



University of Wisconsin-Madison

Department of Art History

Newsletter November 2016



NICK CAHILL RETURNS TO SARDIS

Professor Nick Cahill, Simona and Jerome Chazen Distinguished Chair (see below), led the fifty-eighth season of the archaeological expedition at Sardis in western Turkey this summer. As readers of previous newsletters might remember, Sardis was a city of many layers of habitation and cultures, but has special distinction as the capital of the Lydian empire during the sixth and seventh centuries BC.

As director of the expedition, Nick has been able to provide wonderful opportunities for both UW students and UW graduates. Sara Champlin, PhD candidate, served as photographer at Sardis for the third time. A key objective of the summer's work was further excavation in the palace of the Lydian kings, who ruled over the largest empire in the area. That work was overseen by Will Bruce (PhD, 2015). Down the hill from the palace area, Erin Lawrence (BA, 2016) oversaw excavations of a sector in the area of a Roman temple of the imperial cult, which was systematically dismantled in late antiquity, perhaps during the conversion of the Roman Empire to Christianity. Its blocks, sculptures, and inscriptions were reused in later buildings. Over the years, excavations there have produced more than 100 honorific inscriptions and dozens of fragments of sculpture from the temple, along with well-preserved late Roman houses with painted walls, bronze and pottery vessels, and other finds. *(continued on page 3)*



The Simona and Jerome Chazen Distinguished Professorship in Art History

Professor Nicholas Cahill is the first holder of the Simona and Jerome Chazen Distinguished Chair in Art History, named after its donors. As announced last year, the department received a transformative gift from the Chazens with matching funds from John and Tashia Morgridge in order to create this position. The chair is open as to field of specialization. The department is using the prestigious honor to help it retain and recruit truly outstanding faculty members who excel in both teaching and research. In a time of great challenges for the campus and the department, such a resource is invaluable. We are deeply grateful to the Chazens.

INSIDE THIS ISSUE

Dr. Sata on Art History/Notes from the Chair	2	Heckscher Wins Fulbright, Travels To Tanzania	8
Professor Gail L. Geiger Retires	3	Rock Hushka Co-Curates Art AIDS America	9
Professor Barbara "Suzy" Buenger Retires After 40 Years	4	Teddy Kaul Wins Advising Award	9
Andrzejewski Teaches Blended Version of "Frank Lloyd Wright"	5	Alumni News	10
Fulbright: Drewal To Explore Metal Art In Morocco	6	Current Grad Student news	12
Symposium Held In Honor Of James Watrous	7	Art History Grads	16



"Chair's Notes" by Gene Phillips

Putting together the department newsletter always has an invigorating effect on me, as I am forced to put aside administrative tasks and take stock of the past year. In doing so, I am made newly aware of all the wonderful accomplishments of my colleagues, the department staff, and our students. As you read through this newsletter, I am sure that you will be as impressed as I am. This opportunity for reflection is especially welcome in a year filled with challenges brought about by changes in the landscape of higher education in America, the state-mandated budget cuts to the UW-Madison, and the retirement of two esteemed colleagues, Suzy Buenger and Gail Geiger. I feel very fortunate to have other creative and devoted colleagues on the faculty and staff, and to be able to rely on our alumni and friends, who continue to give us strong support. As previously noted, we recently received special gifts to endow the Joan B. Mirviss Professorship in Japanese Art History and the Simona and Jerome Chazen Distinguished Chair in Art History. These

provide substantial new resources for us to deploy in our efforts not merely to weather the current storm, but to strive for excellence. At the same time, the smaller gifts that come in year after year from our many supporters also make an appreciable and very welcome difference. Collectively, they constitute the "Art History Fund," which allows us to support student travel and research, bring outstanding speakers to campus, publish this newsletter....the list is very long. My colleagues, our students, and I are extremely grateful.

DR. SUCHITA SHAH SATA SPEAKS ABOUT TAKING ART HISTORY CLASSES

(Dr. Suchita Shah Sata is a hospitalist and medical instructor at Duke University with an M.D. from Columbia University. She did her undergraduate work at UW-Madison, where she took a number of art history classes. We asked her to tell our readers what she gained from those courses.)

The first art history class I took was 202 with Anna Andrzejewski. It was my first semester of freshman year at UW, and I wanted to experience something I had never really explored before and embrace the Wisconsin experience. I was also in the L&S Honors program, and we had to take a certain number of courses across multiple disciplines that were Honors-level courses, and this was one of them that fit my schedule. I was majoring in neurobiology and then going to medical school afterwards, but art was always something that I thought would be nice to know more about, but I didn't think I'd come to love it as much as I did. It was an incredible course, both the lecture and the Honors seminar. I had never thought before about how inextricably linked history, culture, politics, religion, current events etc. are with art and the creation of art. Going into it, I expected I would learn about some beautiful paintings and maybe memorize some art styles, but instead I quickly found I was learning world history and how it influenced people and thus their art. I was invigorated; I wanted to learn as much as I could about art history.



A few months later, I joined the Honors study-abroad program in Florence, studying art history with Barbara Buenger and European economics with faculty from Michigan. We saw so many of those canonical works in person. One in particular sticks out—the staircase in the Biblioteca Laurenziana. Had I not studied it in these art history classes, not only would I not have thought to go to that building, but I also would have thought it was just some stairs. But learning about it in my art history classes brought it to life. This was a staircase that Michelangelo designed for the Medici family, integral to the politics of Florence and the Renaissance as a whole, and this was art just beginning to push the boundaries of creativity. Studying abroad added so much to my college experience because of the classes we were taking there and also finally feeling like a citizen of the world. It helped that we were there when the USA was playing Italy in the World Cup, and we watched it in a piazza with thousands of people! *(continued on page 4)*

Professor Gail L. Geiger Retires

Professor Gail L. Geiger retired on January 7 after a thirty-seven-year career marked by intense commitment to the campus, the department, and its students. A contextualist focused on art patronage, she is best known for her book on Filippino Lippi's Carafa Chapel, a study of Dominican theology manifested in a cycle of frescoes in the leading Dominican church in Rome. Dominican patronage continued as a theme in other publications, but in recent years, teaching on issues of global arts and also on the decorative arts has led to a very different focus. For a number of years, she has been researching the *Fornimento Venier*, a suite of forty-pieces of furniture including a number of free-standing, nude, nearly-life-sized ebony figures who support imported porcelains from East Asia. The ensemble was displayed in a space often used to entertain guests in the family's Venetian palace. Issues of global trade, slavery, and Venetian theater all come together here. Discovering that the patron of this suite served as ambassador to the French court shortly after the Siamese (modern-day Thai) delegation brought five-colored porcelains as a gift to King Louis XIV has resulted in a new view of the international scope of trade at the time. Retirement will enable her to pursue this exciting project.

She was involved in many arts units on campus, including the Arts Institute, Theater & Drama, Dance, the School of Music, and the Early Music Festival.

She sat on some of the most important and time-consuming college and campus committees and served as director of the Letters and Science Honors Program and the Florence Program. Her record of service culminated with her election to the University Committee. She twice led the department as its chair.

Throughout her career, she developed and conscientiously taught a rotation of popular courses that spanned the period from 1250 to 1800 on the Italian peninsula. She also taught introductory-level courses on a regular basis. These included Art History 101: The Study of Art, Past and Present and Art History 202: Renaissance to Modern. Perhaps most notably, she became one of our most engaged and successful mentors of undergraduates, guiding many top Honors students, whose theses often grew into dissertations at other universities. Tanya Tiffany, who is now tenured at UW-Milwaukee, is just one example.



Professor Gail L. Geiger leading a group of students on a Study Abroad program in Italy.

(continued from page 1)

A third area of excavation was near the ancient synagogue at the west end of town, where the main road into the city was spanned by a monumental Roman arch. The existence of this arch was unsuspected until two years ago because an earthquake in the early Byzantine period had reduced it to a pile of giant blocks. But study of the blocks showed that they belong to the largest known arch in the Roman world, about 111 feet wide and standing perhaps 78 feet high. Elsewhere at the site, a team of conservators continued to remove a century's worth of biological growth—cyanobacteria and lichen—from the Temple of Artemis, returning the blackened and discolored marble to its original, richly-veined white, using a new technique developed at Sardis.

A team of about seventy scholars and students from two dozen universities around the world continues to work on research, publication, recording, conservation, and other projects.

See <http://sardisexpedition.org>, and <https://www.youtube.com/channel/UCcCGvQnKDxYjDkYDCf3TQIQ>

Professor Barbara “Suzy” Buenger Retires after 40 Years.

On May 22, Professor Barbara C. Buenger retired after forty years of dedicated service to the University, the department, and its students. She is a respected authority on modern German art, who has frequently been called upon to consult and give talks, especially on topics related to Max Beckmann, the artist of greatest interest to her. She remains engaged in research with current plans for travels to Germany and Switzerland for her book on Max Beckmann in Berlin and for her chapter on his self-portraits for the new edition of the catalogue raisonné of Beckmann’s works.

Prof. Buenger was a devoted teacher who presented a wide range of courses on European modernism and on modern German and Italian art and women artists. She taught regularly at every level of the curriculum and participated in educational initiatives such as Freshman Interest Groups (FIGs) and offered classes leading to student-curated exhibitions. She mentored talented graduate students who have pursued successful careers in many different areas: examples include Bob Cozzolino, Curator of American Paintings at the Minneapolis Institute of Arts; Jordi Falgas, first curator at the Rafael Masó Museum in Girona, Spain; Linde Lehtinen, Assistant Curator of Exhibitions of Photography at the San Francisco Museum of Modern Art; and Tamara Schenkenberg, an assistant curator at the Pulitzer Foundation for the Arts in St. Louis.

Melanie Herzog is Professor and Chair of Art History at Madison’s Edgewood College; Joanna Inglot is Edith M. Kelso Associate Professor of Art History at Macalester College in St. Paul; Kay Kallos is Public Arts Program Manager for the City of Dallas; and Joann Skrypzak in Cologne is a translator for the German art publisher Hatje Cantz.

Prof. Buenger has a strong record of service at all levels. She led the department as chair, served on major college, campus, and national committees, and in all ways was an excellent colleague and citizen. She was long involved with the German Department and Study Abroad Programs, and an affiliate member of Women’s Studies and the Center

for Russia, East Europe, and Central Asia. She offered strong support to the programming of the Chazen Museum of Art, with many public lectures in conjunction with major exhibitions and training sessions for docents.



(continued from page 2)

After the study-abroad experience, I spent the next year back in the neuroscience world, preparing for medical school. But I wanted to take more art history courses during college. I did a summer course on African art history with Henry Drewal. I wish I could have done more courses in the Art History Department. Even now, over a decade later, I still have my textbooks and notes from these courses because I am hopeful I can hold on to all that knowledge.

The art history courses completely changed how I analyze and appreciate art in museums and in everyday life. Beyond this, though, I think these courses taught me skills I use now in my everyday work as a physician. The formal analysis of the art world is a lot like examining a patient in my world of medicine. It teaches me to pay attention to details, to look at the elements individually and then put them together. Actually, I even teach my medical students to approach a sick patient like a Seurat painting—you have to get really focused on the small dots of color (lab values, vital signs, heart sounds, family history, etc), but then you have to step back and see the whole picture in order to accurately diagnose and treat the patient.

PROFESSOR ANDRZEJEWSKI TEACHES BLENDED VERSION OF “FRANK LLOYD WRIGHT”

Professor Anna Andrzejewski has been instrumental in expanding blended and online learning opportunities in the department, most recently through teaching a version of the Department’s course on Frank Lloyd Wright (Art History 468). Previously, she had received an Educational Innovation Grant in order to revamp Art History 202 using online technologies. Her work included developing online discussion sections and eventually a fully online version (taught in the summer). This past spring, she taught the “blended” version of the Wright class for the first time with the goal of “flipping” the class. “It’s been a challenge to rethink traditional classroom approaches,” says Professor Andrzejewski, “but I’ve seen the results. I’ve recognized that spending class time in the museum or in the field (for architecture) to build on content delivered online has potential to result in much more dynamic learning from the student perspective.”

Her transformation of her Wright course received special notice in the June 2016 edition of the UW-Madison Blended Learning Toolkit Newsletter (*The Blend*). A blended-learning approach integrates technology into the overall course design and delivery to “flip” the course. Students access lecture content online and then use class time to discuss and apply ideas through group work and experiential learning. Studies show that this sort of actively engaged, team approach significantly facilitates learning. Technology can also be used in the classroom and assessment can be done both online and in class.

The article in *The Blend* notes that “the results were wildly successful.” Students did not spend their time listening to lectures, but visiting local buildings designed by Wright, which they prepared for using online materials that Prof. Andrzejewski carefully curated. One student commented that these visits were utterly transforming and said, “the nontraditional format...allowed me to understand the evolution and guiding principles of Wright’s work more effectively than would readings or lectures alone.” The same student noted the value of class discussions in buildings by Wright that the class visited: “The communal experience helped forge relationships among students; we felt more comfortable and could exchange ideas more readily. Experiencing the buildings in person was incredibly useful for students like me who struggle with rote memorization. Wright’s buildings are now engrained in my memory.” In the end, the class produced an e-book that documents Frank Lloyd Wright buildings in the Madison area. This is an open educational resource, meaning that it can be used by students in future courses for which in-person site visits are not possible.



Prof. Andrzejewski teaching in the living room of The Katherine and Herbert Jacobs House (first Usonian house), built by Frank Lloyd Wright in 1936. The house was restored by Prof. James Dennis with the help of students in the program during the 1980s. Photo by Chris Slaby (MA 2015), February 2016.

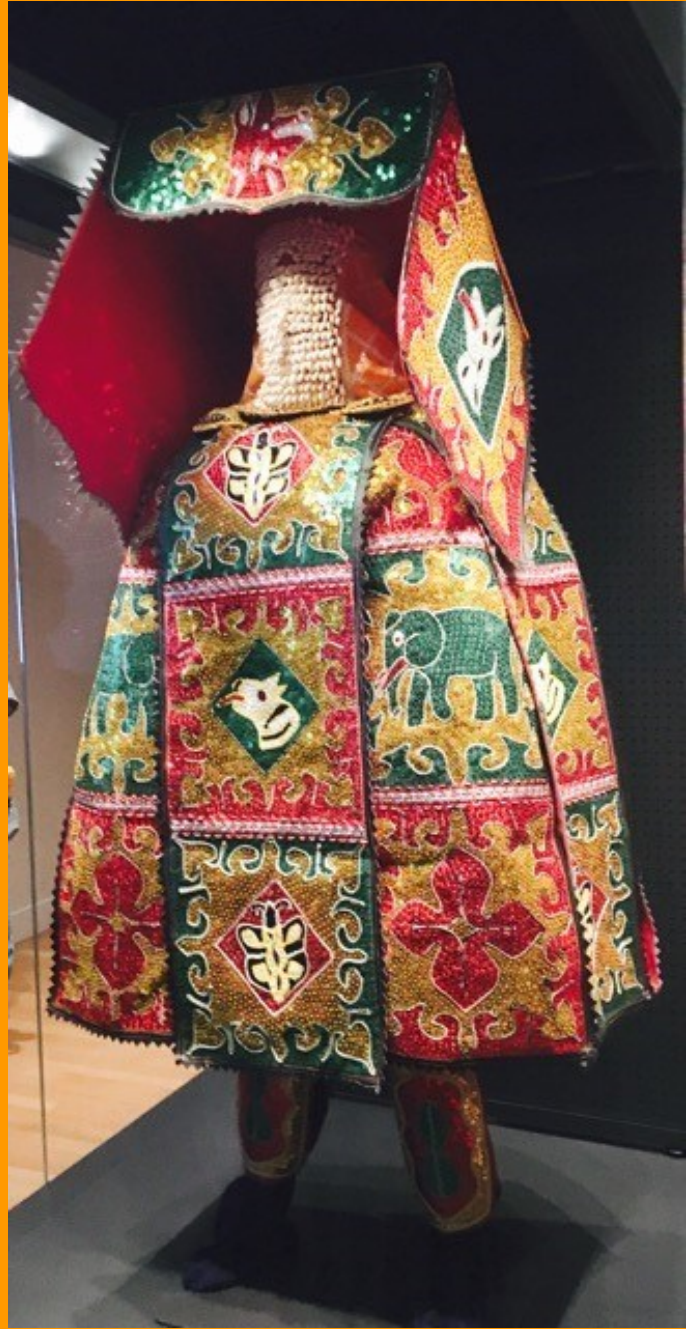
FULBRIGHT: DREWAL TO EXPLORE METAL ART IN MOROCCO

Henry John Drewal, Evjue-Bascom Professor of Art History and Afro-American Studies, has received a 2016-17 senior Fulbright Scholar award to explore metal art and its making in Morocco. He intends to apprentice himself to several artists to learn their techniques, have extensive conversations with them, and document their creative processes with photos and films. His project ties in with his role as part of the curatorial team for an upcoming international traveling exhibition, “Striking Iron: The Art of African Blacksmiths.” The curatorial team is led by MacArthur Fellow and acclaimed Santa Fe-based artist and master blacksmith Tom Joyce. The Fowler Museum at UCLA has received support from the National Endowment for the Humanities for this exhibition, which will travel to three or more national and international venues.

While working on this project, Drewal will continue exploring African art through what he calls “sensiotics”— “the study of the multi-sensorial dimensions of the arts, both in the making and the reception of the arts by body-minds.” Drewal notes, “In the beginning, there was no word, only sensations.” (For more, see below.)

The roots of his interest run deep. While in Nigeria in the 1960s teaching French and English and organizing arts camps as a Peace Corps volunteer, he apprenticed himself to a Yoruba sculptor, an experience that proved to be transformative. He followed up in 1978 with a mask-making apprenticeship with another Yoruba sculptor in Nigeria, and the Gelede mask he created still dances in annual festivals. He says, “I gained insights into Yoruba artistic concepts, not only in discussing them with artists and observing them as they emerged from the creative process, but also in attempting to achieve them in my own carving under the tutelage of Yoruba artists.”

Egungun masquerade honoring ancestors — commissioned in 2015 by Professors Henry Drewal and Bolaji Campbell for the Rhode Island School of Design (RISD) Museum of Art and part of an exhibition curated by them that is now on view at RISD until January 2017.



Drewal on Sensiotics

... my own bodily, multi-sensorial experience was crucial to a more profound understanding of Yoruba art, and the culture and history that shape it. This process of watching, listening, carving, making mistakes, being corrected by example, and trying again was a transformative experience for me. [Working] as a sensorially-engaged participant... is the practice I advocate. But then as academics and wordsmiths we always come back to either spoken or written words to convey what we experience deeply. In order to come closer to such sensory experiences, affective, evocative words are needed, a style of expression that approaches poetry. I hope to work toward this goal more and more in my writing, teaching, and speaking/performing (excerpted from “African Art and the Senses” in *Sensory Studies* <http://www.sensorystudies.org/sensorial-investigations/african-art-and-the-senses/>).

SYMPOSIUM HELD IN HONOR OF JAMES WATROUS

On October 9, 2015, the department held a symposium in honor of James Watrous (1908–1999), former Oskar Hagen Professor of Art History. 2015 marked the eightieth anniversary of Watrous' joining the faculty of the department, and we wanted to honor him in an appropriate way. Given the topics of Watrous's two books, *The Craft of Old-Master Drawings* and *A Century of American Printmaking* and how deeply he recognized the importance of museums, it was decided that a theme dealing with works on paper with speakers drawn from the academic and museum fields was particularly fitting.

Assistant Professor Shira Brisman spearheaded the event, "Paper: The Place of Discovery." The panel of four distinguished speakers included Stephanie Buck, Curator of Drawings, The Courtauld Gallery, London; Thomas Rassieur, Curator of Prints and Drawings, The Minneapolis Institute of Art; Madeleine Viljoen, Curator of Prints, The New York Public Library; and Prof. Brisman herself. Drew Stevens, Curator of Prints, Drawings, and Photographs at the Chazen Museum of Art, served as moderator.

Preceding the symposium was a keynote speech by John Resig, who is a staff engineer at Khan Academy and the creator of the jQuery JavaScript library. He is also the author of the books *Pro JavaScript Techniques* and *Secrets of the JavaScript Ninja*. Since the fall of 2013, he has collaborated with the Frick Art Reference Library Photoarchive in New York City. His comprehensive Japanese woodblock print database and image search engine *Ukiyo-e.org* have become important tools for researchers. He's a board member of the Japanese Art Society of America and is a Visiting Researcher at Ritsumeikan University working on the study of *ukiyo-e*.

PAPER: THE PLACE OF DISCOVERY

A SYMPOSIUM IN HONOR OF JAMES WATROUS
ORGANIZED BY THE ART HISTORY DEPARTMENT



THURSDAY, OCTOBER 8, 6PM
ELVEHJEM 160

"COMPUTER VISION AS ART HISTORICAL INVESTIGATION"

JOHN RESIG, DEVELOPER, KHAN ACADEMY; CREATOR,
JQUERY JAVASCRIPT LIBRARY

FRIDAY, OCTOBER 9, 10AM-12:30PM
CHAZEN AUDITORIUM

"PAPER: THE PLACE OF DISCOVERY"

STEPHANIE BUCK, THE COURTAULD INSTITUTE, LONDON
TOM RASSIEUR, THE MINNEAPOLIS INSTITUTE OF ART
SHIRA BRISMAN, UW-MADISON
MADELEINE VILJOEN, THE NEW YORK PUBLIC LIBRARY

Professor Watrous was a keen proponent of the public humanities in Madison, the driving force in founding the Elvehjem (now Chazen) Museum of Art and its collection of prints, and a practicing artist, known especially for his murals and mosaics around campus. On its website, the gallery named in honor of Watrous notes that he was "one of the most influential and beloved figures in Wisconsin art." He taught in the Art History Department from 1934 to 1976, mentoring many students who went on to significant careers. In training students, he merged his passions for art making and teaching by conducting laboratory experiments with his students in which they studied the materials and techniques of master artists. Watrous also created many works of art in public spaces, including the Paul Bunyan Murals in the UW-Madison Memorial Union. He was a past president of the College Art Association of America (1962-63) and member of its Board of Directors (1961-2); a founder and President of the Mid-America College Art Association (1959); and a director and founding member of the Midwest Art History Society. He was awarded the William Monroe White Award for painting, the Milwaukee Art Institute Award for graphic arts, and the Wisconsin Salon Award for watercolor painting.

HECKSCHER WINS FULBRIGHT FELLOWSHIP, TRAVELS TO TANZANIA

Marguerite Heckscher has won a fellowship from the Fulbright-Hays Doctoral Dissertation Research Abroad Program. While conducting research in Tanzania and elsewhere, she will explore the conceptual and practical pairing of medicine and arts among Shambaa peoples. She notes that she is working to help free the study of Africa from European concepts and categories that do not actually fit African circumstances. Many African peoples, for example, use terms that translate to “medicine” when categorizing certain works that we call “art.”

She takes a special interest in relationships between bodies and objects, perceptions of objects as living entities, and applications of art/medicines, along with spirit possession and performances, to public wellness. She hypothesizes that such performances reveal that the Shambaa peoples perceived the physical spaces between subjects and objects as body-like presences and that bodies are coterminous with the spiritual and material worlds.

Marguerite’s work draws upon that of her mentor, Evjue-Bascom Professor Henry Drewal, and his theory of “sensiotics” (see article in this newsletter). For her, sensiotics acknowledges the need to engage fully with the immediate, visceral, and holistic understandings that art provokes; sensiotics aims to illuminate continuities and to cultivate creativity among sensing body-minds and sense-evoking artworks and artistic spaces in Africa and elsewhere.



Marguerite Heckscher fully engaged and dressed for her research among Shambaa priestesses and healers in Tanzania, East Africa.



Marguerite states, “My project has very powerful potential implications for the burgeoning field of public health in Africa. Much research on public health in Tanzania focuses on traditional medical practices and ethnobotany, underscoring their relevance to social and political histories in the region or to biomedicine. Notably absent from these discourses are rigorous analyses of the visual and performing arts and their relationship to health and healing.”

Healing, divination, and initiation objects among the Shambaa people of Tanzania.

TEDDY KAUL WINS ADVISING AWARD

In May 2016, Teddy Kaul received the L&S Academic Advising Award from the College of Letters & Science, the second major award he has received in the last two years. In February 2015, he had received the Early Career Excellence in Undergraduate Advising Award from the Office of Undergraduate Advising.

Teddy serves the students in the department as Associate Student Services Coordinator, working as the undergraduate and graduate program coordinator. He is the first point of contact for most student and curricular inquiries, meeting with students regularly to help them track their progress toward completing major and degree requirements. He also assists them with any questions they might have along the way.

Teddy's most recent achievement, the L&S Academic Advising Award, recognizes only one academic staff member in the College of Letters and Science each year who has demonstrated exemplary practices that have improved the quality of advising. The award acknowledges Teddy's "knowledge of degree and major requirements; resourcefulness and effectiveness in making appropriate referrals; assistance in helping students reach their potential; efforts to work across department and/or college lines to serve students; contributions to the improvement of advising services; and contributions beyond the call of duty, going beyond minimum expectations."

Teddy's other prize, the Early Career Excellence Award, honors individuals who have made distinctive contributions to advising in the first five years of holding their position. Teddy's nominators wrote about his commitment to undergraduate education and advising at UW-Madison; being a positive influence on students and colleagues; building strong relationships with students, faculty, and staff; demonstrating equity and inclusion in advising practice; and his innovations in advising and programming.



Rock Hushka Co-Curates *Art AIDS America*

Rock Hushka (MA 1994), the Chief Curator at Tacoma Art Museum in Tacoma, Washington, teamed up with Jonathan D. Katz, Director of the Visual Studies Doctoral Program at the University of Buffalo, to put together a remarkable exhibition. *Art AIDS America* offers the first expansive look at art produced in response to the AIDS epidemic in the United States through more than 125 works ranging in date from 1981 to the present day. As Holly Block, Executive Director of The Bronx Museum of the Arts, notes, it "traces for the first time how cultural expression has been influenced by HIV/AIDS, exploring how artists have grappled with the devastation of AIDS from the beginning of the outbreak in the 1980s, to its insidious presence today." Rock has a long-standing interest in the topic of art related to the AIDS epidemic as seen in the title of this MA thesis: "Silence=Death/Action=Life: The Grassroots Politics of ACT UP and Art as and beyond Commodity." The current exhibition is accompanied by an impressive catalogue of nearly 300-pages, featuring essays by fifteen contributors and more than 200 illustrations. It is published in association with the University of Washington Press of Seattle and London and designed by Marquand Books, Seattle.

The exhibition opened at the Tacoma Art Museum, traveled to the Zuckerman Museum of Art at Kennesaw State College near Atlanta, and was at the Bronx Museum of the Arts until September 25. It will next go to the Alphawood Gallery in Chicago for its final stop opening December 1.



ALUMNI NEWS

1970's

Janet Whitmore, PhD (BA 1973) is currently working on the catalogue raisonné of nineteenth-century painter Julien Dupré (1851-1910). The publication is being sponsored by Rehs Galleries of New York and is scheduled for publication in 2018.

Evelyn (Riehle) Tate (BA 1974) completed a 16-day art-focused tour of Spain with the Dali Museum St Petersburg, FL. The itinerary included the



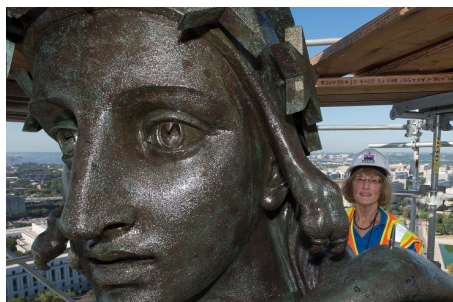
birthplace and summer home of Dali in Cadaques as well as his home/studio at Port Lligat, his museum in Figueres and the Castle of Gala in Pubol, Spain. The Mediterranean seaside village of Cadaques was often used as background in Dali paintings.

Deborah Sole (BA 1976) notes that D. Sole & Son, LLC. is celebrating 30 years as a private art consultancy.

1980's

Barbara Wolanin (PhD 1981) recently retired as Curator for the Architect of the Capitol in D.C. For thirty years, she directed the division that cared for art and archives and managing the conservation of paintings, sculptures, and murals, most notably the Statue of Freedom atop the Capitol

dome, frescoes and murals by Constantino Brumidi such as the Apotheosis



and frieze in the Rotunda, the hundred murals in the Jefferson Building of the Library of Congress, and outdoor sculpture. She managed the fellowship program for research on art and architecture supported by the U.S. Capitol Historical Society that is still ongoing (www.uschs.org), and prepared *Constantino Brumidi: Artist of the Capitol for the Congress*, published in 1998 and still available on line on the Government Printing Office website. As Curator Emerita, she participated in a panel on the art of the Rotunda at the 2016 College Art Association conference. She has served on the boards of the James Renwick Alliance and the Women's Caucus for Art, for which she co-organized an exhibition at the American University Museum for the CAA and WCA conferences. She plans to return to her dissertation topic, Philadelphia modernist Arthur B. Carles, for whom she helped curate two major retrospective exhibitions.

1990's

Samantha Crownover (BA 1991, MA 1994) says she was proud and privileged to be hired as the two-year project manager of a



large grant that came to the UW-Madison School of Music—The United States “Performing

the Jewish Archive” project—because by reexamining past events we can choose how to engage with our community day to day.

Jenny Isaacs (BA 1992) has moved to Tucson, Arizona after a decade in



Washington, DC, where she worked on issue/advocacy advertising.

Shawn Folz (BA Art History/POLI SCI 1993) has been selected for The Northern Manhattan Fellowship of the JCRC-NY. The fellowship is dedicated to advancing the next generation of diverse leaders by teaching and challenging participants from various ethnic, cultural, and religious affiliations to work together. The program serves to broaden coalition building and networking skills for community organizers and those working in the non-profit sector. The Northern Manhattan Fellowship partners with organizations in all five boroughs to improve community relations and enhance citizens' quality of life. Fellows learn how they can help their communities share resources, manage dynamic tensions, and collaborate on solving problems by using diversity as an asset to themselves, their agencies, and their communities. Shawn has been a leader of non-profit organizations in her NYC community, working both as the Co-President of Friends of 187 and as a consultant for the Fort Tryon Park Trust, a park conservancy.

Andrea Frohne (MA 1994), Associate Professor of African Art History in

the School of Interdisciplinary Arts and the School of Art at Ohio University, published *The African Burial Ground in New York City: Memory, Spirituality, and Space* with Syracuse University Press. She also curated an exhibition titled, "Encounters Beyond Borders: Contemporary Artists from the Horn of Africa," at the Kennedy Museum of Art in Athens, OH.

Rachel Weiss (BA 1994) is happy to share news that after fifteen years as the Assistant Director and Outreach Coordinator at the Center for South Asia, she has accepted a position as the Undergraduate and Program Coordinator in the new Department of Asian Languages and Cultures at UW-Madison.

2000's

Susan Funkenstein (PhD 2001) is a lecturer at the Penny W. Stamps School of Art & Design at the University of Michigan. Her primary responsibility at Stamps is a distinctive survey lecture course, "Art & Design History," which explores the histories of art and design as intersecting, collaborative, and thematically parallel; Susan will be presenting a paper about this course at CAA in 2017. Susan published a book review in *Dance Research Journal* and two entries in the *Routledge Encyclopedia of Modernism*, will deliver a paper on Hannah Höch at the Society of Dance History Scholars + Congress on Research in Dance joint conference in November 2016, and is nearing completion of her book manuscript on Weimar images of dance. She lives in Ann Arbor, Michigan with her husband and their 3-year-old son.

Nora Nett (BA 2002) has produced a low budget feature comedy, "Fat Camp," and started production on a documentary about the Napa wine industry, both expected to be released in 2017.

Dr. Erin Hanke (BS 2004 Art History/Math) went on to get her doctorate in historical performance at Stony Brook University. She was recently appointed director of the Whitney Center for the Arts at Sheridan College. This is a new facility with a concert hall and several gallery spaces.

Sarah Arnett (BA 2005) is now working at Lisson Gallery, which has just launched a new space under the highline in Chelsea at 504 West 24th Street. This is the gallery's fourth location internationally and first in New York. Next year will be Lisson Gallery's 50th year in operation. Sarah has been there for 2.5 years.

Antje K. Gamble (BA 2005) has accepted a tenure-track position at Murray State University as Assistant Professor of Modern and Contemporary



Art History in the Department of Art & Design. She also has a book chapter coming out next year, "Buying Marino Marini: The American Market for Italian Art after WWII," in *Postwar Italian Art History Today: Untying 'the Knot'*, eds. Sharon Hecker and Marin Sullivan (London: Bloomsbury Press, 2017). Dr. Gamble also organized an NEA-sponsored symposium: Art for the People: WPA and New Deal Programs in Kentucky and Beyond.

Katie Reinhart (BA 2005) just received her PhD in the History of Art from the University of Cambridge and has been appointed a Postdoctoral Research Associate at the Centre for Research in Arts, Social Sciences, and

Humanities (CRASSH) at the University of Cambridge.

Arielle Ferris (BS 2006) recently completed a clinical doctorate in phys-



ical therapy and moved with her husband to Denver, Colorado, where she plans to start her new career and become an active member of the Denver Art Museum.

Christena Gunther (BA 2006) is now the Director of Tour Operations and Guest Experience at the Frank Lloyd Wright Trust based in Chicago, IL. She continues to co-chair the Chicago Cultural Accessibility Consortium, a volunteer group she founded in 2013 that empowers Chicago's cultural spaces to become more accessible to visitors with disabilities.

Rachael Swetin (BA 2007) and Rob Fenton (BA 2008 History) announced



the arrival of a baby girl named Evan Lena on March 21 2016. Last week, Evan made her first trip to the Art Institute of Chicago.

Louisa Brouwer (BA 2009) is the Keeper of Art & Place at Gainsborough's House in Sudbury, England, the childhood home of the painter Thomas Gainsborough. She is working on an



exhibition of historic silk, which will open in summer 2017, and recently enjoyed meeting *US Vogue* editor Anna Wintour, who is a supporter of the museum.

2010's

Catherine Olien (BA 2010), after the fifth year of her PhD in Art History at Northwestern and a year of archival research in Berlin on a Fulbright grant, will move to Paris this fall on a two-



year Kress Institutional Fellowship at the Institut national d'histoire de l'art. Her dissertation focuses on the reception of ancient Cypriot statuary in Europe ca. 1860-1914 and deals primarily with the collections of the Louvre, British, and Berlin Museums.

Andrea Samz-Pustol (BA 2010) is in the MA/PhD program in Classical and Near Eastern Archaeology at Bryn Mawr College. She is excavating at the



site of Morgantina in central Sicily and is an assistant supervisor this year. She completed an MA in Classics at the University of Kansas in 2014 and will complete an MA in Classical and Near Eastern Archaeology this year at Bryn Mawr College.

Asli Serra Akansel (BA 2015) start-



ed a Master's program in Medieval Studies at the University of Toronto in the Fall. She is pictured here at the Royal Ontario Museum of Art alongside its Byzantine mosaics.

Elizabeth Bigelow (BA 2015 Art History/French with a certificate in Teaching English as a Second Language) is the AFS Intercultural Program Regional Travel and Logistics Assistant in New York. Elizabeth has extensive prior experience with AFS, since she traveled with them as an exchange student to India in high school and her family has hosted several students in Wisconsin.

Jaclynn Leveille (BA 2015) worked

at a preschool in downtown Madison after graduation and found a love for working in the infant program. Now she is moving to Nashville, TN to continue working with children and to get involved in the ESL community in the city. She is still deciding where to go abroad again to teach but has been thinking about Ecuador, Peru, Chile, or Argentina. For the next five years or so, she is taking things as they come, but she will always remember how great UW-Madison was to her!

CURRENT GRADUATE STUDENT NEWS

River Bullock, PhD candidate, spent the last year researching and writing her dissertation, "Listening to Contemporary Art: Vocality as a Technology of Relation." She benefited from Graduate School Research Fellowships that funded trips to UT-Austin, where she presented on listening and improvisation in the work of feminist composer Pauline Oliveros, and to Houston to research the work of African-American conceptual artist Jennie C. Jones. River also co-organized a dance performance of Kate Bush's "Wuthering Heights" in collaboration with performance groups international-



ly in Atlanta, Berlin, Melbourne, and Uppsala. This fall, River will join the "Sound Studies" Borghesi-Mellon workshop as a co-organizer, to support transdisciplinary conversation among sound scholars and practitioners on the UW campus and within the larger community.

LauraLee Brott, PhD candidate, just had her thesis paper published online in *Peregrinations: Journal of Medieval Art and Architecture*. Her article, titled "Reading Between the Lions: Mapping Meaning in a Surviving Capital at Maillezais Abbey," can be accessed at http://peregrinations.kenyon.edu/vol5_3/BrottPeregrinations53.pdf

Daniel Cochran, PhD Candidate, taught his own lecture course on the New Testament in the Religious Studies Program last fall while also working as a TA for "Religion in Global Perspective." In the spring, while on a fellowship, he drafted the first three chapters of his dissertation on late antique architecture. He published a book



review in *The Journal of Late Antiquity* and celebrated the arrival of *The Routledge Encyclopedia of Ancient Mediterranean Religions*, for which he authored several entries. Daniel also contributed several entries for Prof. Thomas Dale's "Mosaics in Italy" in *Oxford Bibliographies*, published in July. On July 12, Daniel and his family welcomed their son, Chesley (Cy) William Cochran, into the world at a healthy 9 pounds and 10 ounces. Daniel will be on fellowship for the 2016-17 academic year and plans to make significant progress on his dissertation.

Sara Champlin, PhD candidate, completed her third summer as the photographer at Sardis. Over the past year, she has enjoyed researching and visiting cities in Asia Minor and expanding her knowledge of Late Antiquity.

She attended the annual meetings of the Archaeological Institute of America and the College Art Association.



tion and will begin writing her dissertation this fall.

Jessica Cooley, PhD candidate, was invited to give the guest lecture for SculptureHUB in Göteborg, Sweden titled, "*RE/FORMATIONS: Disability, Women, and Sculpture*." Additionally, her panel proposal titled, "*Crip Affects: New Approaches to Disability Studies in Art History*" was accepted



for the Annual Conference of the College Art Association (CAA). This coming year, with the support of a University Fellowship, Cooley will be residing in Davidson, NC writing her dissertation entitled, "*Crip Materiality: The Conservation of Art in the United States, Disability, and the Art of Failure*."

Sophia Farmer, PhD candidate, completed course work and passed her preliminary exams and prospectus defense while participating in a number of conferences and events. In the fall, she presented a paper entitled,

"Chromatic Obsessions: Michelangelo Antonioni's *Red Desert* and Art Informel" at the 6th Annual University of St. Thomas Art History Graduate Student Research Symposium. In the



spring, she represented the department with her paper, "Birthed From the Minds of Men: Mussolini and Futurist Visions of Mechanical Masculinity" at the 51st Annual Graduate Student Seminar at The Art Institute of Chicago. She also participated for the second time in the annual American Comparative Literature Association (ACLA) conference held at Harvard with a paper based on preliminary dissertation research entitled, "A Futurist Death: The Exaltation and Demise of the Man Formed with Iron." Finally, Sophia presented her research on the Chazen Museum of Art's Metaphysical painting with her paper, "Painted Deception or Kitsch Genius? Giorgio de Chirico's *Metaphysical Interior with Biscuits (1950)*" at the 29th Annual Graduate Student Symposium of The Graduate Association of French and Italian Students (GAFIS) here at UW-Madison. Her research on Giorgio de Chirico also aided her in winning a 2017 Spring Semester Fellowship at the Center for Italian Modern Art (CIMA) in New York City.

Michael H. Feinberg, PhD student, is currently working on his qualifying paper regarding the depiction of the (male) body in early nineteenth century French painting. Last semester, he presented his paper, "Repositioning Girodet's *Pasha*: The Case of the Abjected Subject" at the University of

British Columbia. He also wrote an article entitled, "Reconsidering Girodet's Portrait of Citizen Belley" for *Edge Effects*, a digital magazine produced by graduate students at the Center for Culture, History, and Environment (CHE) at UW.

<http://edgeeffects.net/?s=feinberg>

Ann Glasscock, PhD candidate, received a UW Research Travel Award and the Marie Zimmermann Summer Research Grant from the Decorative Arts Trust, which together allowed her to conduct research for her dissertation on Hudson Roysher (American, 1911-1993), an inter- and postwar craftsman, designer, and educator. Through the UW award, she visited archives at the Huntington Library, Art Collections and Botanical Gardens in San Marino, California. Through the support of the Marie Zimmermann



grant, she also traveled to Cleveland, Ohio, where she explored the silversmith's early career in the Midwest before he settled in California in 1939. Additionally, as a research assistant for the Chipstone Foundation, she assisted Chipstone Professor Ann Smart Martin with various projects surrounding the installation of *Mrs. M.---*'s *Cabinet*, a nineteenth-century interior on view at the Milwaukee Art Museum (mrsmscabinet.org).

Amy Hughes, PhD candidate, is a Fulbright Fellow conducting research in the Czech Republic for her dissertation on the affective politics of dissent in public, monumental postwar glass sculptures in Communist Czechoslovakia. Along with her archival work,

she has conducted several interviews with the artists in her case studies, traveled throughout the county to assess large-scale sculptures in public



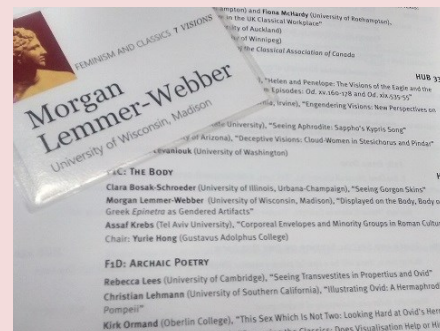
spaces, and reviewed various private glass studios and glass factories. Additionally, she worked with her colleagues at the Academy of Sciences on English translations for exhibition texts on Czech photographer, Josef Sudek (1896-1976) and was invited to serve as a contributing editor for Oxford University's Online Dictionary of Art History for 19th-and-20th Century Czechoslovakian art. She presented talks at various institutions and contributed a book chapter entitled, "Capturing the Invisible: Affect, Loss and the Problematics of the Panoramic Image in Josef Sudek's Sad Landscapes" in *Photography and Failure: One Medium's Entanglement with Flops, Underdogs and Disappointments*, edited by Dr. Kris Belden-Adams for Bloomsbury Press (forthcoming in 2017). Most recently, she has been collaborating with the U.S. Embassy in organizing and moderating a panel discussion on arts, entrepreneurship and social activism and serving as a research assistant to the Academy of Sciences in cataloguing the works of Josef Sudek.

Lex Lancaster, PhD candidate, re-



ceived a Mellon Wisconsin Summer Fellowship and is working toward the completion of a dissertation titled, "Dragging Away: Queer Abstraction in Contemporary Art." Lex will also be chairing the panel "New Materialisms in Contemporary Art" at the 2017 College Art Association Conference.

Morgan Lemmer-Webber, PhD candidate, presented "Displayed on the Body, Body on Display: Greek



Epinetra as Gendered Artifacts" at the Visions: Feminism and Classics VII conference in May. This paper was a precursor to her dissertation research. It dealt with women's associations with textile production and prescriptive and subversive iconography on gendered artifacts. She was awarded a conference travel grant for this trip from the Graduate School.

Caitlin Silberman, PhD candidate, has completed her dissertation, "Thinking with Birds in British Art and Visual Culture, 1840-1900." She



spent the fall semester in Washington, DC as a CIC/Smithsonian pre-doctoral fellow, based at the National Museum of Natural History and the Freer and

Sackler Galleries. In the spring, Caitlin was the Dana-Allen Dissertation Fellow at the Institute for Research in the Humanities. After a month as a Visiting Scholar at the Yale Center for British Art in New Haven, CT, Caitlin has now taken up the second half of her Smithsonian fellowship. She will defend her dissertation in December 2016. The photo on the previous page shows her giving a public talk in James McNeill Whistler's *Peacock Room* (1876-77), Freer Gallery, Washington, DC. One chapter of her dissertation considers connections between the Peacock Room and Victorian debates over Darwinian evolution.

Sarah Stolte, PhD candidate, completed her research for her dissertation in March at the Philbrook Museum in Oklahoma. She used her Graduate Student Award to fund the trip.

Fernanda Villarroel, PhD candidate, participated in the preservation and documentation of various art environments during the summer of 2016 as a fellow for the Kohler Foundation. With a Graduate Summer Fellowship from African Studies, the Scott Kloeck-Jenson Fellowship from Global Studies, and the Chancellor's Fellowship, she began preliminary research this fall for her dissertation



titled, "Repurposing the Debris of Global Capitalism: Contemporary Art from Lagos, Nigeria in the Transnational Affective Economy." While in Lagos, she is collaborating on projects with ArtHouse Foundation and artists Peju Alatise, Ndid Dike, and Olu Amoda. She has been awarded the Fulbright-Hays fellowship for the academic year 2017-2018, which will

allow her to complete her research in Lagos, London, and Berlin.

Christy Wahl, PhD candidate, spent six weeks this summer in Germany conducting dissertation research. The trip was funded by a Dissertation Research Travel Grant from the Center for German and European Studies as well as a Graduate Student Summer Fieldwork Award from the Institute for Regional and International Studies. In April Christy presented her paper, "Disquiet and the Question of 'Inner Emigration': The Work of Hannah Höch under National Socialism" at the University of St. Thomas,



and in October she will read "Insider Outsider: Heimat and Hannah Höch in the Third Reich" at the German and Dutch Graduate Student Association conference at UW-Madison. Christy was also named the 2016-17 Public Humanities Fellow at the Madison Museum of Contemporary Art, an appointment supported by the Mellon Foundation and the campus Center for the Humanities.

Lindsay Wells, PhD candidate, presented her research on nineteenth-century British art at multiple conferences around the US and UK. Most recently, she spent part of her summer in England, where she delivered a paper on the Pre-Raphaelite artist John Everett Millais at a conference at the Birmingham Museum & Art Gallery. Through the generous support of the Department's Shirley and Willard Fritz Mueller Fund, she was also able to travel to Newcastle University to deliver a paper about the painter Dante Gabriel Rossetti at a conference on nineteenth-century pseudoscience. She spent an additional week conduct-

ing research in the Ruskin Library & Research Centre at Lancaster University through the support of a Stones of Venice Travel Grant. Back in the



spring, Lindsay presented papers on Victorian watercolors and poetry at the annual conferences for the Midwest Victorian Studies Association and Interdisciplinary Nineteenth-Century Studies. She also organized the 2016 Art History GradForum Guest Lecture, delivered by guest speaker Dr. Andrea Wolk Rager of Case Western Reserve University. In late summer, Lindsay returned to the UK to present her research on the Victorian art critic John Ruskin at the British Association for Victorian Studies annual meeting. This fall she spoke at a Victorian Studies conference at Loyola University, Chicago. In January, she will present her current research on the tapestry designs and prose fiction of William Morris at MLA in Philadelphia. Lindsay has been awarded the Chipstone-James Watrous Wisconsin Distinguished Graduate Fellowship for the 2016-17 academic year

Matthew Westerby, PhD candidate, continued as graduate scholar-in-residence at the Newberry Library in Chicago over the past year. In April he presented a paper drawn from research for two chapters of his dissertation at the 51st International Congress on Medieval Studies on voices and liturgical speaking in the 12th-century sculpted portal of Santa Maria de Ripoll. In Chicago Matt also works at Les Enluminures, a dealer of manuscripts and miniatures from the Middle Ages and Renaissance with galleries in Paris and New York.



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RECENT ART HISTORY GRADUATES

Graduating Seniors (2015-2016) December Grads: Elizabeth Bigelow, Samantha Floody, Lynne Harper, Jaclynn Leveille, Gabriel Vespasiano, Emily Wilson, Qianhe Zhao.

May Grads: Gabriela Adams, Alexandra Ezralow, Rebecca Gongora, Erin Green, Lydia Greenberg, Yiwei Huang, Yixin Huang, Ruimin Hui, Erin Lawrence, Yifei Liu, Caitlin Loughran, Kyle Marquardt, Margaret McLaughlin, Bri K Moritz, Chrystel Paulson, Samantha Selsky, Alyce Wang, Wenxin Xie, Dongze Yu.



PhD:

Marcela Guerrero (2015) "Icons Afloat: Creolizing Semiotics in Contemporary Caribbean Art." Committee: Jill Casid-(Chair), Michael Jay McClure, Guillermina DeFerrari, Henry Drewal, Teju Olaniyan.

Laura Mueller (2015) "Competition and Collaboration in Edo Print Culture: Lineage, Creative Specialization and Market Eminence for Artists of the Utagawa School, 1770 - 1900." Committee: Gene Phillips (Chair), Yuhang Li, Ann Smart Martin, Sarah Thal, Steve Ridgely.

Melanie Saeck (2016) "Surrogacy Acts: Queer Crossings in Modern Transatlantic Portraiture." Committee: Jill Casid (Chair), Preeti Chopra, Nancy Rose Marshall, Michael Jay McClure, Mark D. Mitchell.

MA:

Katherine Laura Hayden (2015)
Aaron Reich (2015)
Christopher Slaby (2015)



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