



The Sardis Expedition

by Nick Cahill

Every summer I travel to Sardis in western Turkey, where I serve as a senior archaeologist and deputy director of an international archaeological expedition. The site is now a small village, with its magnificent buildings buried beneath vineyards, olive orchards, wheat and eggplants; but occasional massive walls and columns projecting from the fields hint at the covered remains. Sardis was the capital city of the Lydians, an Anatolian people fascinating to the Greeks in the 7th and 6th centuries B.C., who believed them to be the richest and most luxury-loving in the world. The Lydians were renowned for their horses, textiles and perfumes, and were said to have invented gold and silver coinage, shopkeeping, games and pederasty. At the border between Greece and the Near East, Sardis is a key spot to study the interactions among different cultures just at the time when the Greeks were developing the idea of themselves as a western culture distinct from the "barbarians" to the east. The accounts given of the Lydians by Greek historians like Herodotus are inevitably biased, so archaeological excavation helps us gain a more balanced view.

The Lydian empire ended when the last Lydian king, Croesus (as in "rich as Croesus") attacked the Persians in 547 BC. The oracle from Delphi had predicted

that he would destroy a great empire, and it proved correct, but not as he expected. Cyrus, the king of the Persians, defeated the Lydian cavalry, then captured and sacked Sardis; Croesus had destroyed his own empire. Lydia became a capital city of the Persian empire, and remained one of the

mains of the early, Lydian city, particularly the destruction level caused by the Persian sack. While unfortunate for the inhabitants, a good catastrophe is a blessing to archaeologists. Because people often do not have an opportunity to remove their belongings in such a situation, buildings and their



Prof. Nick Cahill with head of Commodus

great cities of Asia Minor under Alexander the Great and his successors in the Hellenistic period. Under Roman rule, Sardis was hailed as the "mother city of Asia." Its major temple of Artemis was refurbished and shared with a joint cult of Artemis and the Roman emperors. The colossal head of the emperor Commodus in the photograph is one of six imperial portraits of the Antonine dynasty, four or five times life size, which have been found around the temple of Artemis.

We are studying the re-

contents are, paradoxically, well preserved. I am now working on a monograph about a group of Lydian houses burned and buried by Cyrus' troops, in which we found hundreds of whole pottery vessels, equipment for storing and preparing food, weaving, and other household activities, as well as household industry including one for working a rare type of blood-red opaque glass, among the earliest glass workshops in this part of the world. The material is significant in its own right, but find-

ing it in its original context makes it particularly important, as most objects normally are found discarded in refuse pits or deposited in graves. For instance, in the kitchen of one house we found a pile of twenty-three plates stacked on the floor. Although the plates are among the most common type of Lydian pottery, the stack helps us estimate the size of an ancient Lydian household, while graffiti on many of them hint at particularly close social relations among some of the inhabitants. This assemblage of material thus gives us a unique insight into the lifestyles and social structure of Sardis at this historic moment.

In previous seasons, the destruction level also produced weapons and the remains of two casualties of war: the skeleton of a soldier in his mid-twenties found just outside the city wall, and one of the inhabitants of the houses, an old man with arthritis. We are now excavating the Persian destruction level near where the first skeleton was found, and just as I write, we have found a third victim of the capture of Sardis: two legs, part of an arm, and the shoulder of an adult, so far of unknown age and gender. Such remains are not only dramatic witnesses of the sack of Sardis, but also attest to the lives of the inhabitants of the city, their diet, health, and personal histories. The

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NOTE FROM THE CHAIR, Gail L. Geiger

Chairing the Department since Fall 1997 has been a challenging experience made manageable by an extraordinary staff, Tom Gombar, Sandi Russell and Sunshine Jansen. We failed to persuade Jim Dennis (Ph.D. '63) not to desert us, when he retired after 34 years to pursue his research unfettered. Otherwise, it has been remarkably rewarding as we tenured three faculty, hired three new, top tenure-track assistant professors and two new lecturers. We also selected our first two-year visiting Chipstone Assistant Professor in the Decorative Arts/Material culture. These past two years we worked hard in the campus-wide effort to obtain the Visual Culture Cluster Hire from the Chancellor. Our success means Gene Phillips will now participate in that national search. Faculty received the Chancellor's Award for Distinguished Teaching, the Vilas Young Researcher Award, and three fellowships at Wisconsin's Institute for Research in the Humanities. We enjoyed the residency of John Szarkowski ('47), Emeritus Curator of Photography at the Museum of Modern Art, who joined us for a semester to teach the history of photography through the auspices of the UW Arts Institute. We also have welcomed as an honorary member of the Department, the distinguished Hispanist Professor Steve Orso, who moved to Madison as an independent scholar and has brought us his expertise, wit, and charm. The faculty have excelled in their devoted teaching (as have our graduate teaching assistants), indicated by our graduation of 17 MAs and 11 Ph.Ds. And faculty have brought distinction to us through their publications and their service to both the University and to the community. It is fair to say that an esprit de corps is palpable here!

We have enjoyed a quietly productive year in the Department after three hectic ones filled with tenure cases and new faculty recruitment. The graduating art history majors have been particularly outstanding. For the first time, five honors students presented their senior theses in a colloquium to the community and then celebrated with a reception. Congratulations to all of them and to the senior class for work well done!

The Chipstone Foundation and generous alumni have contributed to our well being. Alumni continue to help us produce the newsletter. Two years ago Douglas Schewe generously provided us with funding to award the outstanding annual graduate seminar paper. And this year the Muellers surprised us with a wonderful gift [see p. 8] to aid graduate students, for whom funding remains our greatest need. A happy discovery also came our way this spring: John Steuart Curry's *Portrait of Oskar Hagen with his Cat, Chulalongkorn* (1944), which I published in the 1998 Newsletter, has unexpectedly come on the art market in New York. While the famous Regionalist served as the University's artist-in-residence, he painted the portrait of the Department's founder. We hope the painting can be returned to Wisconsin so that everyone may enjoy it right here at the Elvehjem Museum! We encourage all of you to visit us at the Elvehjem, check our website [<http://www.wisc.edu/arth/>], and give us news to report next year. The Department continues to work with Beth Wells at the Foundation through whom all gifts should be directed. Please contact her at [bethw@uwfound.wisc.edu or 608-263-9337].

Finally, I have the privilege of turning over the administration to the capable hands of Gene Phillips who will become our new chair in late August. While medieval Japanese studies may suffer from slightly less attention, the Department is fortunate indeed to have this excellent scholar and much admired teacher take the lead. And I look forward to returning to my work in Italian Renaissance studies.

UNDERGRADUATE ART HISTORY MAJORS

Congratulations to all of the following seniors who have graduated during the past year (H=with Honors):

Sara Bauer, Rebecca Beverstein, Amy Bookbinder, Marilyn Bowden (FALL 99), Lisa Braun, Melanie Brussat, Kelly Cassidy, Jennifer Connor, Ryan Cowan, Graham Dean, Lori Dillon, Emily Durham, Kristopher Endicott, Jamie Finkelstein, Emily Frigo, Betsy Frye, Casey Gardonio (H), McKenzie Glynn, Andrea Gutiérrez (H), Samantha Hamady, Katie Hanson (H), William Heath, Christopher Hemaier (H), Olivia Hlavacek, Jeffrey Hoffman, Shanna House, Margaret Hutjens, Laura Johnholtz, Jennifer Johnstone, Rina Jorgenson, Marti Jonjak, Karis Kaiser, Angela Kim, Avital Lando, Jae-In Lee, Monica Mooberry, Tina Schinabeck, Shannon Schultz, Brooke Scull-McWilliams (H), Angela Speed (FALL 99), Colleen Von Der Osten, Claire Weissenfluh, Anne Weber, Judy Wells.

HONORS AND AWARDS:

[* Senior Honors Thesis Presentations May 11]

CASEY GARDONIO: received a Troxell Award (administered by the L&S Advising Center); a Hilldale Fellowship for Undergraduate/Faculty Research with Gail Geiger for senior thesis research on *"Mythology and Power in the Seventeenth Century: Symbolic Devices of Maria Cristina di Francia, Regent of Savoy."*; a Travel grant from the Office of International Studies and Programs (summer 2000), and a Wisconsin Idea Fellowship for the student volunteer organization ASPIRE (spring 2000); and was inducted into Phi Beta Kappa. She presented an aspect of her senior thesis at the Undergraduate Research Symposium, and received an Irwin Panofsky Fellowship for her first year of graduate study at NYU (full tuition and stipend, 2001).

ANDREA GUTIERREZ: was one of two recipients of the Helen C. White Award, given to a student in the Humanities; received a Phi Kappa Phi Summer Fellowship Award for travel to Spain; and was inducted into Phi Beta Kappa. She was one of three graduating students from the College of Letters & Science to receive the Dean's Prize. Her senior thesis was *"Renovation in Decoration in the 1920s: Graphic Illustration and Theater Art for a Modern Spain."* (Buenger)

CHRIS HEMAUER: received the Mark Mensink Award for research on his senior thesis, *"Theatricality in the Hellenistic 'Baroque:' The Theatrical Style of the Pergamon Gigantomachy"* (Cahill), for which he also won the Iwanter Prize from the UW Center for the Humanities, for its "creativity, originality and a clear commitment to interdisciplinary work in the humanities." He received full support for graduate study in Art History at the University of California-Berkeley.

ERIN HAMMEKE: was inducted into Phi Beta Kappa.

BROOKE SCULL-MCWILLIAMS: received an internship at the Peggy Guggenheim Foundation in Venice. She wrote her senior thesis on *"Leon Battista Alberti's Theory in Practice: Adaptation and Contextualism."* (Geiger)

KATIE HANSON: wrote her senior thesis on *"Poiret and Delaunay: Cut Versus Color"* (Buenger). She has been accepted at Williams College to do her M.A. in Museum Studies.

Visiting Assistant Professor in American Material Culture, Anna Andrzejewski

Anna Vemer Andrzejewski joined the faculty in Fall of 2000 on a two-year appointment as the Chipstone Visiting Assistant Professor in American Material Culture. Anna comes to us from the University of Delaware, where she earned her Ph.D. in Art History, specializing in American art, architecture and material culture.

Anna's dissertation, "Architecture and the Ideology of Surveillance in Modern America, 1850-1950," serves as the basis of her current research, which focuses on re-examining the ideology and practice of surveillance through an exploration of different building types and constructions of the "gaze." Moving beyond earlier studies of the architecture of surveillance (by Michel Foucault and others) which have centered on its disciplinary manifestations, Anna looks at a more complicated landscape of surveillance, examining such varied settings as post offices, factories, religious camp meetings, and Victorian houses to reveal a more complex and conflicted gaze and further critical debate surrounding surveillance and power relations. In May, she traveled to Delaware to speak about her work when she accepted the Wilbur Owings Sypher Prize, an annual award given in recognition of the best dissertation in the Humanities at the University of Delaware.

Since coming to Madison, Anna has been an eager and active faculty member. In addition to covering courses for Professor Martin (on

leave this past year), Anna taught the survey of American art and led an undergraduate seminar on "The American Workplace" that examined the interrelationship between the spatial layout of workplaces and worker behavior. Anna also took the lead in organizing a series of monthly workshops on material culture, and helped plan the mini-conference at Kohler, Wisconsin in April. She has worked closely with undergraduate students interested in material culture, sponsoring a "material culture career fair" in November and helping find internships for students in architectural history and material culture. With Glenn Adamson (Chipstone's curator), Anna is also developing an internship program that would help undergraduates interested in careers in the decorative arts before going to graduate school or entering the workforce. In the Fall, Anna will team teach a new course with Arne Alanen (Department of Landscape Architecture) on "American Vernacular Architecture and Landscapes," which broadens our department's strengths in material culture as well as architectural history.

Coming to Madison is a "homecoming" of sorts for Anna. It brings her back to the Midwest (she grew up in Missouri), and back to the roots of her family. Her grandparents, whom she never knew, grew up in Oconto,



Anna Andrzejewski, photo courtesy of Nancy Rose Marshall

Wisconsin (north of Green Bay), and in her spare time, Anna hopes to be able to retrace some lost family history. As a good student of material culture, she has begun by visiting the family cemetery and her grandparent's home—to correct and augment the oral tradition passed down to her.

News from the Chipstone Foundation for American Decorative Arts

by Ann Smart Martin

The material culture program at UW continues to grow. This past year faculty and students from across the University met monthly to lay out the framework for a material culture curriculum that would provide depth and breadth for graduate and undergraduate students interested in study of the material world. The program focuses on a few core methodological seminars that all students will share, as they pursue their particular interests in courses given by their home and allied departments. We hope to have the curriculum approved before the start of the 2002-03 academic year.

Multiple grants and fellowships in 2000-01 indicate the level of enthusiasm for the interdisciplinary study of material culture at UW. A Chancellor's Award for team teaching enabled the development of a new upper-level course, "Dimensions of Material Culture." This will be a foundational course in the material culture curriculum, taught by faculty members from a variety of departments and Colleges, including Art History, ETD [Environment, Textile, and Design], History, English, Landscape Architecture, English, and History of Science. A Mellon Grant through UW's Center for the Humanities sup-

ported a workshop series organized around the theme of "The Ritual(s) of Everyday Life." Faculty, students, and staff members from across the campus and museum community met monthly to discuss and visit ritual sites, consider everyday ritual objects, and exchange ideas about what constitutes ritual and the relation of objects to ritual behaviors. The workshop was so successful that the Group was awarded a second year of Mellon funding. The academic year was brought to a close with a mini-conference in Kohler, Wisconsin, sponsored by the Mellon Grant along with generous support from the Kohler Foundation. Twenty-one faculty, students, and staff visited the John Michael Kohler Art Center, the Kohler Foundation's collections and sites of self-taught artists, and the Kohler Village, built as a planned industrial community in the early twentieth century. We were pleased to be joined on this trip by two leading scholars of material culture, Katherine Grier (University of South Carolina) and Bernard L. Herman (University of Delaware) who also helped us finalize the curriculum.

The Chipstone Foundation generously

continues to offer funding and research opportunities for graduate students. For the second year, the Foundation has provided funding for Anna Vemer Andrzejewski as the Visiting Assistant Professor in American Material Culture. The new curator at Chipstone, Glenn Adamson (Yale dissertator), taught a course last spring on contemporary craft furniture. Glenn will continue to teach a course each semester that will complement the material culture program. Chipstone's support of the decorative arts and material culture web page continued, and we are pleased to announce that Catherine Cooney (MLA '99; MA '00) has created the first part of the digital library now opened at <http://decorativearts.library.wisc.edu>. Finally, the Chipstone collection continues to step into the public eye. I helped plan the new exhibition that innovatively combines the decorative art collections of the Milwaukee Art Museum and the Chipstone Foundation. The new permanent exhibition, which forms part of the American Collection, will be continually updated and has just opened at the newly renovated Milwaukee Art Museum.

Collaboration with the Elvehjem

As usual, this year faculty and students collaborated with the Elvehjem Museum in many different ways. Professors Quitman Phillips, Barbara C. Buenger, and Emeritus Professor Frank Horlbeck served on the Museum Council. Especially important were the collaborative efforts on two major exhibitions. In the autumn, for the "Cabinets of Curiosities: Four Artists, Four Visions," Professor Jane C. Hutchison spoke on "Cabinets of Curiosities in Northern Europe in the Fourteenth to Eighteenth Centuries" and Professor Buenger on "Cabinets of Curiosities in Contemporary European Art". For the exhibition "Heaven and Earth Seen Within: Song Ceramics from the Robert Barron Collection," Professor Julia K. Murray worked actively in helping to schedule the series of specialists listed in our guest lectures for the year.

Two of our Ph.D. dissertators, Bob Cozzolino and Joann Skrypzak, worked during the summer as Project Assistants on preparation for new exhibitions, respectively on Dudley Huppler, 20th c. artist with Wisconsin ties and on early 20th century Viennese design.

Dissertator Lee Spurgeon worked on the cataloging of the Japanese print collection as Print Room Assistant and undergraduate art history major, Stacey Trauenfeld, aided Andrea Selbig in the Registrar's office. Lori Dillon helped Anne Lambert in Education and then Liese Pfeiffer in the museum's gift shop.

Many others worked in the Education Department: Docent training for the exhibitions received teaching materials from Lori Dillon for both the "Paris 1900" exhibition and for that of "Progressive Printmakers." Dissertator Junhyoung Michael Shin offered Docent Training for the exhibition "Heaven and Earth Seen from Within," and Professor Buenger gave a training session on the exhibition of "A Writer's Vision: Prints, Drawings, and Water Colors by Günter Grass." Mary Bumann (MA '87) wrote teaching materials and trained docents for "Paris 1900."

Kohler Art Library News

from Lyn Korenic, Director

It has been an active and productive year in the Kohler Art Library. We have been able to build our collections through a slight permanent increase to our base budget and through one-time supplemental funding for out-of-print and/or expensive publications. One splendid acquisition is a facsimile of the 15th century Dutch illuminated manuscript, *Biblia pauperum: Kings ms 5*, British Library, London, also called *Die Goldene Bilderbibel*. In addition, funding from the Chipstone Foundation directly supported our growing collection in the area of decorative arts and material culture. Moreover, we obtained a grant from the Friends of the Library for library acquisitions. We continue to look for opportunities to enhance the quality of our collections through external sources of funding.

The art library has benefitted from strong donor support over the years, including this past one. Last summer we received the personal library of Emeritus Professor Frank Horlbeck. This marvelous gift includes over 2000 books on medieval art and architecture as well as approximately 2000 pamphlets on historic buildings in Great Britain and elsewhere. It enhances substantially our book collection in this area. More recently, we became the fortunate recipient of a large monetary gift that supports an area of the library's special focus. The Lenora G. Bernstein Artists' Book Endowment fund is intended for the "acquisition, support, and promotion of artists' books and related materials." We hope to build this endowment through creative activities that attract additional support.

On another front, we are seeking to develop closer ties with other areas on campus. For example, we would like to work more closely with students in the School of Library and Information Studies (SLIS) who also have an interest in the history of art. We had such an opportunity this past spring through my involvement with library school student, Justine Martin, on a collection development practicum. Her project involved doing a quantitative analysis of the decorative arts materials (mainly NK class) housed in libraries across campus. We hope to engage in future joint activities that successfully build on previous collaborative efforts among various campus units.

Another exciting development is in the area of art reference services. Because we were able to secure a 1/2 time art reference position in June 2000, the library can now offer the new service of digital reference. This spring, the art library became a participant in the innovative Library of Congress-sponsored Collaborative Digital Reference Service (CDRS). Through this cooperative effort involving libraries from around the world, we are able to take advantage of reference expertise and resources beyond our walls. Art reference librarian, Linda Duychak, is eager to work with patrons needing both traditional and digital reference assistance (askart@library.wisc.edu). Linda continues to offer small-group and one-on-one training sessions on MadCat (the new version) and the art research databases. This past year, art library staff reached nearly 500 patrons through bibliographic training sessions. We hope to expand our instructional efforts both in-person and online.

Our exhibition program continues to gain a lot of interest. Following our first display, "The Art of the Library of Congress and the Wisconsin Connection" (March-December 2000), the library mounted "Celebrating Books at the Kohler Art Library" (January-June 2001). This second exhibit highlighted the formation of the Kohler Art Library in 1970, including the merger of Art History Professor Oskar Hagen's personal library with art books from other library collections on campus. We also worked with the Kohler Foundation in gathering ideas and material for the exhibit. We hope to collaborate again with the Kohler Foundation in the area of exhibits and other library activities.

We very much look forward to working with everyone in the coming year!

2001 Meeting of the North American Print Council

by Jane C. Hutchison

On May 4-6, 2001 Wisconsin hosted the annual spring meeting of the North American Print Council, an organization that invites its membership from scholars of prints, drawings and photographs. A substantial number of the members are graduates of UW-Madison, which for many years offered some of the only courses in the history of the graphic arts, begun by Wolfgang Stechow and James Watrous in the 1930's. The Council's Treasurer, Tom Bruhn ('65)—the University of Connecticut's curator—is a Wisconsin alumnus, as are Dennis Michael Jon ('84 Art Ed), Minneapolis Institute of Arts; Karin Breuer (MA '76), California Palace of the Legion of Honor; Joann Moser (MA '72, PhD '76), Smithsonian Institution; Trudy Hansen ('75), Greenwich, NJ; and Sabine Kretschmar (MLS '90), Cleveland; while several other members, including Marilyn Kushner, Brooklyn Museum, began their studies at Wisconsin. Martha Tedeschi (Chicago Art Institute) is the daughter of John A. Tedeschi, UW-Madison's Emeritus Director of Special Collections, Memorial Library.

The group, which had held last spring's meeting at the J. Paul Getty Museum, held its business meeting and presentation of talks, new books and exhibition catalogues at the Elvehjem, with afternoon visits to Madison's Balkin Editions, Tandem Press and Silver Buckle Press. Day trips were taken to Taliesin, the Milwaukee Art Institute, and the private Milwaukee print and drawing collections of Esther Leah Ritz and Hope Melamed Winter. Wisconsin members of the Council include the Elvehjem's print curator, Andrew Stevens, who with Milwaukee's curator, Kristin Makhholm, shared the responsibilities for making all of the conference arrangements. I reported as recent expert witness testimony for the prosecution in federal court in New York regarding the authentication of an early Dürer drawing, the famous *Women's Bath*, missing from the Bremen Kunsthalle since World War II. The drawing, removed from wartime storage in northern Germany, had been taken to the Soviet Union, placed in a provincial museum in Baku, Azerbaijan, from which it had subsequently been stolen, resurfacing in New York in 1997.

Form and Content: The Common Language of Two Worlds of Art

by Lori Dillon

Editor's note: In his own work, the founder of this department, Professor Oskar Hagen, exemplified a passionate interest in the interrelatedness of the arts [cf. 1998 Newsletter]. Although seldom remarked upon, many connected to the Department continue this tradition. For example, Lori Dillon (BA'00) was both an AH major and a critically acclaimed (NY Times 17 October '00) lead dancer for two major dance companies based in Madison. Sage Fuller Cowles (BA'47), began her studies similarly. Since that time, Ms. Cowles has gone on to become a teacher of dance, choreographer, ACE certificate fitness instructor, philanthropist, co-chair of the Cunningham Dance Foundation, board member of the Minnesota Dance Alliance and Dance USA in Washington D.C. In the Spring, she gave the keynote address at the Fifth Biennial Forum on Women and Philanthropy sponsored by the Council of Women's Giving at the UW Foundation (cf. Wisconsin Women's Philanthropy, Spring 2001). I asked Lori to discuss her view of the two fields and to interview Ms. Cowles.

While I devoted many hours in my undergraduate years as a typical art history major focused on reading, writing papers and doing research, I spent nearly as many dancing. Dance, at one time simply a hobby for me, became a professional endeavor and a passion. Art history studies refined and educated my artistic eye and helped me mature as a dancer. At the same time, the appreciation and awareness of aesthetics that I acquired through my years of dance training and performance with the dance companies of Professors Li Chiao-Ping and Jin-Wen Yu, led me to be a better art history student. Here I offer my thoughts on the connections between the two. I am not a pioneer in combining this academic/creative pair, however, as my concluding tidbits from a conversation with Sage Fuller Cowles will indicate.

Essentially, the manner in which an art historian analyzes and discusses art is strikingly similar to the way in which modern dancers, choreographers and historians view dance. Formal elements of a work of art and knowledge of social

and cultural history play major roles in the studies of both dance and art history.

An art historian studies the impact of formal elements on the viewer. Likewise, a successful modern choreographer pays considerable attention to line (of each dancer's body, of dancers' bodies together on stage, of a dancer's relationship to the setting), color (tones of light to be cast on the dancers and the stage, of costumes and props), light



*Lori Dillon in Li Chiao-Ping's "Mandala";
photo courtesy of the UW-Madison
Dance Program*

(value of the tones projected on the dancers' bodies, faces, the backdrop and the floor), and spatial arrangement (floor patterning of the movement, arrangement of the dancers both stagnant and in motion, utilization of different levels of space).

Borders also impact both. One notices both literal and environmental frames of the work of art. Modern dancers and choreographers also pay special attention to the "frame" in which (or out of which) they perform (e.g. on a proscenium stage with a delineated "frame" separating the dancers from their audience, a theater-in-the-round, where the dancers maintain separation from the audience and yet the framing

boundaries are expanded, or a site-specific work that explores movement within the frames of a specific environment).

We find that paintings, sculptures, prints and decorative arts may have social, cultural, and political messages. Likewise, modern dance exhibits a wide range of thematic intentions. Just as some of the most recognized and studied paintings and sculptures in history, modern dances have retold classic tales, taken political stances, imitated nature and existed simply as form for form's sake.

Modern dancers and dance makers take on the practices of an art historian when creating and witnessing dance works. They look to other dances in history for inspiration, suggestion, or as a means of reaction, and they utilize elements as concrete as line and color, and as abstract as theme and emotional content. In reverse, art historians make ideal viewers of dance – insightful, critical, and armed with an educated, artistic eye. In fact, art historians have the potential to view dance with the same vision as they do a painting or sculpture and they can use the same language to describe, critique and analyze modern dance.

My Interview with Sage Fuller Cowles

Years ago, when legendary Professors Oskar Hagen and Margaret H'Doubler still were teaching in the units they had founded--the Department of Art History (in 1925) and the degree program in Dance (1926)--Sage Fuller Cowles was an undergrad at UW-Madison. As I did, she graduated with a BA ('47) in art history, yet had continued her dance studies throughout her years at UW and has gone on to have an extraordinary career in the arts. I was eager to hear her thoughts on the correlation between art history and modern dance. Earlier this summer, I had a brief but meaningful discussion with her.

At first, we talked about the simi-
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2000-01 Lectures

Jules D. Prown, Professor Emeritus of the History of Art at the Yale Center for British Art: "Winslow Homer: Beneath the Surface"

Richard Wollheim, University of California-Berkeley: "On Pictorial Organization"

Jan Stuart, Assoc. Curator of Chinese Art, Freer-Sackler Galleries, Smithsonian Institution: "Portable Upholstery: Textiles for Chinese Furniture"

Steven Orso (Ph.D. Princeton) Honorary Fellow in Art History: "The Primacy of Toledo: Cardinal Bernardo de Sandoval y Rojas and the Chapel of Our Lady of the Sagrario"

James Elkins, Prof. Art History, Theory and Criticism, School of the Art Institute of Chicago: "On the Inconceivable and the Unrepresentable in Skin and Membrane Metaphors"

W.J.T. Mitchell, Professor of English and Art History at the University of Chicago: "The Work of Art in the Age of Biocybernetic Reproduction"

Bernard Herman, Director of the Center for American Material Culture Studies and Edward & Elizabeth Rosenberg Professor at the University of Delaware: "The Merchant Family's Parlor: Architecture and Material Life in the Early American City"

Katherine Grier, Department of History and Public History, University of South Carolina: "Pets in America: Reconstructing a Popular Practice through Material Culture"

Catherine Glynn, former curator of LA County Museum of Art: "Emulation or Envy: Rajput-Mughal Relations"

Nicholas Mirzoeff, Department of Art at the State University of New York-Stonybrook: "Intervisuality:

Working Out Visual Culture in the Era of Global Capital"

Dept. Colloquia:

Gene Phillips, "The Jōfukuji Version of the Ten Kings of Hell"

Laurentia Cincoski: "In Search of Maria van Oosterwyck"

James Dennis: "Robert Koehler: 'Der Streik'"

Robert Cozzolino: "Sprained Ankles in Rome, Bathtub-Brew in Manchester: An American on the Grand Tour," Paul Mellon/Alisa Mellon Bruce Predoctoral Fellowship report

Alicia Volk: "The Zen of Surrealism: Painting and Politics in 1930s Japan"

Michelle Paluch-Mishur, "Futurist Aeropittura under Italian Fascism," Margaret Davison Schorger Fellowship report

Special Chinese Art History Lectures in Spring 2001

Alfreda Murck, Adjunct Professor, History Dept., Peking University: "Objects of Meditation: Song Dynasty Tea Wares"

Regine Thiriez, Institut d'Asie Orientale, Lyon, France: "Early Photographic Images of China"

Virginia Bower, Princeton: "Beauty and Elegance: The Subtle Splendor of Song Ceramics"

Robert Mowry, Curator of Chinese Art at Harvard University Art Museum: "Blue and Green: Chinese Ceramics of the Song Dynasty (960-1279)"

Ronald Egan, Department of East Asian Languages and Cultural Studies, University of California-Santa Barbara: "The Elusive Bowl: Locating Ceramics in Song Dynasty Culture"

We are grateful for varied support from the UW Lectures Committee and collaborative departments and programs.

Reports from the Field

Thomas E. A. Dale: Report on Fellowship Year at the Metropolitan Museum of Art, New York

During the past academic year, I have had the privilege to take leave time as Coleman Fellow in the Department of Medieval Art and The Cloisters at the Metropolitan Museum of Art and as Visiting Scholar in the Department of Art History and Archaeology at Columbia University in New York. I made use of the museum's incomparable collection of Romanesque art, the files of its Medieval Department, the research facilities and archives of the Watson Library and the Cloisters Library to pursue research and writing related to my book in progress, provisionally titled, *Romanesque Corporealities: The Body as Imago and Dissimilitude in European Art, ca. 1050-1215*.

During the Fall term, I focused primarily on the topics of portraiture and the monstrous. In the Spring term, I researched two new topics for my book. I explored the Catalan apse paint-

ing of San Juan de Tredós (now at the Cloisters) as a case study for my chapter on the Body of the Virgin as tabernacle and "Throne of Wisdom". I also began research for a second chapter of my book focusing on the meaning of the nude in Romanesque art. For this topic, I am looking at the nude in a broad range of contexts both as positive image (*imago*) in the similitude of Christ or the God-given soul and as deformed image of the body as object of desire and as image of spiritual and physical degeneration. I also gave a series of lectures related to my recent research. Throughout the year, I took time out from my book to work briefly on smaller projects. In November, I worked with Maria Saffiotti Dale of the Elvehjem Museum and with Charles Little and Melanie Holcomb of the Metropolitan Museum to

select a dozen objects to be exhibited on loan (initially for one year) in Gallery I of the Elvehjem starting in Spring 2002. These objects will provide instructive examples of medieval material culture—reliquaries, drinking vessels, metal-work objects of personal attire—monumental sculpture and ivory devotional objects ranging in date from the 7th to 13th centuries. Finally, towards the end of my stay in New York, I began research in the Archives of The Cloisters on George Grey Barnard, the sculptor who brought many of the finest examples of French Romanesque sculpture to America, including the cloister capitals from Saint-Michel-de-Cuxa now in The Cloisters Museum. It has been a very rewarding year and I look forward to publishing the fruit of this research.

Henry J. Drewal, Evjue-Bascom Professor in India

I have just returned to the United States after a fascinating sabbatical research trip to India where I was studying the arts, history, and culture of Africans (known as Siddis) in India under a six-month American Institute of Indian Studies Senior Fellowship. Afro-Indians have been contributing to the socio-cultural landscape of India since the early Medieval era when they came with Persians, Turks, and Arabs as merchants, sailors, soldiers, and "slaves." Many rose to great prominence as nobles, regents, gener-

als, admirals, prime ministers and rulers between the 15th and 19th centuries. One of the most famous was Malik Ambar, who ruled the Western Deccan from Aurangabad from 1600-1626. He is renowned for his public works (mosques, palaces, schools, tombs, and water systems) and for his military and administrative achievements. Other Afro-Indians/Siddis ruled from their marine fort at Janjira, controlling the waters of the Malabar coast for almost 300 years.

I worked in the formerly Portuguese archives at Goa, visited many sites where Siddis lived and worked, surveyed Siddi arts as expressions of history and identity, and worked with several Siddi communities in Northern Karnataka as they formed a performance troupe to present their culture (songs and dances) to Indian and international audiences. I plan to return to India in December-January to complete this initial phase of my research.

Faculty

Visiting Assistant Professor Anna Andrzejewski: Published "The Gaze of Hierarchy at Methodist and Holiness Religious Camp Meetings, 1850-1925" in *Perspectives in Vernacular Architecture* 8 (2000), 138-57; "Architecture and Agriculture in Snyder County, Pennsylvania" in *Snyder County Historical Society Bulletin* (Middleburg, PA: The Society, 2000) 27-55. She presented "Surveillance and Service in the Victorian House in America" at meeting of the Vernacular Architecture Forum in Duluth MN. She is currently preparing a paper on images of servants in Victorian America that derives from her chapter on surveillance in the Victorian house which will be presented at the 2002 meeting of the College Art Association.

Barbara C. Buenger: Published "Das Italienbild der deutschen: Wilhelm Worringer und Max Beckmanns Bilder von Italien" in the 2001 Braunschweig symposium papers, *Die Kunstgeschichte Wilhelm Worringers* (Munich: Wilhelm Fink Verlag, 2001); presented "Max Beckmann's 'Temptation': Four Years in National Socialist Berlin" at the German Studies Association Convention in Houston. She is collaborating with Kristin Malkholm of Milwaukee Art Museum to plan cataloguing 480 new German expressionist prints, a project which will involve several students from the Art History department over the next three years. Has in progress *Max Beckmann in Germany, 1904-1937*.

Nick Cahill: Published "Olynthus and Greek Town Planning," *Classical World* 93.5 (2000) 497-515; had accepted for publication "Lydian Houses, Domestic Assemblages and Household Size," in *Near Eastern Archaeology*; presented "Sardis in the Lydian Period: Old and New Discoveries" at the Seminar für Klassische Archäologie, Universität München; presented "Household Industry in Anatolia and Greece" at the Archaeological Institute of America Annual Convention in San Diego CA; gave lectures on Sardis in San Antonio, Houston, and Dallas TX, Munich, UW Anthropology Dept., Center for the Humanities, and for UW On the Road at the Milwaukee Public Museum. He was awarded UW Humanities Institute Fellowship and a UW Graduate School Research Grant. In progress is a monograph on Lydian houses at Sardis, to be published in the series *Archaeological Exploration of Sardis* by Harvard University Press; a web version of his book *Settled in an Orderly Fashion: Household and City Organization at Olynthus* (Yale 01); a monograph on Greek housing and domestic life, commissioned by Yale University Press; and a monograph on the architecture, stucco and mosaics of the Hellenistic building at Tel Anafa, Israel, to be published as a supplementary volume of the *Journal of Roman Archaeology*.

Thomas E.A. Dale: Chaired session at CAA on "Fantasy and the Religious Imagination." His "Monsters, Corporeal Deformity and Phantasms in the Romanesque Cloister Capitals of Saint-Michel de Cuxa: A Response to Saint Bernard" is in press for the *Art Bulletin* (September 2001). During his Fellowship in NY, he gave "Epiphany and Revelation in the Romanesque Apse Fresco

of San Juan de Tredos" at The Cloisters Museum; spoke on "The Romanesque Nude: The Body as Image and Phantasia" for the Fellows colloquium at the Metropolitan Museum of Art; gave "The Display of Byzantine Relics, Icons and Spolia and the Renovation of San Marco in Venice in the Thirteenth Century" at The Johns Hopkins University. He also lectured for Henry Maguire's seminar on Medieval Venice at the Johns Hopkins University, "Byzantine Artefacts in Venetian Settings: The Ritual and Politics of Display."

He co-chaired a session with Maria Saffiotti Dale at the International Congress of Medieval Studies in Kalamazoo, MI on "The Art of Display in Ritual Space: Holy Images, Reliquaries, Liturgical Furnishings and Books in the High Middle Ages and Renaissance." He was appointed Editor of the *Newsletter of the International Center for Medieval Art (ICMA)*; gave "Monsters, Deformed Bodies and Phantasms in the Cloister of Saint Michel-de-Cuxa" at Keane College in Elizabeth, NJ and gave a variation of the same talk focusing on the monastic liturgy of compliance to Susan Boynton's seminar in historical musicology at Columbia University; spoke to the Branner Forum for Medieval Art at Columbia University on Romanesque portraiture; and gave a final talk at The Cloisters on "Monsters, Phantasies and the Religious Imagination in Romanesque Art."

He completed final editing and revised introduction to a book of essays on Romanesque mural painting, *Shaping Sacred Space and Institutional Identity in Romanesque Mural Painting: Essays in Honor of Otto Demus* and completed a book review of the collection, *Imaging the Early Medieval Bible* for CAA *Reviews On-line*.

Henry J. Drewal: Was on sabbatical leave during the 2000-01 academic year, researching his new book on the arts of the African diaspora. He was awarded, through Wisconsin Humanities Council, the Governor's Humanities Award for Excellence in Public Humanities Programming for the "Beads, Body and Soul" exhibition; participated in the re-opening of the Dapper Museum in Paris; gave "Présence des dieux Yorubas" at its first Museum Conference. contributed an essay on "Terre et Tonnerre: L'Art Yoruba destiné aux ancêtres et aux dieux" in the inaugural exhibition catalog, *Arts d'Afrique*.

Gail L. Geiger: Has in progress "Art and Spirituality in Fifteenth-Century Florence: Fra Angelico and Dominican Reform at San Marco," and a shorter study on decorative arts and race in late 17th century Venice. She presented at the first of the Center for the Humanities' Visual Culture Mellon Workshops and was an outside reviewer of the Art History Department at the University of Kentucky, Louisville.

Jane C. Hutchison: Published *Albrecht Dürer: A Guide to Research* (New York & London, Garland/Taylor & Francis, 2000 Garland Reference Library of the Humanities, vol. 2177); published "Alberto Durero", in *Summa Pictorica*

vol. III: El Siglo XV Europeo, John Sureda, ed. (Barcelona, Editorial Planeta, S.A., Historia Universal de la Pintura), pp. 261-278; also "Master E.S." and "Master of the Playing Cards" in *Medieval Germany: An Encyclopedia*, John M. Jeep, ed. (New York & London: Garland, 2001). She attended the 16th Century Studies Conference in Cleveland OH, as a member of the editorial board for the monograph series; attended the Print Council of America in St. Louis, MO; and the Wisconsin Legislative Council Special Committee on Arts Funding at the Paine Art Center in Oshkosh, WI. She is on the planning committee for the "Museum Worlds: Past, Present, Future" a UW Mellon Workshop. She also was elected Treasurer of the Midwest Art History Society, and chaired two sessions on Northern Renaissance art history at the Society's 2001 conference in Minneapolis, MN.

Nancy Rose Marshall: Published a review, "Joseph Crawhall, One of the Glasgow Boys, by Vivian Hamilton" in *Victorian Studies* (Winter); presented "'The Town without a Frown', or What Happened to Asbury Park?" at the Popular Culture Association Conference in New Orleans; "'Colored Photographs of Vulgar Society" at the Interdisciplinary Nineteenth-Century Studies Conference in New Haven; co-chaired a session at CAA, "Homecomings: Intersections of Public Art and Cultures of Domesticity"; and presented "Jane Austen and the Gothic" at the Jane Austen in the 21st Century Humanities Festival, UW-Madison. She received a Vilas Young Researcher Award from the UW College of L&S.

Ann Smart Martin: Has in progress: *Sukey's Mirror: Buying into the World of Goods in the Virginia Backcountry, 1750-1815*. She published "Commercial Space as Consumption Arena: Retail Stores in Early Virginia" in Sally McMurry and Annmarie Adams, eds., *People, Power, Places: Perspectives in Vernacular Architecture VIII* (Knoxville: University of Tennessee Press); served on advisory panel to the Charles Warren Center for Studies in American History at Harvard University; spoke at UW Center for the Humanities' 2nd Annual Visual Culture Workshop; organized and participated in the Material Culture Workshop "Rituals of Everyday Life". She presented "The Rituals of Everyday Life: Eating and Drinking in Early America" at the 33rd Annual Tryon Palace Decorative Arts Symposium "Dinner is Served: The Dining Room in the Eighteenth and Nineteenth Centuries," held in New Bern, NC; addressed the Public History Graduate Students Forum at North Carolina State University in Raleigh with "Interpreting the Material Culture of Everyday Life in Eighteenth-Century America"; presented "Mothers and Daughters, Cousins and Friends: Reading and Writing of a Family Receipt Book" at

(continued on next page)

the 5th Southern Conference on Women's History in Richmond VA.; and presented "The Black Box of Household Consumption: Women and the Retail Trade in Virginia, 1750-1820," to the Research Triangle Early Americanists Group at the National Humanities Center in Chapel Hill NC.

Narciso G. Menocal: Had accepted for publication, "The Charnley House: An Architectural Embryo", in volume on Frank Lloyd Wright's Charnley House, Chicago, ed. by the Society of Architectural Historians (University of Chicago Press); and "Poetry in the Republican Period", in *Herencia* (2000) [Journal of the Cuban National Heritage Society], marking the centenary of the Cuban Republic (1902-1958). In progress is a book on Cuban nationalism in literature, painting, and architecture, 1825-1964. He attended the 2000 Toronto conference of the Society of Architectural Historians, of whose Board of Directors he is a member.

Julia K. Murray: Contributed to *Essay in Discovering Chinese Painting: Dialogues with American Art Historians*, ed. by Jason C. Kuo; published "The Evolution of Pictorial Hagiography in Chinese Art: Common Themes and Forms" in *Arts Asiatiques* 55 (2000): 81-97; "From Textbook to Testimonial: The *Di jian tu shuo/Teikan zusetu* (The Emperor's Mirror, An Illustrated Discussion) in China and Japan" in *Ars Orientalis* 31 (2001). She presented "Bringing Confucius to the South: Relics and Representations at the Qingpu Kongzhai" at the Association for Asian Studies conference in Chicago, in an interarea panel called "Relics and Reliquaries in Asian Art and Culture"; "Pulling the Kong Connection: Local History and the Rise of Qingpu in the 17th Century" at the international conference on "Political and Economic Uses of Local History: Anthropological and Historical Perspectives" at Harvard; and "Chercher La Femme: Who Was Zhang Hua's 'Instructress'?" at the international conference of the British Museum and Percival David Foundation in London.

Quitman (Gene) Phillips: Published *The Practices of Painting in Japan, 1475-1500* (Palo Alto: Stanford University Press, 2000); has in press: "Problems in Discussing Classicism in Japanese Art" in *Classicism in Japanese Art of the Early Edo Period*, Elizabeth Lillehoj, ed. (Honolulu: University of Hawaii Press); in progress: "The Jōfukuji Version of the Ten Kings of Hell"; editing Vol. 4 of the *Cambridge History of East Asian Art*; and a book manuscript dealing with late medieval Japanese narrative painting.

Adjunct Faculty

Glenn Adamson: Participated in the rein-

stallation of the decorative arts collection at the Milwaukee Art Museum. He has had recent articles published in *American Craft and Woodwork*. He anticipates his Ph.D from Yale by Christmas

Gautama Vajracharya: Nears completion of his catalogue for the Elvehjem, "Continuity and Change in Indic Miniature Painting from the Watson Collection." This spring, while working with Pratapaditya Pal, Visiting Curator at the Chicago Art Institute, he discovered an unpublished 15th c. Nepali portrait. He will publish this in *Orientalis* in 2003.

Emeriti Updates

Jim Dennis: Gave an art talk related to the "Illusions of Eden: Visions of the American Heartland" exhibition at the Madison Art Center (Feb 24-May 13); and a lecture at the Dubuque Museum, Iowa, entitled, "Wood on Stone: Grant Wood's \$5.00 Lithos for Associated American Artists." He continues his research on Robert Koehler's *Der Streik* in Berlin during the summer of 2001.

Robert Beetem: Continues to work on his Cézanne study and to enjoy his return to the Bay Area.

Frank Horlbeck: Has been in Europe the summer of 2001.

"A Generous Gift from a Modest Class Auditor"

Several years ago, Shirley Liesch Mueller enrolled in a mini-course in art history at the Memorial Union, which was taught by dissertator Michelle Paluch-Mishur. Captivated, Mrs. Mueller began to audit classes in the Department, often forming lasting friendships with students, particularly Art History grad students who frequently sat nearby [the back-of-the-room group!] This spring she and her husband, Emeritus Professor W. Fritz Mueller, most unexpectedly offered a generous gift of thanks. As a result, the Department will be able to offer the Mueller Travel Award for dissertation research conducted by an outstanding graduate student. We are extremely grateful to the Muellers and hope they will continue to join us at departmental events, classes, and for next year's awarding of the first travel grant.

Graduate Students

M.A. Program

M.A. Candidates: Margo Baxter, Nichole Bridges, Calvin Eriksen, Jacob Esselstrom, Amanda Flaata, Ryan Grover, Jean Janecki, Sanghyun Park

M.A. Degrees Awarded:

CLOUD, SARAH E., (8/19/00), "Mannerism and Mass Production: The Antwerp Altarpiece Trade and its Interactions with Germany", Dale, *Hutchison

COONEY, CATHERINE E., (8/19/00), "The Body as Mediator", Dale, *Geiger

MORRILL, ANDREA M., (8/19/00), "The Triumph of Maximilian I: Sources and Motivations for the Emperor's Art on Paper Propaganda Campaign", *Hutchison, Menocal

PURISCH, LEAH C. (8/19/00), "Republican Family Values: Family Portraiture in Sixteenth-Century Venice", Dale, *Geiger

Ph.D. Program

Ph.D. Candidates: Robert Cozzolino, Elizabeth Hooper-Lane, Linda James, Saadia Lawton, Catherine Louis, Laura Mueller, Amy Ortiz-Holmes, Soo Yeon Park, Ruth Ruege, Janet Spurgeon, Izumi Takasaki

Ph.D. Degrees Awarded:

FUNKENSTEIN, SUSAN L. 2001 August. "Figurations of Women Dancers in Weimar Germany (1918-1933): Hannah Hoech, Otto Dix, and Paul Klee" (Buenger)

MC MANAMY, KEVIN W. 2000 August. "Fourteenth Century Sculpture in Westphalia, Germany: The Apostle Cycle Figures of the Wiesenkirche in Soest" (Hutchison)

SHIN, JUNHYOUNG. 2001 August. "A Materialized Vision as Meditative Exemplar: Albrecht Durer's *Marienleben* 1502-1511" (Hutchison)

Dissertations in Progress:

Renaissance:

BACON, PAUL, "A Mirror for Princes: Frederick the Wise and Art Patronage at the Electoral Saxon Court 1486-1525" (Hutchison)

CINCOSKI, LAURENTIA, "17th Century Dutch Still Life Painter Maria van Oosterwyck" (Hutchison)

Material Culture:

BRYAN, JAMES, "Historic Dolls' Houses as Material Culture" (Smart Martin)

19th and Early 20th Century European:

GILDERHUS, KIRSTEN ELOISE, "Karl Hubbuch: Drawings and Graphic Works, 1927-1930" (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: Jewish Artists in Berlin Re-Invent the 'Ostjuden' in German Jewish Visual Culture, 1900-1924" (Buenger)

PALUCH-MISHUR, MICHELLE, "The Mutable Perspectives of Flight: Futurist Aeropittura Under Italian Fascism" (Buenger)

SKRYPZAK, JOANN, "Sporting Modernity: German Artists and the Athletic Body, 1918-1945" (Buenger)

SMITH, JENNIFER, "The Art of Everyday Life: Alltagsleben as Subject and Strategy in Contemporary German Art" (Buenger)

Pre-1945 North American and South American:

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:

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)

PARK, JAE-SUK, "Su Shi Wearing Bamboo Hat and Clogs" (Murray)

African:

CAMPBELL, BOLAJI V. "Yoruba Shrine Painting Traditions: Color, Cosmos, Process and Aesthetics" (Drewal)

HILL, SHANNEN L., "Horror and Heroism: Visual Appropriations of Bantu Stephen

Biko in South Africa" (Drewal)

MILLER, KIMBERLY ANNE, "Women, Violence, and Visual Representation in the Recent History of South Africa" (Drewal)

News from Current Students

Awards and Internships:

PAUL BACON received a short-term Research Grant from DAAD (Deutscher Akademischer Austausch Dienst); he will be studying in Weimar, Germany from September 2001 to January 2002. **MARGO BAXTER** received a FLAS (Foreign Language Area Studies) award to study Japanese in Summer 2001. **NICHOLE BRIDGES** was accepted to the Summer 2001 paid Graduate Internship Program at the Metropolitan Museum of Art. She will be working in the Department of Arts of Africa, Oceania, and the Americas with curator of African art, Alisa LaGamma. **BOB COZZOLINO** won the L&S Teaching Fellowship for 2001. **RENATA HOECKEL** was awarded the University Fellowship for one semester at the Dissertator, or Advanced, Level. **ANNE GREVSTAD NORDBROCK** received the DAAD Bonn Research Grant for Summer and the Vilas Travel Grant for 2001-02. **KIM MILLER** received a generous grant from the David and Betty Jones Development Program (through Transylvania University) to return to South Africa for a few weeks of research in Summer 2001. **LAURA MUELLER** received 2000 Monbusho Research Scholarship, which she used to do research for her dissertation at Gakushin University in Tokyo. **MICHELLE PALUCH-MISHUR** was awarded the Wolfsonian-FIU Fellowship from The Wolfsonian in Miami Beach, Florida. The fellowship will enable Michelle to travel to Miami Beach for a period of four weeks in order to research materials related to her dissertation. **JAE-SUK PARK** has been awarded a research/travel grant to conduct dissertation research in Taiwan. Administered by the UW Center for East Asian Legal Studies, the grant is made from funds presented to UW-Madison by Tien Hung-mao, the Taiwan Minister of Foreign Affairs. **JOANN SKRYPZAK** has been awarded a Fulbright grant for 2001-02. She will be in Germany from September 2001-May 2002, researching her dissertation. **LEE SPURGEON** was awarded a FLAS (Foreign Language and Area Studies) for 2001-02 academic year.

Papers and Lectures:

BOLAJI CAMPBELL gave a talk "Myths, Rituals and Yorùbá Oracles: The Legend of Orisa Olu Orogbo". Presented "Mapping and Redefining the Terrain: Contemporary African Art Practice in the 21st Century" at the 2001

CAA Conference. **BOB COZZOLINO** presented "Ivan Albright Wrestles with Saint Anthony and the Surrealists" at CAA. **RYAN GROVER** spoke at the Wisconsin Distinguished Graduate Fellowship dinner May 3 as Art History's first recipient of the Watrous/Chipstone Distinguished Fellowship. **SAADIA LAWTON** presented "The Haitian Marketplace: Defying Notions of Isolation through Imagery of the Collective", at the Third Triennial of the Arts Council of African Studies Association, St. Thomas, Virgin Islands. **KIM MILLER** presented "Truth and the Illusion of Truth: Contemporary South African Artists Speak" at CAA, where she was also elected to Secretary of the new Visual Culture Caucus. She will be co-chairing the Visual Culture Caucus CAA panel for 2003. In addition, she recently published "Cross-Dressing at the Crossroads: Mimicry and Ambivalence in Yoruba Masked Performance" in *Dandies: Fashion and Finesse in Art and Culture*, Susan Fillin-Yeh, ed. (New York University Press). **JUNHYOUNG MICHAEL SHIN** presented "The Physical Manifestation of the Immaculate Conception as the Proof of God's Promise: Tilmann Riemenschneider's Assumption Altarpiece in Creglingen (1505-1510)" at the Midwest Art History Society Conference in Minnesota, MN. **LEE SPURGEON** presented "Yanagi Soetsu's Mingei [Arts and Crafts] Theories and Ethnic Nationalism in Imperial Japan" at the Midwest Conference for Asian Affairs at Indiana University, Bloomington. She also presented "Koyabashi Kiyochika: Art, Nation and 'Landscape' in the Early Meiji Period" at the Art Institute of Chicago Graduate Student Seminar.

Jobs:

SUSAN FUNKENSTEIN will start a tenure-track position in September as Assistant Professor in the Dept. of Art at UW-Parkside. **JUNHYOUNG MICHAEL SHIN** will also start a tenure-track position in the Fall as Assistant Professor in the Art Department at Arkansas State University, Johnsonboro. He also taught our 203 course in Summer 2001.

Douglas Schewe Award

The department's "Douglas Schewe Award" for best graduate paper of 2000 was won by Catherine Cooney (MA 2000). "The Body as Mediator" was written as a seminar paper in Thomas Dale's 515 course, Spring 2000.

Alumni News

GORDON ORR (MA '71) died in Madison on November 24, 2000. Mr. Orr, a Fellow of the American Institute of Architects, had been the UW-Madison campus architect before his retirement in 1985. A graduate of Choate, he held degrees from the Rensselaer Polytechnical Institute and UW-Madison, and had been in private practice in Wallingford, CT and Winter Park, FL. He taught the history of architecture in Madison's Department of Art History in the late 1960s.

THALIA GOUMA-PETERSON (PhD '63) died June 20, 2001. Emeritus Professor of Art at the College of Wooster, she received her BA ('54) and MA ('57) from Mills College. For 32 years, she taught courses in ancient and medieval art and Women Artists in America. She was editor of the *Bibliography on Women in Byzantium* and published extensively on Byzantine art and culture. In the 1980s she was director of Wooster Art Museum, and showcased works of contemporary female artists such as Faith Ringgold, Audrey Flack, and Hung Liu. Her last book, *Anna Komnene and Her Times* was a collection of essays about a 12th century Byzantine princess and author, and she also published a book about a contemporary artist, *Miriam Schapiro: Shaping the Fragments of Art and Life*.

SARAH CLOUD (MA '00) presented "The Saint Agilolphus Altarpiece (Elvehjem Museum, Madison, Wis.): An Antwerp Mannerist Exemplar and Exception" at the Midwest Art History Society Conference in Minneapolis, MN.

CHARLENE ENGEL (MA '74) will curate an exhibition of the prints of George Bellows for the San Diego Museum.

BRADEN FRIEDER (PhD '98) will be Assistant Professor at Georgia Southern University; he gave "The Perfect Prince: A Pageant Garniture by Desiderius Colman for Phillip II of Spain" at the Midwest Art History Society Conference in Minneapolis, MN.

ROSALIE ALSCHULER GOLDSTEIN (BA '52) received an MA in Art History from UWM and served for ten years as a curator at the Milwaukee Art Museum. She is now retired, but writes grants for non-profit organizations, especially in the arts.

CORINNE GRANOF (BA '83; MA '86) is the curator for the exhibition and web site project "The Last Expression: Art from Auschwitz" at the Mary and Leigh Block Museum of Art, Northwestern University.

STANLEY GRAND (MA '86, PhD '95) has become the Director of the University Museum and Associate Professor in the Art Department at Southeast Missouri State University, Cape Girardeau (MO). He contributed "Michael Thomas' Vision of Everyday Rightness" to the catalog for the "Michael Thomas: Gables. Architectural Photography" exhibition (which he also co-curated) at Sordoni Art Gallery, Wilkes University.

CHRISTOPHER HENIGE (PhD '97) will be Assistant Pro-

fessor of Art History in the Department of Art at UW-Whitewater.

RAY HERNÁNDEZ-DURÁN (MA '94) is completing his PhD in the Department of Art History at The University of Chicago with Prof. Tom Cummins. His dissertation in the area of Colonial Latin American Art concerning specifically the arts of Colonial Mexico is titled "Reframing Viceregal Painting in Nineteenth-Century Mexico: Politics, The Academy of San Carlos, and Colonial Art History." Most recently he has published "Entre espacio y texto: La producción moderna de lo colonial" ["Between Space and Text: The Modern Production of the Colonial"] part of a multi-vol. anthology devoted to modernism. It will be published in English with the title "Towards a New History of Modern Mexican Art, 1761-2000. He will use his new Fulbright-Hays Doctoral Dissertation Abroad Fellowship for 2001-2002 to continue research in Mexico and hope to finish the dissertation by 2003. He has been teaching at Depaul University.

JASON JOSVAI (BA '93) became the new executive director of the Rock County Historical Society this March. He was the registrar at the Wisconsin Veterans Museum in Madison for five years after working as assistant registrar for the Elvehjem Museum of Art. He also attended the Cooper-Hewitt National Design Museum on a scholarship from the Helena Rubenstein Foundation, and received a scholarship from the American Law Institute-American Bar Association Committee to attend the Museum's Legal Problems Seminar at Harvard, co-sponsored by the Smithsonian and the American Association of Museums. In 1999, he participated in a study of museum collection databases funded by the Ministry of Education from Japan. Last year, he conducted a collection management seminar at the Museo del Canal Interceanico de Panama through the American Embassy in Panama. He worked with staff members as they prepared to open a new, permanent exhibit and install a traveling exhibit. Josvai participated in the seminar to demonstrate a computerized collection management software system.

MARY KINNECOME (PhD '00) is now an adjunct faculty member half time at Corcoran College of Art & Design, Washington DC.

ELIZABETH LAPINA (BA '00) will be attending graduate school in Art History and History at Johns Hopkins University.

KEVIN MCMANAMY (PhD '00) presented "Paris, Cologne, and the Formation of Hanseatic Art: A Case Study for the Wiesenkirche in Soest (Germany)" at the Midwest Art History Society Conference in Minneapolis, MN.

ANDREA MORRILL (MA '00) spoke on "The Triumph of Maximilian I: Adapting the Antique for Contemporary Advantage" at the Midwest Art History Society Conference in Minneapolis, MN.

ELIZABETH BRONNE ROOT NATHAN (BA '99) has been accepted to the graduate program in Museum Studies at the Amsterdam School of the Arts beginning in January, 2002.

STEPHEN SAVAGE (BA '87 and MFA 1996 School of Visual Arts, NYC) is an illustrator living and working in Brooklyn NY.

His work appears in the *New Yorker*, *GQ*, *Entertainment Weekly* and the *New York Times*.

WAYNE SAYLES (MA '86) published *Classical Deception: Counterfeits, Forgeries, and Reproductions of Ancient Coins* (Iola [WI] Krause, c 2001) and *Ancient Coin Collecting II: Numismatics of the Greek World* (same publisher). The former book was dedicated to Jane Hutchison; the latter to the memory of Warren G. Moon.

STEPHANIE SOLUM (BA '91 also English) is Assistant Professor at Williams College.

JENNIFER STOFFLET (BA '91) is the Elvehjem's new Associate Registrar. Before coming to the Elvehjem, she was artist and gallery coordinator for Guild.com, and also worked at the Madison Art Center.

Cahill, cont'd from page 1

first skeleton had sustained and survived two head injuries, a wound in his side, and died fighting, his left arm broken in a parry fracture, his right still clutching a stone. Further study of this skeleton should tell us much more about this Lydian of the mid-sixth century BC.

I also have been engaged in a mapping project at Sardis, surveying the terraces and remains of buildings to reconstruct the layout of the city. This summer I am using a Global Positioning System to map the city more accurately than has ever

been done before. By programming the GPS to take its position every 5 seconds and then simply walking the site in a systematic pattern, I can create an extremely precise topographic map which reveals, among other things, the modern terracing system. Most of these terraces result from earlier building, both Roman and Lydian, some of whose walls are still visible. Such mapping is a critical part of understanding the urban structure of the city. A group of Turkish geophysicists is surveying another of the terraces. Using variations in the earth's magnetic field, in the electrical resistivity and seismic conductivity, and other properties of the soil, they can distinguish anomalies which may represent buried walls and other ancient features. All these methods need to be followed up with excavation, but this sort of digless archaeology both helps to plan an organized campaign of excavation, and to interpret the relatively small areas which we can dig in a wider urban context.

The archaeological expedition consists of about 25 people, including archaeologists, architects, conservators, recorders, geographers and geophysicists, photographer, draughtsman, and specialists studying architecture, finds and other aspects of the site. We live in a comfortable compound built for the expedition in the shadow of the Temple of Artemis, with laboratories, depots, and workspaces. The staff of professors, students and specialists comes from various universities, both American and foreign; and we expect that UW students will be an important part of the future at Sardis.

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

Name: _____

U.W. Degrees and Dates: _____

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Personal and Professional News: _____

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larities between the ways of working and the finished products created by both dancers and visual artists. Ms. Cowles emphasized the power of "rhythm" to the work of both dancers and artists and even cited the technique of Jackson Pollock to exemplify how a painter can truly find a rhythm in his work and almost dance with his tools. Ms. Cowles also pointed out that many modern dance choreographers (Merce Cunningham, e.g.) document their choreography on paper and that this notation often resembles contemporary art.

The body is the most essential component of the art of dance. Dancers use their bodies as the tools with which to perform their functions. Moreover, for most dancers, the body acts as the life force, the source of inspiration, and the key ingredient to success and happiness both in the profession of dance and in life generally. One of the most compelling things Ms. Cowles

addressed was that, for those of us in the United States at least, the body coexists as both an extremely familiar and a terribly foreign entity – a tricky combination for any dancer. She pointed out, however, that art history reveals to dancers specifically, and to all people generally, images of the body and concepts of how the body has been portrayed throughout time. It has documented the body in a permanent manner, through sustainable, tangible media such as painting, sculpture and drawing. In this way, art history provides a means of making the body more familiar. Modern dance has, in part, drawn upon this art historical documentation to develop its own history of the body through its more ephemeral art.

Toward the end of our conversation, Ms. Cowles remarked that "...so often art reflects what is going on in its time." This statement reiterates what art historians practice on a regular

basis – i.e., observing artworks and artists not only for their formal elements, but also for what they reveal about their time and place in history. Modern dance is, according to Ms. Cowles, simply a part of the whole aesthetic culture. Thus, a modern dance reflects its place in history as much as does any painting or sculpture. The goal of any art historian, dance historian, or even artist, is to recognize this place in history, notice the precedents of that place, and, from that place, construct a vision of the future.

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