, #6.

¹⁰⁵ Milosch, “A Peek Behind the Artistic Curtain,” in *Stimulus: Art and Its Inception*, exhib. cat. (BrownGrotta Arts, 2011), 4-11; Milosch, “The Entanglement of Nature and Man,” in *Green from the Get Go: International Contemporary Basketmakers*, exhib. cat. (BrownGrotta Arts, 2016), 6-14.

develop their own philosophical and pedagogical approach to their art, as well as a productive and meaningful life—and one that includes a well-crafted *Wohnkultur*, artful living at home. Choo did this through her life-work approach to art. Choo's pedagogical approach and studio work emphasized this.

Handcrafted objects awaken our human awareness through scale, tactility, and their familiarity in association with decorative and utilitarian forms. I am particularly drawn to artists who work in craft media in both traditional and innovative ways, introducing new materials, approaches, and technologies.¹⁰⁶ An artist's training, choice of material, and creative explorations inform their ideas, choice of tools and techniques, and expressive forms.¹⁰⁷ They conduct research to advance their knowledge of materials and to expand their range of techniques, and their approach is often non-linear, not setting out to test or prove a hypothesis or theory; their experimentations are more open-ended. The artist's persistence and attraction to a specific craft media propels their inventive approaches, and their handcrafted processes and subject matter impact our notion of what is craft, what is design, what is function, what is art?

Chunghi Choo and Her Students represents my most recent scholarship in contemporary craft. From 2017 to 2022, I researched, authored, and edited the first monograph to examine the art and life of Chunghi Choo. In my role as editor and principal author, I invited contributions from four other experts in 20th-century American art and craft—Kate Bonansinga, Jack Lenor Larsen, Paul J. Smith along with a major collector of Choo and her students' work, Lois Jecklin—to further document the lasting impact of her work and teaching on others.¹⁰⁸

From the beginning, the publisher and I agreed that the book should move beyond the standard artist monograph to include a major section on Choo's former students, to illustrate the

¹⁰⁶ Milosch, "When Metal Talks Back to Clay: Interview with the Artist," in *Bret Price. Cross Sections: The Exhibition/Jezebel: The Sculpture*, exhib. cat., DAAP Galleries, (University of Cincinnati, 2014), 24-38.

¹⁰⁷ Milosch, "Jack Earl: Ohio is his Muse—the World is His Stage," in *Jack Earl: Modern Master*, exhib. cat., (Springfield Museum of Art, 2013), 5-8.

¹⁰⁸ I first collaborated with Paul J. Smith (1931-2020) for the exhibition and catalogue, *Studio Glass: Selections from the David Jacob Chodorkoff Collection* (1991), Detroit Institute of Arts, when he was a guest curator. A leading expert on the American Studio Craft Movement, Smith was a generous mentor for decades.

synergistic connections between her inventive work and her dynamic role as artist-teacher-mentor. A catalogue raisonn  was not considered for several reasons: the artist made one-of-a-kind works that were also multiples, which were not always signed, dated, or numbered, and this made it difficult to track down and identify the number of existing works within our publishing timeframe. Further, an extensive flood in the artist’s studio meant that many identifying, transactional, and/or sales records were lost. I compiled and recorded as much provenance information as possible for the works illustrated in the book, hoping to inspire future research and documentation of her work.

Writing about and working with living artists necessitates that museum curators and authors use diplomacy to establish trust, and exercise persistence to capture both the artist’s particular viewpoint and to achieve a critical, objective and scholarly interpretation of their work. This kind of book is rare in art publishing today unless it’s produced in conjunction with an exhibition, which helps ensure its commercial viability. My extensive research, selection of expert contributors, reliance on diverse sources, and consideration of historical and environmental contexts all guided me in securing the necessary critical objectivity. Additionally, I was fortunate to work with a German art publisher noted for their high scholarly and design standards. The publisher worked directly with the artist regarding the financing of the book¹⁰⁹, at times acting as an intermediary when my editorial decisions differed from the artist’s conceptions, and he ultimately supported me in maintaining an independent and scholarly approach to the content and design of the book.

My essay, “Artist-Teacher Chunghi Choo: From Seoul to Iowa City,” considers the varied ways that Choo, as an artist-immigrant, worked outside of the traditional boundaries of silversmithing, pushing for an expansive and expressive integration of materials, art, and utilitarian objects. Her teaching and working methods in the studio—and her personality—drove innovation in her work and others. My essay documents and explores her oeuvre from biographical and art historical perspectives, contextualizing her artwork in metal, alongside her work in other craft and media, and her forty-year career as an artist-teacher at the

¹⁰⁹ My work on this book project began when I was at the Smithsonian Institution, and the majority of my research and writing was completed during a research fellowship at the University of Glasgow. Without this institutional support, I would not have been able to devote my time to this book project. The book was largely financed with funding from the artist’s late husband and the publisher. I was contracted to write the book by the publisher, and not the artist, and receive no royalties from the published work.

University of Iowa's School of Art and Art History during one of its most formative periods, from late 1960s to early 21st century.

My overarching premise traces how her studies in Korea distinctively merged with her graduate studies in the US at the Cranbrook Academy of Art, Bloomfield Hills, and how these two experiences fuelled her innovative artwork and teaching at the University of Iowa. More specifically, the book examines how various people, places, and events shaped her approach to art, craft, and design; how her artistic philosophy led to an East-West pedagogy of her own and affected the work of generations of artists she taught in the US and abroad. I consider the network of artists, curators, and collectors who mentored, exhibited, and collected her work early on in her career, at the height of the American Studio Craft Movement. Evaluations about specific works, and those of her students, demonstrate that it's possible to handcraft one-of-a-kind craft objects in an artist's studio and to design and fabricate objects for limited editions, or in partnership with industrial producers.

A key aspect that shaped my editorial approach to this book is the significance of oral history interviews. A principal source for *Chunghi Choo and Her Students* (2022) is a set of oral interviews I conducted with the artist in her home and studio in 2007 and 2008 for the Smithsonian's Archives of American Art, as part of the Nanette L. Laitman Documentation Project for Craft and Decorative Arts in America.¹¹⁰ Throughout my career I have conducted studio visits and oral interviews with leading and emerging artists and craft collectors, and these enabled me to contextualize and compare Choo's personal and work history with her methodology, as well as her home and studio environment. For my essay, I wove together quotations from these interviews with quotations culled from diverse archival and contemporary sources.

At the end of the book, to situate key events in a historiographical context, I wrote an extensive "Chronology" to spotlight biographical factors with her artwork. My provenance research of her artworks—for the first time published in one book—emphasizes that artists, collectors, and educational institutions, not just museums, need to record and maintain provenance information to verify authenticity and the legacy, of not just the artist, but also

¹¹⁰ Oral history interviews with Chunghi Choo, online [AAA](#).

their own connection to its art historical significance. My “Notes to Plates” is therefore a critical contribution to the book, as I conducted extensive provenance research on Choo’s work, to clarify and document conflicting or missing information, and to encourage further research and new information—and to encourage artists, collectors, and museums to better document artwork and collections.¹¹¹

In many ways this book is the result of my years of thinking about craft, conducting research, curating exhibitions, envisioning programmes, teaching, and art publishing. The book’s methodology, key findings, and interpretations open new ways of looking at the achievements of Choo and the American Studio Craft Movement. As a result of this book, renewed interest in Choo’s work led to a solo exhibition in 2022, and she was awarded the Smithsonian’s Visionary Artist Award in 2023.¹¹² Choo’s career, with its multi-faceted elements, is itself a *Gesamtkunstwerk*, and I strived to emulate a synergistic effect in the book that is complimentary and critical, through a collaborative, interdisciplinary approach that underscores Choo’s aesthetic and practical *Wohnkultur*. In his review of the book, Patrick Benesh sums it up this way: “A good book should tell someone’s story, and tell it accurately, in detail, and with appropriate context.... This glittering tome provides a comprehensive insight into the work and career of Chunghi Choo, a multidisciplinary artist.”¹¹³

3. CONCLUSION

My *Gesamtkunstwerk* approach has enabled me to combine multiple art forms in my museum work, resulting in a holistic approach to collections-based art historical inquiry, curation, and educational programmes. It encapsulates years of thinking about art and museums, with emphasis on the art-historical and social dimension, alongside consideration of the museum’s potential to foster creativity and critical thinking. My research and creative work are informed by my initial training as a studio craft artist and related inquiry into the environments of art

¹¹¹ My research included extensive interviews and correspondence with museum experts and private collectors.

¹¹² The exhibition *Chunghi Choo: Visionary* (2022-23) was organized by CRMA to coincide with her Smithsonian award in Washington, DC.

¹¹³ Patrick R. Benesh-Liu, “[The Ornament Bookshelf: Chunghi Choo and Her Students](#),” *Ornament* 44, no. 1 (2024), 13.

schools and the work of artist-educators. The questions of how art objects and people are inextricably linked and the ways in which museums can bring artworks and provenance stories to life through innovative collaborations and exchanges are fundamental to my practice.

Considered all together, the six publications I present form a significant contribution to the fields of art history, material culture, museology and visual culture, and coalesce around three general themes: **handcrafted objects—modern and contemporary; objects within environments—historical spaces and museum display; and object biographies—provenance research and the history of collecting.**

My work with museum collections has included **handcrafted objects** of all types, eras, and geographical locations, which has benefited my work in provenance research and research of modern and contemporary art. My knowledge of how contemporary artists work and my experience with the contemporary art market, especially how auction houses, galleries, and collectors operate, has benefited my understanding of the challenges and complexities of WWII-era provenance research. My collaborations with colleagues of diverse expertise, especially in concert with the **Smithsonian Artist Research Fellowship**, allowed me to advance my own research and theirs. Our interdisciplinary and collaborative research has resulted in new artworks, acquisitions, exhibitions, and programmes to the benefit of many art, science, and history museums and other cultural and academic institutions.

My field research at historical sites and artists' homes and studios in Europe and the US inspired new analytical and display approaches to crafted **objects within environments**. My approach to Grant Wood's studio-home was entirely new. I analysed and deconstructed this space alongside his well-known paintings to reveal how 5 Turner Alley was not only a critical part of his artistic development but also an immersive work of art itself. The history of collecting and of museums shaped my ideas for *Art in Roman Life* and *Grant Wood's Studio*, as did my visits to contemporary artists' homes and studios. *Chunghi Choo and Her Students* considers the impact of her early home environment in Korea and formative experiences at the Cranbrook Academy of Art to show how these environments shaped her work and pedagogy at the University of Iowa. The relaunch of the *Renwick Craft Invitational* has had a lasting impact on approaches to the display of contemporary craft in museum settings, by fostering a

more immersive and inclusive approach to contemporary art and craft. The **Smithsonian Artist Research Fellowship** expanded the boundaries of artistic practice and museology.

The founding of the **Smithsonian Provenance Research Initiative** and the **German/American Provenance Research Exchange Program** significantly advanced methodologies in Holocaust-era provenance research through shared research and transatlantic museum networks. It also inspired and resulted in a more interdisciplinary approach to **object biographies** and the history of collecting, new academic provenance research programmes around the world, and many art museums are now hiring full-time provenance researchers. The challenges of provenance research lie both in reconstructing and interpreting that past. *Collecting and Provenance* and *Art in Roman Life* both consider the history of collecting alongside object biographies through thematic and interdisciplinary approaches; one looks at the historical function of the object and how it is displayed, and the other examines the ownership paths and collecting of the object. My work has shown that provenance research is not simply an add-on to curatorial work, but rather it is a critical part of the work itself and of museum stewardship.

To underscore the lasting and ongoing impact of my interdisciplinary and collaborative work—as well as to suggest how others might benefit from a *Gesamtkunstwerk* approach to their work—I conclude with some of my recent projects as related outcomes of my previous work on **handcrafted objects, objects in environments, and object biographies**.

In terms of **handcrafted objects**, after having served on the Craft in America's Advisory Board for more than 15 years, I'm currently advising on the scope and implementation of CIA's year-long initiative, "Handwork: Celebrating American Craft in 2026," planned in conjunction with America's 250th anniversary, to showcase the importance of the handmade and draw attention to the diversity of craft that defines America.¹¹⁴ I am contributing research and essays to its forthcoming publication, *American Handwork: 250 Years* (working title, Monacelli, 2026), and will discuss Chunghi Choo's teapots, Robert Farrell's flatware designs, and Irma Starr's chargers inspired by 18th-century American, British, and German ceramics.

¹¹⁴ The CIA website [Handwork 2026](#) lists the current partners, participants, and organizers.

In terms of **objects in environments**: In the spring of 2024, I was a guest lecturer at the Glasgow School of Art in the School of Design's Silversmithing & Jewellery Department and taught in Glasgow at the GSA Archives and at the Museum Fünf Kontinente in Munich. In the fall of 2024, I joined the GSA faculty and staff research cluster project, "Drawing Threads," which includes faculty artists working in metal, textiles, and design to provide "an open critical space to interrogate practice-based and led approaches to making and material innovation."¹¹⁵ Our recent project, the exhibition *Re-inSpired*, considers the intersections of historic and modern art, architecture, and design; art and science; and the recycling of materials to create new artworks. St. Michael's Church in Linlithgow's "Crown of Thorns" (1964) spire, designed by British artist Geoffrey Clarke (1924-2014), underwent a substantial renovation project that involved recladding his sculpture with a new bronze alloy in 2024. The Church salvaged the old, anodized aluminium and donated it to the GSA's Design School, so that artists could experiment with it and create artworks.

The collaborative exhibition project with St. Michael's Church also involved students at the University of Glasgow, a German museum, and other cultural organizations, and the exchange has been dynamic and mutually beneficial. The artists learned about and responded to the church's Gothic and Modern architecture, handcrafted artworks, and the notion of sacred space and liturgical connections. In turn, the congregation not only learns about the artists' techniques, but can also be inspired by seeing a piece of their church history reshaped in ways that demonstrate the spiritual connections between faith, art, and beauty. In 2025, the resulting artworks by eleven GSA faculty artists were exhibited at the Museum Mineralogia München and at St. Michael's Church.¹¹⁶ The exhibition in Linlithgow included a display of archival photographs and documents about the history of St. Michael's medieval tower and the modern "Crown of Thorns" spire. The exhibition catalogue includes an essay by me and essays by two graduate student interns enrolled in UofG's MSc programme, Collecting and Provenance in an

¹¹⁵ For more on the GSA's School of Design's [Research Clusters](#), and more specifically [Drawing Threads](#).

¹¹⁶ The exhibition *Re-inSpired* opened at the [Museum Mineralogia München](#) to coincide with the international art jewellery week, [Schmuck 2025](#), in Munich, and later at [St. Michael's Church](#) to coincide with the [Institut français d'Écosse](#), [Goethe-Institut Glasgow](#), and [ClimateCulture](#)'s launch of "Earth Month 2025: Cultures of Action" programme, a collaborative initiative focusing on cultural exchange and climate action through artistic and cultural practices. The Linlithgow display included provenance research materials and coincided with the 11th International Provenance Research Day 2025, see [press release](#). The exhibition may travel to an art gallery in London in September 2025.

International Context.¹¹⁷ SARF and PREP served as templates for my work on this project: to help bring contemporary artists engaged in interdisciplinary, object-based research together with provenance researchers; to collaborate on the development of an exhibition and online publication that presents new artworks alongside new research in an aesthetically compelling and contextual environment that engages and benefits diverse communities.

Currently I am helping to organize the 8th Biennial Symposium of the Grant Wood Art Colony, “Race and Regionalism: Representation in the Heartland” (April 2025), planned concurrently with the University of Iowa Stanley Museum of Art’s exhibition *It’s a Fine Thing*, a show centred on the Black Midwest and supported by the Terra Foundation for American Art.¹¹⁸ Since 2009, when I delivered the inaugural GWAC symposium lecture, interest in the symposium has grown, as has its roster of speakers and range of topics they address, so that it now attracts regional, national, and international scholars, artists, and students. It also garners significant public attendance. Since the launch of the GWAC hundreds of artist fellowship applications have been received, and some of the selected fellows subsequently secured University of Iowa faculty positions.¹¹⁹ As a result of the official launch of the Grant Wood Catalogue Raisonné Project in 2024, the GWAC Advisory Board, the university, and the number of private-public partnerships continue to expand, include diverse representation, and attract and involve new audiences.¹²⁰

In terms of **object biographies**, I continue to teach, advise, and organize exhibitions and contribute to new publications by utilizing museum collections, which benefits the research and programmes at universities, art schools, and museums in new and compelling ways. For example, since the completion of SPRI and PREP, many new university programmes—short term and long term—focus on the history of objects and the stories and events associated with them. In 2021, I delivered the inaugural lecturer for the University of Denver’s Center for Art

¹¹⁷ *Re-inspired* (Glasgow School of Art, March 2025) [online](#): Milosch, “Behold, I Make All Things New,” 6-9; Thomas Coxon, “Provenancing the Crown,” 29-30; Decca Fulton, “Triumph Rising Like a Spear,” 30-31.

¹¹⁸ See [8th Biennial Symposium of the Grant Wood Art Colony, “Race and Regionalism: Representation in the Heartland”](#) (April 2025); and on the UIMA exhibition: [It’s a Fine Thing](#) (February-July 2025).

¹¹⁹ For a [list of current and past artists fellows GWAC website](#).

¹²⁰ See Josh O’Leary, [“Iowa Art Experts Set Out to Catalogue Grant Wood’s Prolific Career”](#) in *Iowa Magazine* (October 31, 2024).

Collection Ethics' new virtual and in-person training program The Fundamentals of Nazi-Era Art Provenance Research, which it continues to offer as a postgraduate certificate summer programme geared towards emerging museum professionals and graduate students in any field.¹²¹ Also in 2021, my lecture, "Provenance Research in Museums: Prioritizing Stewardship Over Ownership. Let's Get Creative," for the Holocaust-era and Provenance Research, Legal Issues, and Restitution course, Tel-Aviv University, Israel, and the University of Bonn, Law School, Germany, helped to build on provenance collaborations between Israel and Germany.¹²² Since 2022, aside from lecturing in UofG's Collecting and Provenance in an International Context MSc programme, I am also a guest lecturer for its Erasmus Mundus International Masters in Managing Art & Cultural Heritage in Global Markets (MAGMA). This two-year programme "explores contemporary issues affecting the market for art and cultural heritage, utilising historical, theoretical and experiential models, with the primary aim of better equipping the arts and cultural heritage professionals with the skills necessary to work within a highly complex and growing field worldwide."¹²³

Many of PREP's participants continue to benefit from its expansive and ground-breaking work: some assuming new leadership roles in and beyond Holocaust-era research at their institutions; others have taken on provenance research projects that include all eras and types of collections, more equipped to lead these projects at their institutions thanks to SPRI's leadership, training, and ongoing network. In 2024, the Metropolitan Museum of Art hired its

¹²¹ For past and current programmes offered by the University of Denver's Center for Art Collections Ethics, see their [website](#).

¹²² My collaborations with Israeli colleagues began in 2014, when I was invited to give a lecture on the work of SPRI as part of a working group, "Holocaust Art—An Essential Tool for Methodology of Construction a Historical Narrative," organized by Yad Vashem, Jerusalem, for the European Holocaust Research Infrastructure (EHRI). My collaborations with Israel and EHRI continued through SPRI's work with the National Holocaust Museum, Washington, DC, and the University of Maryland's EHRI and NARA online project in 2017. See EHRI's website announcing the launch of this project, "Exploring the Renovated International Research Portal," and the book chapter, "Museums, Archives, and Universities--Structuring Future Connections with Big Data," which SPRI co-authored with the University of Maryland's Digital Curation Innovation Center (DCIC), in [Big Data in the Arts and Humanities: Theory and Practice](#), Giovanni Schiuma and Daniela Carlucci, eds., (CRC Press, Taylor & Francis Group, London, 2018), 159-172.

¹²³ For more on MAGMA, see the University of Glasgow's Erasmus Mundus [website](#).

first director of provenance research,¹²⁴ as did the Art Institute of Chicago.¹²⁵ The Princeton University Museum, among others, has created a new Curator of Provenance position, a specific museum role that did not exist prior to SPRI.¹²⁶ SPRI was the first to stress the importance of both centralized and decentralized provenance research work between museum departments, laying the groundwork for this institutional change. As a result, provenance research at museums is more proactive and expansive, with these findings included in museum object labels and in publications, stressing the importance of this work and transparency, and increasing the public's understanding of object biographies through related exhibitions and public programmes. The PREP program and its network emphasized the need for greater funding for collection-focused research and new provenance research leadership roles in museums.¹²⁷

PREP alumni continue to collaborate on new publications and exhibition projects.¹²⁸ Since 2024, I am advising on new provenance research-related exhibitions and collaborations between the US and Germany, led by former PREP participants at the Virginia Museum of Fine Arts and the Detroit Institute of Arts, involving the Kunsthistorisches Institut, Freie Universität in Berlin and the Provenance Research Department and Archives at the Städel Museum in Frankfurt am Main, among others.¹²⁹ As a result of my ongoing contributions to

¹²⁴ Francesca Aton, "[The Met Museum Hires Its First Provenance Research Head](#)," *ARTnews*, March 22, 2024, online.

¹²⁵ See "[The Art Institute of Chicago Appoints Dr. Jacques Schuhmacher as Executive Director, Provenance Research](#)," press release, The Art Institute of Chicago, August 6, 2024.

¹²⁶ Katelynn Lee and Miriam Waldvogel, "University Art Museum hires first provenance curator, tracing artifact origins," *Daily Princetonian*, September 24, 2024.

¹²⁷ New provenance research positions at three major US art museums include the appointments of PREP alumnae: Karen Daly, see "The Virginia Museum of Fine Arts Appoints Karen Daly as Its First Senior Manager of Provenance Research" 27 March 2025 [press release](#) online; Nancy Caron Karrels is the Smithsonian's Asian Art Museum's first Associate Director of Object History and Provenance Research, since April 2025; and MacKenzie Mallon will become Head of Provenance Research at the Nelson-Atkins Museum of Art, beginning in May 2025. All of them have told me that they credit the PREP programme and its network for helping to shape their expanded work portfolio and prepare them for new leadership roles.

¹²⁸ An example of a forthcoming publication includes Christel H. Force, Anna-Carolin Augustin, and Katharina Weiler, *A Collector's Odyssey: How Marie-Anne de Goldschmidt-Rothschild Saved her Paintings from Nazi Looting*. (Berlin: Contact Zones, and imprint of De Gruyter, forthcoming 2026).

¹²⁹ The Virginia Museum of Fine Arts' exhibition project focuses on their [Ludwig and Rosy Fischer collection of German Expressionist art](#), organized by PREP alumna Sarah Eckhardt, Associate Curator of Modern and Contemporary Art. The Detroit Institute of Arts' forthcoming exhibition explores the reception of German

the field of provenance research, my work on the international Schwabing Task Force, and my frequent collaborations with German museums and archives, I have been invited to participate in the July 2025 symposium panel, “Wissenschaft und Politik: Die Aufarbeitung des NS-Kunstraubs, der Fall Gurlitt und die Folgen,” organized by the Zentralinstitut für Kunstgeschichte, Institute für Zeitgeschichte in Munich, and the Carl Friedrich von Siemens Stiftung to be held at Schloß Nymphenburg and its proceedings will be published.¹³⁰

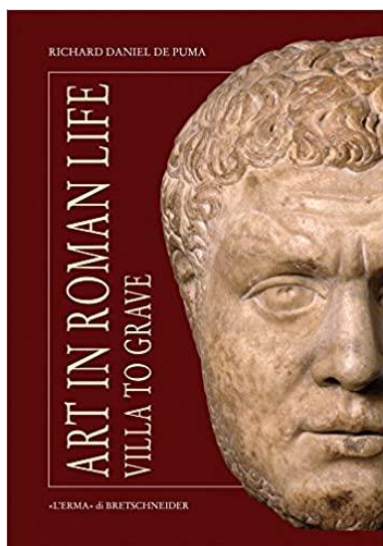
Taken individually and together, my past and current exhibitions, publications, and programmes illustrate my use of *Gesamtkunstwerk* as a methodological framework; an approach that sees potential, then initiates and realizes it; builds collaborative teams that can achieve diverse and simultaneous results that altogether constitute a synthesis that is greater than one of the sums of its parts. This multiplier effect is an outcome. My collaborative and interdisciplinary work forged new visual, display, and experiences that connected people, objects, and places. I investigated and utilized different *Gesamtkunstwerk* methodologies, ideas, and models—**architecture, art, craft, design, stylistic movements**—over the trajectory of my career to curate exhibitions, publish, and teach. As a museum collections curator and programme director, like a symphony conductor, I aim to create memorable experiences in the galleries that are sensorial, stretch our imaginations, and proffer new museum management templates to increase our knowledge about art, craft, and design—the world around us and each other. It has been my work to craft and articulate ways in which, *à la Gesamtkunstwerk*, art museums can constitute a visual library, laboratory, and performative space where objects come together with people, and art reaches beyond an individual person or a specific moment, to something inspiring, lasting, and universal.

Expressionism in America, organized by PREP alumna Dorota Chudzicka, Associate Curator of Modern European Art.

¹³⁰ The details and proceedings of the symposium are forthcoming and will be posted on the Carl Friedrich von Siemens Stiftung’s [website](#) as well as those of the Zentralinstitut für Kunstgeschichte and the Institute für Zeitgeschichte in Munich.

APPENDIX - BOOK ABSTRACTS OF THE SIX SUBMITTED PUBLICATIONS WITH RELATED OUTPUTS

BOOK ABSTRACT & RELATED OUTPUTS #1



ART IN ROMAN LIFE: VILLA TO GRAVE

Edited by Richard Daniel De Puma

With contributions by De Puma, Jane Milosch, Terrence Pitts, Andrew Earle Simpson, *Studia Archaeologica* (vol. 167), L'Erma di Bretschneider, Rome, in association with CRMA, 2009 (210 pages, 122 illus. ISBN 9788882654924)

Milosch, "Epilogue: Bringing Rome to Iowa," 157-172.

Book includes DVD with virtual tour of exhibition and recordings of Andrew Earle Simpson's compositions:

Tesserae: Six Mosaics of Ancient Rome performed by The Red Cedar Trio (2003), and *Four Views of Pompeii* performed by the Cedar Rapids Symphony (2003).

This book was written to document the exhibition, *Art in Roman Life: Villa to Grave*, organized by the Cedar Rapids Museum of Art (CRMA, 2003-2005), and as an educational guide to the Museum's permanent collection of twenty-one Roman portrait busts. Its main chapters illuminate 1st century BC to 3rd century AD portrait sculpture and functional objects within different spheres of Roman life. The first chapter discusses public and honorific portrait sculpture within the context of Roman fora and public buildings. The second and third consider portrait busts within the domestic realm, the private and public rooms of an ancient Roman villa or townhouse; and the fourth on funerary sculpture within the setting of a Roman tomb. The art-historical chapters are amply illustrated and place within a broad historical context the CRMA's busts as well as more than 200 Etruscan and Roman objects—architectural fragments, frescoes, coins, household items, and decorative objects in such media as ceramics, glass, stone, metalwork—borrowed from other museum collections for the exhibition.

The chapter, "Epilogue: Bringing Rome to Iowa," chronicles the making and outcomes of the exhibition, how it brought together scholarly and community participation, combined artistic and archaeological interests, and led to diverse educational programming and publications. A "Coda" chapter discusses two musical works composed for the exhibition. The methodology and interest throughout help the reader or museumgoer to place artistic and archaeological objects within Roman life—in their architectural settings and in terms of their social function. This is true as well of the museological epilogue, with its interest in how placing objects in Roman settings—elaborately designed gallery vignettes—permitted full scope to scholarly work on the objects and at the same time increased public interest in them.

Exhibition Reviews

Phyllis Shapiro, "Building a Villa in Cedar Rapids" in *Sharing Connections: A Decade of the Museum Loan Network* (Massachusetts Institute of Technology, Cambridge, MA, 2006), 88-90: *[The CRMA has succeeded] "in transforming [museum] practice...developing deeper connections with local communities...energized staff creativity, increased donor interest, and encouraged sustained community engagement."*

John Gruber-Miller, “[The Romans Have Come! New Exhibit on Roman Art Opens in Cedar Rapids](#),” *Amicitia* 15, no. 1 (AMICI, Classical Association of Iowa, Cornell College, November 2003), 1-2.
 Gruber-Miller, “[Art in Roman Life Inspires New Music, New Exhibit](#),” *Amicitia* 15, no. 2 (March 2004), 2.

Exhibition Publications

Milosch, David Caccioli, Richard De Puma, “Art in Roman Life: Villa to Grave” in *Minerva. The International Review of Ancient Art and Archaeology* 15, no. 2 (March/April 2004), 13-15.

Milosch, Caccioli, De Puma, *Art in Roman Life: Villa to Grave*, Gallery Guide, CRMA, 2003, 1-54.

Milosch, “Art in Roman Life: Villa to Grave” in *Museum Loan Network News 2002-03* (Museum Loan Network, Massachusetts Institute of Technology, Cambridge, Mass., 2003), 11-12.

Multimedia Productions

- www.villatograde.org with interactive, 360-degree views of the exhibition, produced by CRMA and Museum Loan Network, Massachusetts Institute of Technology, Cambridge, Mass., 2004. (no longer accessible)
- Milosch, Caccioli, Puma, *Art in Roman Life: Villa to Grave* (exhib. audio guide and video tour for television and DVD), produced by KCRG-TV9, Cedar Rapids, 2003.
- [Fireflies. Chamber Music by Andrew Simpson. Tesserae: Six Mosaics of Ancient Rome](#), performed by The Red Cedar Trio (Fleur de Son Classics, NY, 2003), CD-ROM.

Related Exhibitions Curated, Co-curated, Organized

CRMA

The Naked Truth: 2004 International Juried Wood Fire (2004-05), curated in conjunction with *Art in Roman Life* and Coe College, Cedar Rapids.

Pig Latin: Illustrations by Arthur Geisert. Roman Numerals I to MM (2003-04), curated in conjunction with *Art in Roman Life*. See also: Arthur Geisert, *Roman Numerals I to MM: Numerabilia Romanana Uno Ad Duo Mila*, (Houghton Mifflin, 1996).

DMA

Originals, Replicas, and Forgeries: Etruscan Terracottas (1998), collaborated with guest curator Richard De Puma, Professor of Art and Archaeology, University of Iowa.

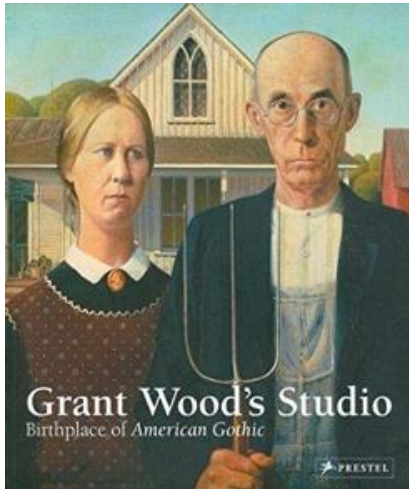
Treasures of Deceit: Archaeology and the Forger's Craft, organized by Nelson-Atkins Museum of Art, and *Classical Masters: Piranesi and Rossini*, organized by Blair-Murrah Exhibitions, MO. (1998)

DIA

Light at the End of the Tunnel (1992), curated and included lighting designs, decorative arts, painting, and photography drawn from all eras of DIA permanent collections.

Growth of a Collection: Ancient Glass (1991), curated by Penelope W. Slough, Department of Ancient Art, organized in conjunction with *Studio Glass: Selections from the David Jacob Chodorkoff Collection* (1991) with guest curator Paul J. Smith, Emeritus Director, American Craft Museum, NY.

BOOK ABSTRACT & RELATED OUTPUTS #2



GRANT WOOD'S STUDIO: BIRTHPLACE OF 'AMERICAN GOTHIC'

Edited by Jane Milosch

With contributions by Milosch, Wanda M. Corn, James M. Dennis, Joni L. Kinsey, Deba Foxley Leach, Cedar Rapids Museum of Art in association with Prestel Art Publishing, Munich, 2005 (144 pages, 155 illus. ISBN 3791333259)

Milosch, "Acknowledgments," 8-9.

Milosch, "Grant Wood's Studio: A Decorative Adventure," 79-109.

Published in conjunction with the exhibitions: *Grant Wood's Studio: Birthplace of 'American Gothic'*, Renwick Gallery, Smithsonian American Art Museum, Washington DC (2006) and *Grant Wood at 5 Turner Alley*, CRMA (2005).

The subject of this book is American regionalist painter Grant Wood (1891-1942), in particular "5 Turner Alley," the studio-home he used during his artistically fruitful years of 1924-1935. The book is comprised of four essays. The longest, "Grant Wood's Studio," by Jane Milosch, connects Wood's early training and predilection for crafted objects, craft, and design to his design and decoration of the studio; the studio itself in relation to the paintings Wood worked on in the studio, including *American Gothic* (1931); and the design elements and objects in the studio that recur in Woods paintings, revealing the making of the studio as a stage in the creative process. "Cultivating Iowa," by Joni L. Kinsey, introduces Wood in a biographical essay placing emphasis on his Iowa roots, early paintings, travels to Europe, and especially his tumultuous tenure as a Professor of Art at the University of Iowa, Iowa City. "Grant Wood: Uneasy Modern," by Grant Wood scholar Wanda Corn, emphasizes the tensions between Modernist aspects of Wood's work and his ruralist persona and agrarian subject matter. "Grant Wood Works on Paper," by Grant Wood scholar James Dennis, looks at Wood's working methods, particularly testing out ideas through black-and-white drawings, preliminary sketches for paintings, and illustrations—all of which were often humorous or playful.

Themes throughout the book include the role of the studio in the creative process, as a site of artistic expression, understanding Wood's painting through his interest in craft and design, and his relation to central Iowa and Modernism. The book's audience includes those interested in Wood's artistic development and influences, in Regionalist painting in its relation to craft, and those able to visit 5 Turner Alley in Cedar Rapids, Iowa, which is open to the public. The book added significantly to the scholarly literature on Grant Wood when it was published and was at the vanguard of a growing array of books and articles on the artist since then.

Musical Work

In conjunction with the opening of 5 Turner Alley Studio, Red Cedar Trio, Cedar Rapids, commissioned composer Andrew Earle Simpson, which resulted in the "[American Gothic Project: 5 Turner Alley](#)" online Red Cedar Chamber lists reviews and performance venues, and available on disc as *Fireflies. Chamber Music by Andrew Simpson. American Gothic Suite*, performed by Red Cedar Trio (Fleur de Son Classics, NY, 2005), CD-ROM.

Book Review

Ann L. E. Bach, "Grant Wood's Studio: Birthplace of *American Gothic*," in *The Art Book* (John Wiley & Sons, Association of Art Historians 3, no. 2. May 2006), 45-46: "*Most of his best pictures—are included in Grant Wood's Studio: Birthplace of 'American Gothic,' the Renwick's exhibition—were painted in the five years after 1930. He had other things to do. He was, this show reminds us, a*

carpenter, a carver, a skilled interior decorator. He could make a metal lampshade, or devise a chandelier, or embellish a posh room with faux rococo decorations. He could design a woman's necklace or a stained-glass window. He hammered teapots out of copper. Examples are on view. They're here for a reason. And two works of art are key to Jane C. Milosch's exhibition. One is Wood's strict picture; the other is the vaguely medieval studio in which he made that painting—a charming, hand-built place acquired by the Cedar Rapids Museum of Art in 2002. They have a lot in common. The painting and the studio demonstrate the principles—the insistence on the local, the display of traditional craftsmanship—of the decorative movement known as American Arts and Crafts.”

Exhibition Reviews

2007: Jennifer Salahub, Professor Emerita of Art and Craft Histories at Alberta University of the Arts, “Alberta at the Smithsonian—A Passion for Culture & Craft,” *Alberta Craft Council*, online http://www.albertacraft.ab.ca/aaa_review02.htm “By presenting an object-centred ‘studio tour’ the curators leave the viewer in no doubt about the importance of craftsmanship in Grant’s production—or why this exhibition is shown at the Renwick. Simply, craft should be about craftsmanship—how it is interpreted by the artist may make it great.” **Stephen May**, “Grant Wood’s Studio: Birthplace of ‘American Gothic’ at the Renwick Gallery,” *Antiques and the Arts Online*. <http://antiquesandthearts.com/CS-2006-04-18-09-45-07p1.htm> accessed 19 February 2007: “Nowadays, *American Gothic* is admired as a national icon, and with the help of outstanding exhibitions such as this one, the magnitude of Grant Wood’s other achievements—both as painter and craftsman-designer—will receive lasting appreciation and admiration.”

2006: Sue Taylor, “Wood’s American Logic,” *Art in America* (January 2006, 86-93), p. 88: “What’s unique about this retrospective is its emphasis not only on paintings, drawings, and prints but also on decorative arts from jewelry to metalwork, furniture and Steuben glass. Wood emerges as an expansive artistic personality, and viewers can begin to appreciate the range of his skills as never before.” **Michael O’Sullivan**, “Wood’s Signature Craftsmanship,” *The Washington Post*, March 16, 2006. **Ulrich Boser**, “American Comic. A benchmark exhibition reveals the lighter side of artist Grant Wood,” *Smithsonian Magazine* (March 2006); **E. Michael Myers**, “First Lady welcomes C.R. exhibit to D.C./Iowans Proud,” *The Gazette*, Cedar Rapids, March 10, 2006, 1A, 8A; **Paul Richard**, “*American Gothic*, Pitchfork Perfect,” *The Washington Post*, March 10, 2006; **Katie Mills**, “Grant Wood’s Studio: Birthplace of *American Gothic*,” *Antiques & Fine Art* 6, no. 6, 178-183: “A champion of life in the Midwest and the people who inhabited the land, he [Grant Wood] is recognized for his striking domestic imagery, stylized landscapes, and even his sense of humor. Most people, however, are unaware that Wood began his career in a small loft studio as a craftsman of decorative arts.”

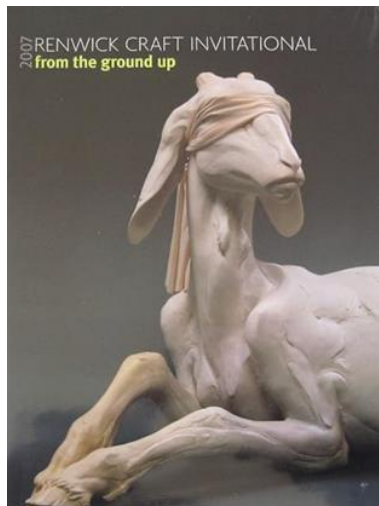
Related Symposia and Media

Panel chair, “Visionaries,” panel chair, “A Home and Studio of One’s Own,” 7th Biennial Grant Wood Symposium, UI School of Art and Art History and Historic Artists’ Homes and Studios, National Trust for Historic Preservation, 2022; **Project advisor for documentary film**, *1142: Beyond the Bricks*, Hawk City Productions, 2015; **Invited Lecturer**, “From 5 Turner Alley to 1142 East Court Street: Grant Wood’s Studio-Homes in Iowa,” GWAC Inaugural Symposium, UI Obermann Center for Advanced Studies, Iowa City, 2009; **Organizer and moderator**, “Crafting Environments: Public Spaces and Private Homes,” Renwick Gallery, moderated by Milosch. Guest speakers: metalsmith and sculptor Albert Paley, and experts from Corcoran Gallery of Art, Corcoran College of Art & Design, and Art-in-Architecture Program, Public Buildings Service, GSA, Washington, DC, 2006.

Related Publication and Exhibitions Curated/Co-curated/Organized

Deba Foxley Leach, *Grant Wood: Artist in the Hayloft* (Prestel, 2005). *From Paper to Stone: Grant Wood Drawings and Lithographs* (CRMA, 2002); *Seven Portraits by Grant Wood & American Art from the Permanent Collection, 1900-1950* (CRMA, 2001); *Grant Wood: An American Master Revealed* (DMA, 1996), and *A Walk Through Grant Wood's World: Decorative Arts and Memorabilia* (DMA, 1996).

BOOK ABSTRACT & RELATED OUTPUTS #3



FROM THE GROUND UP: RENWICK CRAFT INVITATIONAL 2007

Jane Milosch and Susanne Frantz with foreword by Lloyd Herman
Renwick Gallery of the Smithsonian American Art Museum,
Washington, DC, 2007
(80 pages, 42 illus. ISBN 13-978-0979067815)

Milosch, "Introduction," 10-15.

Milosch, "Beth Cavener Stichter," 44-57.

Milosch, "Jocelyn Châteauvert," 58-69.

From the Ground Up: Renwick Craft Invitational 2007 showcases the talent of four exceptional artists: Paula Bartron, Jocelyn Châteauvert, Beth Lipman, and Beth Cavener Stichter. Essays on each of these artists, by Jane Milosch and Susanne Frantz, consider

their training and techniques in the traditional craft media of clay, glass, and fibre, respectively. Their artworks exemplify consummate craftsmanship and an awareness of and respect for the artistic traditions connected to these materials. At the same time, their imaginative and innovative pieces challenge us to rethink our conceptions about craft. Bartron, working with glass that is blown into and cast in sand moulds, creates geometric sculpture, vessels with painterly-textured surfaces. Lipman also works in glass but works in blown and lampworked glass to sculpt grand re-creations of still-life paintings. Châteauvert creates elegant jewellery and luminous objects from paper she makes by hand. Stichter's ceramic sculptures of animals are charged with expression and combine aspects of human nature and dramatic staging. As Milosch's "Introduction" demonstrates, these artists are bold in vision and masterful in their craft.

Begun in 2000, the *Renwick Craft Invitational* is a biennial series designed to celebrate craft artists working today. *From the Ground Up: Renwick Craft Invitational 2007* is the third presentation of the series and coincided with the thirty-fifth anniversary of the founding of the Renwick Gallery, the nation's premiere museum dedicated to craft—showcasing one-of-a-kind pieces created from clay, fibre, glass, metal, and wood. Housed in a historic architect landmark building across from the White House in Washington, DC, the museum collects, exhibits, studies, and preserves American crafts and decorative arts from the 19th century to the 21st century. The Smithsonian American Art Museum is home to one of the largest collections of American art in the world. Its holdings—more than 41,000 works—tell the story of America through the visual arts and represent the most extensive and diverse collection of American art in any museum today.

Related Programme

The Smithsonian Women's Committee Lecture on American Craft, "From the Ground Up: Renwick Craft Invitational 2007 Artists' Roundtable," March 2007 [video](#).

Exhibition Reviews

Lauren Monsen, "Craft Artists Demonstrate Technical Virtuosity, Bold Vision," USINFO, Bureau of International Information Programs, US Department of State, <http://usinfo.state.gov> accessed July 18, 2007. Monsen, July 18, 2007, in an email to Milosch: "It's gratifying to know that my article has been picked up by so many other websites [around the world], because your spectacular exhibit deserves a wide audience. I hope the Renwick will attract lots of visitors from around the world!"

Eve Zibart, "At the Renwick, Beauty Grounded in Nature," *Washington Post*, April 13, 2007, 55: "The four artists...in the Renwick Gallery's 2007 Craft Invitational, not only 'make' art inspired by nature—

in some ways producing facsimiles of nature—but use nature to raise issues about human values. ... Yet there is beauty. Perhaps there is more on earth than is dreamed of in Keats's philosophy."

Lectures

Keynote lecture, "Scratching the Surface: Contemporary Art in Handmade Paper," North American Hand Papermakers Annual Meeting, Washington, DC, 2007; **Invited lecture**, "*From the Ground Up*," interdisciplinary arts panel session, "Feigning the Truth: Issues in Contemporary Art," with pianist Ramin Bahrami; art historian Beatrice Buscaroli, Professor, History of Contemporary Art, Università degli Studi, Bologna-Ravenna; and poet Davide Rondoni, Rimini Meeting, August 2007.

Technical Art History Collaborations

Milosch and Hugh Schockey, Objects Conservator, SAAM, "Conservators and Curators—Consume Craftsmanship & Expressive Irreverence," Renwick Gallery, June 2007; Samantha Sheesley, SAAM conservation intern, "[The Deinstallation, Repair, and Storage of Vortices and Reveries; the Challenges Presented by Oversized Paper Objects](#)," *Washington Conservation Guild Newsletter* 31, no. 2 (June 2007), 3-4.

Renwick Exhibition

[Vortices and Reveries, 2006](#), by artist and hand papermaker Karen Stahlecker, exhib. curated by Milosch, Palm Court, Renwick Gallery. **Review**: Tatiana Ginsberg, "[Paper in Public: Handmade Paper in Public Art Installations](#)," *Hand Papermaking* 23, no. 1 (2008), 7-10.

Teaching

Designed and taught graduate seminar, "Issues in Contemporary Craft," Smithsonian Associates' Masters in the History of Decorative Arts, in partnership with the Corcoran College of Art & Design, Washington, DC (later with George Mason University, Fairfax, Virginia), 2011.

Predoctoral, Postdoctoral, and Senior Research Fellows at the Renwick Gallery

2005-06: Heidi Nasstrom Evans, University of Maryland, "The Aesthetic Evolution of Simple Living in Jane Byrd McCall Whitehead's Artistic Environs (1861–1955);" Vicki Halper, Independent Scholar, for her book, *Choosing Craft: The Artist's Viewpoint*. **2006-07**: Kimberly Hyde, Case Western Reserve University, "Louis C. Tiffany and the Business of Art;" Marie Frank, University of Massachusetts, "Lowell, Denman Ross and American Formalist Aesthetics in the Early Twentieth Century." **2007-08**: Caroline Hannah, Bard Graduate Center, "Between Art, Craft, and Design: Henry Varnum Poor and the Making of a Modern American Artist;" Cynthia Fowler, Emmanuel College, "Hooked Rugs and American Modernism."

Select other Contemporary Craft Programmes, and Media Productions

Co-organizer and panel moderator, "Crafting a Nation" Symposium," in collaboration with Craft in America (CIA), Los Angeles, and SAAM, Washington, DC (2010). **Advisor** to PBS to award-winning PBS Documentary Television Series, [Craft in America](#) and educational programmes, since 2008, and resulted in the [Beth Lipman CIA episode Messages](#) (2011). **Co-curator and organizer**, *Veteran Made: Combat Paper Project & Warrior Writers* (2010), Corcoran College of Art & Design, Washington, DC, with hand papermaker and SARF artist Lynn Sures, Professor of Art, Corcoran College of Art & Design, in conjunction with the multidisciplinary programme, [Arts, Military + Healing: A Collaborative Initiative \(AMH\)](#), organized in collaboration with programmes and events at the Smithsonian Air and Space Museum, Library of Congress, Corcoran Gallery of Art and College of Art & Design, Walter Reed National Military Medical Center, George Mason University, and veterans organizations. AMH brought military veterans together with visual artists through hand-papermaking and print workshops, exhibitions, theatre productions, art therapy, and film project. Resulted in three CIA episodes on craft and veterans: *Forge* (2012), *Service* (2014), and *Democracy* (2020).

BOOK ABSTRACT & RELATED OUTPUTS #4



ANALYZING ART AND AESTHETICS

Artefacts: Studies in the History of Science and Technology, vol. 9

Edited by Anne Collins Goodyear and Margaret A. Weitekamp
Smithsonian Institution Scholarly Press, Washington, DC, 2013
(309 pages. ISBN 9781935623137)

Milosch, “Contemporary Art Informed by Science: The Smithsonian Artist Research Fellowship,” chapter 17, 260-268, and introduces the section, “Collaboration in Action: Three Perspectives on the Smithsonian Artist Research Fellowship Program (SARF),” chapters 17-19, 259-279.

The series *Artefacts: Studies in the History of Science and Technology* was established in 1986 under the joint sponsorship of the Deutsches Museum (Munich), the Science Museum (London), and the Smithsonian Institution (Washington, DC). This ninth

volume explores how artists have responded to developments in science and technology, past and present. Rather than limiting the discussion to art alone, editors Anne Collins Goodyear and Margaret Weitekamp also asked contributors to consider aesthetics: the scholarly consideration of sensory responses to cultural objects. When considered as aesthetic objects, how do scientific instruments or technological innovations reflect and embody culturally grounded assessments about appearance, feel, and use? And when these objects become museum artifacts, what aesthetic factors affect their exhibition? Contributors found answers in the material objects themselves. This volume reconsiders how science, technology, art, and aesthetics impact one another.

The final section of the book, entitled “Collaboration in Action: Three Perspectives on the Smithsonian Artist Research Fellowship Program (SARF),” documents for the first time, an innovative, research-based residency programme for accomplished visual artists from around the world to research and work—not in a studio—but alongside Smithsonian experts at its nineteen museums, the National Zoo, as well as its libraries, archives, gardens, laboratories, storage facilities, research centres, and field sites in the US and abroad. In her essay, Milosch, a former director of this programme and during its formative phase at the Institution, traces the evolution of the fellowship, its programmatic goals, and discusses the research and artworks of fifteen artists selected from the more than forty artists who have participated in SARF between 2007 and 2012. Milosch’s essay and those by Taiwanese artist Shih Chieh Huang (SARF 2007) and Lynne R. Parenti, Curator of Fishes and Research Scientist, National Museum of Natural History, illustrate the many benefits of multidisciplinary collaboration, and how it leads to discoveries within and beyond the institution, and shared with the public through exhibitions, publications, and educational programmes.

Book Reviews

Gianluca Marco Mura, “Analyzing Art and Aesthetics,” *International Journal of Art, Culture and Design Technologies* 4, no. 1 (January-June 2014), 76-78. Rodini Elizabeth, *Analyzing Art and Aesthetics*, *ibid.*, *Museum History Journal* 8, no. 1 (January 2015), 114-115.

SARF-Related Publication

Milosch, “Beyond the Status Quo: Sustainability in the Arts” in *Practicing Sustainability*, eds. G. Madhavan, B. Oakley, D. Green, D. Koon, Penny Low in collaboration with the National Academy of Sciences, Washington, DC (Springer, New York) 2013, 227-232.

SARF-Lectures and Programmes

Co-chair panel session, “Smithsonian Artist Research Fellow Roundtable,” with SARF artists and co-chair, Kate Bonansinga, Director, School of Art, College of Design, Architecture, Art, & Planning, University of Cincinnati, College Art Association’s 104th Annual Meeting, Washington, DC, 2016.
Lecture, “Smithsonian Artist Research Fellowship,” DC Art Science Evening Rendezvous (DASER), National Academy of Sciences, Washington, DC, 2011, [video online](#); **Symposium co-chair**, “Intersections: Interdisciplinary Perspectives on the Smithsonian Artist Research Fellowship Program,” in collaboration with the Smithsonian Forum on Material Culture’s 84th Quarterly Meeting (panel discussions and presentations with SARF Artist Fellows and Smithsonian curators, scholars, and conservators), Hirshhorn Museum and Sculpture Garden, Washington, DC, live and webcast 2009.

SARF-Related Exhibitions

Co-curator, *The Hyperbolic Crochet Coral Reef* and *Smithsonian Community Reef* (2011), with Nancy Knowlton, Sant Chair for Marine Science, NMNH, and Margaret and Christine Wertheim, The Institute for Figuring, Los Angeles, and Jennifer Lindsay, NMNH Program Coordinator, *Smithsonian Community Reef*, Smithsonian National Museum of Natural History, Washington, DC. NMNH [Press Release](#) and Marzec, “When Art Meets Science: The Hyperbolic Crochet Coral Reef.” **Related Exhibitions**: *Mini-Reefs*, a satellite exhibition, Embassy of Australia, Washington, DC (2010-11); and the *Smithsonian Community Reef* exhibition travelled to the Putnam Museum and Science Center, Davenport, Iowa, 2011; **Exhib. Reviews**: Erin Mershon, “Yarn Tells a Tale of the Plight of Coral Reefs,” *Roll Call*, February 15, 2011, 20; and J. Lindsay, “Building a Collaborative Fiber Art Project in the Nation’s Capital” *Textile Society of America Symposium Proceedings*, Washington, DC, 2012.

Curatorial advisor, *The Bright Beneath: The Luminous Art of Shih Chieh Huang* (2011-12), with guest curator Joanna Marsh, Smithsonian American Art Museum, Smithsonian National Museum of Natural History, Washington, DC. NMNH [Press Release](#) and [Video](#) with artist, [NMNH website](#) Sept 1, 2011; T. Tennesen, “When Art Meets Science: Exhibition Inspired by Bioluminescence.” **Exhib. Review**: J. Stromberg, “Shih Chieh Huang’s *The Bright Beneath* at the Natural History Museum. Inspired by bioluminescent undersea creatures, an installation artist creates an unearthly world,” [Smithsonian Magazine online](#), September 12, 2011.

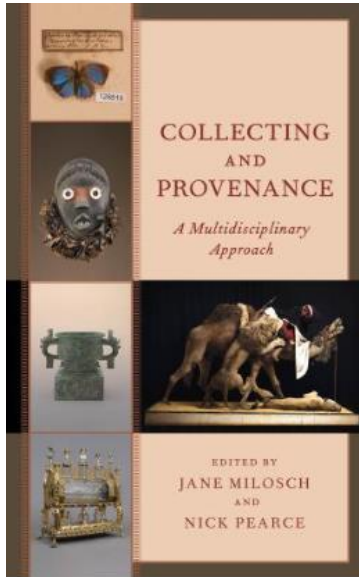
Co-curator, *Green from the Get Go: International Contemporary Basketmakers*, organized by BrownGrotta Arts, Wilton, Connecticut, and the Wayne Art Center, Wayne, PA (2011). Later travelled to: Edsel & Eleanor Ford House, Grosse Pointe, MI (2014); Morris Museum, Morristown, NJ (2016); **Milosch**, “The Entanglement of Nature and Man,” in *Green from the Get Go: International Contemporary Basketmakers*, exhib. cat. (BrownGrotta Arts, Wilton, CT), 2016, 6-14.

Pan-Institutional Programmes that preceded and benefited SARF:

Smithsonian 2.0 (2009). Planned and implemented a two-day conference that brought together thirty “digerati” experts from around the world and matched them with thirty Smithsonian collections experts, curators, and new-media experts to develop and promote web and new-media strategies and exchange.

Smithsonian Connections (2009). Cultivated and secured partnerships and in-kind support from the for-profit entity, Smithsonian Enterprises, to match private donor support for the launch of this pilot project, the first pan-institutional SI project to offer a self-guided “virtual heritage trail” tour that also connected Smithsonian collections, exhibitions, and historic sites across the institution online around a single theme: “Lincoln at the Smithsonian,” organized in conjunction with the bicentennial of Abraham Lincoln’s birth, and resulted in a tour and game “Text President Lincoln,” a newly designed and national award-winning platform with Guide by Cell. See [Smithsonian 2008 Annual Report](#), 17.

BOOK ABSTRACT & RELATED OUTPUTS #5



COLLECTING AND PROVENANCE: A MULTIDISCIPLINARY APPROACH

Edited by Jane Milosch and Nick Pearce

Smithsonian Provenance Research Initiative, Smithsonian Institution, Washington, DC, and the University of Glasgow in association with Rowman & Littlefield Publishing Group, 2019 (428 pages. ISBN 9781538127575)

[Book Reviews](#), [Table of Contents](#), [40 Contributing Authors online](#)

Milosch and Pearce, “Introduction” and “Acknowledgements,” xv-xxi; Milosch and Andrea Hull, “Provenance Research in Museums: From the Back of the House to the Front,” 37-60.

Collecting and Provenance: A Multidisciplinary Approach provides an introduction to a broad range of disciplines in their relation to collecting objects and establishing their provenance. The book is comprised of twenty-eight chapter-articles written by forty authors

from twenty-four cultural institutions around the world. Their disciplines range from art history, the history of taste and collecting, museum studies and cultural heritage, law, archaeology and anthropology to the art market, economics, social, cultural, and natural history. The editors unite their expertise in dealing with institutional challenges related to teaching provenance research and working on provenance issues in museums and universities, and their introduction stresses the importance of ethically managing collections today.

The chapters are organized into four sections: namely on the past and future challenges of provenance research; on issues that come up with objects themselves (these chapters tend toward case studies); on museums and collection formation; and on the practical, legal, and ethical issues inherent to collecting policies. The emphasis throughout is on the variety of approaches, and on identifying current in each. The authors seek also to move provenance studies beyond their former focus on European artworks and issues arising from the years 1933-1945, and the case studies presented in the book span ancient history through the present, all continents, and objects ranging from African art, violins in Paris, to a taxidermy group. Themes that run through these chapters include the increasing interest in provenance from many disciplines, as well as the need for experts to cooperate in cross-disciplinary fashion to resolve issues in their own disciplines. This volume is a comprehensive review of the history and current state of provenance studies and an agenda for the future. It is a valuable resource for scholars, museum professionals, and students.

Select Book Reviews

MacKenzie L. Mallon, “Collecting and Provenance: A Multidisciplinary Approach,” *Museum Management and Curatorship* 35, no. 2 (2020), 210-212: “*This impressively diverse collection of essays considers the far-reaching applications of provenance research in a truly global context. The title, ‘Collecting and Provenance: A Multidisciplinary Approach’, is an understatement: 28 essays written by 40 authors, including case studies on such sundry topics as African art, violins in Paris, and taxidermy dromedaries. Interspersed between these broad-ranging case studies are essays on the significant challenges confronting the field of provenance research in the coming years: technological complexities, the need for stronger international collaboration, and the difficulties inherent in ethically managing collections today that were assembled with the moral code of the past. The result is a comprehensive review of what has and is being done in the field of provenance research, and what remains to be done in the future. Editors Jane Milosch and Nick Pearce unite their experience working*

on provenance issues in both museums and universities to produce a volume that is particularly useful in a pedagogical context, but also includes many of the captivating stories behind the research.”

Margaret Gamm, “Collecting and Provenance: A Multidisciplinary Approach,” *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage*, 2023, online: “Jane Milosch and Nick Pearce’s standalone 2019 ‘Collecting and Provenance: A Multidisciplinary Approach’ packs a lot into a relatively compact package with leaving plenty of room for additional work and encouraging the growth of provenance as an interdisciplinary field of study.... Bookended by methodologies and ethical questions, this is a dense but approachable interdisciplinary work with broad appeal.”

SPRI & PREP Programmes and Publications

German/American Provenance Research Exchange Program for Museum Professionals (PREP 2017-2019). Smithsonian and the Prussian Cultural Foundation/Berlin State Museums with 5 partner institutions: The Metropolitan Museum of Art, Getty Research Institute, Dresden State Art Collections, Zentralinstitut für Kunstgeschichte, and the German Lost Art Foundation, Magdeburg, to create an international 3-year partnership for 6 PREP Exchanges focused on WWII-era provenance research. See [German/American Provenance Research Exchange Program for Museum Professionals, 2020 PREP Final Report and Resources](#) (157 pages) and 6 PREP Program Booklets, [German/American Exchange on Nazi-Era Art Provenance Research in Museums](#) (2017-2019) [here](#) or individually:

- 1st PREP-NYC Exchange: [Metropolitan Museum of Art](#), New York, February 2017, 1-40.
- 2nd PREP-Berlin Exchange: [National Museums in Berlin](#), Berlin, September 2017, 1-60.
- 3rd PREP-LA Exchange: [Getty Research Institute](#), Los Angeles, February–March 2018, 1-65.
- 4th PREP-Munich Exchange, [Zentralinstitut für Kunstgeschichte](#), Munich, October 2018, 1-48.
- 5th PREP-Dresden Exchange: [Staatliche Kunstsammlungen Dresden](#), March 2019, 1-59.
- 6th PREP-D.C. Exchange, [Smithsonian Institution](#), Washington, D.C., October 2019, 1-83.

International Schwabing Art Trove “Gurlitt” Task Force Advisory Group (2014-16). Appointed by US Department of State and invited by German Cultural Minister to serve as the US representative on an eleven-member international expert group to advise on research, project organization, and publishing transparent results. [German Lost Art Foundation](#), “[Schwabing Art Trove](#)” [Gurlitt Taskforce](#).

Asian Art Provenance Connections Project: The Freer Gallery of Art and Arthur M. Sackler Gallery. Launched Phase I of this new web resource connecting biographies of collectors and dealers of Asian art with associated objects, people, and events; secured funding from David Berg Foundation and an NEH grant to partner with the University of Glasgow, Carnegie Museum of Art, and the Yale Center for British Art. Phase II grant from the University of Maryland Digital Curation and Innovation Center (2014-16). See **Milosch**, Michael Kurtz, Greg Jansen, Richard Marciano, Andrea Hull, “Museums, Archives, and Universities—Structuring Future Connections with Big Data” (chapter 13) in [Big Data in the Arts and Humanities: Theory and Practice](#), Giovanni Schiuma and Daniela Carlucci, eds., CRC Press, Taylor & Francis Group/Routledge, London, 2018, 159-172. Resulted in SPRI’s partnership with Carnegie Museum of Art’s Art Tracks Project, [2016 Digital Provenance Symposium](#).

Smithsonian Provenance Research Roundtables in American Institutions. Initiated a series of provenance research roundtables (2012-14) at US museums, archives, and research centres that included The Metropolitan Museum of Art, New York (Oct 2013); Archives of American Art, New York (April 2013); J. Paul Getty Museum, Los Angeles (Sept 2014).

International Symposium, “A New Era of Collaboration and Digitized Resources. World War II Provenance Research Seminar,” a two-day seminar that presented new resources and strategies for provenance research, emphasizing current international collaborative projects and introducing newly accessible electronic tools. Organized in collaboration with the National Archives and Records

Administration, Association of Art Museum Directors, NGA, AAM, Washington, DC. 35 guest speakers and museum representatives from 60 museums, 34 US states, and 10 European countries.

Archives of American Art. Digitized resources, finding aids, and co-author *A Guide to Provenance Research at the Archives of American Art, 2011*. Collaborated with AAA to secure support from the Samuel H. Kress Foundation to digitize collections and *Online Resources for World War II Era Art Provenance Research, 2012*.

Symposia and Related Publications

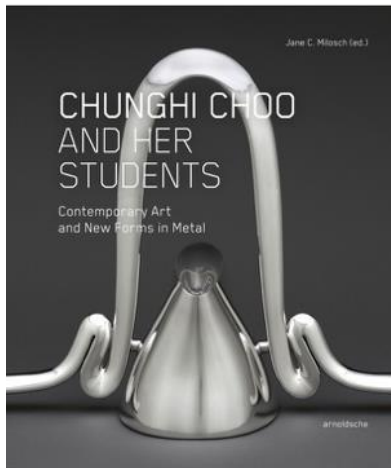
Invited speaker, 20th Anniversary of the Washington Principles. 20 Years of Washington Principles: Roadmap for the Future, international conference organized by the German Center for Lost Art and Berlin State Museums at Haus der Kulturen der Welt, Berlin, recorded talk, “[PREP–Building a Provenance Research Network](#),” available online @ 1:57:43, and two-day programme [here](#), 2019; **Invited speaker, German Lost Art Foundation conference and symposium, New Perspectives on Provenance Research in Germany, Jewish Museum, Berlin**, presented on SPRI’s projects and the US perspective on WWII-era provenance research, “What are the Benefits of Networking? German-American Cooperation in the Field of Provenance Research,” Jewish Museum, Berlin, 2015; **Invited speaker, 5th International Conference: “The ‘West’ versus the ‘East’ or the United Europe?”**, Poděbrady, Czech Republic, 2013. See Milosch, “Creating a Community of International Exchange: World War II-Era Provenance Research Projects at the Smithsonian Institution” in *5th International Conference: The ‘West’ Versus the ‘East’ or the United Europe?* (Documentation Centre for Property Transfers of Cultural Assets of WWII Victims, Prague, Czech Republic, 2014), 53-65; **Invited speaker, Lawyers’ Committee for Cultural Heritage Preservation, 4th Annual Conference**, “From Plunder to Preservation: The Untold Story of Cultural Heritage, World War II, and the Pacific: A Conference Marking the 70th Anniversaries of the Battles of the Coral Sea, Midway, and Guadalcanal,” The National Historical Trust for Preservation, Washington, DC, 2012.

Other Publications, Award, Lectures, Programmes

Milosch, “Notes from the Field: Smithsonian Provenance Research Initiative” in *Museums in Motion: An Introduction to the History and Function of Museums, Third Edition*, Juilee Decker, ed. (Rochester Institute of Technology, Altamira Press, 2017), 224-25; **Milosch**, “Advocating for International Collaborations: WWII-Era Provenance Research in Museums” in *Museums, Ethics and Cultural Heritage*, Bernice L. Murphy, ed. (International Council of Museums, Taylor & Francis/Routledge, London, Summer 2016), 193-209; **Milosch**, “Provenance Research: Not the Problem (The Solution). The Smithsonian Provenance Research Initiative” in *Focus Issue: Provenance Research in American Institutions, Collections: A Journal for Museum and Archives Professionals. From the Practical to the Practical*, Milosch, Lynn Nicholas, Megan Fontanella, eds. (Altamira Press, 2014), 255-264.

2022: Awarded the Cross of the Order of Merit of the Federal Republic of Germany in recognition of long-standing commitment and contributions to German/American cooperation in the field of provenance research. **Co-organizer**, “PREP Reunion Roundtable and Public Program: New Research, Collaborations, and Provenance Resources,” with Archives of American Art and PREP alumni speakers, Embassy of the Federal Republic of Germany, Washington, DC. **2021: Keynote lecture**, “A Decade of International Provenance Research and Exchange at the Smithsonian: Looking Back, Looking Forward,” Fundamentals of Nazi-Era Art Provenance Research Training Program, The Center for Art Collection Ethics, University of Denver. **Lecturer**, “Provenance Research in Museums: Prioritizing Stewardship Over Ownership. Let’s Get Creative,” Holocaust-era and Provenance Research, Legal Issues, & Restitution course, Tel-Aviv University, Israel, and University of Bonn, Law School, Germany. **2020: Book presentation**, *Collecting and Provenance: A Multidisciplinary Approach*, with co-editor Nick Pearce, Collecting & Display Seminar, Institute of Historical Research, School of Advanced Study, University of London. **Lecture**, “[Stories from the Field of Nazi-Era Provenance Research](#),” Provenance Research Roundtable for American Museum Professionals, Nelson-Atkins Museum of Art, Kansas City, MO, video [online](#).

BOOK ABSTRACT & RELATED OUTPUTS #6



CHUNGHI CHOO AND HER STUDENTS: CONTEMPORARY ART AND NEW FORMS IN METAL

Edited by Jane Milosch

With contributions by Milosch, Kate Bonansinga, Chunghi Choo, Lois Jecklin, Jack Lenor Larsen, Paul J. Smith

Arnoldsche Art Publishers, Stuttgart, Germany, 2022

(394 pages with 450 colour illus. ISBN 978389790)

Milosch, "Preface & Acknowledgments," 6-9; "Artist-Teacher Chunghi Choo: From Seoul to Iowa City," 34-121; "Chronology," 326-348; "Professional Achievements," 350-365; "Notes to Plates: Textiles, Metalwork, Mixed Media & Student Work," 378-383.

This is the first full-length book on Korean-American artist Chunghi Choo (b. 1938), a leading figure of the American Studio Craft Movement (ACSM). Choo is principally a metalsmith, jewellery, and fibre artist, and is best known for her silver hollowware and the electroforming and electro-appliqué techniques she developed. The book features an 87-page biographical essay by editor Jane Milosch, which takes a chronological life-and-works approach to the subject and evaluates not only Choo's influences and her artistic strengths, but also her technical achievements in metals and textiles. Milosch concentrates her analysis on several directions. Initially it is on Choo's Asian background, the influence of Bauhaus and Arts and Crafts movements on her development, and her artistic coming of age in the 1960s, one of the most dynamic and transitional periods of artmaking of the post-war era. Later it focuses on Choo's establishment of the metalsmithing and jewellery programme at the School of Art and Art History, University of Iowa in Iowa City, which she brought to international prominence, and on her work as an artist-teacher. Some of these themes are picked up in the book's shorter essays: art school director Bonansinga traces the impact of Choo's teaching career as a Professor of Art on thirty-two of Choo's former students; former museum director Paul J. Smith considers Choo's career in the context of the ASCM; and textile designer Jack Lenor Larsen and art collector Lois Jecklin provide essays on their respective friendships with Choo. The book also includes Choo's own statements on her influences and inspirational philosophy, and on her teaching philosophy. Milosch provides a detailed chronology, list of professional achievements, and a provenance section. This richly illustrated volume is indispensable to those interested in Choo, her students, and Iowa, as well as to craft collectors and students of the American Studio Craft Movement in its heyday.

Book Reviews

Patrick R. Benesh-Liu, "[The Ornament Bookshelf: Chunghi Choo and Her Students](#)," *Ornament* 44, no. 1 (2024), 13: "*A good book should tell someone's story, and tell it accurately, in detail, and with appropriate context. Accomplished during the depths of the Covid-19 pandemic, this glittering tome provides a comprehensive insight into the work and career of Chunghi Choo, a multidisciplinary artist who immigrated to the United States from Korea and received the bulk of her artistic higher education in the States.*"

Carol Sauvion, Executive Director, Craft in America, Los Angeles, [Online Review of Chunghi Choo and Her Students \(Arnoldsche, 2022\)](#): "*This book is not only a sensitive portrayal of Chunghi Choo's work and a vast overview of the Studio Craft Movement in the Midwest, it is also a tour de force of the technical aspect of Chunghi's crafts, both textile and metal. Her textile work was a revelation and so important to the understanding of her oeuvre. The comparison and inclusion of the place of music in her art is astonishing!*"

Related Articles & Publications

Jo Lauria, “Craft and Education, Experimentations: Chunghi Choo in Jewelry,” *Ornament* 44, no. 4 (2024), 20-24; **Milosch and Bonansinga**, “Jewelry Connections: International Jewelry Week in Munich,” *Ornament* 44, no. 1 (2023), 46-5; **Milosch and Bonansinga**, “Chunghi Choo: Mentorship as Artistic Practice,” *Metalsmith* 39, no. 4 (2019), 22-25.

Related Exhibitions

Organizing curator for Renwick Gallery presentation of *Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection*, curated and organized by Museum of Fine Arts, Houston, 2008; organized and moderated a contemporary art jewelry symposium, “A Grand Passion: Global Perspectives on Contemporary Art Jewelry,” with Helen Drutt in conjunction with the exhibition at the Renwick Gallery, 2008.

Organizing curator for Renwick Gallery presentation of *Modernism in American Silver: 20th-Century Design*, curated and organized by the Dallas Museum of Art, 2005-06. **Moderator**, The Smithsonian Women’s Committee Lecture in American Craft, “The Allure of Silver: Collecting, Designing, and Crafting Silver in the 21st Century,” with guest s artist-teachers Chunghi Choo and Kee-Ho Yuen, Jewelry and Metal Arts Program, School of Art and Art History, University of Iowa, and collector and independent curator Jewel Stern, New York, Renwick Gallery, 2005.

Exhibition and Catalogue

Curator/Author, *Forging Ahead: Contemporary Metalwork in Iowa*, exhib. cat., (DMA, 1996), 1-18.

Contemporary Craft Exhibition involving Asian Craft

Co-curator, *Making Waves in the Midwest: The Art of Asian Paper*, with Lynn Amlie, UI Center for the Book, CRMA, 2001. See also Kate Martinson, “Review of Making Waves in the Midwest: The Art of Asian Paper,” *Hand Papermaking* 16, no. 2. (2001), 44-45.

Juror, *Terra-Nova: Critical Currents in Contemporary Ceramics. Taiwan International Ceramics Biennale 2014*, and “Juror’s Statement,” *ibid.*, exhib. cat. (Yingge Ceramics Museum, New Taipei City, Taiwan, 2014), 20.

Guest curator, *High-Fired Motherhood* (2018), exhib. cat. essay, “East-Meets-West in a Porcelain Army: Diana Williams’ High-Fired Motherhood,” in *Diana Williams: High Fired Motherhood*, Jingdezhen Ceramic Museum, China (publication delayed due to Covid, forthcoming 2025).

Project Advisor

The Nanette L. Laitman Documentation Project for Craft and Decorative Arts in America, Archives of American Art, Smithsonian Institution, Washington, DC. **Conducted six oral history interviews** with ceramic artist **Jack Earl**, Lakeview, Ohio, 2007, which resulted in Milosch, “Jack Earl: Ohio Is His Muse—The World Is His Stage,” *Jack Earl: Modern Master—A Retrospective*, exhib. cat., (Springfield Museum of Art, Springfield, OH, 2012); metalsmith **Chunghi Choo**, Iowa City, Iowa, 2007-08; designer **Ted Muehling**, New York City, 2007; glass artist **Lino Tagliapietra**, Seattle, Washington, 2008; textile artist **Ritzi Jacobi**, Düsseldorf, Germany, 2010; and craft educator, collector, gallerist **Helen Williams Drutt**, Philadelphia, 2018.