University of Wisconsin-Madison
Department of Art History

Newsletter — September 2010

DREWAL WINS IRH SENIOR FELLOWSHIP

Henry John Drewal. Evjuje
Bassoom Professor of African art and Afro-American Studies, has been appointed senior fel-
low at UW’s Institute for Re-
search in the Humanities, one of the most prestigious honors in the humanities offered by our university. He joins Julia
Murray (Chinese art) who
became Art History’s first sen-
ior fellow at the IRH last year.
Over the next four years, Dre-
wal will focus on a new re-
search project, “Senses in Un-
derstanding of Art: Arts of the
Yoruba-speaking People in
West Africa.”

Since joining our faculty in 1990, Drewal has built an inter-
national reputation with innova-
tive scholarship and an impres-
sive series of exhibitions on the
arts of the Yoruba people of
West Africa and their Diaspora.

drewal, gelede: art and female
power among the yoruba (bloomington, 1983) offers a
ground-breaking, holistic study of the masquerade society
known as gelede, drawing on
religion, gender studies, visual
art and the performative arts of
song, masking and dance. a second seminal study co-written by
drewal with john pemberton
and rowland abiodun, yoruba:
west africa.”

The Department of Art History is pleased to welcome
Dr. Lauren Kroiz, who is joining our faculty as Assis-
tant Professor of American art this fall. A graduate of
the University of Chicago, Dr. Kroiz received her
Ph.D. in History and Theory of Art from MIT in 2008, and
taught as Visiting Professor at Bowdoin College
(2008-10). Her research and teaching focus on art,
material and visual culture of the United States during
the late 19th and early 20th centuries, with particular
interests in issues of race and representation, art and
globalization.

Dr. Kroiz’s Ph.D. dissertation, New Racers, New Ma-
dias: The struggle for an American Modern Art, 1900-
1925, offers an alternative account of American mod-
ernism based on the consideration two key aspects of
the American experience at the turn of the twentieth
century: a new racial diversity fostered by the influx
of new immigrants from Southern and Eastern Europe
and internal migration of native born black and white
Americans to northern cities; and advances in the
technology of image-making–film, photography and
improvements in graphic reproduction. She
focuses on hitherto marginalized modernists,
culturally hybrid outsiders who formed partner-
ships with the renowned American photographer
Alfred Stieglitz to forge a productive form of
aesthetic heterogeneity. During the 2009-10 aca-
demic year, she held a post-doc at the University
of Illinois at the Phillips Collection Program in
Washington, D.C., where she completed a book
manuscript based on her dissertation currently
titled, Cocktails, Composites and “Ellis Is-
land Art” The Struggle for American Modern-
ism. This work has recently been awarded the
Phillips Book Prize and will be published by
the University of California Press as part of a new
series sponsored by the Center for the Study of
Modern Art at the Phillips Collection.

Lauren Kroiz joins Art History faculty

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It is with great pride that I look back on the achievement of our students and faculty. In this year’s commencement address, our undergraduate majors who were honored by the Phi Beta Kappa Society, a recent Ph.D. graduate, Meghan Diskhurst (Ph.D. ’10) who won a prestigious ACSL Fellowship, a recent M.A. ’09 who had a wonderful experience re-searching and teaching abroad in France with the Summer Program in Art History, a recent M.F.A., Chazen or other area museums. The cost of a standard project assistantship of this kind, including tuition costs amounts to about $25,000.00. Please get in touch with me about this exciting opportunity.

This past year our department worked on building a stronger intellectual community by inaugurating a thematic biennium focused on the theme Object, Body, Mind, and the Senses. We explored the ways in which physical objects and works of art mediate between the physical world of the senses and the realm of the mind, the spiritual or the other-worldly. This year’s biennium was guided by lectures by Jacqueline Jung (Yale), John Onians (East Anglia) and Eric Palazzo (Bryn Mawr) who had a wonderful experience researching and teaching abroad in France with the Summer Program in Art History, a recent M.F.A., Rice Public Relations LLC, specialising in PR and marketing for Seattle area non-profit art organizations. Clients include dramatic arts companies, television companies, touring companies and chord groups.

Jill Ritchie ’06 launched her own company in 2006, Rice Public Relations LLC, specialising in PR and marketing for Seattle area non-profit art organizations. Clients include dramatic arts companies, television companies, touring companies and chord groups.

Our department’s key role in two major campus programs: Material Culture and Visual Studies—among others. We continue to support and encourage the development of a more diverse and inclusive community of students, including the pursuit of original research and field work both within the United States and around the globe, and presenting new ideas to a broader public through scholarly exhibitions and museum internships. Our department has sponsored an undergraduate research conference in 2009 focused on American art, and has been instrumental in providing research opportunities culminating in my current work in the south of France. I can’t help but be grateful for my initial introduction to art historical research thus far in my education contributes to my interest in post-graduate and professional museum and library studies, and I look forward to continuing grad school in NYC as of the Fall (2010). Art History opened me up to a world of fascinating academic opportunities and allowed me to maximize my appreciation for travel throughout the world. Alors merci, I couldn’t have been happier [i.e. photo].

Jon Sorenson, Alumni: Development Update

One of the best parts of my job is to connect with Art History alumni all over the country. Hearing stories of favorite professors, challenging classes, and current art projects is both interesting and invigorating. Not all of our alumni are curators, professors, art consultants, or doctors, but all have a connection to the path to law school, public service, and film directing, to name a few. Whatever path is chosen, learning to carefully and thoughtfully research the facts is constant for me and many of my friends in the art history student body. It comes in handy when I have time between appointments to take in a show at the Metropolitan Museum of Art or the Art Institute of Chicago. Focus on one Bronzino drawing or one Matisse painting is a treat that I savor. This ability to focus intensely on a work of art is something I have developed while an art history student at the University of Wisconsin and I have brought much joy to my life. Whether you are on a family vacation in Europe marveling at the abundance of art or walking by some of the incredible public sculpture in our major cities, I hope you will remember your art history experi-ences at the UW-Madison. I also hope that you will consider my affection for my alma mater a reason for an annual gift, set up a permanent endowment, or establish a bequest to the WHS. Whatever path you choose, I hope you will consider me as a resource for how to make a perma pledge for your love of art. By a gift, set up a permanent endowment, or establish a bequest to the WHS. Whatever path you choose, I hope you will consider me as a resource for how to make a perma pledge for your love of art.
Mia Forslund: ‘of gender equality and difference both in the early modern period’

During my academic career at the university knowing I would pursue a degree in art history, I am so glad I discovered all that the program has to offer. From my experience as an art history major, I found that being surrounded by the art I was studying was something new to learn and discover. I have really enjoyed my experience at the University of Wisconsin and I am really glad I chose Art History as my major. I had the opportunity to explore a wide range of topics and develop new ways of analyzing art, history, and culture on a macro level. Because of the opportunity I would not have had through other courses in this area, I have enjoyed this time. One of the most important experiences I will carry with me throughout my life.”

Jane Boush (PhD ’76) is Senior Curator at the Farnsworth Art Museum in Rockland, Maine. She has been on the staff of that museum since 1973. Before that she was for 5 years a field associate with the Farnsworth Art Museum in Rockland for a clothing exhibition (reviewed in The Art Journal of 1978). Her master’s thesis, primarily based in England, will look at the transnational trade of jewelry between England and America in the 18th century.

Joann Moser (PhD ’76) is Senior Curator at the Smithsonian American Art Museum. Two years ago I saw that Prof. Jill Casid was teaching a course on ‘Image Ohio 2011’, a statewide exhibition focusing on working in the art world. I am particularly interested in contemporary art and women’s studies at Wheaton College (Norton, MA). She also received a National Endowment of the Humanities Fellowship for University and College Teachers for her book on Indian women’s dress in the 19th century. Referring to her work through many of these years has been inspirational. Their support and encouragement has helped me develop a confidence in my abilities and an appreciation for the subject that I will carry with me throughout my life.”

Alexandra Demet (MA ‘05) will be the sole juror for “Image Ohio 2011”, a statewide exhibition focusing on working in the art world. This forms the nexus from which I will be exploring a number of inter-related questions about subjectivity, agency, power relations, gender and sex embodiment.”

Alumni News

Sarah Arnett (BA ’95) works at Gladstone Gal- lery in Chicago, New York City. After graduation, Lydia Barry Kauth (BA ’95) moved to New York City and now teaches at the Fashion Institute of Technology MA Art Market: Principles & Practices program. Lydia has been the recipient of an artist-in-residence appointment to the Center for Women in the Arts and the Arts Extension Service, and is currently a member of the Advisory Board of the Center for Human Rights and Gender Equality.

Luisa Brower (BA ’09) is currently completing the second year of the Winterthur Program in American Material Culture. Her master’s thesis, primarily based in England, will look at the transnational trade of jewelry between England and America in the 18th century.

Robert Cozzolino (MA ’90, PhD ’98) is Curator of Modern Art at the Pennsylvania Academy of the Fine Arts in Philadelphia. He is organizing a retrospective of Peter Blake (1932-1992) and an exhibition of portraits and self-portraits that have never been seen large formats from PAFA’s collection. His essay ‘Henny Koezer, Honorio Sharrer and the Subversion of Reality: “Magic Realism” and the Photographs’ will appear in Sluoted Images: American Painting and Photography, ed. B. Bahler Lyons and Weinberg (University of California Press, 2010). He is currently contributing an essay to Peter Blake: The Complete Portraits, by Henry O. Tanner exhibition catalogue. In addition to his museum activities he presented at the conference ‘Belief and Doubt in the Space Between, 1914-1945’ at the University of Portland, OR this past June and last year spoke in the Terra Foundation for American Art’s symposium, ‘What’s Next: Toward a New American Art’. He also has written for www.artprice.com, a Philadelphia-based writing project about working in the art world.

Megan Meulmans (BA ’06) completed a certificate of Historic Preservation at the Univer-sity of Washington in Seattle and will be the oldest and best known academic honor society, was founded at the College of William and Mary in 1776. Only the top 10% of seniors are considered for the honor. Here, in her own words, are the stories of some of these students, their scholarly interests and what they have gained from their experiences as art history majors.

Anna Maria Dziecieł: ‘I am particularly interested in contemporary art because possibilities are endless. And there is always something new to learn and discover. I have really enjoyed my experience at the University of Wisconsin and I am really glad I chose Art History as my major. I had the opportunity to explore a wide range of topics and develop new ways of analyzing art, history, and culture on a macro level. Because of the opportunity I would not have had through other courses in this area, I have enjoyed this time. One of the most important experiences I will carry with me throughout my life.”

Jean Bryda (MA ’95) will be the solo juror for “Image Ohio 2011”, a statewide exhibition focusing on working in the art world. This forms the nexus from which I will be exploring a number of inter-related questions about subjectivity, agency, power relations, gender and sex embodiment.”

www.artjaw.com

Mia Forslund: ‘I am currently concerned with interrogating issues of gender quality and difference both in the early modern period as well as more recent departures. Though I did not begin my academic career at the university I knew I would pursue a degree in art history, I am so glad I discovered all that the program has to offer. From my experience as an art history major, I found that being surrounded by the art I was studying was something new to learn and discover. I have really enjoyed my experience at the University of Wisconsin and I am really glad I chose Art History as my major. I had the opportunity to explore a wide range of topics and develop new ways of analyzing art, history, and culture on a macro level. Because of the opportunity I would not have had through other courses in this area, I have enjoyed this time. One of the most important experiences I will carry with me throughout my life.”

Andrew Scott: ‘Although I enjoy all types of artwork, I have con- centrated mostly on that which was produced during the Italian Renaissance. Prof. Geiger has challenged me to look closely at how understanding of the peoples and places of Early Modern Europe. I would not be in the position I am today without the skills I have gained from their experiences as art history majors. ”

Abayomi Ola (PhD ’09) is currently a professor of Art History at Brown University in fall 2010.

John Henry Drewel continued...

in the Tororo Uranium (1998), shown at UCLA’s Fowler Museum and UW’s (UW) Eiteljorg Museum; Ewe Art for Water Rights (2008), shown at the University of Virginia in fall 2008; and the African Dash of April 2008-09), shown at the Fowler Museum, UW’s Chavez Library, and the National Museum of African Art of the Smithsonian Institution, Wash- ington D.C. Both works were reviewed in the New York Times and Washington Post, and two smaller tru- duling exhibitions, Amazing Blacks; Yoruba Indigo Dyed Textiles (Adire) and Quilts of the Africans (Kdidi of India).”

The third area of innovation in Drewel’s scholarship relates most closely to his research on contemporary art. There is a natural tendency for art his- torians to emphasize the visual, recent research on many different cultures has called attention to the multi-sensory envi- ronment in which art and material culture are experienced. Informed by both current research practice and my study of the multimedia spectacles of the Yoruba culture, I advocate a “seniorly engaged” scholarship that recognizes in “art” the primacy of sensorial and synaesthetic subjectivity. Furthermore, it allows me to probe the work of African artists as well as their audiences to use the traditional five senses (sight, taste, touch, speaking, speaking, speaking) as well as motion and synaesthesia to recognize and respond to the affective and aesthetic qualities of art.” He goes beyond the argu- ment that the five senses are innate and that this fall he will teach a museum studies seminar that will focus on multi-sensory and inter-sensory experiences for the new permanent gallery that will be part of the new Chazen Museum expan- sion. Drewel has already begun this project with support from two prestig- ious fellowships this year, a senior fellow- ship at the Sainsbury Research Unit of the University of East Anglia (Sainsbury Centre in the UK) in the Spring semester, and a fellow- ship at the Museum of Fine Arts, Houston-Smithsonian Institution in Wash- ington, D.C. this summer.

His research on the arts and the sensibilities has already been a part of his teaching at UW and will be enhanced in the future. For example, he has taught seminars on “African Art in the Digital Age” in fall 2009 and this fall he will teach a museum studies seminar that will focus on multi-sensory and inter-sensory experiences. For the new permanent gallery that will be part of the new Chazen Museum expansion, this will be an important part of his teaching at UW and will be enhanced in the future. For example, he has taught seminars on “African Art in the Digital Age” in fall 2009 and this fall he will teach a museum studies seminar that will focus on multi-sensory and inter-sensory experiences. For the new permanent gallery that will be part of the new Chazen Museum expan- sion.
Martin promoted to Full Professor

Martin’s highly acclaimed monograph, Buying into the World of Goods: Early Con- sumers in the Virginia Backcountry (Johns Hopkins University Press, 2008) has won two awards: the 2008 Fred Kniffen Book Award from the Pioneer America Society and the Association for the Preservation of Landscapes and Artifacts; and the 2009 Hagley Prize in Business History. Reconstructing the world of one country merchant, John Hook, doing business on the edge of the upper Shenandoah Valley between 1760 and 1810, Martin reveals how the “acquisition of consumer goods created and validated a set of ideas about taste, fashion, and lifestyle.”

Professor Ann Smart Martin explores the material culture and vernacular architecture of the state through extensive field trips and field-study, including a recent one connected with Martin’s course “Vernacular Art: Arts of the Edge.”

Report on the Material Culture Program

The Material Culture program is in the midst of an exciting three-year cycle of conferences and workshops. The Material Culture Focus Group received a generous grant from Associated Students of Madison for a small workshop and conference in March 2010 featuring performing artists and clay professionals in an exhibition, “To Speculate Darkly.”

An even bigger event is planned for April 7-11, 2011 when the Material Culture Focus Group will host “The Life Of: The Object: An Experimental Workshop And Conference On Production, Consumption, and Creative Reuse” with generous funding grant from the Middle America American Studies Association. This multi-day event will include as many as one hundred scholars from multiple disciplines for a full spectrum of topics including the Middle American regional meeting of the American Studies Association. It will also complement a new effort to promote American Studies programming at UW-Madison.

Looking ahead, the Material Culture Program, under the auspices of the Landscapes-Buildings-Cultures (LBC) program, will host the 2012 meeting of the Vernacular Architecture Forum. Many of our art history graduate students are preparing for this conference by pursuing fieldwork to be showcased in presentations and by helping lead organizer, Prof. Anna Andrzejewska, with planning.

Finally, Professor Martin led a museum class in the spring of 2010 to craft an exhibition, opening in December 2010 at the James Watrous Gallery at the Overture Center. The exhibition Handmade Meaning: The Value of Craft in Victorian and Contemporary Culture will combine Victorian “fancywork” objects such as hair wreaths, red-work textiles and hand-painted china, drawn from small historical society collections from all over Wisconsin and recreated in the Wisconsin Decorative Arts Database (wiscdecoartcor), a project in conjunction with arts made by contemporary Wisconsin artists working with similar craft processes and materials to open discussions of art, craft, Do-it-Yourself (DIY) and women’s history.

Alumni Melanie Herzog’s unconventional path to art history

Melanie Herzog (MA ’89, PhD ’95) is Professor of Art History at Edgewood College in Madison, Wisconsin. In her research she explores the arts of North America and artists’ encounters across cultural and geographical borders. Recent publications include: Elizabeth Catlett: An American Artist in Mexico (Seattle WA, 2000); Milton Rosenberg: The Making of a Social Documentary Photogra-pher (Tucson AR, 2000); “Dancing in Two Worlds: The Portraits of Tom Jones,” in Wisconsin People and Ideas (Spring 2006); and “Elizabeth Catlett: In the Image of the People,” a cata- logue essay for the exhibition that accompanied her 2006 book fol- lows. Prof. Herzog tells us how an unusual combination of faculty resources and opportunities at UW-Madison prepared her for her current career.

“My experience as a graduate student in Art History was a bit unusual in those years (1986-1995). It was while I was working toward my MFA in Ceramics at UW-Madison (Art, ’86) that I was introduced to the Art History Department and began to think about graduate work in Art History. What I especially appreciated was the opportunity to study a range of art from a variety of art historical perspectives, and to pursue work in other fields that would broaden and enhance my un- derstanding of art history. My MA thesis, ‘Gathering Traditions: The Arts and Crafts Movement and the Revival of the American Indian Basketrey,’ emerged from a research association with Professor Beverly Gordon (School of Human Ecology) in support of the exhibition ‘Native American Art: The Collecting Experience’ at the Elvehjem Museum, and my work with the Museum’s then-newly acquired collection of Native American baskets. While pursuing my MFA I had also developed the visual resources necessary to complete an American Museum of History for a PhD minor in Women’s Studies. I also drew upon my work in Afro-American Studies as I pursued the research that led to my dissertation, ‘My Art Speaks for Both My Peoples: Elizabeth Catlett in Mexico.’ Coming to art history as an artist, gaining knowledge in fields of inquiry that are inherently interdisciplinary, and receiving mentoring and support from faculty in Art History who are both scholars and educators comprise the foundation of my subsequent professional work.

As a graduate student I learned a great deal about teaching, first as a teaching assistant and then as a lecturer in the Depart- ment. My exposure to American Art culminated in an invitation to co-edit a Native American Art for the Art History Department; I regularly taught this course until I began full-time teaching at Edgewood College. I also taught 20th Century Women Artists, and brought my knowledge of art history to my teaching in other UW-Madison programs and at other institutions.

Though the shift in focus from the priorities of a leading research institution to those of a small liberal arts college was ini-tially challenging, my graduate education in Art History at UW-Madison prepared me well as an educator and scholar in the field.”

Meghan Doherty awarded prestigious ACLS Fellowship after completing Ph.D.

Meghan C. Doherty, (Ph.D. 2010) has been awarded an American Council of Learned Societies (ACLS) Recent Doctoral Recipient Fellowship. One of only sixteen recipients, Dr. Doherty will be spending this next year presenting her dissertation, Curving Knowl- edge: Printed Images, Accuracy, and the Early Royal Society of Lon- don, for publication.

Doherty’s dissertation and the ensuing book investigate how the vis-ual effects of intaglio printing mediated the knowledge produced by the Royal Society of London, 1660-1700. She argues that printed images were the preconditions and product of looking at nature. The first two chapters are close readings of books on artist’s manuals that show how drawing and engraving were entwined with the production of knowl- edge. The final three chapters feature case studies that look at the critical role engraving played in presenting knowledge to a wide audi- ence. Each case study examines a different type of media: the lens of the microscope; the reading and collecting practices of natural historians; and the editorial practices of a journal. This project adds to our understanding of the development of science in early modern England.

Doherty acknowledges the unusual opportunities provided by the department and its innovative programs in Material and Visual Culture, and the particular role played by her advisor, Dr. Jill H. Casid, in offering the support and direction needed to successfully complete her program of research. She came to the Art History Department in 2003 as the Watrous/Chipstone Fellow and during her time in Madison she was involved in many scholarly projects including curating an exhibition of works on paper from the collection of the Chipstone Foundation which was displayed at the Milwaukee Art Museum. Prof. Casid en- couraged her work from the beginning and not only gave her the op- portunity to curate an exhibit, but also continued to support her work as her interests shifted toward visual culture. With the support and encouragement of Robin Rider and Gail Geiger, she also prepared an exhibition from the Special Collections of Memorial Library which was part of the program of the Midwest American Studies Conference of science and natural history in Italy in the 18th and 19th centuries. This exhibition was planned to complement a traveling show “Nature Morta: Still-Life Painting and the Medicina Collection” which was on view at the Chazen Museum of Art.

The fruit of her research at UW-Madison has already been published and presented prior to the completion of her degree. A version of her master’s thesis, “Robert Thornton’s New Illustration: Imaging and Imagining Nation and Empire,” was included in a volume of works on art and science in 19th and 20th century. In addition, a portion of both her first and second chapters of her dissertation will appear in the selected conference proceedings.
Milwaukee Exhibitions showcase dialogue between old and new media

An exhibition co-curated by Art History alumna, Martha Mon-
roe (B.A. ‘03; M.A. ’06) and Ph.D. candidate Amy L. Powell
(M.A. ’07), New Media at the Charles Allis, begins with a ques-
tion: what is new about new media? Installed throughout the
historic rooms of the Charles Allis Art Museum in Milwaukee
where Monroe is curator, the works employ a range of artistic
strategies to interrogate the interplay between “new” and “old”
media, challenging assumptions that new media are entirely new
or that certain technologies are dead, their problems no longer
relevant to twenty-first century audiences.

Professor Jill Caisd (UW Art History), exhibits a series of her
own works, Intimographies, that use an iPhone application titled
“Shake It” to recreate the visual effects of SX-70 Polaroid photo-
graphs for iPod Touch. The scale and display of her images in
handmade wooden boxes lined with velvet interiors recall a much
older form of photography: the Daguerreotype that circulated in small, unique boxes designed to be held in the hand.

Bar Harrington (M.A. ’10) constructed the boxes in the installation. James Barany of the Milwaukee Institute of Art &
Design uses nineteenth-century audio and imaging devices that
include a photograph, phenakistoscope, magic lantern and three
theater stereoscopes. Barany repurposes these tools to frame his performance of six areas through site-specific digital video and audio.

Sabine Grutfail, Assistant Professor of Digital Media (UW Com-
munication Arts), makes videos that combine archival footage
with the artist’s own investigations of industrial and natural land-
sapes to ask about the role of media and the video camera in our access to history and memory. Stephen Hilyard (UW Art Depart-
ment), creates beautiful high-definition animation that takes the
viewer inside a morning glory flower and the painted landscape of a decorative serving plate. Chle Isaac (M.F.A. ’98) returns to the final decades of the twentieth-century to follow a late Victo-
rian figure, dressed in a neoprene gown, through a series of set-
tings that now include the bedroom and bathroom of Charles Allis’ master suite. The exhibition runs from June 2 to September 15, 2010.

BLC Summer Field School brings Wisconsin Idea to Mineral Point

One of the most laudable traditions of the University of Wis-
consin is its commitment to the “Wisconsin Idea”—the prin-
ciple that the university should extend its mission outside the
classroom to enrich people’s lives within the state and be-

Ph.D. students Sarah Feyen and Alexandra Schultz

Beyond. Prof. Anna Andrzejewski, co-director of the Build-

ings-Landscapes-Cultures (BLC) program is putting the Wisconsin Idea into action by engaging her students and
state residents in the research and documentation of historic vernacular architecture and cultural landscapes of small
towns in Wisconsin.

For the past two years, the BLC Program, with support from the Art History Department and the Chipstone Foundation,
has offered a summer fieldcourse class. This class gives the students hands-on experience analyzing the physical evi-
dence of individual buildings while teaching them current methodologies for interpreting historic structures in their
broader cultural contexts. This summer, the course focused on Mineral Point, Wisconsin. Nine students—five of whom were from Art History—spent one week of the four week class in Mineral Point studying mid-nineteenth-century buildings (some of the oldest surviving in the State). The
students worked closely with Nancy Potenclaw of the Miner-

al Point Historical Society, and others in the community.

What distinguished this year’s course was the range of houses and building types studied, including a Mission

Church, small, working-class cottages, associated with Cor-

nish miners who came to the region in the 1840s to pursue lead mining, and large federal-style houses associated with the
wealthiest settlers, who engaged in commercial activities and
land speculation. This diverse cross-section of buildings allowed students to explore how Mineral Point functioned as
a community during the mid-nineteenth century. Their work
also enriched the history of the Mines-

eral Point by showing that Cor-
nish settlement was but one part of a much more complicated his-
tory, in which settlers from a

variety of ethnic and economic backgrounds contributed to

the growth of this regional commercial center.

Their research will contribute to a major conference to be
held in Madison in June of 2012. The University Architec-
ture Forum (VAF) annual meeting will bring about 300

scholars to the region, and one of the all-day tours will high-
light the students’ work in Mineral Point and southwestern Wisconsin.

Murray presents research to broader public in New York exhibit on Confucius

Julia K. Murray, currently Senior Fellow at the University of Wisconsin’s Institute for Research in the Humanities, had the opportu-
nity to share her current research on representations of Confucius with a broader public by curating an international exhibition titled “CONFUCIUS: His Life and Legacy in Art,” shown at the China
Institute Gallery in New York City from February 11-June 13, 2010. The exhibition was accompa-
nied by a fully illustrated catalogue with scholarly essays and got a rave review from Holland Cotter in
The New York Times (March 25, 2010). The groundbreaking show examined the material and visual culture of the state and family cults for worshipping Confucius, which started over 2,000 years ago.

Julia’s objective in organizing the exhibition was to reveal the diversity of images and appro-

priations of Confucius over the centuries. This is a timely issue as China is now promoting Confuc-
ius as a national symbol, just decades after denouncing him during the Cultural Revolution. The

exhibition was co-curated by Lu Wenshuang, the director of the Shandong Provincial Museum in

China, who made it possible to bring treasured objects from Confucius’s hometown of Qufu, Shan-
dong. Some of the works were being shown outside China for the first time.

In connection with the exhibition, Julia gave several public lectures and seminars, including some at Confucius Institutes at various U.S. universities and at the UW’s Center for East Asian Studies. In a colloquium for the Art History department, she presented an overview of her experience guest-
curating the show, offering some practical advice to our faculty members and graduate students who may have the opportunity to work on exhibitions as independent curators. Her scholarly presentations included a seminar on transformations of Confucius’s image in early 20th century China at the Sinological Institute, Leiden University. The Netherlands, and a panel on the cultural biographies of Confucius at the conference “Voices of Telling Images of China,” held at the Chester Beatty Library in Dublin, Ireland.

Recent UW Art History Graduates

PhD:

Janet Lee Spurgeon (12/09): “Western Aesthetics and Avant-

Garde Trends in the Formation of Modern Nihonga”.

Meghan Doeherty, (5/10): “Carving Knowledge: Printed Images,

and the Early Royal Society of London”. Coad, Geo-

gry, Hutchison, Hsia (History of Science), Turner (Rutgers)

Amy Ortie-Holmes (5/10): “Something to Keep My Hands Occu-
pied: Reviewing Trump Art in Context, 1860-1940”. Martin,

Andrzejewski, Leary (Scan. Studies), Gordon (SOHE), Lee

(Biology)

Vanessa Rousseau (5/10): “Late Roman Wall Painting at Sar-
dius”. Cahill, Dale, Martin, Aylward (Classics), Klewegt

MA:

Marguerite Heckscher (5/10): Dwight, Dale

Peter Boveanuer (8/10): Dale, Geiger

Brandon Cook (8/10): Dale, Geiger

Timothy Shea (9/10): Murray, Phillips

Graduating Seniors, May 2010:

Sydney Borman, Kristine Broderick, Julia Brotton, Jenna Cioffi, Win-

nifred Coyne, Treena Fischer, Mia Forlund, Samantha George, Sarah

Gill, Rachel Grauer, Alison Hanrahan, Rachel Hildebrand, Adam

Hutler, Bethany Kapellen, Terese Karolczewicz, Sarah Klownen, Chad

Kollmanner, Victora Kreuzw, Katlinn Kropf, Catherine Olen,

Travis Olson, Sonia Pace, Craig Particko, Julia Pastor, Jessica Polsky,

Jennifer Romlin, Andrea Sants-Postel, Andrew Scott, Layla Shadin,

Kate Stieg, Lauren Simon, Olivia Struat, Jennifer Underwood, Alison

Werneth, Emily White, Leigh Wilcox.

Letter from the Chair continued...

presentations by Cassie Olsen, Leigh Wilcox, Andrew Scott, Sara K. Woldt, Lydia Melamed Johnson and Adam R. Hutler.

We look forward to welcoming you to Friends lectures by Professor Henry Dresd and Anna Andrzejewski, and Ph.D. candidate Murt Racey in the upcoming year. Also on the dean’s lecture calendar is Lark Loumbay of Colonial Williamsburg (Oct. 12), the art-

ist-curator Fred Wilson (March/April) in conjunction with UW’s Year of the Arts, and a symposium organized by Material Culture in April 2011. These and many other events will be posted on our Art History web page and Facebook site.

Finally, I am pleased to report that we have hired two new talented staff members. Linda S. Naunapper, who holds a graduate degree from UW-Milwaukee, joined us in late January as our new Student Programs administrator, replacing Kate Bartlett who took a new job in the Mathematics depart-

ment in December. Bob Klipstein, a gradu-

ate of the UW-Business School with a focus in Human Resources, joined us this summer as our new Department Administrator. He succeeds Joan Schleicher who departed in May for a position in Human Resources.

Please keep in touch and send your news either by e-mail to Linda at arthistory@wisc.edu.
Mithlo reflects on how recent leave has enriched her teaching and research.

Teaching may be one of the most apparent activities professors engage in, but a year outside the classroom can translate into downtime. As how when my "time off" as a Woodrow Wilson and a UW Vilas Fellow has gone so far, I reply without hesitation that over the past year I have experienced some of the most demanding and fulfilling experiences of my academic career. The primary focus has been my second year of dissertation research: "A Decade of Indigenous Curatorship at the Venice Bienale" under contract with the State University of New York Press. In this manuscript, I theorize the five American Indian art exhibitions I curated from 2009 to 2010 as contributing centrally to the development of emerging global curatorial practices.

Research for the book involves interviewing artists, curators, Bienale officials and collectors about their participation in the field of contemporary American Indian art and in particular about their perceptions of the Visual Culture Center focus on the senses Department.

Visual Culture Center: The Focus on the Senses supports Department.

In partnership with Art History and the Material Culture Program, the Center for Visual Cultures helped launch our two-week theme: "Object." This theme is focused on the senses in historical and cross-cultural perspectives. What we call "common sense" might lend itself to believing that these senses are relatively static across the distances and time of geography, but how we experience art, how we see, hear, taste, feel aspects of our visual and material culture is what we share in common with others. And, that is the "common sense" in exciting new interdisciplinary scholarship radically questions such assumptions, demonstrating the rich differences in sense experience and the importance of the sensorial. As we continue to construct the new catalyst by the introduction of new digital technologies and the move toward virtualization and simulation, the year’s events book this dynamic moment of change as a vital opportunity to recontextor sides of mediation, modes of perception, and sensory experience by concerted questioning of what is new, what is global, and what remains local, differentiated, embellished, and attuned towards cultural interfaces and interactions.

The year-long public conference "Visualities Beyond Oceancentrism" reconsidered sense experience both before and in the wake of the digital. The series began in September with a lecture and workshop on "Race as Oceancentrism" by Jennifer González (UC-Santa Cruz). With a focus on the Eye Research and Research Center "Seeing Beyond the Art Science Divide" which featured a lecture and workshop by philosopher and artist (Berkeley) who presented his latest research in vision science and color perception. In October, a "The Gas Screen" by Brent Keever (Paris Center for Critical Studies) addressed the question of what critical senses are needed to apprehend the fluidity of contemporary phenomena. October’s also included a public lecture and workshop by artist John O’Neill (University of East Anglia) who continues to work on Neuroarchitectures. The current research is used to rehearse the question of what critical senses are needed to apprehend the fluidity of contemporary phenomena. 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