



Fall 1999

Newsletter

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A New Medievalist Joins the Faculty

This autumn, Thomas E. A. Dale joins the Department as its new Assistant Professor in Medieval Art. Professor Dale earned his B.A. from Trinity College at the University of Toronto, Ontario Canada and his M.A. and Ph.D. from the Johns Hopkins University in Baltimore, Maryland. Most immediately he comes to us from Columbia University, where he has been teaching a wide range of courses including Early Christian art, Byzantine art and architecture, Early Medieval, Romanesque and Gothic art.

His research and publications emphasize the power of images to shape politics, theological ideas, and religious experience. The ob-

jects of his research have been drawn both from the arts for the ecclesiastical elites, such as monumental painting, mosaics and sculpture, and from material culture represented by textiles and amulets. His first book, *Relics, Prayer and Politics in Medieval Venetia* (Princeton, 1997) examines four distinct functions of a rich program of late twelfth-century, Romanesque frescoes in the burial crypt of Aquileia Cathedral.

While at the Institute for Advanced Study at Princeton last year, Professor Dale began work on a new, more synthetic study, "The Romanesque Body: Form and Meaning in Twelfth-Century Art." In this project he examines the cultural meanings ascribed to the physical body, its appearance, movement, gestures and functions in life and death as envisaged in the visual arts of the Romanesque. Rather than imposing the modernist's language of

Romanesque body represented public models for social behavior parallel to those promoted by contemporary treatises concerned with the ways in which the physical body, its movements and gestures both reflected and imposed virtue upon the soul. By focusing

on selected case studies, he explores the meaning of the body as a site for political and theological discourses within five different contexts the body of Christ as devotional model the funerary portrait as ideal institutional matrix or glorified body anticipating the resurrection; the naked female body as site for the anticipation of vice; and the monstrous and deformed bodies as representations of spiritual deformity and demonic possession in the collective religious imagination.

Professor Dale has read numerous papers at professional meetings

both nationally and internationally, has served as adjudicator for several major fellowships, has organized two major conferences of international scope, and has co-edited a volume of essays in honor of Otto Demus, the leading specialist in Romanesque Italian painting and mosaics.

Tom Dale will be accompanied by his wife, Maria Francesca P. Saffiotti, who is completing her Ph.D. in Art History with a dissertation topic on sixteenth-century Italian manuscript illuminations commissioned by Pope Paul III for the Sistine Chapel. She is working under the direction of one of the world's leading experts in manuscript illuminations, Jonathan J.G. Alexander of New York University's Institute of Fine Arts.

None of the above begins to capture the delightful personalities and dedication of these two people who will bring rich, new dimensions to the Department. We are very pleased they have agreed to come to the University of Wisconsin-Madison.



Professor Thomas E. A. Dale

NOTE FROM THE CHAIR, Gail L. Geiger

This splendid year for the Department has been capped by the arrival of our new medievalist, Professor Thomas E.A. Dale, by a new director of the Kohler Art Library, Lynette Korenic, and by permission to search for a new faculty member in 19th c. French art.

We also have received very generous support for a new graduate fellowship from the Chipstone Foundation for the study of American Decorative Arts and support for a graduate student award from Douglas Schewe. Both gifts will greatly implement much needed financial support for graduate student studies in the History of Art.

We have had, also, a major loss late this spring with the death of Jim Watrous, who carried on Oskar Hagen's dreams for the Department. Professor Watrous raised the funds to build the Elvehjem Museum, opened many new venues for the arts in Wisconsin, and remained a force even in his retirement. Professor Hutchison's essay (see page 8) captures much of why he was so special.

The faculty has been involved in many innovative scholarly endeavors, as a perusal of the Newsletter will indicate. We also have invited a number of scholars to campus. While Barbara C. Buenger remained on leave, we invited several who focused on her area of specialization: Professor Buenger persuaded Professor Hannes Böhringer to join the Department for a five week seminar, and two University Lecturers this year spoke on European or specifically German subjects from the 1920s and 1930s. On behalf of Art History and East Asian Studies, Professor Julia Murray brought four notable Asian specialists to campus for lectures.

The staff has been invaluable, as always. Thomas Gombar, our Curator of Visual Resources, has continued to be the Department's mainstay: besides his basic curatorial role, he also serves as our technology specialist, our

archivist, and our fulcrum. We celebrated his promotion this year, though that hardly begins to account for his essential role in our midst. Congratulations to Tom, Nick Cahill, and Gene Phillips as the leaders of the Instructional Technology team for work on the department website, cited in the *New York Times*' "Screen Grab" column, on January 14, 1999. Sandi Russell has become a Department favorite. Despite personal family losses during her second year with us, she has continued to be our supportive, positive force in the main office.

We have a full and exciting year ahead anchored by two significant exhibitions curated by Art History faculty. In addition the distinguished author and curator of photography at the Museum of Modern Art from 1962 until his recent retirement, John Szarkowski ('48 L&S) will give a public lecture at the Elvehjem Museum in late September about the failure of photography in the twentieth century. He will return to the University to be scholar in residence Spring Semester 2000 and will teach AH 355, History of Photography. Sponsored by the Arts Institute's Sesquicentennial Grant from the Chancellor, Mr. Szarkowski will also have an important connection to the Department of Art and to the photography collection in the State Historical Society.

Many have contacted the Department as a result of the Newsletter last year. We are delighted to reconstitute these links and to continue to hear from old friends. Some of you have surprised us, such as Douglas Schewe, with most unexpected generosity that has sent us gratefully in new directions. Thank you to everyone. Please continue to stay in contact with us through our web site [<http://www.wisc.edu/arth/>], by telephone [608-263-2340], by mail, or by visiting us at the Elvehjem Museum of Art.

Guest Lectures

Richard Etlin, Professor, School of Architecture, University of Maryland at College Park: "Modern Architecture in Fascist Italy." His lecture was sponsored by the University Lectures Committee. 12 April 1999

Alan Steinweis, the Hyman Rosenberg Professor of Modern European and Jewish History at the University of Nebraska-Lincoln: "Toward a Social History of the Arts in Weimar and Nazi Germany." This lecture was sponsored by the Art History Graduate Student Forum with the support of the University Lectures Committee. 30 April 1999

Professor Julia K. Murray organized the following lectures on behalf of Art History and East Asian Studies. All but the last were paid for by the Anonymous Fund (a campus fund for Arts and the Humanities, administered by the College of Letters and Science).

Tamara Hamlish, Assistant Professor of Anthropology, Beloit College: "Unpacking the Palace: The Politics of Culture in Taiwan's National Palace Museum." 5 November 1998

Sarah E. Fraser, Assistant Professor of Art History, Northwestern University: "Sketching as an Aesthetic Object in China." 25 February 1999

Alfreda J. Murck, Visiting Professor, Beijing University: "Poetic Painting and Spurious Learning in Twelfth-Century China." 7 April 1999

Raoul Birnbaum, Professor of Buddhist Studies, University of California-Santa Cruz: "Mountain Retreats in Buddhist China: Fantasies, Representations, Real Practices." This lecture was sponsored by the University Lecturers Committee. 12 April 1999

Symposium

“Shooting the West: Western Photographs as Art, Records, and Agents of Change”



**Nah-Gu-Ze-Yah
Among the
Winnebago
[Ho-Chunk], n.d.**
Photo H.H. Bennett
Collection/State
Historical Society.

Barbara C. Buenger organized this scholarly symposium as a follow-up to the two earlier Michael [B.A. '62] and Judith Goodman symposia in American Western Art History: in 1995, “Present at the Creation: The Frontier in American Art/American Art on the Frontier,” and in 1996, “East Looks West: The Institution of Landscape & Visions of the American Frontier.” These gatherings stimulated a wide interest in American Western art and photography. This past year’s symposium, sponsored by the Anonymous Fund, was more ambitious still, with the addition of a three-day seminar.

Martha A. Sandweiss, Associate Professor of American Studies and History at Amherst College, conducted the seminar, “Imagining the West: Visual Images as Primary Source Historical Documents.” Fifteen graduate students from Art History and departments across campus attended three seminar sessions at the State Historical Society the week of 18 January 1999, which Professor Sandweiss taught in conjunction with Nicolette Bromberg, Curator of the Visual Materials Archives SHS.

On Saturday, 23 January, the Symposium lectures included: Martha A. Sandweiss: “‘Print the Legend’: Nineteenth-Century Western Photographs and the Illustrated Book,” introduced by William Cronon, Frederick Jackson Turner Professor of History, UW-Madison.

Mark Klett, Associate Professor of Photography, Arizona State University at Tempe: “Rephotographing the West: 20 Years of Revisitation,” introduced by Professor Cavalliere G. Ketchum, Art Department UW-Madison.

Steve Hoelscher, Assistant Professor of Geography and Anthropology, Louisiana State University: “The Playful Frontier: Landscape and Photographic Construction of Tourist Space in the Wisconsin Dells,” introduced by Nicolette Bromberg.

Alan Trachtenberg, Director of the American Studies Program and Professor of English, Yale University: “Landscape as Theatre in Joseph K. Dixon’s *The Vanishing Race*,” introduced by Paul S. Boyer, Merle Curti Professor of History and Director of the Humanities Institute, UW-Madison.

The importance of photography for the Department of Art History long has been recognized but not implemented as fully as we should like. The valuable collection of photographs at the State Historical Society, Dan Fuller’s offering of an introductory survey of photography, the long-standing interest in photography in the Art Department and in Communication Arts, and the Elvehjem’s small but growing collection of photographs provided a context in which the Seminar and Symposium have been very timely indeed for our curriculum and for the changing focus of our departmental interests. As a result, the Department submitted a proposal to the Arts Institute which had received one of the Chancellor’s Sesquicentennial Awards. The Arts Institute has made possible a semester residency of the noted author and curator for twenty years of the Museum of Modern Art’s photography collection, John Szarkowski (BA ’48) for Spring Semester 2000.

Collaboration with the Elvehjem Museum

Students and faculty have had a lively interaction with the Museum this year. Preparation for two major exhibitions—the “Makers and Users: American Decorative Arts 1630-1820 from the Chipstone Collection” and “Beads, Body, and Soul: Art and Light in the Yoruba Universe,” which were curated by Art History Faculty, Ann Smart Martin and Henry Drewal, respectively. In the spring Professor Gene Phillips’ class, “Arts of Japan,” organized a small exhibition, “Japanese Prints on View,” a selection of Japanese woodblock-printed surimono (literally “printed things,” originally applied to single-sheet prints) from the Van Fleck Collection.

Professor Jane C. Hutchison served on the Acquisitions Committee, to which Professor Barbara C. Buenger also belongs but did not attend due to her leave from the University. Robert Cozzolino, M.A. candidate, served as Student Representative for the Council. Other graduate students also worked at the museum: Joann Skrypzak and Andrea Morrill worked with Print Curator, Andrew Stevens, in the Print Room. Undergraduate Art History majors also worked on the Museum staff: Lori Dillon worked in the Museum Shop, Nicole Richards worked with Anne Lambert in Education, Ryan Grover worked in the Print Room, and Jennifer Wetterau worked in the Museum Shop and for Pam Richardson in the Registrar’s office.

Five Week Seminar with Professor Hannes Böhringer

1 October through 3 November 1998

by Linda James

Six slides, six concepts, five weeks, and thousands of words...

...is a succinct description of "Concepts of Modern Art," a seminar that was taught by Professor Hannes Böhringer in the Art History Department Fall semester (funded through the Anonymous Fund and the German Academic Exchange Service with additional support from the German and Philosophy Departments of the University of Wisconsin-Madison). During his brief stay, Professor Böhringer

enthralled twenty four graduate and undergraduate students from various disciplines.

He presented the seminar as a "confrontation of modern art with traditional concepts," and focused on post-war modernism as proscribed by the six ideas of vortex, wit, simplicity, sentiment, fluxus, and the minimal. Throughout the course, Böhringer employed key philosophical notions which created a larger context for the six concepts and images. Students were receptive to Professor

Böhringer's multivalent and playful approach which alternated between lecture and discussion. Of particular interest to students was Böhringer's on-going etymological explanation of words relevant to contemporary philosophical concepts, many of which have become naturalized in the English language.

By presenting six images - five artworks and the sixth, a W.W. II Bomber on a landing strip- in the context of six corresponding ideas, Böhringer created large platforms for philosophical and art historical interpretation. His innovative approach offered a different way to think and see and feel about modern art. Typical of the course was Böhringer's characterization of simplicity and the modern art movement of Fluxus: "... to be simple is to be 'not special,' not separate from other things. In Fluxus, the artist is a person who makes something 'not special,' the artist makes

nothing special." In all, the seminar had something of a Deleuzean approach to it: organic and bifurcated in its breadth and structure where both style and syntax were tantamount to understanding art history and philosophical thought.

Hannes Böhringer is currently a distinguished Professor of Philosophy with a specialty in aesthetics at the Academy of Fine Arts in Braunschweig. He has published extensively on a wide range of issues concerning modern and contemporary art. Some notable articles include "The Discipline of Skepticism: Philosophy Using the Model of Art History" (1985); "Compensation and Common Sense: The Life Philosophy of Alfred Adlers" (1985); "Cage and Filliou in the Same Train Compartment with Schopenhauer: Art Crossing the Limits" (1991); "The Wooden Horse" (with Jean Baudrillard, among others; 1989); and "To Become Simple: An Afterword on Carl Einstein's Negerplastik" (1992). His book titles include *Cash: From Art to Philosophy* (1990); *What is Philosophy?* (1993); and *On the Back of America: A Mythology of the New World in the Western and Gangsterfilm* (1998). Professor Böhringer has taught at numerous universities in Germany including the Free University of Berlin; the Art Academy of Düsseldorf; and the University at Kassel. He has held visiting professorships at the School of Architecture in Paris La Villette and the Budapest Art Academy. Prior to his Madison stay, he and his wife, artist Eva-Maria Schön, spent several weeks at the Carl Djerrasi ('46 Ph.D., L&S) Art Residency Program in Santa Barbara, California.

---**Linda James** is a Ph.D. candidate in the Art History Department and is a Senior Lecturer at the University of Wisconsin - Platteville.



Eva-Maria Schön, **Untitled**, Ink on paper. Plaenert Endowment Fund 1992.130b.

Böhringer's description of the work of Eva-Marie Schön echoes the spirit of his seminar: "Forms exist on the border of objectivity, but originate from the spirit of reduction and abstraction."

Henry Drewal Wins Chancellor's Distinguished Teaching Award



“Teaching, from his perspective, is a life calling, a way of life...”
-Moyo Okediji

Henry John Drewal, Evjue Bascom Professor
Applauding a Student Presentation
Photo: State Journal photo/CRAIG SCHREINER

Professor Henry Drewal has been awarded one of six Chancellor's Distinguished Teaching Awards for 1999. The nomination originated with Professor Drewal's graduate students, primarily Cynthia Becker with the help of Shannon Hill, Kim Miller, and Moyo Okediji [Ph.D. 95]. The Art History faculty enthusiastically supported this effort and was joined by the Department of Afro-American Studies, where Professor Drewal holds a one-quarter appointment.

Henry Drewal has a remarkable ability to engage all of us with his passionate knowledge of African and African Diaspora art. He believes deeply that emotional involvement as well as intellectual engagement with the art lies at the core of being both a teacher and a student. His own commitment reflects his wide-ranging knowledge concerning technique in varied media, and the use of art for an array of purposes. He is particularly interested in “artists’ interactions with patrons and society in general in order to understand artists and art as creators and creations of culture.”

While art historians claim him as one

of their own, Professor Drewal's approach encourages a methodology that crosses borders into a range of disciplines. Writing from Bahia, Brazil, last year he noted, “The performing arts of music, dance, theatre, and the visual arts have played crucial roles in the Black Consciousness Movement of the last two decades—especially in the Blocos Afros—carnival groups that celebrate the histories and contributions of African peoples and their descendants wherever they are in the world.” This year he created a section of a new CD-Rom Project on the “Gelede: Masking for Our Mothers among Yoruba-Speaking Peoples.” Long before video became a technology ubiquitous in our culture, he employed it to capture performance, ritual, and celebration. His field work includes extensive filming, recording of both oral and music traditions, sometimes even training in the media preferred by the artists. He is not an anthropologist, however, but an art historian as his curatorial work exemplifies.

Although interested in theory, he has never strayed far from the object, and his extensive curatorial experience has pro-

vided a wealth of opportunity for students and community alike. Most recently he co-curated the exhibition **Beads, Body, and Soul: Art and Light in the Yoruba Universe** (UCLA Fowler Museum of the Cultural History, 1998), which demonstrates stunning beauty of material culture brought to life spiritually and in ritual. When this show arrives in Madison in the Spring of 2000 he will use the opportunity to give his graduate students curatorial experience in installation, docent training, and planning of music, dance, and performances to accompany the exhibition.

Henry Drewal's scholarship and love for his field radiate from him to ignite excitement on multiple levels in both the academic and the larger community. As Moyo explained it, “Henry Drewal does not regard teaching as a job that begins and terminates in the classroom. Teaching, from his perspective, is a life calling, a way of life....” This genuine passion for his work is clear and contagious. The Department is very proud that he received this much deserved Chancellor's Distinguished Teaching Award.

James M. Dennis Retires

This past December, Professor Dennis retired after serving on the faculty for thirty-four years. His affiliation with Wisconsin has been still longer, because he graduated from the University of Wisconsin-Madison in 1963 with a Ph.D. in Art History and a minor in History. He taught at both the University of Pittsburgh and Kent State University while completing his dissertation on the Viennese-American architectural sculptor, Karl Bitter, who created the architectural sculpture for the Wisconsin state capitol building. His book, *Karl Bitter; architectural sculptor*, was published in 1967. In 1964 Jim Dennis returned to the University of Wisconsin-Madison and was promoted to full Professor in 1974. He served as Department Chair between 1980 and 1984 and for many years was the Department's delegate to the University Faculty Senate.

The focus of Jim Dennis' research has been American art and culture, with an emphasis on the Regionalist painters, particularly Grant Wood on whom he is a nationally recognized expert. His major study, *Grant Wood: A Study in American Art and Culture* was first published by Viking Press in 1975, and a revised edition by the University of Missouri Press in 1986 and a paperback version in 1987. In 1998 he published *Renegade Regionalists, The Modern Independence of Grant Wood, Thomas Hart Benton, and John Steuart Curry* (Madison: UW Press). His special concern for the cultural and social content of American art, however, spans a much broader area and includes architecture and the history of printmaking, as well as the sculpture and painting of Bitter and Wood respectively. He

has delivered papers and lectured widely throughout the country including participation in the Whitney Museum Colloquium on "William Carlos Williams and the American Scene in New York" in 1979, delivery of the second annual Colin Ruagh Thomas O'Fallon Memorial Lecture on Art and



Professor James M. Dennis

Photo by Sarah Nee

American Culture in 1989 at the University of Oregon, the keynote lecture for the exhibition, *Thomas Hart Benton, An American Original* at the Nelson-Atkins Museum of Art in Kansas City in 1989, and participation in the "Breakers Centennial" in 1995 at Newport Rhode Island. His focus on regionalism has meant a regular lecture circuit throughout the Mid-West, and PBS interviews and professional talks of a variety of sorts.

All the above exemplifies a successful academic career in the Humanities on a national level. Less usual in Jim's career is his understanding of and communication with

the creative artist. His relationship with the Art Department at the University of Wisconsin-Madison has been a strong and continuous one throughout his career. His understanding of printmaking, in particular, has brought him again and again into dialogue with the Art Department's outstanding print-makers. Perhaps his most notable role within the world of the creative artist, however, has been his work on the architecture of Frank Lloyd Wright. He restored Wright's First Jacobs' House, Usonia I, originally built between 1936-37. As he notes "In addition to buying the house, I served as contractor, carpenter, foreman and Jack-of-all-trades." For his efforts, in 1990 he received the Wisconsin Trust for Historic Preservation Award, and in 1991 the award for restoration from the American Institute of Architects, Chicago Chapter.

He advised numerous M.A. theses and Ph.D. dissertations in his area of specialty. He became one of the first to stress the use of a thematic outline by his students who often showed the benefits of his careful concern for writing coherent, forceful work. His students have gone on to become successful faculty and museum directors throughout the country.

The Department will miss Jim Dennis on the faculty, though we look forward to his partial return this coming academic year to teach one course in both the Fall and Spring Semesters.

News from the Chipstone Foundation for American Decorative Arts

At the conclusion of the first year of the Chipstone Professorship of American Decorative Arts, we are delighted to announce further developments in this new research area for the Department. In June the Chipstone Foundation established and endowed a graduate fellowship within the Wisconsin Distinguished Graduate Fellowship Program. The Fellowship will bear the name not only of Chipstone, but also of the late Professor James S.



British Teapot, ca. 1770. Cream colored earthenware, lead glaze. Chipstone Collection.

Watrous, in whose honor the Fellowship has been established. The tentative name for the Fellowship will be Chipstone and James Watrous Wisconsin Distinguished Graduate Fellowship in the American Decorative Arts. Professor Watrous and Stanley Stone together worked out the ways in which the Chipstone collection might be used as a resource in an educational program at Wisconsin and Professor Watrous continued to be involved as plans emerged into the full scale rel-

ationship between the Chipstone Foundation and the University of Wisconsin. This Fellowship will be available for the academic year 2000-2001.

Professor Jules Prown, Paul Mellon Professor Emeritus of the History of American Art at Yale, has given his library of American Decorative Arts and Material Culture to the Kohler Art Library. Prown attended summer school at the University of Wisconsin-Madison and the late James Watrous introduced and converted him to the study of art history. Although already engaged with his dissertation in English literature, Prown changed disciplines. Much of Professor Prown's library will reside at Chipstone Foundation in Milwaukee.

Jonathan Prown (M.A. College of William and Mary), Jules Prown's son, has joined the Chipstone Foundation as its Executive Director and chief curator. Formerly curator of furniture for the Colonial Williamsburg Foundation, he is co-author of *Southern Furniture: 1680-1830* (1997) and has published widely on furniture topics. He and Ann Smart Martin will develop educational programs, a lecture series, and projects of joint interest concerning scholarly research on American Decorative Arts and Material Culture between the Chipstone Foundation and the University of Wisconsin's Department of Art History, the Kohler Art Library, the

Elvehjem Museum and the wide community here working on issues related to American material culture.

From 21 August to 24 October 1999 the Elvehjem will exhibit nearly 100 pieces from the Chipstone Foundation in **Makers and Users: American Decorative Arts, 1630-1810, from the Chipstone Collection.**



Massachusetts cardtable, 1755-1775. Mahogany, maple, pine, embroidered textile. Chipstone Collection.

As part of the University's Sesquicentennial Celebration, this exhibition will demonstrate the breadth and quality of the Chipstone collection and the Foundation's mission to promote scholarship and education through its new affiliation with the University. Ann Smart Martin, Assistant Professor of the Chipstone American Decorative Arts, curated the exhibition and wrote the catalogue's leading essay. Her students helped to select and write catalogue entries on the exhibition pieces.

“In appreciation for work done....”

This past year Mr. Douglas H. Schewe (B.S. and M.S. L&S '66; M.S. School of Education '69) surprised us with a most generous gift and the inspiration to begin an annual award for excellence in graduate student work. In November he gave to the Department of Art History a “check to seed an endowment for the best graduate seminar paper of the year in the Art History Department by a student.” Mr. Schewe went on to specify that he “would like the paper to be selected by a committee chosen by the Department and awarded for, among other factors, being

based upon a plausible premise, supported by reason and logic, open to evidence and willingly discussing, with academic objectivity, criticism with those having differing points of view.” He concluded by remarking that “In the future I would like to make additional contributions to the fund, which will be open to others wanting to encourage excellence in the history of art.”

On 9 September 1999, Thursday, at 4pm in Elvehjem L140, the Department of Art History will present the first Douglas H. Schewe Award for the best sem-

inar paper of the preceding academic year.

The selection committee shall rotate annually and consist of faculty members conducting the graduate seminars plus the Department Chair. We anticipate this award will set the standard for other papers to be presented regularly during a series of workshops throughout the year. We are exceedingly grateful to Mr. Schewe for this opportunity and look forward to his joining us on the occasion of the award and at other gatherings.

In Memoriam: James S. Watrous

Professor Jane Campbell Hutchison

Emeritus Professor James Scales Watrous, past President of the College Art Association (1962-1963) and a former member of its Board of Directors (1960-1962), died in Madison on Tuesday, May 25, 1999, aged ninety, but still in demand as a public speaker, and most recently as a member of the advisory Committee for the Elvehjem exhibition, "150 Years of Wisconsin Printmaking" (1998). A long-time chairman of the Department of Art History, who oversaw its expansion from three to eight faculty members plus a museum staff, he held the Oskar Hagen Chair at the time of his retirement in 1976. One of the early doctoral students trained at Wisconsin by Hagen and by Wolfgang Stechow, whom Hagen brought from Göttingen to Madison in 1936, Jim joined the departmental faculty in 1939 when Stechow accepted a position at Oberlin College.

Jim was born in Winfield, Kansas on 3 August 1908, and moved to Madison in 1925 as a high school student. He received his B.S. (1931), M.A. (1933), and Ph.D degrees (1939) all from Wisconsin, and after his appointment to the faculty took time out to serve as a Navy lieutenant in the South Pacific during World War II.

After the war Jim resumed his career at Wisconsin, leaving for a year in the early 1950s to study mosaic techniques in Italy on a grant from the Ford Foundation. In years to come this training led to a number of commissions for wall mosaics in various academic buildings—one of the first of them at Washington University in St. Louis, where a burly representative from the Tile-Setters' Union suggested pointedly that he might wish to join that venerable organization. The invitation was withdrawn when Jim was able to prove permanent residence and gainful employment elsewhere, and he went on to fulfill a number of other mosaic commissions in Madison—for the old Dean Clinic; the former Democrat Printing Company (now



Professor James S. Watrous
Photo: University News Service

Webcrafters); and on campus, the former Commerce building (now Ingraham Hall), Vilas Hall, and Memorial Library.

His experience as a muralist had begun in 1933 in the Wisconsin Student Union where, for the princely sum of \$18.75 a week, he had frescoed the Paul Bunyan Room under the auspices of President Roosevelt's Public Works Art Project, later going on to create murals for federal buildings in Park Falls, Wisconsin (1938) and Grand Rapids, Minnesota (1940). Although like Peter Paul Rubens he preferred large projects to small, Jim also exhibited paintings and watercolors at the Walker Art Gallery in Minneapolis, the Carnegie Institute and the Pennsylvania Academy of Fine Arts.

Having been first the student cartoonist (and editor) of the campus humor magazine, and then a drawing instructor in Wisconsin's Art Department (1935-39), Watrous became a specialist in the history of graphic arts, and created several

innovative courses in this field—a general survey of arts on paper; a course in modern prints; and one on satire in the graphic arts. Together with Stechow's general history of graphic art at Oberlin, Jim's were among the first such courses offered in the United States. The two books for which he is best known internationally were outgrowths of those courses—*The Craft of Old Master Drawings* (c1957), and *A Century of American Printmaking: 1880-1980* (1984), both published by the University of Wisconsin Press.

The earlier book was a pioneering study bringing microphotographic enlargements to bear on the physical characteristics of line work drawn in the various media used by European artists between the Renaissance and the late eighteenth century—silverpoint, charcoal, natural chinks, pastels, bistre, iron gall ink, and sepia—and revealing the differing physical properties of both goose quill and reed pens, in contrast to modern graphite pencils and steel penpoints. This study, inspired by Josef Meder's *Die Handzeichnung* (Vienna, 1923), was undertaken with the help of the students in his seminar, who were set to work fabricating chinks and knocking on doors of faculty homes in order to scrape the chimneys of their wood-burning fireplaces for the proper soot to boil up for the golden bistre so favored by Rembrandt. This book details the processes and ingredients used in making the drawing materials of former times, explaining on the basis of availability and stylistic possibilities why, for example, Michelangelo favored natural red chalk, and Rembrandt and Vincent van Gogh made almost exclusive use of reed pens. A valuable tool for use in recognizing forgeries, his book is found in the working library of every major print room, and its initial publication in 1957 resulted in the invitation from Oberlin College to present the two-week Baldwin Seminar lectures in that year. His Oberlin experience led him three years later to secure a grant from the Marc

Rojtman Foundation for a series of similar two-week seminars to be offered at Wisconsin by distinguished visitors—a series that brought Sir John Summerson, Sir Anthony Blunt, Wolfgang Stechow, Carl Nordenfalk, Lloyd Goodrich and Jan Bialostocki to the campus. A similar series was made possible by funds collected by the Department in honor of Jim's retirement in 1976, when Charles Parkhurst, John Rupert Martin and Willibald Sauerländer came to Madison.

Jim's book on American printmaking, written after his retirement, dwells in less detail on technique, for by 1976 this had become a subject amply treated by others, but instead places the past century's individual printmakers in the context of cultural history. His research in American museums, newspaper and academy files came together in a compelling narrative of American taste, featuring not only the major figures of lasting importance but long-forgotten winners of prizes. His account of the architect Cass Gilbert's reaction on first seeing John Marin's explosive depiction of the Woolworth Building is but one of the delicious moments to be savored.

In 1987 Jim published *A Century of Capricious Collecting*, a history of the University's art collection from its origins in Science Hall to its establishment in the Elvehjem Museum. Although it had been Oskar Hagen's dream to have a university museum as a working environment for art history students, and it had been Wolfgang Stechow's dedication to connoisseurship that led him to leave a tenured position at Wisconsin for Oberlin, it was Watrous who was finally responsible for the planning and construction of Wisconsin's museum. On the University's behalf he had quietly been collecting master prints by Dürer, Bellange, Goltzius, Callot, Goya, Barlach, Dix and others, and signing the invoices "Educational Materials" for years, but Jim was keenly aware of the unlikelihood of obtaining state funding

for building an art museum. Consequently, he aimed from the beginning for a building funded entirely by means of private and corporate donations, and was off to a promising start in 1962 with a \$1,000,000 grant from the Thomas Brittingham Trusts. He spearheaded the UW Foundation's fundraising drive to raise the remaining \$2,500,000 by agreeing to name the museum in honor of President Conrad Elvehjem, who had just died unexpectedly in his Bascom Hall office. Elvehjem was a biochemist internationally honored for the discovery of the antidote for pellagra, nicotinic acid, a part of the vitamin B complex, and thus a man whose many former graduate students could be expected to be both financially secure and, at this point, feeling generous. Most importantly, as Jim later recalled, President Elvehjem was the first administrator who had not actually stood in his way when he proposed collecting money for a university museum.

As chairman of the building committee, Watrous, whose powers of persuasion were legendary, had an architect's model of a hypothetical museum constructed by a faculty colleague, the Finnish-born urban planner Leo Jacobsen. He traveled far and wide with it lecturing to alumni groups and reunion classes, a gratifying number of whom soon reached for their checkbooks. He next made a flying tour of college and university museums, taking careful note of both successful and unsuccessful features of each. He returned to Madison a trifle pale and shaken after his travels, but nonetheless grateful to another obliging colleague for the ride — Professor Robert Grilley of the Art Department, a still enthusiastic ex-fighter pilot from World War II.

The Chicago architect Harry Weese was duly selected to design both the museum and the state-funded Humanities Building next door, and the Elvehjem was opened in the Fall of 1970 with Millard Rogers, Jr. as its first director, and with a loan exhibition of works from alumni and friends of the University, some of whom were so taken with the new building that they donated important objects on the spot. Jim was blessed with a truly Ciceronian ability to get along with people, as well as to see unerringly

through the political smog to the real issue in any given disagreement. This was one of the reasons for his election as President of the College Art Association in 1962 — he was uniquely capable of understanding, and mediating between, the German emigrés and the American-born art historians, as well as between the art historians and the artists. He was a past president of the Mid-America College Art Association (1959), and a director and founding member of the Midwest Art History Society. He was the recipient of an Award of Merit from the Wisconsin chapter of the American Institute of Architects (1962), and was elected an Honorary Fellow of the Wisconsin Academy of Arts and Sciences in 1982.

His gifts as conciliator and resident realist were in such demand on the Madison campus that at one time he was a member and/or chairman of thirty (30) faculty committees, from the University Committee to the tenure-granting Humanities Divisional Committee, the Space-Allocating Committee and a select committee to revise the curriculum for the College of Letters and Science. It is perhaps not entirely coincidental that Art History— which starts with "A"— headed the all-course list that resulted, and our departmental enrollment ballooned—an average of 1,300 students per year were taking the two survey courses alone— making it necessary to create new faculty and T.A. positions.

Peg (Modie) Watrous, Jim's bride of sixty-six years (whom he had wed against the advice of that well-known marriage counselor, Frank Lloyd Wright) survives him, together with their three children—a historian, an arts administrator and a professional cellist— as well as six grandchildren, and three great-grandchildren.

Colleagues and teachers like James Watrous are few indeed, and he will be greatly missed. At his request, there were no services. Memorials may be made to the Elvehjem Museum of Art.

William C. Bunce, Director of Kohler Art Library, Retires

Sandy Pfahler, Associate Director for Member Libraries, General Library System spoke at the retirement party for Bill Bunce on 18 May at the Pyle Center. The following are a portion of her remarks she has kindly agreed to share in the Newsletter:

Bill Bunce's career as a librarian at UW-Madison started in 1961 when he became director of the Music Library, a position he held until 1970. In 1966 he also assumed the position of director of the Art Library, well before the construction of the Elvehjem Museum and location of the Kohler Art Library, which opened in 1970. Its primary clientele are the faculty, students and staff of the Department of Art, the Department of Art History and the Elvehjem Museum of Art, but it also serves a wide range of people across campus. In fact, the Kohler is one of the largest public university art libraries in North America.

Bill developed the UW-Madison art library collection from a regional tool into a national resource (from 11,000 to 140,000 volumes today) and his influence on the collection is apparent to all who use it. His succinct development policy for Kohler deserves quotation: 'The purpose of collection development for the Kohler Art Library is to build a premier university art library in which no topic is, in some degree, unresearchable, and where inspiration, as well as information, is part of the daily fare.'

The collection is particularly strong in German art of the first half of the nineteenth century and includes many rare titles. Another strength is in its facsimiles of medieval manuscripts. Perhaps most notable, however, is the wonderful teaching collection of artists' books he has brought to the library. Bill has been able to build on the strength of these collections with the help of grants and gifts



William C. Bunce at Retirement Reception.

Photo by Don Johnson, 1999.

from generous donors, some of whom are here to celebrate with him today.

The Kohler Art Library is one of the most comfortable and welcoming libraries on campus and not only because Bill gives access to the artists' books. He provided the design and layout, including the furnishings, lighting system, and book stacks, to create the physical Kohler Art Library. Many may not know that Bill Bunce is the father of moveable compact shelving on the Madison campus, a significant innovation for the space problem at Kohler. He raised over \$67,000 to privately fund the first moveable compact storage book stack system (originally for 15,000 volumes). Those private funds were very much appreciated, particularly by the contrasting situation when the administration requested additional compact shelving several years later and the process took ten years to implement!

Service has always been a large part of Bill's professional life. He has been an officer and/or a consultant to institu-

tions such as the University of Minnesota, UW-Parkside, and the Minnesota Center for the Book Arts. He has served as editor of and writer for publications on an annual basis. He has taught the UW-Madison School of Library and Information Studies and has team-taught courses with Art and Art History Department faculty and with the director of the General Library System, Ken Frazier. Bill regularly has given presentations on and off campus highlighting the artists' books. He also has had great fun showing children from elementary to high school the joys of the world of art books.

Bill Bunce has brought national distinction to the University of Wisconsin-Madison because of his library skills, knowledge of the fields of art and art history, understanding of the scholarly process, and strong commitment to service and resource sharing.

We congratulate Bill, for an outstanding academic career and a job well done. We will miss him.

New Director of Kohler, Lynette M. Korenic

A Welcome by William Bunce

It's a dynasty. I will retire as the director of the Kohler Art Library almost exactly 29 years from when the doors first opened, and my good friend and very respected colleague, Lyn Korenic, will take over my slightly worn chair behind the director's desk. This delights me no end, not only because she might be the best technical art librarian (there are scholar librarians out there too) practicing today but also because I feel I brought her into the profession. She was a wonderful library assistant, taking her job far more seriously than most, and after her MLS (1981), the best and most thoughtful colleague I have ever had. She lunged into our Art Libraries Society of North America, became the most active and important member of its Standards Committee, and was off into a whirl wind career of professionalism and service that, mid-career, brought her back home. (The whirl wind includes a B.S., M.F.A. and an M.A. in Art History from Wisconsin. She is an ABD Ph.D. candidate from UC-Santa Barbara; served two years as Indiana University's art reference librarian,



Lynette M. Korenic

four years as UC-Santa Barbara's assistant art librarian and eleven years as the head of UC-Santa Barbara's Arts Library. She is past president of the Art Libraries Society of North America, chaired eleven of its committees and has served as Coordinator of the Art Research Libraries in California group. Not to mention her role as a thoughtful and loving wife.) We have a treasure in Lyn. My library could not be in better hands nor I more contented. Be thou welcomed, Lyn!

Linda S. Duychak, Reference Librarian

Linda Duychak (MA '89, MLS '97) has been reappointed for an additional year as half-time reference librarian at the Kohler Art Library. She encourages researchers new to campus or those having problems finding information to contact her. As she notes, with the recent modifications to MadCat, with online databases switching interfaces on a regular basis, with new and revised print references becoming available, we are all having difficulties keeping current. She is always happy to share what she knows, and is equally delighted to learn tips from others or hear what reference sources they are finding useful.

Linda will be conducting workshops this fall on "Finding Art Resources" (a review of the features of the three major art journal indexes) and a session on searching the Bibliography of the History of Art database. She works mornings, Monday through Thursdays, as well as Wednesday afternoons. Reach her in person, by phone (263-2257) during her work hours, or via email at: askart@macc.wisc.edu

Graduating Art History Seniors

Congratulations to all graduating seniors, many of whom with their families joined the faculty for a reception in Paige Court of the Elvehjem on Saturday morning 15 May before graduation ceremonies.

Amanda Louise Colin, Teresa Ann De Voe, Sarah Faith Dobke, Caroline Ann Estok, Timothy James Finnegan, Kaylee Michelle Hansen, Dane Jensen, Kim Ann Johnson, Svanhildur Karadottir, Jennifer Lyn Kozinn, Ursula Aimee Larson, Miranda B. Leed, Emily Anne Liolin, Jocelyn Anne McCanles, Rosa Marina Morrow, Elizabeth Bronne Root Nathan, Reid Allan Pederson, David H. Plotkin, Lisa Ann Rabinowitz, Lauren Wendy Reichbach, Sigrid E. Steiger, Christina Marie Stross, Jennifer Glenn Vance, Jennifer Emily Vosz

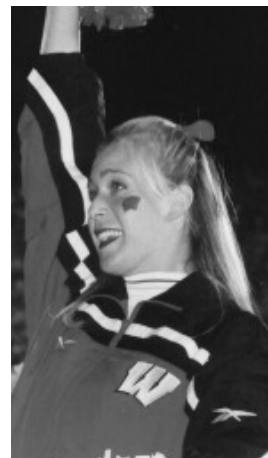
Class Notes

Svanhildur Karadottir will be attending graduate school at Tufts University.

Undergraduates Teresa DeVoe and Ursula Larson received awards from the Letters and Science Faculty Honors Committee for their Senior Honors Thesis research projects. Teresa received the Mark Mensink Award to research "The Beata Colomba: Manifestations of Female Power in Quattrocento and Cinquecento Italy." She completed it under the direction of her thesis advisor, Professor Gail L. Geiger. Ursula received a Trewartha Grant to examine "Walter Burley Griffin and the Rock Crest/Rock Glen Development: The Actualization of an Architect's Personal Utopia." Ursula's thesis advisor was Professor Narciso G. Menocal.

Teri DeVoe received a Margaret & Allard Smith Scholarship and a Helen C. White Award for outstanding senior women. This award is for those who exemplify "the sterling qualities of mind and character of Helen C. White, a great past teacher at the University: high academic standing; sound judgement and balance; a constructive life outlook; and a deep interest in the life of the community." [Helen C. White was Professor of English between 1936 and 1967, a novelist and scholar of 17th c. verse

and prose, and recipient of more than fifteen honorary degrees between 1939 and 1962.] Teri was the co-captain of the UW-Dance team, triple major, and member of Phi Beta Kappa honor society. She has received full scholarship to attend graduate school at the University of North Carolina at Chapel Hill.



Teri De Voe, Co-Captain of the UW Dance Team at the Rosebowl, 1 January 1999.

Faculty

BARBARA C. BUENGER continued to be on leave this year. She is nearing completion of her monograph on "Max Beckmann in Germany, 1884-1937." To that end she has been doing new research in Germany and Switzerland. Two major exhibitions in Hamburg and in St. Louis on Max Beckman have given her access to many paintings she had not seen before. She was one of seven distinguished speakers, though only one of two Beckmann scholars, to speak at the major symposium organized by the St. Louis Art Museum in February in connection with the "Beckmann and Paris" show. As an outgrowth of her Beckmann work and her semester in Florence she has begun research into modern Italian art of the 1920s and 1930s, particularly into the politics, background and criticism of the Venice Biennale of 1930.

NICHOLAS CAHILL completed his book manuscript and submitted it for consideration and also delivered a number of professional papers, including "Lydian Houses and Domestic Assemblages," for the International Symposium on "Settlement and Housing in Anatolia through the Ages," Institute of Archaeology, Istanbul University. In May he presented a brown-bag talk on "Households and Gender in Ancient Greece" to the Department. He continues to serve as Associate Director of the Sardis Expedition, Sardis Turkey during the summer months and has been invited to participate in the International Colloquium on Early Ionia to be held in Güzeleşli, Turkey in late September. He has served as Delegate-at-large for the American Research Institute in Turkey; Fellowship Committee and Nominations Committee, as reviewer for NEH, Archeology division. In Madison he was this year's chapter president of the Archaeological Institute of America and served on its Publications Committee and Lectures Committee. He also has continued to serve the Department on its Instructional Technology and Space Committee. He spoke at the Milwaukee Public Museum in February and in March gave a scholarly lecture at Appleton on Sardis.

HENRY J. DREWAL, *Evjue Bascom Professor*, gave a slide and video presentation entitled "A Noite de Beleza Negra: Choosing the Carnival Queen of Bloco Afro Ile Aiye" at the 1998 Seminar on "African-Amerindian Performances from Brazil," held at the Department of Performance Studies, New York University, in November. He and co-author John Mason held a book signing for their new exhibition catalog *Beads, Body, and Soul: Art and Light in the Yoruba Universe* at the Robertson African Arts Gallery in New York City in November. Together with Nicholas Cahill he presented lectures at the Milwaukee Public Museum in February, as part of the UW's "On the Road" Sesquicentennial celebration. In April he spoke at the R.L. Shep Symposium at the Los Angeles County Museum of Art on "Dress as Transformation." His talk was entitled "Whirling

Cloth, Breeze of Blessing: Ancestral Masquerade Performances among the Yoruba." He was the invited speaker for the 1999 Luther S. and Cecilia Cressman Memorial Lecture in the Humanities at the University of Oregon in April where he lectured on "Celebrating Ancestors, Shaping Community: Yoruba Egungun Masquerades in Africa and Brazil." He received a Chancellor's Distinguished Teaching Award (see story on page 5).

DAN FULLER taught an introductory survey of photography for the first time in the Department Spring Semester, enrolling nearly 100 students. He also participated in the Symposium "Shooting the West" in January.

JANE C. HUTCHISON has in press an entry for "Albrecht Dürer" for *Historia Universal de la Pintura* ed. Don Joan Sureda, 10 vols. (Barcelona: Plawerg Editores, S.A.); *Albrecht Dürer: A Guide to Research, Artists Resource Manuals Series*, general ed. Wolfgang Freitag (New York: Taylor & Francis, 1999). She published a review of John Roger Paas, *The Political Broadsheet 1600-1700*, Vol. 5: 1630 and 1631 (Wiesbaden: Harrassowitz, 1996) in *Sixteenth Century Journal* 29 (1998):860-862. She attended the Sixteenth Century Studies Conference, Toronto, in October where she is a member of the Executive Council and the Editorial Board for Sixteenth Century Essays and Studies; the College Art Association Annual Meeting, Los Angeles where she is a member of the Board of Directors for the Historians of Netherlandish Art; and the Midwest Art History Society at Detroit and Toledo in March. She is also a member of the Editorial Board of *Studies in Iconography* and on the Board of Directors for The Illustrated Bartsch Series.

ANN SMART MARTIN presented a lecture on "Remembering Things Past: The Decorative Arts and Material Culture of Early America" in the Elvehjem Museum in October and she traveled to Charleston, South Carolina in March for a biannual meeting of the Society of Early Americanists, where she presented a plenary paper "All the World(s) of Goods: Furniture and Fashion, Race and Gender." She also gave a presentation to the Group for Material Culture Studies at the State Historical Society in March and spoke to the Bascom Hill Society at the UW Foundation's 1999 Spring Showcase. She served as a commentator for the panel "Furnishings and Fashions: Material Culture in the Early Americas" at the American Society for Eighteenth-Century Studies Annual Meeting in Milwaukee, and was a discussant in the session "Frontier Landscapes and Artifacts" at the conference "Eighteenth-Century Frontiers in North America: Recent Scholarship and Future Opportunities" in April in Winchester, Virginia. She is on the selection committee for the Charles F. Montgomery Prize and Award given by the Decorative Arts Society.

NARCISO G. MENOCA gave a paper on "Los mitos en la arquitectura cubana" at the Symposium on "Havana, XXI Century" that was sponsored by the Cuban National Heritage Society at the San Carlos Institute, Key West, Florida, in November. He delivered the paper in an English translation to the Department as a whole in the spring. He also attended the annual meeting of the Society of Architectural Historians in Houston, Texas, where he delivered his paper "Nationalism and Cultural Integration in Cuban Architecture from the 1950's, and participated in the session on "Identity and Place in Latin American and Urban History."

JULIA K. MURRAY published "What is 'Chinese Narrative Illustration'" in the *Art Bulletin* 80 (1998): 602-15, and gave a 3-hour seminar at Princeton University in February, on "Early Narrative Illustration in China." In early March she chaired the panel on "Individual Papers: Traditional Culture and Practices in Middle-Period China" at the Annual Meeting of the Association for Asian Studies in Boston and she participated in the "Symposium on Visual Dimensions of Chinese Culture" at the Institute for Advanced Studies, Princeton University in late March. She also attended a symposium on Chinese calligraphy at the Princeton University Art Museum, which accompanied the opening of the exhibition, "The Embodied Image." She has received a grant from the Metropolitan Center for Far Eastern Art Studies to support her research on a memorial to Confucius at Qingpu, near Shanghai and will be working on this project next year while on leave. She also participated in a symposium, "Global Perspectives on Contemporary Chinese Art" at the University of Chicago in April, in connection with the exhibition "Transience: Chinese Experimental Art at the End of the 20th Century." She gave the Joan Herried Docent Memorial Lecture at the Minneapolis Institute of Arts in April, in conjunction with the museum's new installation of galleries and period rooms for Chinese Art. (A videotape of her lecture was made for instructional use.)

QUITMAN (GENE) PHILLIPS attended the Annual Meeting of the Association for Asian Studies, which took place in March. He received a Japan Foundation Fellowship to fund a twelve-month leave, beginning in July of 1999. He will be based in Kyoto, at Kyoto National University, where he plans to work on fifteenth-century Buddhist icons.

GAUTAMA VAJARCHARYA serves as lecturer in South Asian Studies and also lectures for Art History. On September 24, 1998, he presented a lecture on "An Art Historical Study of Harappan Seals" in conjunction with the Elvehjem Museum exhibition "Great Cities, Small Treasures: The Ancient World of the Indus Valley." He continues to work on his catalogue, "Continuity and Change in Indic Miniature Painting from the Watson Collection, Elvehjem Museum of Art" and on his monograph, "Reigning in the Rain: A Study of Art and Iconography of Estivation Culture."

Emeriti

James M. Dennis retired in December and currently is traveling to his favorite German cities. He will teach one course for the Department Fall and Spring semesters for 1999/2000.

Robert Beetem successfully underwent heart surgery this past year and is recovering well. He reports that his dual program of Cardiac Rehabilitation Exercise and of a diet excluding ice cream and omlettes is helping his heart reconstitute itself into a stronger condition than before. He also has been working on an early Cezanne iconographical problem.

Frank Horlbeck is currently traveling in Europe. He will deliver two public lectures in the Department Fall semester.

Graduate Students

Master's Program

M.A. Candidates

Sarah Cloud, Andrea Morrill, Lori Dumm, Robert Cozzolino, Leah Goelz Purisch, Catherine Cooney

M.A. Degrees Awarded

GUIFFRIDA, NOELLE. 1999 August. "In the Service of the Tangut Xia: Conscious Heterogeneity in the Buddhist Murals of Cave 3 at Yulin." (Murray)

GREENLEAF, MEGAN. 1999 May. "The Use of the Face in Jasper John's Art." (Buenger)

PARK, SOO-YEON. 1999 May. "Use of Images for Religious Practice in the Seventeenth-Century Dutch Republic: *The Crucifixion with the Virgin and Saint John* by Hendrick Terbrugghen." (Hutchison)

TAKASAKI, IZUMI. 1998 August. "A New Trend in Japanese Lacquer Decoration during the Early 17th Century." (Phillips)

VAN DYKE, AARON. 1999 May. "The Fluxus Subject and the International Development of a Conceptual Art." (Phillips)

WARREN, GABRIELLE. 1999 August. "Traditional Imagery and the Identity of Eleanora of Toledo, Duchess of Florence." (Geiger)

Ph.D. Program

Ph.D. Candidates

Ruth Ruege, Linda James, Lee Spurgeon, Joann Skrypzak, James Bryan, Soo-Yeon Park, Jennifer Smith

Dissertations in Progress

Early Christian, Byzantine, and Medieval Art
MC MANAMY, KEVIN W., "Fourteenth Century Sculpture in Westphalia Germany: The Choir Figures of the Wiesenkirche in Soest." (Hutchison)

Renaissance
BACON, PAUL, "A Catholic Prince and a Humanist Cardinal: Frederick the Wise and Cardinal Granvelle as Patrons and Collectors of Art." (Hutchison)
CINCOSKI, LAURENTIA, "Maria van Oosterwyck: 17th c. Dutch Still Life Painter." (Hutchison).
DUYCHAK, LINDA S., "Images and Absences: A Study of Illustrations in Printed Books Dealing with the Americas Published Between 1492 and 1550." (Hutchison)
SHIN, JUNHYOUNG, "A Narrative for Private Devotion: Albrecht Dürer's *Marienleben* 1502-1511." (Hutchison)

African
BECKER, CYNTHIA J., "Art as Identity: Body Adornment in the Tafilalet of Southeastern Morocco." (Drewal)
CAMPBELL, BOLAJI, "Yoruba Shrine Painting Traditions." (Drewal)
HILL, SHANNEN L., "Visualizing a Tradition of Resistance: Appeals to Identity in South African Street Arts of the 1980's." (Drewal)
MILLER, KIMBERLY ANNE, "Women, Violence, and Representation in the Recent History of South Africa." (Drewal)

19th- and Early 20th-Century European and American Art
FUNKENSTEIN, SUSAN L. "Images of Women Dancers in Weimar Germany: The Case of Hannah Hoeh, Otto Dix, and Paul Klee." (Buenger)
GREVSTAD-NORDBROCK, ANNE, "Ilse Bing in Frankfurt and Paris: Inter-War Photography of Modern Architecture and the City." (Buenger)
HOECKEL, RENATA WILK, "Images and Identity: German Jewish Artists in Berlin, 1888-1918." (Buenger)
KINNECOME, MARY, "Personal and Cultural Iconography in the Art of Grace Hartigan." (Dennis)
PALUCH-MISHUR, MICHELLE, "The Mutable Perspectives of Flight: Futurist Aeropittura Under Italian Fascism." (Buenger)
WALKER, ELIZABETH A., "Kay Sekimachi, Patti Warashina, and Kristine Yuki Aono: A Comparative Study of Identity and Cross-Cultural Artistic Production." (Buenger)

Pre-1945 North American and South American Art
MASON, PAUL, "The Light of Progress: Electric Light at Chicago's 1933-34 Century of Progress International Exposition. A Symbol of American Modernity." (Menocal)

Post-1945 North American, South American, and European Art
BUBENZER, BRIAN, "The Reevaluation of H.H. Richardson in Contemporary American Scholarship." (Menocal)

Asian

HUANG, YUN-JU MICHELLE, "The Changed and the Unchanged, Shih-t'ao's (1642-1707) paintings after Shen Chou (1427-1509)." (Murray)

Ph.D. Degrees Awarded:

INCE, JULIA C. 1998 December. "The Critical Reception of Robert Henri's Portraiture: Rejuvenation in an Overly-Civilized Nation." (Dennis)
JARLING, SAVANNAH. 1998 May. "The Persistence of the Romantic Paradigm in Popular Art in the Late Twentieth Century." (Mirzoeff)
NICOLETTI, LISA J. "Drowning Women: The Gendering of Suicide in Victorian Visual Culture." (Mirzoeff)

News from Current Students

The 33rd Annual Art Institute of Chicago Graduate Student Seminar was held on Saturday, 17 April 1999. One of twelve participants, Jennifer Smith presented a paper on "Bruno Taut: Radicalism, Reform, and Romanticism."

Several Art History graduate students participated in the UW Department of German's Graduate Student Colloquium on Saturday, 20 March. In the area of *German Arts*, Jennifer Smith presented her paper on "Bruno Taut: Radicalism, Reform, and Romanticism," while Kiki Gilderhus presented one on "Allegory, Ideology, and Exhibition: Adolf Ziegler and the Dissemination of Nazi Style." In the area of *German Literature and Philosophy*, Aaron Van Dyke presented a paper on "Aura in the City."

The Art History Graduate Forum also presented an ART HISTORY SPRING SYMPOSIUM on Friday 7 May. Their program consisted of Cynthia Becker, "The Afro-Islamic Arts of Possession-Trance and Healing: The Ismjan of Morocco"; Laurentia Cincoski, "Titian's *Venus of Urbino* and the Theme of Beautiful Women in Venetian Renaissance Painting"; Robert Cozzolino, "Ivan Albright and the Window beyond the Door"; Kiki Gilderhus, "Hitler's State Painter: Adolf Ziegler and the Exhibition of *The Four Elements*."

Paul Bacon - Ph.D. candidate, received a DAAD Grant for summer language study at the University of Leipzig, Germany.

Cynthia Becker - Ph.D. candidate, was awarded a University Fellowship for one semester of the 1999-2000 school year. She was also awarded an AIMS (American Institute for Maghrib Studies) Award to study in Morocco this August - September. The title of her project is "Descendants of Enslaved Sub-Saharan Africans Living in Tafilalet, Morocco." On 1 May 1999, Cynthia presented a paper on "The Afro-Islamic Arts of Possession-Trance and Healing: The Ismjan of Morocco" at a workshop at Northwestern University in Evanston, Illinois. She has an article in press in the journal, *Ars Textrina*. Together with Bolaji Campbell she has been designing a Web Site for Afro-American Studies 241: Introduction to African Art and Architecture.

James Bryan - Ph.D. candidate in the field of American Decorative Arts, has participated in the Museum of Early Southern Decorative Arts Summer Institute: Early Southern History and Decorative Arts, at the University of North Carolina at Greensboro.

Brian Bubenzer- Ph.D. candidate, was hired as a Project Assistant with the College of Letters and Science. He is assisting Dean Judy Craig with Teaching Assistant Training over the next year.

Bolaji Campbell - Ph.D. candidate, has reviewed Roslyn Walker's *Olowé of Ise: Yoruba Sculptor to Kings for African Arts*. Together with Cynthia Becker he is designing a Web Site for Afro-American Studies 241: Introduction to African Art and Architecture. For the second year, he has been awarded from the Richard A. Horovitz fund for Professional Development, a fellowship for African artists and scholars in the humanities and social sciences.

Laurentia Cincoski - Ph.D. candidate, received a Professional Women's Philanthropic Educational Organization Scholars Award which she will use to travel to the Netherlands for research over the next year.

Catherine Cooney - M.A. candidate, received her M.A. in Library Information Studies in May. She has been working in the Kohler Art Library on the student staff in Reference. She also has been doing the bibliographic listing for the Jules Prown gift to the Kohler.

Robert Cozzolino - MA candidate, was curatorial assistant for the Elvehjem Museum of Art's "Wildworld: The Art of John Wilde" and contributed to the exhibition catalogue; his essay, "Ivan Albright 1897-1983" was accepted for publication in the book "A History of Illinois Painters 1850-1950" (Soundview Press, in preparation) and he assisted with the editing of biographical time-lines; has been a contributing writer for *Isthmus*; performed at The Arts Club of Chicago, Summer 1998; and served on the Elvehjem Council for 1998-99.

Kirsten Gilderhaus - Ph.D. candidate, served as head of the Graduate Student Forum this past year.

Alumni

Ben L. Bassham (MA '66, Ph.D. '72) has published *Conrad Wise Chapman: Artist and Soldier of the Confederacy* (Kent State University Press, 1998).

Adelia Bussey (BA '98) has accepted a position as assistant to the registrar at the Museum of Fine Arts in Boston, MA.

Amy Chung (BA '96, Art History with Asian option) has completed her MA at Sotheby's Institute. Her Master's thesis was titled "A Collective Aesthetic: The Japanese-Inspired Silverwares of Christopher Dresser (1834-1904) and Edward C. Moore (1827-1891)."

Richard Cleary (MA '77) is now an Associate Professor with tenure in the School of Architecture, University of Texas at Austin. He completed a Ph.D. at Columbia University, and his book, *The Place Royale and Urban Design in the Ancien Regime*, has just been published by Cambridge University Press.

Susan Funkenstein - Ph.D. candidate, was awarded a University Fellowship for one semester of the 1999-2000 school year.

Anne Grevstad-Nordbrock - Ph.D. candidate, was awarded a DAAD Grant to do research in Germany next year.

Shannen Hill - Ph.D. candidate received a grant from the UW Graduate School Research Committee for travel to South Africa to complete her dissertation research.

Linda James - Ph.D. candidate, gave a lecture at the Madison Art Center on the work of British artist, Tacita Dean and also on the American sculptor, Peter Shelton. Linda contributed several articles on censorship and the visual arts to an encyclopedic work titled *Ready Reference Censorship*, published by Salem Press in 1997. In 1998 this work received an Outstanding Reference Source Award from the American Library Association. In 1999/2000 she will be Senior Lecturer at UW-Plattville in Art History.

Kevin McManamy - Ph.D. candidate, has been hired as an assistant professor in Medieval Studies at the University of Idaho at Moscow. He reviewed Kathryn Brush, *The Shaping of Art History: Wilhelm Vöge, Adolph Goldschmidt, and the Study of Medieval Art* (Cambridge University Press, 1996) for *Monatshefte* #3, 1998. He also attended "Ausstattung und Architektur in der Bauzeit des gotischen Domes zu Köln" (Decorative Furnishing and Architecture During the Construction of the Gothic Cathedral of Cologne). He continues his appointment (1998-2003) as Reader for Art and Art History tests for the Educational Testing Service of Princeton, NJ.

Kimberly Miller - Ph.D. candidate, received a Woodrow Wilson Dissertation Grant in Women's Studies, for her research while in Africa. She was also awarded a Summer FLAS (Foreign Language & Area Studies) Fellowship to study Xhosa, and a prestigious American Association of University Women fellowship for 1999-2000.

Laura Mueller- Ph.D. candidate, presented a paper on "Modern Contradictions: Images of *Moga* ('Modern Girl') in the Spectacle of Urban Japan" at Northwestern University's Graduate

Symposium in Evanston, Illinois in May. This year she has been a Project Assistant with the East Asian Studies Program. For 1999/2000 she will be studying Japanese at the prestigious Inter-University Center for Japanese Language Studies in Yokohama, Japan.

Lisa Nicoletti - (Ph.D. 99) will be a Visiting Assistant Professor at Centenary College of Louisiana in Shreveport, LA in Fall 1999. She gave a lecture on "Photography and Death" at the Milwaukee Institute of Art and Design on 1 December. On 9 February she presented a paper entitled "Reframing Female Insanity: Medical Illustrations of Women on the Edge" at the national conference of Women's Caucus for Art.

Michelle Paluch-Mishur - Ph.D. candidate, received a Graduate School Foreign Travel Fellowship and a Department of Art History "Margaret Davison Schorger Fellowship," for her research in Italy.

Leah Goelz Purisch - M.A. candidate, has returned from her year in Ireland and will serve as head of the Graduate Student Forum for 1999/2000.

Junhyoung Shin - Ph.D. candidate has received a DAAD Grant to conduct research for his dissertation in Germany.

Joann Skrypzak - Ph.D. candidate, held the Chipstone Project Assistantship this year. Her dissertation topic is "Sporting Culture: German Artists' Views of the Modern Body, 1918-1933."

Jennifer Smith - Ph.D. candidate, received a Vilas Graduate Fellowship from the UW Graduate School for the next school year. She spoke at the Chicago Art Institute Graduate Student Seminar in April and received a DAAD scholarship for her pre-dissertation research on the theme of national identity and history in the art of the Weimar and post-World War II periods.

Lee Spurgeon - Ph.D. candidate, was awarded a FLAS (Foreign Language & Area Studies) Fellowship to study Japanese this fall at the UW. She will also teach Art History 372 this Fall.

Jacqueline Francis (MA '93) is completing her dissertation project, "Modern Art, 'Racial Art': The Work of Malvin Gray Johnson and the Challenges of Painting, 1928-1934." She has received a dissertation fellowship at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington D.C.

Daniel Guernesny (Ph.D. '95) will be Visiting Assistant Professor of Art History, University of Kentucky, Lexington. His article "Childhood and Aesthetic Education: The Role of Emile in the Formation of Gustave Courbet's 'The Artist's Studio'" has been accepted for publication in *Between Rousseau and Freud: Visual Representations of Children and the Construction of Childhood in the Nineteenth Century* for Ashgate/Scholar Press, London (forthcoming).

D E P A R T M E N T N O T E S

Christopher Henige (Ph.D. '97) taught AH 319 "Gothic Architecture" in the Department during the spring semester of 1999. He has been hired at UW-Stevens Point to teach survey courses for the 1999-2000 school year.

Melanie Herzog (Ph.D. '95), Associate Professor of Art History and Director of the DeRicci Gallery, Edgewood College, Madison, co-chaired a College Art Association session in Los Angeles titled "Exile, Expatriation, and Relocation: Artists and Writers in Mexico, 1930-1950."

Karen Kettering (BA '89) [PhD Northwestern] is Associate Curator of Russian Art at Hillwood Museum and Gardens in Washington, D.C. She received a Rakow Grant for Glass Research from the Corning Museum of Glass, and is currently preparing a survey of Russian glass in the modern era.

Karen Levitov (MA '96) is currently a dissertator at SUNY-Stonybrook. Her topic will concern issues of race and identity in contemporary photography.

Nathan Marshak (MA '93) is a production designer in Hollywood. The most recent movie he worked on is *Treasure Island*, a WWII homefront story set in 1945.

Paula Nameth (BA '96) is currently a Registrar's Assistant at the Milwaukee Institute of Art & Design.

Thomas O'Brien (Ph.D. '98) was lecturer for AH 350, "19th Century Europe," in the Department Fall semester of 1998 and will do so again in Fall Semester 1999. He will present a paper at the February College Art Association annual meeting.

Moyo Okediji (Ph.D. '95) has been appointed Assistant Curator (Africa, Native America, Oceania) at the Denver Art Museum and Assistant Professor of Art History at the University of Colorado, Denver.

Alan Pizer (BA '90) earned an MA in Art History at the University of Texas at Austin. Since 1995 he has been a lecturer in art history at Southwest Texas State University. He is also a project facilitator for the Department of Art & Design in preparation for the construction of a new art facility.

Pam Richardson (MA '94), continues as the Registrar for the Elvehjem Museum. During the past year, she mentored nine art history undergraduates on museum careers during a two-day (October 15-16, 1998) workshop at her alma mater, Mary Washington College in Fredericksburg, VA. She was also an evaluator for the Upper Midwest Conservation Association in Minneapolis, MN in January 1999. The results will be used for an NEH grant proposal and for UMCA's internal planning. Pam was also the 1999 Wisconsin State Representative for the Midwest Registrar's Committee. In June she co-hosted the Upper Midwest Conservation Association and participated in the workshops for "Preservation Planning for Museums" and "Care of Library and Archival Materials". She has accepted a position as an assistant Registrar at the Hirshhorn Museum and Sculpture Garden in Washington D.C. beginning in late September.

Tanya Tiffany (B.A. 95) is currently a Ph.D. candidate at Johns Hopkins. She has received a Metropolitan Museum of Art Travel Grant to continue her dissertation research on Velazquez.

Gretchen Wagner (B.A. 98) is an assistant curator at the Madison Art Center, where she has been working on the 1999 Wisconsin Triennial. Gretchen is also employed as a research assistant for Isthmus Architecture, in which capacity she has worked on the State Capitol's East Wing Restoration.

Heather Winter (BA '94), will enter the University of Wisconsin-Milwaukee to take Master degrees in History and in Library and Information Studies.

My thanks to Margo Baxter (BS '98) for her help with the Newsletter, to those who provided text and photos, and to colleagues who corrected it. GLG

Please fill out and mail to: -----

Department of Art History
University of Wisconsin-Madison
Elvehjem Museum of Art
800 University Avenue
Madison, WI 53706-1479 USA

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Coming This Year in the Art History Department

Makers and Users: American Decorative Arts, 1630-1820, from the Chipstone Collection.

21 August to 24 October 1999.

Beads, Body, and Soul: Art and Light in the Yoruba Universe

29 January to 21 May 2000.

John Szarkowski,

Lecture: 30 September 1999, 7:30 pm:

“The Failure of Photography in the Twentieth Century”

Elvehjem Room L160.

Art History 355, History of Photography

Spring Semester 2000

Elvehjem Room L140

Tuesday and Thursdays, 2:30-4:30.

Sponsored by the Arts Institute Sesquicentennial Award.



José Rodríguez, **Great Crown**, 1977.
Fowler Museum of Cultural History.



Department of Art History

University of Wisconsin-Madison

Elvehjem Museum of Art

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