



# University of Wisconsin-Madison

## Department of Art History

### Newsletter November 2015



## JOAN MIRVISS ENDOWS A PROFESSORSHIP



The department is thrilled to announce the establishment of the Joan B. Mirviss Professorship in Japanese Art History. It is made possible by the generosity of Joan and her husband, Robert J. Levine, and by matching funds from a gift made to the UW by John and Tashia Morgridge. Joan is a long-time supporter of the department, whose donations have made it possible for students to conduct research and gain museum experience. She is also a long-time supporter of the UW's Chazen Museum of Art, where she has been a member of their Art Council. Her hope in establishing this professorship is to insure the future of Japanese art history at the UW while strengthening the department's ability to provide students with curatorial training and practice.

Joan developed a lifelong love of art while studying at the University of Wisconsin, thanks in part to a seminal year in a course on museum training and connoisseurship offered by the then Elvehjem (now Chazen) Museum. After earning an M.A. in Japanese art history from Columbia University, she embarked on a distinguished career as gallerist, curator and connoisseur of Japanese art. Joan has advised and built collections for many museums and private collectors.

Her clients include more than fifty museums throughout the world: the Metropolitan Museum of Art; Art Institute of Chicago; Museum of Fine Arts, Boston; Freer Gallery of Art and the Arthur M. Sackler Gallery, DC; Musée Cernuschi, Paris; Royal Ontario Museum; British Museum; Ota Kinen Memorial Museum, Tokyo; Hamilton Art Gallery, Australia; and many others. Through her gallery, she deals in painting, prints, and works in a variety of other media, and she is the foremost dealer in the field of modern and contemporary Japanese ceramics.

While developing and growing a highly successful business, she has been active in both curatorial and scholarly projects. In 1995, she curated an exhibition of the Frank Lloyd Wright surimono print collection that was shown at the

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### CHAIR'S NOTES by Gene Phillips



My second stint as chair began in crisis with the department facing a “perfect storm” of state budget cuts and nation-wide falling enrollments in the humanities. The immediate result was a cut to our department’s long-term budget and a delay in the approval of the curatorial studies certificate program.

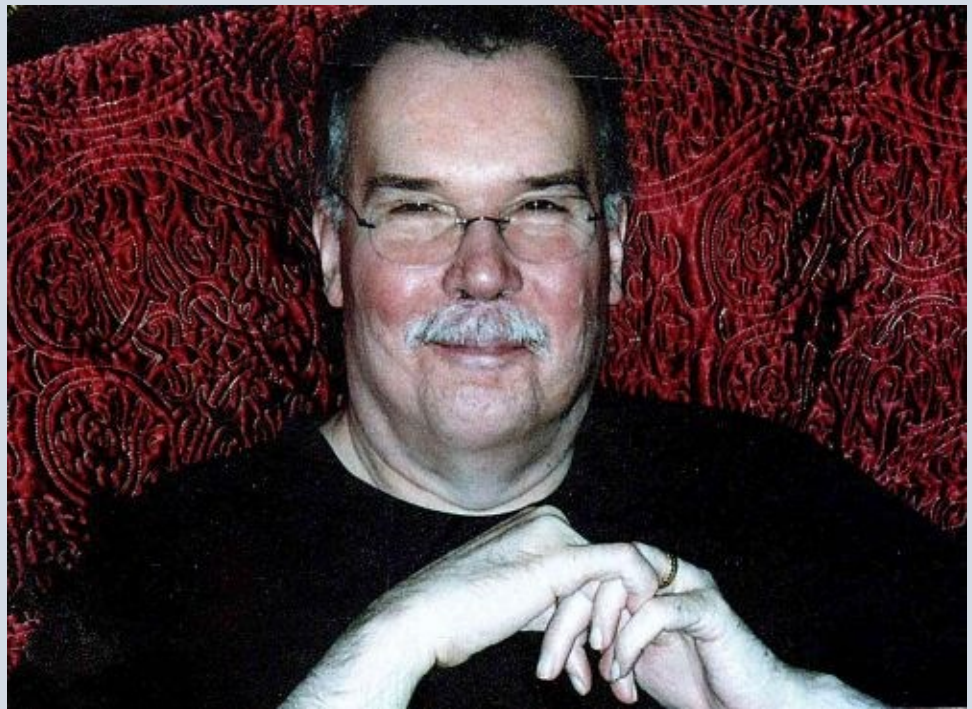
Fortunately, Art History is blessed with smart, creative staff and faculty members, who are devoted to the department and its students. Thanks to them, we will continue to excel in teaching and mentoring undergraduate and graduate students and will make the curricular changes needed to build up enrollments. Our commitment to curatorial studies remains strong as we continue to offer exhibition courses and integrate curatorial training into other courses. My colleagues also continue to pursue fascinating research projects and publish important texts. The newest members of our department, Assistant Profes-

sors Yuhang Li, Jennifer Pruitt, and Shira Brisman, are simply outstanding, so they give us even more reason to have great confidence as we look forward to a bright future.

That confidence is greatly bolstered by the generosity of all our supporters. As you will see in this issue of our newsletter and a special insert, we have recently received major gifts that will have a profound effect on the department. My colleagues and I are as honored as we are grateful to have received them. At the same time, we sincerely appreciate all the gifts we receive as they collectively make a great difference in what we can do for our students and programs.

### SAD NEWS FROM THE ART HISTORY FAMILY

The Art History community was deeply saddened by the loss of Emeritus Curator of the Visual Resources Collection Thomas J. "Tom" Gombar, who passed away peacefully on Thursday, March 12, 2015, after a short illness. A bone marrow transplant at UW Hospital had given him almost a decade of quality life following a 2005 Leukemia diagnosis. He appreciated every moment of those years as a great gift, as did those close to him. His interests were wide ranging, including a love of bird watching and bird photography. He and his wife, Linda Duychak, gathered together those of us who share this interest as the AHAEF



*Thomas J. Gombar November 12, 1949 - March 12, 2015*

(Art History Avian Expeditionary Force). Tom was kind and remarkably generous of spirit. Generally quiet, he had an impish sense of humor and pulled off many clever April Fools' Day pranks to the great delight of his “victims” in the department.

To promote graduate research in the art of Netherlands, Germany, and Central Europe from the Medieval through Renaissance and Baroque periods, Tom established a fund with the UW Madison Foundation.



## KOHLER FOUNDATION PROJECT ASSISTANT JOANNA WILSON AT WORK AT PASAQUAN NEAR BUENA VISTA, GEORGIA

Over the summer, our graduate student Joanna Wilson worked at Pasaquan, a site near Buena Vista, Georgia, as the Kohler Foundation Project Assistant. The foundation, which is headquartered in Kohler, Wisconsin, near Sheboygan, provides a variety of grants and scholarships and supports the performing arts. It is probably best known, however, for the kind of effort taking place at Pasaquan, the preservation of art environments and important collections by self-taught artists, and its reach has recently expanded nationwide.

Pasaquan, which is listed on the National Register of Historic Places, is its latest project. Its creator, St. EOM (Eddie Owens Martin), was guided by visions and inspired by religious art from around the world, which he encountered in the museums of New York while he was living there. Consisting of six major structures, more than 900 feet of painted masonry fence, painted sculptural reliefs, painted totems, and other art and artifacts, Pasaquan is considered one of the most important art environments in the United States. It is one of the biggest projects that the Kohler Foundation has ever taken on. Following its standard practices, the site will be donated to a responsible organization once the restoration is complete—in this case, to Columbus State University, which is less than an hour away.

Joanna was mostly involved in restoring the paintings on masonry walls. Since St. EOM did not work with durable media, she and her colleagues were guided in their restoration efforts primarily by minute specks of surviving paint and archival photographs. Working in Georgia in the summer presents challenges, but Joanna relished the time she spent on the project since she was engaged in a unique learning opportunity as part of a dedicated team.



## PREETI CHOPRA PROMOTED TO FULL PROFESSOR

We are delighted to report that Preeti Chopra was promoted to full professor this year. She is a major scholar, with an international reputation in the field of architecture and urbanism of the British Empire. She has additional expertise in Asian cities, South Asia, visual and spatial studies, and postcolonial studies. Since joining our department, she has demonstrated a commitment to effective teaching and active service to her department, the campus, and her field. In addition, she brings a truly international, multi-cultural richness of training and experience to all that she does and deeply contributes to the preparation of our students to be better citizens of the world.

She is working on two book projects. Her more advanced manuscript returns her to the site of her first book, colonial Bombay, and is titled *A City More Than Its Parts: Indian Bombay and its Colonial Assemblages*. Her second project, *The Intimate City: Everyday Spaces and Lives in Postcolonial Delhi*, takes up a different city and moves into contemporary concerns and circumstances.

## ***THE WET ARCHIVE: HISTORY, DESIRE, AND PHOTOGRAPHY'S LIQUID INTELLIGENCE***

January 24-April 5, 2015

Students in a new seminar led by Professor Jill Casid produced a ground-breaking exhibition of photographs assembled principally from major gifts to the Chazen Museum by D. Frederick Baker from the Baker/Pisano Collection, the Andy Warhol Foundation, Inc., and Dr. Kristaps J. Keggi. It was the first of a series of class-generated exhibitions to be held annually as part of a new arrangement with the Chazen Museum of Art. These exhibition classes are a key part of the department's curatorial initiative and, in the future, to its planned curatorial studies certificate program. Generous funding for the initiative has come from the Chipstone Foundation.

The curatorial team in Professor Casid's seminar on curatorial practice shaped and developed the exhibition's content, design, and installation. The exhibition represents the work of The Wet Archive Curatorial Team: River Bullock, Jill H. Casid, Jessica Cooley, Xiaoqian Gu, Andi Heile, Natalie Kirk, Alexa Lichte, Lauren Miller, Kyungso Min,



*THE WET ARCHIVE TEAM*

and Fernanda Villarroel—with the research and editorial assistance of Lex Lancaster and research assistance of Melanie Saeck. The result brought into conversation Oscar Wilde's cabinet card and Andy Warhol's Polaroids, portraits and porn, back alleyways and the main drag. It juxtaposed a wide range of photographic practice from that of the theatrical stagings of Cindy Sherman and Man Ray to the documentary strategies of Diane Arbus and Weegee.

The exhibition is noteworthy for its commitment to expanding the scope of what a class-generated exhibition can be at the Chazen, dedicated to provoking and challenging its visitors in new ways. Writing about the exhibition in *Our Lives*, Megan Milks says, "Students should be rethinking and reshaping the institutions they are inheriting, and The Wet Archive's intervention in the Chazen's curatorial tendencies is a sparkling example of this kind of revisionary approach." The exhibition has closed, but it is archived on the team's web site, [wetarchive.wordpress.com](http://wetarchive.wordpress.com).



*OPENING NIGHT*

## **ASSISTANT PROFESSOR YUHANG LI WINS A PRESTIGIOUS AWARD**

Assistant Professor Yuhang Li was awarded the prestigious position of research associate at the Women's Studies in Religion Program at the Harvard Divinity School for 2015-16. While there she will be working on her first book project, "Gendered Materialization: An Investigation of Women's Artistic and Literary Reproductions of Guanyin in Late Imperial China." This project is primarily concerned with women's material practices in relation to the cult of Guanyin, the most popular Chinese female deity in late imperial China. She examines how secular Buddhist women pursued religious salvation through creative depictions of Guanyin in different media such as painting and embroidery, and through bodily portrayals of the deity incorporating jewelry and dance to express a worldview that provided an alternative to the Confucian patriarchal system. Prof. Li has a wide range of scholarly interests, including material and visual practice in late imperial China, mimesis and devotional practice, textile and costume, Qing court art, and opera and Chinese visual culture, which she delights in sharing with students in the classroom and through exhibitions.





## STUDENTS GAIN EXHIBITION EXPERIENCE IN PROFESSOR CAMPBELL'S SEMINAR

In spring 2015, a seminar led by visiting professor Anna Campbell conceived and carried out the exhibition “(n)either (n)or” using the department’s curatorial lab space. The class brought together a group of graduate and undergraduate students from an array of major fields, who possessed a wide variety of global perspectives on recent curatorial projects. Professor Campbell expertly guided the students as they participated in all stages of putting on the exhibition: everything from drafting and putting out a call for artists to installing the selected works to creating a polished exhibition text to planning events. The seminar offers a highly successful example of the de-

partment’s commitment to giving students the hands-on curatorial experience that is so often crucial to competing for jobs in the field. The exhibition also helped them learn to translate complex ideas and concepts into exhibition form. Through investigating how binary oppositions inform and shape our experiences, “(n)either (n)or” invited the audience to explore the limits created by those binaries and to penetrate their porous boundaries. Because binaries rely on their opposite for definition—life/death, inside/outside, self/other, cultivation/destruction—their comparison causes them to push and pull against one another and thereby result in resonances

and dual realities. The works in the exhibition investigated these issues as



Giang Pham, *Nation's Burden*, 2014. Rice on found image of Vietnam War. Courtesy the artist

they relate to uncertainty and refusals of certainty, politics of identity, difference and culture, and how institutional relationships are imagined in collective mental and physical spaces. “(n)either (n)or” sought to examine and understand liminality and marginality, not as mere transitory states, but as a permanent spaces of necessary inhabitation in a rejection of binary destinations.



Leigh Merrill, *The Palm Tree*, 2014. Archival pigment print, 23 x 31 in. Courtesy the artist

(Cont'd from page 1)

### Mirviss Professorship, cont'd

Phoenix Art Museum and the Los Angeles County Museum of Art, and co-authored the catalogue, *The Frank Lloyd Wright Collection of Surimono*. In 2000, she curated an exhibition and authored the catalogue titled *Jewels of Japanese Printmaking: Surimono of the Bunka and Bunsei Era* for the prominent Japanese print museum in Tokyo, the Ota Memorial Art Museum. Mirviss has prepared other shows of Japanese prints at several museums in the New York area. In 2012, she published *Birds of Dawn: The Pioneers of Japan's Ceramic Sôdeisha Movement*, which included essays by three leading scholar/curators from museums in the US and Britain and was published and accompanied the groundbreaking exhibition of eighty works assembled over ten years. She was instrumental in building the Barbara S. Bowman Collection of Japanese prints, which has now been donated to the Los Angeles County Museum of Art. LACMA has an exhibition of works in the collection set to open in October with a catalogue containing an essay by Joan.

In addition to supporting the department with gifts, Joan generously donates her time and wealth of experience and expertise, offering good counsel on our curatorial studies initiatives and taking the time to speak to classes and meet with students. My colleagues and I are deeply grateful.



Frank Horlbeck with Father Theophilos at Pantokrator

## PROFESSOR EMERITUS FRANK HORLBECK AND THE MONASTERIES OF MT. ATHOS

Every summer for decades, Emeritus Professor of Medieval Art Frank Horlbeck (ret. 1996) has been going to Mt. Athos. Known in Greece and other parts of the Orthodox Christian world as “The Holy Mountain,” Mt. Athos is a peninsula autonomously governed by a confederation of monasteries since Byzantine times. Because of its wealth of buildings, paintings, mosaics, and other religious art, UNESCO has designated it a World Heritage Site. It was a strong desire to see and photograph just those treasures that originally took Frank to the peninsula in 1970, but it became for him much more than a site of research. Returning in 1979 and becoming a regular visitor in subsequent years, he stayed at the monasteries on Mt. Athos for weeks at a time, taking part in the lives of the monks and developing a unique relationship with them. Although he remains a devout Episcopalian, he is embraced at his favorite monasteries—Xenophontos, Pantocrator, and “the Skete”—as a member of their monastic families. On his arrival at any one of them, monk after monk calls out excitedly, “Mr. Frank!” and hurries to embrace him. Even the abbots greet him warmly and, to his delight, give him special privileges, since they have known him since they were young. The current abbot of Pantocrator, for example, once served as his driver.

During his many years staying on Mt. Athos, when not going to services, helping the monks with their daily chores, or sharing a cup of tea, Frank was taking pictures of everything around him with a level of access to events and treasures not given to anyone else outside the community. He is a highly accomplished photographer of architectural monuments, and his photographs are recognized as some of the finest ever taken of monastic buildings and are remarkable in their number and range. Now donated to the department, that photographic legacy has become a visual archive that we plan—as funding allows—to digitize and set up as a unique and invaluable resource for scholars, students, and others around the world.



## ART HISTORY STUDENTS TURN A SHOPKEEPER'S LEDGER INTO A SMITHSONIAN EXHIBIT

(adapted from a UW website article of June 30, 2015 by Susannah Brooks)

The work of students in Art History 601, led by Ann Smart Martin, the Stanley and Polly Stone (Chipstone) Professor of Art History and director of the Material Culture Program, made major contributions to a permanent exhibit at the Smithsonian Institution in Washington, D.C. They spent spring semester 2013 in intensive study of an account book kept by a colonial merchant. After the construction of a database, they developed a list of thirty items from the ledger that could go into an exhibit illuminating life in Alexandria, Virginia. On July 1 this year they celebrated the opening of the American Enterprise exhibition at the National Museum of American History in Washington, D.C.

“Seeing it all together, telling the nation’s long story of enterprise, innovation and business in the midst of this extraordinary space filled with important and evocative objects, took my breath away,” says Martin. “To ground it all, a merchant’s account book recorded debt, credit and the things people bought 250 years ago. That story was tugged out and pieced together by my University of Wisconsin students. Unbelievable.”

The ledger belonged to eighteenth-century Alexandria merchant William Ramsay, who counted among his customers a young George Washington. When consulted on it by the Smithsonian curator, Nancy Davis, Martin realized that this was a marvelous opportunity to engage students in first-hand research, and built her class around the project. The Kohler Art Library reference librarian Linda Duychak made it possible for the team to access a microfilm version of the ledger from 850 miles away. Each student pursued individual research, but also worked in teams to write copy, use new digital technologies and create interpretive ideas.

Students in the class learned the difficulties of analyzing hand-written historical documents full of abbreviations that are either personal or period-specific. Even the names of some objects could seem mysterious. “I particularly remember ‘yards of thunder and lightning’ as a perplexing item,” says Maddie Hagerman, then a senior hoping for a career in museum work. “It turned out it was called that because it was a relatively water-resistant fabric.”

Students also learned first-hand just what a major undertaking putting together a major exhibition is. “I was surprised by how much work and research goes into exhibitions,” says Hagerman. “At the time, I’d only worked in smaller museums and had never been involved in creating a large-scale exhibition.” At one point, Martin and graduate students Monica Welke and Shagun Raina delved through the drawers and cabinets of the Smithsonian’s existing collection in person, hoping to find objects that could represent those items. It was not easy as some common objects, such as ribbons, were ephemeral.

After the class ended in May 2013, Martin and two graduate students spent another two years working on the interactive digital account of the display, along with researching more about the changing system of debt. A Graduate School research grant helped fund continuing work. Today, most of the 16 students have left UW-Madison. Hagerman is working on a graduate program in artifact conservation from University College London, beginning a year-long conservation internship at the British Museum.

Martin is thrilled by that outcome — and all of the work done by her student collaborators. “This kind of work is humanities in action that would help in any career,” she says.



## THE WISCONSIN IDEA LIVES IN MADISON, PHILADELPHIA, AND CATALONIA

This summer Suzy Buenger travelled to Germany for research in archives, private collections, and museums on her monograph on Max Beckmann in Berlin, 1933-1937, a small excerpt of which will be published in the catalogue of the Beckmann and Berlin exhibition opening at the Berlinische Galerie in November. With research assistance from graduate student Christy Wahl, she and students in a fall seminar on Print Expressionism have begun to produce an online exhibition and catalogue to assist University and public users of the graphics and books of the Barbara Mackey Kaerwer Collection of twentieth-century German and Austrian modernist art. In January, Suzy joined Robert Cozzolino for viewings of his two highly-acclaimed fall exhibitions at Philadelphia's Pennsylvania Academy of Art: "Peter Blume: Nature and Metamorphosis," the first retrospective of that singular American artist since 1976, revealed Blume's central role in the development of American modernism and "David Lynch: The Unified Field," the first major museum exhibition that Lynch, an alumnus of the PAFA, has received in the United States. In the spring Bob and his colleagues were awarded a major NEH grant in support of "World War I and American Art," the first major exhibition devoted to exploring the ways in which American artists reacted to the First World War,

opening in autumn 2016. In July Suzy examined the fine work Jordi Falgàs is doing in Catalonia as director of the Casa Rafael Masò in Girona and as an advisor to the restoration of the Casa Vicens, Antoni Gaudí's first commissioned home in Barcelona. Falgàs is also in charge of planning a new Museum of Modern and Contemporary Art in Girona's Casa Pastores, and curated the summer's excellent show of one of the city's most important 20th-century artists, Enric Marqués.



## THE ST. JOHN'S BIBLE AT THE CHAZEN MUSEUM OF ART

In February, the Lubar Institute for the Study of the Abrahamic Religions sponsored a major public symposium in conjunction with an exhibition of pages from *The St. John's Bible* at the Chazen Museum of Art. Members of the Department of Art History, Tom Dale, Jennifer Pruitt, and Gene Phillips played major roles in the event planning and provided financial support from its James Watrous Fund. The Saint John's Bible is the first completely handwritten and illuminated Bible to have been commissioned since the printing press was invented.

The symposium, "Visualizing and Translating Scriptures: Reflections on *The Saint John's Bible*," which was moderated by Prof. Dale, set the work within a range of broader contexts. Marc Epstein, Professor of Religious Studies at Vassar College, explored Jewish translations and visualizations of scriptural texts in manuscripts made for Jewish patrons; Conrad Rudolph, Professor of Medieval Art History at the University of California–Riverside, spoke on Christian exegesis of the Bible in medieval European Biblical manuscripts; and David Roxburgh, Professor of Islamic Art History at Harvard University, discussed Islamic aniconism and the translation of scriptural texts into sacred calligraphy and ornament in Islamic manuscripts of the Qu'ran. A keynote speech by Dr. Christopher de Hamel, one of the world's foremost scholars of illuminated manuscripts, preceded the symposium. His remarkable erudition and close familiarity with the St. John's project allowed him to place it within the context of Bible making in the Middle Ages. The department was delighted that he took the time to examine books with students in Library Special Collections.



Mr. de Hamel and students in Special collections



## HOLLAND COTTER'S HILDALE LECTURE

On October 30, 2014, the department hosted the prestigious annual Hildale Lecture in the Arts and the Humanities. Our speaker, Holland Cotter, has been co-chief art critic for *The New York Times* since 1998 and was a winner of the Pulitzer Prize for Criticism in 2009. His many other honors include the Lifetime Achievement Award for Art Writing from the College Art Association in 2010 and the Religion and the Arts Award from the American Academy of Religion in 2013. Mr. Cotter's columns offer particularly well informed, historically aware, and eloquent commentary on the global art scene, ranging from the Ancient near East to contemporary China, Africa, India and Latin America. On one hand, he has been particularly influential in introducing contemporary art from India and China to the attention of American audiences, starting in the 1990s; on the other he has championed an appreciation for the role of the arts in religious culture, evincing particular enthusiasm for Buddhist art, Byzantine icons, and African masks.

In his Hildale lecture, "Found in Translation," he focused on the challenges he has faced in translating his experience of global culture into language for readers who might otherwise not know of it, or have impressions distorted by mass-media or the art market. He argued that, within the histories and realities of multiple global modernisms, contemporary art in the United States is, despite the market visibility of a few exotic "others," now in a very isolationist phase, with the Euro-American market translating everything into a single consumer-friendly global language. One of his major passions is breaking down this isolationist barrier. He recognizes that extremely interesting new art is being produced in new "languages" everywhere you look, if you make the effort to understand it. His talk was made particularly moving by the anecdotes that he included from his own life. The following day, Mr. Cotter met with eager graduate students from various departments to discuss his work.

Mr. Cotter's appearance on campus as Hildale Lecturer came at an opportune moment for the arts and humanities at UW-Madison. Our university is placing strategic emphasis on educating our students to be global citizens, and like Mr. Cotter we believe that art history and material and visual culture teach us much about the global and cultural interactions within broader historical, religious, and cultural contexts. His lecture also highlighted a significant theme in our department's current curriculum and public programming. Additional support for this wonderful event came from the department's James Watrous Fund, the Arts Institute, the Art Department, the School of Journalism and Mass Communications, and the Chazen Museum of Art.



Image: Paul Thek, *Untitled (Earth Drawing I)* c. 1974 Watermill Center Collection © Estate of George Paul Thek,  
Courtesy Alexander & Bonin, NY. Photo: D. James Dee

## ALUMNI NEWS

### 1970's

**Lynn Courtenay (MA, 1971)** is happy to report that she just finished the proofs for a substantial article to be published this fall in *Medieval Archaeology*, 59, 1915. This is the result of years of field-work that began as an NEH- funded project on the great romanesque Abbey of Jumièges in Normandy around 1986 under the direction of Professor James Morganstern; at the outset this has been a collaborative project with specialists from the US, France, and Britain. The project, however, seems to have slowed down, and Nat Alcock and she have ventured into new areas such as Scandinavia, where they have found a number of medieval roofs prior to the 13th century. This is thus a study separate from their participation in the original monograph (forthcoming). The specifics are: *Romanesque Roofs: The Nave of Jumièges Abbey and the Common-Tiebeam Tradition in Northern Europe* by Lynn Courtenay and Nat Alcock. With Jumièges now completed, she will return to her book on the medieval hospital at Tonnerre, on which she has published two articles. She is otherwise well and actively and enjoying her 3 grandchildren ages 2-9.

### 1980s-1990s

**Corinne Granof (BA '83, MA '86)**, Curator of Academic Programs at the Block Museum of Art, Northwestern University, is co-curating the exhibition "A Feast of Astonishments: Charlotte Moorman and the Avant-Garde, 1960s-1980s," scheduled to open at the Block Museum in January 2016. It will travel to the Grey Art Gallery at NYU in September 2016 and to the Museum der Moderne Salzburg in spring of 2017. The exhibition will include a book of the same name (Northwestern University Press, forthcoming 2016) with essays by Hannah Higgins, Kristine Stiles, Joan Rothfuss, Kathy O'Dell, and others. The exhibition is the first major project to explore cellist and avant-garde performer Charlotte Moorman, who is best known for her collaborative work with Nam June Paik, as well as her performances of works by such artists and musicians as Yoko Ono, John Cage, and Joseph Beuys.

**David N. Israel (BA, 1986)** a co-author

of an article that won the Association of Research Institutes in Art History's 2015 ARIAH Prize for Online Publishing.

<http://community.bowdoin.edu/news/2015/03/bowdoin-art-historian-and-co-authors-win-award-for-online-scholarship/>

**Sara Krajewski (BA, 1992)** is leaving her position at the University of Wisconsin-Milwaukee's Institute of Visual Art. She is moving to the Portland Art Museum (OR) to become the Robert and Mercedes Eichholz Curator of Modern and Contemporary Art.

**Karen Levitov (MA, 1996)** organized "Kate Gilmore: Top Drawer and Form and Facture: New Painting and Sculpture from New York" as the new Director and Curator of the Paul W. Zuccaire Gallery at Stony Brook University, New York. In addition to graduate, undergraduate and faculty exhibitions, she also curated "Vintage Film Posters" and is working on a solo show by Isabel Manalo. She and her husband, **Tom O'Brien (PhD, 1998)**, Associate Professor in the Art Department at Suffolk County Community College, and their two children recently moved to Port Jefferson, New York.

**Kristina Van Dyke (BA, 1994)** is proud to announce that she and co-curator Frederic Cloth will open their Exhibition Kota: Digital Excavations in African Art on October 16, 2015 at the Pulitzer Arts Foundation in St. Louis.

**Justin Lowman (BA, 1996)** moved to Los Angeles after graduation and worked as an artist in his own studio and as a preparator for both the Los Angeles County Museum of Art and the J. Paul Getty Museum. Between 2007 and 2009, he attended Art Center College of Design (Pasadena, CA) full-time and received an MFA in Art there. Since then, he has been exhibiting his work, working for the Hammer Museum part-time as a preparator and teaching arts/arts-integration to school-age children through the Armory Center for the Arts in Pasadena. This past year he completed three temporary site installations of his own works, two at Montalvo Arts Center in Saratoga, CA and one at Agency Contemporary Art in Los Angeles

(see his website [www.justinlowman.com](http://www.justinlowman.com) for photos and other information). This year he has also accepted a full-time art teaching position at a K-8 public charter school called Our Community School (see [ourcommunityschool.org](http://ourcommunityschool.org)) in Chatsworth, CA, where he been developing an art program. His own two boys attend the school and recently entered the 5th and 7th grades. He is pleased that all the major aspects of his life have merged "into a more manageable framework for the first time ever!"

**Teri DeVoe (BA, 1999)** was promoted to Program Officer at the federal Institute of Museum and Library Services in Washington, DC. She will help administer the agency's largest program of block grants to states, at approximately \$150 million annually. Teri previously worked across both the Grants to States and Discretionary sides of the Office of Library Services at IMLS, providing support for communications and inter-agency initiatives.

### 2000 to present

**Robert Cozzolino (M.A. 2000, Ph.D 2006)** is Senior Curator and Will and Evelyn Kaplan Curator of Modern Art at the Pennsylvania Academy of the Fine Arts (PAFA) in Philadelphia. In 2014 he published catalogues in conjunction with the exhibitions he curated there: "David Lynch: The Unified Field," and "Peter Blume: Nature and Metamorphosis." The Lynch exhibition, organized in collaboration with the artist himself, included many public programs featuring Lynch, his collaborators (such as "Log Lady" Catherine Coulson and cinematographer Frederick Elmes), and offsite screenings of all of Lynch's films. The exhibition focused on Lynch's artwork from 1966-2013. Lynch filmed a trailer for the exhibition at Bob's request. The Blume exhibition was a comprehensive retrospective that traveled to the Wadsworth Atheneum. He also curated small scale projects including one celebrating a gift of prints from the artist Eldzier Cortor and a collaborative curatorial project with PAFA students that developed out of a drawing seminar he taught with artist Astrid Bowlby. That exhibition used the JoAnn Gonzalez Hickey Collection of Contemporary Drawings as the basis for questions about drawing and its mean-



ings today. He also published several essays in 2014-15 for non-PAFA projects, including two in peer reviewed journals. He is currently working on the first major exhibition exploring the impact of World War I on American Art and a Milton Avery retrospective for PAFA. With Maggie Taft, he is also co-editing and contributing to the first survey of Chicago art and design from the 1840s-present which will be published by the University of Chicago Press in 2018.

**Katie Hanson (BA, 2001)** joined the MFA Boston in January 2015 as Assistant Curator of Paintings, Art of Europe, focusing on works post-1800. She also contributed a chapter to an anthology: "Fantasy and Rivalry: Jean-Baptiste Regnault's Solo Exhibition, Paris 1800," in *Exhibiting Outside the Academy, Salon and Biennial, 1775-1999: Alternative Venues for Display*, ed. Andrew Graciano, (Farnham, Surrey & Burlington, VT: Ashgate, 2015), 55-84.

**Nichole Bridges (MA, 2002)** has been at the Saint Louis Art Museum for just under two years with responsibility for four exhibitions: "Currents 109: Nick Cave" (co-curated with SLAM's contemporary art curator Tricia Paik), "Atua: Sacred Gods from Polynesia" (as in-house curator for this exhibition organized by the National Gallery of Australia and its Oceanic art curator Michael Gunn), "Adorning Self and Space: West African Textiles (from Bill Siegmann)" (co-curated with SLAM's textiles conservator Zoe Perkins), and "Senufo: Art and Identity in West Africa" (as in-house curator for this exhibition organized by the Cleveland Museum of Art and its African art curator



Constantine Petridis). Spring semester 2015, she co-taught with Kristina Van Dyke

(UW undergrad alumna and former director of the Pulitzer Arts Foundation) a seminar in African art history methods in the Department of Art History and Archaeology at Washington University in St. Louis -- the first African art history course ever to be offered there. She is currently planning a lecture-based African art survey course for spring semester 2016 also at WashU. Now that this unusual initial wave of exhibitions is subsiding, she is looking forward to turning her attention to SLAM's own collections and developing publications and exhibitions that highlight its strengths.

**Elizabeth McGoe (BA, 2003)** assumed the position of Ann S. and Samuel M. Mencoff Assistant Curator of American Decorative Arts at the Art Institute of Chicago this past spring. Prior to her appointment in the department of American Art, Liz completed her Ph.D. in Art History at Indiana University while working in the department of European Painting and Sculpture at the Art Institute. She is currently working on a catalog of the American silver collection to be published in 2016.

**Kristen Huset (BA, 2004)** has moved back to Madison and is working at the UW as an administrative assistant in the School of Pharmacy in the Social and Administrative Sciences Division. She was previously in Duluth where she worked at a non-profit called Ecolibrium3 doing project management for energy efficiency retrofits on homes. Before that she was a docent for the Duluth Art Institute for a traveling exhibition on Esther Bubley called "Esther Bubley: On Assignment" and also at Planned Parenthood. She is very excited to be back in Madison and looks forward to finally being able to "attend the wonderful art history events that I only got to hear about before."

**Elizabeth Tucker (MA, 2004)** is featured in this article about life after Epic. She is currently the Director of Development at the Madison Museum of Contemporary Art. <http://>

[host.madison.com/.../article\\_c7031c99-1255-552c-b7f2-f...](http://host.madison.com/.../article_c7031c99-1255-552c-b7f2-f...)



**Christena Gunther (MA, 2006)** is the recipient of 2015 John F. Kennedy Center for the Performing Arts LEAD Emerging Leaders for her work as Founder and Steering Committee Co-Chair of the Chicago Cultural Accessibility Consortium (CCAC). CCAC is a volunteer-run group with a mission to empower museums and other cultural spaces to become more accessible to visitors with disabilities. Learn more: [www.chicagoculturalaccess.weebly.com](http://www.chicagoculturalaccess.weebly.com) Christena accepted her award in August during the LEAD (Leadership Exchange in Arts and Disability) Conference at the Kennedy Center in Washington, DC.



**Megan Meulemans (BS, 2006)** has begun a Ph.D. program in Critical Studies at the school of Architecture and Urban Design at UCLA. As part of her first year, she had the opportunity to assist Sylvia Lavin with coordinating an exhibition at the MAK Center which is headquartered at the Rudolph M. Schindler House. The exhibition, titled "The New Creativity: Man and Machines," features objects that demonstrate the creative process of prolific architects and artists including R.M. Schindler, Paul Rudolph, and Charles and Ray Eames.

**Ashley (Hall) Goethals (BA, 2006)** reports that she is happy to be working in Higher Education (again), now at Brown University in fundraising.

**Danielle Lindenberg (BA, 2007)** has news that she recently graduated (May 2015) with a Master's in Arts Administration from Columbia University.

**Joanna Stradinger (BS, 2008)** welcomed twin baby boys, Wyatt and Renier, to her family on February 27, 2015.



**Louisa Brouwer (BA, 2009)** is now the Keeper of Art & Place at Gainsborough's House in Sudbury, England, a Grade-I listed Georgian townhouse museum containing the largest collection of art by Thomas Gainsborough in existence.

**Catherine Olien (BA, 2010)** is wrapping up the fourth year of her Ph.D. in Northwestern University's Department of Art History, working on her dissertation "Ancient Cyprus in the Universal Museum: A Comparative Study of European Reception ca. 1860-1914," compares the reception, collection, and display of ancient Cypriot art in the Louvre, British, and Berlin Museums. Exhibiting a wide range of geographic and stylistic influences, Cypriot sculpture proved difficult to classify, and each museum developed a different set of solutions, often revealing imperial biases, with interpretations determined by factors such as the political, religious, and ethnic identities of Cyprus's inhabitants—not only in the ancient world, but ultimately

as they were understood under contemporary Ottoman and British rule. For the summer and fall of last year (2014), she conducted dissertation research in the archives of the Staatliche Museen zu Berlin. In the winter and spring (2015), she took philosophy and classics courses at Royal Holloway, University of London and did research at the British Museum. She is currently in Paris, taking advantage of the archives at the Louvre. This fall, she will return to Berlin as a Fulbright scholar at the Tech-



nische Universität. Cassie says, "I am having a great time in my current program and remain very grateful for my time and training at UW!"

**Mariel White (BA, 2010)** is now a Business Development Auction Manager at Paddle8 in New York, overseeing sales such as sneakers, art toys and watches, and exploring New York City!

**Linde Brady Lehtinen (Ph.D. 2014)** has had a busy year since finishing her dissertation, and it's only going to get busier--she recently accepted a position as Assistant Curator of Exhibitions, Photography at SFMOMA. They have been undergoing a major expansion and their new space opens next year; she will be a part of the team that helps take SFMOMA into the next phase. She will be leaving her current job as Assistant Curator at the Skirball Cultural Center in Los Angeles.

**Matthew Rarey (Ph.D. 2014)** has accepted a position as Assistant Professor of African Art at Oberlin College.



**Sarah Fayen Scarlett (Ph.D., 2014)** has accepted a tenure-track faculty position at Michigan Technological University in the Social Sciences department teaching the history of architecture, landscape, and material culture.

**Angela Hronek (MA, 2015)** will be starting a full time position as a Cultural Resource Specialist at Mead & Hunt, an architecture and engineering firm in Middleton where she has been working as an intern this summer. The job involves surveying historic properties and landscapes around Wisconsin and the U.S.

**Berit Ness (M.A. 2015)** has accepted the full-time Coordinator of Academic Initiatives position at the University of Chicago's Smart Museum of Art. In this role she will manage the academic use of the Smart's Education Study Room by facilitating class visits and working with faculty to integrate objects into curricula across disciplines. Last year the Smart hosted over 150 class visits in this space. This position carries out one of the Smart's major strategic goals: to foster the academic and curricular use of the museum's collection.

*To all Alumni: Please send us your updates all year long. We love hearing about events in your lives! Send them to: cstricker@wisc.edu*



## CURRENT GRADUATE STUDENT NEWS

**River Bullock**, Ph.D. candidate, spent the summer conducting research for her dissertation, "Listening to Contemporary Art: Vocality as a Technology of Relation," which proposes a tactics of listening across the disciplinary intersections of Art History and Visual Studies, Sound Studies, and Cultural Studies. In November, River will present on a panel titled "Music Across Borders" at the Hemispheric Institute Graduate Student Initiative "Collectivities in TransMigration: Animating Bodies Across Borders" hosted by The University of Texas at Austin.

**Daniel Cochran**, Ph.D. Candidate, spent the summer researching in Italy (thanks to the Shorger Funds!) but now has to sit down and write his dissertation, which will focus on the role of monumental art and architecture in shaping religious identities in late antique Italy. This fall, Daniel is working as a teaching assistant and also teaching his own course with 50 students on early Christian literature in the Religious Studies Program. On the side, he continues to work as a fly fishing instructor and plans (and leads) group trips to Rome, Italy. When at home in Chicago, he enjoys taking his daughter to ballet class and grilling burgers in the backyard.



**Ashley Cook**, Ph.D. candidate, recently returned from a research trip to the United Kingdom, where she attended the International Society of Anglo-Saxonists (ISAS) Conference and the Graduate Student Workshop in Glasgow, Scotland. While she was in the UK, she also conducted research for her dissertation at various institutions including the British Library and the British Museum in London, the Parker Library in Cambridge, the Ashmolean Museum in Oxford, and the Birmingham Museum and Art Gallery. Her trip was funded by the



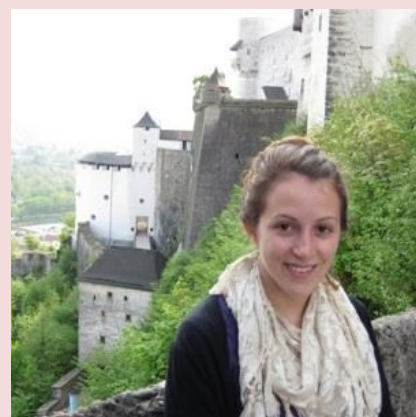
Vilas International Dissertation Research Grant, the Lemoine-Midelfort Fellowship, and a research grant from the Department of Art History. This academic year, Ashley received an A.W. Mellon Foundation Public Humanities Fellowship at Taliesin Preservation, Inc., where she will be helping to evaluate the tour program at Frank Lloyd Wright's estate in Spring Green, WI.

**Jessica Cooley**, Ph.D. candidate, was an organizing member of the Mellon Workshop on Disabilities. With the generous help of Prof. Jill Casid and the Department of Art History, she secured funding from the Anonymous Fund to support a two-day symposium titled "Disability Aesthetics: Reframing Disability in Artistic, Curatorial, Material, and Visual Practice," which took place this past January at UW-Madison and featured visiting scholars Ann Fox, Katherine Ott, and the work of Tobin Siebers. As a result of Jessica's dedication to the transdisciplinary study of art and disability, she has been invited to give a guest lecture on her scholarship in Göteborg, Sweden this coming February. Jessica continues to present her work at national conferences; most recently she presented her paper "Crip Materiality: Inherent Vice, Disability, and the Art of Failure" at the 28th annual meeting of the Society for Disability Studies.

**Sophia Farmer**, Ph.D. candidate, spent five weeks in Northern Italy on a Margaret Davison Shorger Fellowship conducting dissertation research. She won an L&S Teaching Fellowship and was re-elected as president of GradForum for 2015-16.

Sophia presented three papers: one at the ninth annual "Landscapes, Space, & Place" Conference at Indiana Univ., another at the 28th Annual Graduate Student Symposium organized by the Graduate Association of French and Italian Students at the University of Wisconsin-Madison, and the third at the Graduate

Conference held by the Department of Romance Languages at the University of Chicago. Her paper, "*Aeropittura: Modern Aviation and the Fascist Idealization of the Italian Landscape*" was selected for publication in *Landscapes, Natures, Ecologies: Italy and the Environmental Humanities*,



edited by Enrico Cesaretti, Serenella Iovino, and Elena Past, (University of Virginia Press, September 2016).

**Michael H. Feinberg**, Ph.D student, has been preparing an article tentatively entitled, "Chicago's Laboratory: Expanding Space at the Columbian Exposition." The project examines the fair's contributions towards modern urban planning, especially in terms of what defines a modern city "space". Additionally, the exhibition, "New Acquisitions Featuring the Kaufman Collection" (Autry Museum, Los Angeles, CA) recently opened. Michael worked with curator Dr. Amy Scott in the summer of 2014 to research the collection's depictions of the American West, Native Americans, and European explorers in the nineteenth and twentieth centuries.

**Ann Glasscock**, Ph.D. student, received the 2015 Center for American Art Summer Fellowship in American Silver at the Philadelphia Museum of Art. With a specific focus on nineteenth- and twentieth-century silversmiths, she wrote a number of biographies for the forthcoming publication *American Silver in the Philadelphia Museum of Art*. Earlier that year, she contributed to the website Wisconsin 101: Our History in Objects with her essay, "The West Bend Penguin Hot and Cold Server: Defining Postwar American Culture." She also published "James Jackson Jarves: Collecting Venetian Glass for America" in *Revista de História de Arte*.

**Marisa Gomez**, Ph.D. student, joined the Buildings-Landscapes-Cultures program in the fall of 2014 to study with Dr. Anna Andrzejewski. In her first year as a Ph.D. student in the Department of Art History, she began work in the archives of the U. S. Forest Products Laboratory.



Her research on prefabricated plywood test houses developed in the 1930s yielded a paper entitled "Test Tube Modernism: A Genealogy of the Plywood Prefab House," which she presented at the 35<sup>th</sup> annual conference of the Vernacular Architecture Forum in June. In addition, Marisa presented her paper "Defining 'Modern' in Post

war Amarillo: The Schell-Munday Co. and the 1947 Perma-Stone Protest" at both the Construction History Society of America Biennial Conference in Minneapolis in November and the 5<sup>th</sup> International Conference on Construction History in Chicago in June. She is currently working towards a dissertation topic that integrates innovations in building technology and materials in the Midwest and public perceptions of modernism in the interwar years.

**Marguerite E. Heckscher**, Ph.D. candidate, has been awarded a Fulbright-Hays Doctoral Dissertation Research Abroad Fellowship to complete her project, "Objects as Bodies, Bodies as Objects: Medicine and Arts Among the Shambaa of Tanzania." While the majority of her work is based in northeastern Tanzania, as a Fulbright fellow she will also spend time in Germany researching Shambaa and Shambaa-related art-objects from the colonial era. Marguerite's dissertation aims to expand African art history's limited-- and limiting-- understandings of figurative imagery in East Africa by exploring object / body relations and how the body is imaged and imagined in Shambaa healing rituals and adolescent initiations.



**Amy Hughes**, Ph.D. candidate, was recognized as one of 12 Fulbright scholars from U.W.! Amy has won a Fulbright Fellowship for the 2015-2016 academic year and will spend the next year in Prague, Czechoslovakia, pursuing her dissertation research on glass-making and the art of dissent.

**Lex Lancaster**, Ph.D. candidate, spent the summer working as a paid intern at the National Gallery of Art in D.C. Working in the Department of Photographs, Lex conducted the preliminary research for two upcoming exhibitions, focusing on the Meyerhoff-Becker collection of contemporary photographs. Lex's article, "The Wipe: Sadie Benning's Queer Abstraction," was recently accepted for publication in *Discourse: Journal for Theoretical Studies in Media and Culture*. This article is related to Lex's dissertation, which explores the queer aesthetic, historical, and political possibilities of abstraction in contemporary art.

**Caitlin Silberman**, Ph.D. candidate, was a curatorial



fellow at the Norton Simon Museum in Pasadena, CA. over the last year. During her stay, she curated the exhibition "Human/Nature: Photographers Constructing the Natural World." [www.nortonsimon.org/human-nature-photographers-constructing-the-natural-world/](http://www.nortonsimon.org/human-nature-photographers-constructing-the-natural-world/)

In July, she moved to Washington, D.C. and is currently a CIC/Smithsonian Predoctoral fellow. This semester she is based at the National Museum of Natural History, researching and writing her dissertation, "Thinking with Birds in British Art and Visual Culture, 1840-1900."

**Mark H. Summers**, Ph.D. candidate, presented his research at several venues, both nationally and on campus. In October, he presented his paper "Holy Molar! The Tooth Reliquary of Saint John the Baptist at the Art Institute of Chicago" at the annual conference of the Texas Medieval Association at the University of North Texas. Mark presented an expanded version of the same project in Madison on March 19th as the 2015 Friends of Art His-

tory Graduate Student Lecture. Mark also presented his paper "'Saturn's Form Was This': Marsilio Ficino and Late Medieval Astrological Talismans" at the annual College Art Association conference in New York City in February. The paper is part of a proposed publication based on the CAA panel tentatively titled "The Talisman: A Critical Genealogy." Mark presented a related paper, titled "Practice and Theory in Late Medieval Astrological Talismans" at the 2nd Annual Graduate Association of Medieval Studies Colloquium in Madison on March 20th. At the end of the spring semester, Mark also passed his Ph.D. preliminary exams.

**Matthew Westerby**, Ph.D. candidate, will continue as a Graduate Scholar-in-residence at the Newberry Library in Chicago for 2015-16. In April he presented a paper, "Scribes as Sculptors: Monastic Memory at Santa Maria de Ripoll, 1030-1180," at the annual Newberry Library Spring Luncheon.

## RECENT ART HISTORY GRADUATES

### Graduating Seniors (2014-2015)

Asli Serra Akansel, Elizabeth Shoshany Anderson, Laura Elisabeth Athas, Katherine Elizabeth Berggruen, Kelsey Ann Burnham, Danni Chen, Albert Jingyang Chen, Alice K. Coyne, Amanda Marie Dailey, Kaitlin Rose Dunn, Kelsey Leigh Fuller, Xiaoqian Gu, Alexandra Marie Kuehl, Blair Elizabeth Lenz, Tessa Genevieve Litecky, Mikayla Claire Lofton, Wing Lu, Bronte Mansfield, Courtney D. Miller, Lauren Ann Miller, Daria Modrzanska, Kelsey Irene Mullane, Hadley Nelson, Amanda Jillian Rabito, Karryn Elizabeth Skinner, Kirsten Nicole Soderholm, Samantha Elizabeth Timm, Richard Lee Weisman, Jr, Jennifer Ann Williams, Sarah Jeannette Saville Winter, Tiffany Xiong, Chenguang Zhu.



### PhD:

**Marcella C. Guerrero**-- "Creole Semiotics: Contemporary Caribbean Art and Creolization." Committee: Casid(ch), Drewal, McClure, Olaniyan, De Ferrari

**Sarah Fayen Scarlett**-- "Everyone's an Outsider: Architecture, Landscape and Class in Michigan's Copper County." Committee: Andrzejewski(ch), Alanen, Cronon, Martin, Sen

### MA:

**Kate Collier Faulk**-- "Sick Narcissus: A Study of Pier Passolini and Modern Art from Self-Portraits to *Salò* (1975)." Committee: Buenger, Ramble.

**Katie Hayden**-- "Contemporary Identity Constructions and Representations of the Self: Selfies, Self-Portraiture, and Agency within the Digital Network." Committee: McClure, Andrzejewski

**Angela Wesley Hronek**-- "Forest Hill Cemetery: Everyday Life and Miniaturization in Madison's Silent Suburb." Committee: Andrzejewski, Marshall

**Berit Ness**-- "Evolving Objects: Claes Oldenburg, Materiality, and Decay in Twentieth-Century Sculpture". Committee: Andrzejewski, McClure

**Aaron Reich**-- "Opening the Altar: An Examination of *The Canonization Scroll of Li Zhang*." Committee: Phillips, Li

**Kristine Zickuhr**-- "From Korea with Love: Constructions of Femininity in Japanese Colonial Postcards." Committee: Phillips, Li



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