



University of Wisconsin-Madison

Department of Art History

Newsletter **September 2013**



Think Tank Lays Foundation for Curatorial Studies Curriculum

What makes a successful and innovative curator in the twenty-first-century, and how can we create a responsive, forward-looking curriculum that takes advantage of the distinctive resources—faculty, staff, collections and exhibition spaces—at UW-Madison? At the end of April, the Department of Art History collaborated with the Chipstone Foundation of Milwaukee to host a Think Tank on Curatorial Studies that attempted to answer these questions. Participants included guest speakers from museums around the United States and abroad, as well as alumni, faculty, academic staff and graduate students from the Departments of Art History, Art, Design Studies, History of Science, and Zoology, as well as curators and staff from the Chazen Museum of Art, the Kohler Art Library, the Design Gallery, Ebling Library, Special Collections of the Memorial Library, the Zoology Museum, the Chipstone Foundation of Milwaukee, and the James Watrous Gallery of the Wisconsin.

On the first day of the gathering, five distinguished speakers gave their visions of innovations in curatorial practice. W. Richard West, CEO of the Autry Museum of the American West and founding Director of the National Museum of the American Indian, the Smithsonian Institution, affirmed that curating needs to be a form of collaboration that involves not only academically

trained professionals, but also a broader public. In the case of American Indian culture, he argued, it was essential to give voice to communities who were invested in cultural ownership of the material. In displaying museum objects, curators must think increasingly about cultural interactions.

Anne-Marie Bouttiaux, curator at the Royal Museum for Central Africa, Tervuren, Belgium proposed that the ideal mode of curating is one in which the curator becomes an “artist” with the freedom to think, dream and scheme over a long period of time—what she terms “slow curation.” Curators should engage the public by challenging stereotypes, and mixing time periods, geographies, different categories of objects.

Art History alumna, Karen Levitov (M.A. '96), Associate Curator at the Jewish Museum in New York, focused on the curator's role in re-engaging permanent collections at her own institution by mounting short-term thematic exhibitions that engage outside curators and artists to re-imagine a common group of objects in different ways. She also described another innovative, interactive aspect of curatorial practice, in which contemporary artists were invited to curate and/or interact with the permanent collection of the Jewish Museum.

Prof. Ivan Gaskell, Curator and Head of the Focus Gallery Project at the Bard Graduate Center in New York emphasized that successful and innovative curation depends on an ability to reconcile the curatorial and academic worlds, object-based study and theory. The Bard program takes an integrated, collaborative and multidisciplinary approach, offering students the opportunity to engage in every stage of the exhibition process and the dissemination of research. Objects of study, drawn from cultures worldwide, are as varied as the approaches to the material, drawn from multiple cultures and media.

The final presentation was given by our artist in residence through the Arts Institute, Faisal Abdu'llah of the University of (Think Tank (cont'd on p. 4)



Autry CEO, Richard West

INSIDE THIS ISSUE

<i>Letter from the Chair</i>	2	<i>Julia Murray Retires</i>	9
<i>Material Culture/ Internships / Faisal Abdu'Allah</i>	3	<i>Anna Andrzejewski promoted / Faculty Updates</i>	10
<i>Development News/Think Tank, cont'd</i>	4	<i>Faculty Updates cont'd/ Faculty Book shelf</i>	11
<i>Vagantes Conference/ / Mueller Research Award</i>	5	<i>Graduate Student news</i>	12
<i>Venice Biennale Exhibition / Sardis Excavation Update</i>	6	<i>Alumni News</i>	13-15
<i>Focus on Alumni: Eleanor Nett</i>	7	<i>Recent Graduates</i>	16
<i>New Art History Faculty</i>	8-9	<i>Coming Events</i>	16

Letter from the Chair

This has been an eventful year for our department. We have celebrated the careers of two recently retired faculty —**Jane Campbell Hutchison** and **Julia K. Murray**—and we have hired two new faculty: **Jennifer Pruitt** our department's first Islamicist, and **Yuhang Li**, who works on the material and visual culture of late imperial China. We also welcome the transfer of our long-standing affiliate from the Department of Languages and Cultures of Asia, **Preeti Chopra**, who studies architecture and urbanism of colonial and post-colonial India. A fourth colleague, **Shira Brisman**, specialist in Early Modern German Print Culture, will join us in fall 2014. All of these hires will contribute to the continuing vitality of our department, enhancing our global profile in terms of geographical and cultural scope, and at least two of the positions promise to greatly strengthen the burgeoning program in architectural history.

We have worked hard this year on two of our department's strategic goals, reforming the requirements for the undergraduate major and building a new curriculum in curatorial studies. The new undergraduate major, officially in place as of the fall semester 2013, recognizes the greatly expanded cultural range now taught in our department and promotes an awareness of global cultural interaction. Students will now be required to take courses in at least three of five geographic categories—Cross-Cultural/Diaspora; Africa/Middle East; Asia; Europe; and the Americas. They will also be required to take courses in each of four chronological ranges—Ancient to Medieval, Early Modern, Modern, and Contemporary (post-1945). Finally they will be required to take one course emphasizing theory and method.

As mentioned in the cover story, we have developed further our ideas for a curatorial studies curriculum during a Think Tank on Curatorial Studies in April, sponsored by the Art History Fund and the Chipstone Foundation of Milwaukee. After hearing inspiring presentations from prominent museum professionals from across the country and abroad, we developed the outline of a new curriculum, which will have both an undergraduate certificate and a graduate track. Core elements will include a new Curatorial Methods Colloquium, team-taught by faculty and curatorial staff from across campus, an exhibition course, an internship, and a capstone project that

specifically engages curatorial practice.

We are also pleased to celebrate the significant achievements of our students, faculty and alumni. Among the highlights from our recent graduates, **Kyrie Caldwell** (B.A. 2013) won UW-Madison's prestigious Iwanter Prize for her honors thesis, "Digital "Fayth" and Ritual "Play": A Study in Religious Participation and Audiovisual Affect in Contemporary Video Games;" **Marsely Kehoe** (PhD 2012) was awarded a two-year Mellon Post-Doctoral Award at Columbia University to recast her dissertation the role of global trade in the artistic and architectural projects of the Dutch Golden Age and prepare it for publication; and **Amy Powell** (Ph.D. 2012) was awarded the Cynthia Woods Mitchell Post-doctoral Curatorial Fellowship at the Blaffer Art Museum. Our current graduates have also fared extremely well this year: **Giovanni Bottero** was awarded an internship at the Freer/Sackler Museum, Smithsonian Institution in Washington DC for the summer; **Peter Bovenmyer** won a fellowship from the Mellon Foundation to support his participation in the summer seminar of the Pontifical Institute of Medieval Studies (Toronto) in Rome; **Daniel Cochran** was awarded a second year of FLAS to support the study of Turkish language and culture and also a Heritage Excavation Fellowship through the American Schools of Oriental Research to support his participation in the Troy Excavations this summer under the direction of our affiliate William Aylward; **Matt Rarey** won a Mellon dissertation completion fellowship for the upcoming year; **Caitlin Silberman** was awarded a Vilas Travel grants to pursue dissertation research in England and a fellowship from the Huntington in Pasadena; **Sarah Stolte** began dissertation research in the fall semester with the support of a Visiting Scholar Fellowship at the Museum of the American Indian at the Smithsonian Institution in Washington, D. C.; and **Matt Westerby** won the Fanny Lemoine Dissertation Research Award from Medieval Studies as well as a Vilas travel award for his dissertation research in Spain. We are also pleased to report significant successes on the job market for ABDs and recent graduates of the department. In May 2012, **Tamara Schenkenberg** was appointed assistant Curator for Special Projects at the Pulitzer Foundation for the Arts in Saint Louis. In July, **Beth Zinsli** was appointed Director and Curator of the Wriston Art Center Galleries at Lawrence University in

Appleton, WI.

Among the many accomplishments of our faculty, outlined more extensively in the *Faculty News* section, let me highlight just a few here. **Anna Andrzejewski** has been promoted to full Professor effective this fall. **Jill Casid**, has co-edited a timely conference volume on Global Culture for the Clark Institute: *Art History in the Wake of the Global Turn*, *Clark Studies in the Visual Arts* (New Haven: Yale University Press, 2013). Complementing our curricular initiative in curatorial studies, a number of faculty members have been engaged in significant curatorial projects and exhibitions. Last fall, **Nancy Rose Marshall** and her seminar on Victorian Networks co-curated an exhibition for the *Chazen Museum of Art*, *The Golden Age of British Watercolors, 1790-1910*, including works from the Chazen permanent collection as well as loans for the Yale Center for British Art. Over the summer, Prof. **Nancy Marie Mithlo** led the Venice Biennale exhibition initiative *Air, Land, Seed* with Prof. **Henry Drewal** at the University of Venice Ca' Foscari. Ph.D. candidates **Sarah Stolte** and **Katie Apsey** served respectively as co-curator and contributor to the exhibition catalogue. Meanwhile **Ann Smart Martin** has been working undergraduates and graduate students in to create a new permanent exhibition, *Age of Enterprise* for the Museum of American History in the Smithsonian Institution in Washington, D. C. on the material culture and economic history of colonial America.

In the coming year, I look forward to meeting many of you at our public lectures and other events hosted by the department.

Paul Jaskot will give a public lecture in November on how contemporary German artists responded to the Holocaust, and in the Spring semester we will welcome **Richard Guy Wilson** of the University of Virginia, to give the first annual **Narciso Menocal** Lecture in Architectural history (for details see www.arthistory.wisc.edu).

As we prepare to implement a new curatorial studies curriculum, I invite your input, and encourage you to support the exhibition programming, curatorial internships and field trips to museums and collections that will be so central to the success of this initiative. We are grateful for your ongoing support and welcome your news by e-mail, Facebook and regular mail.

Thomas E. A. Dale,
Professor and Chair of Art History

Caxambus supports Internships for Art History Students in Material Culture

In 2013, the Material Culture Program provided hands-on learning opportunities for five undergraduate Summer Service Learners at area historical societies and museums. This summer marked the seventh year of this successful program, which has now offered 22 students the chance to gain valuable experience in applied learning at host sites throughout Wisconsin. Supported by honoraria funded by the Caxambas Foundation of Janesville, students gain real-world work experience and put the skills they've learned in the classroom to practical use.

Mara Champagne (Art History and Scandinavian Studies) worked with the Koshkonong Prairie Historical Society in Cambridge to establish an inventory system for the Society's collections, research objects, write exhibit labels, and give guided tours to museum visitors. As site supervisor Janice Redford put it, Mara also "brought the Society into the 21st century" by creating a Koshkonong Prairie Facebook page and teaching local volunteers how to use it. **Laura Sevelis** (Art History and Zoology) put her previous experience working with the Helen Louise Allen Textile Collection to good use at the Oregon Area Historical Society, where she cataloged and rehoused an extensive costume collection and wrote guidelines to assist museum volunteers with the future care of textiles. **Hadley Nelson** (Art History, Classical Humanities, and Anthropology) partnered with the Hawks Inn Museum, an 1840s stagecoach inn located in Delafield, to create an inventory of museum collections. She also created a guided first-person tour told from the perspective of Fannie Hawks, describing her experiences as a young woman growing up at the Inn. **Gianofer Fields** (Art History) created her own project, building on her substantial background in radio production. She



Prof. Martin with Laura Sevelis and Emily Pfotenbauer

interviewed volunteers at Hawks Inn Museum and Oregon Area Historical Society, posing questions about what draws them to local history and the personal meanings that volunteering holds for them. Gianofer's recorded oral histories capture the unique voices of the dedicated volunteers who make Wisconsin's small local historical organizations run.

Visit the Material Culture Program blog at <http://uwmadisonmaterialculture.blogspot.com> to read reports from the students on their summer experiences.

Artist in Residence Faisal Abdu'Allah bridges Art-Making and Art History with theme of the Senses

Internationally renowned artist, Faisal Abdu'allah, of the University of East London, was hosted as Artist in residence by Art History in collaboration with the Arts Institute during the Spring semester. Faisal's work in photography, print media, film, performance and installations engages issues of race and identity, violence and the environment in contemporary society. With Henry



Drewal, he team-taught an inspiring interdisciplinary seminar, "FauHaus: Bodies, Minds, Senses, and the Arts" thus extending our department's long-standing thematic programming, Object, Body, Mind and the Senses. Exploring sensory and cognitive engagements of mind and body, students presented final projects in a multi-media performance at MMOCA as part of Gallery Night celebrations, an exhibition displayed partly in the old Gallery Shop, recently made available to our department to serve as an experimental curatorial lab and exhibition space, and partly in the former classroom, L130. Complementing the course, Faisal and Henry invited a series of visiting artists, curators and scholars to campus, including Emily Pringle and Elvira Ose from Tate Modern in London, who contributed to our department's ongoing discussion of curatorial studies. Faisal also fully participated in the Think Tank we hosted on curatorial studies, and reached out to broader audiences with his Live Salon barbering performances

at the Chazen and the Wisconsin Institute of Discovery, and through interviews with local media, including the Madison Times and Wisconsin Public Radio. He was a delightful and stimulating presence in our department and we look forward to having him teach with us again.

DEVELOPMENT UPDATE: Matching funds from Alumni offer Key to Supporting our Students and Programs

Increasingly, alumni gifts are providing crucial funding to support student research, travel and programs. The announcement of our curatorial studies initiative has brought welcome gifts in the past year that will be put to use to support exhibition courses and internships in the new curriculum to be launched next academic year. In the current academic year we are using special funds and discretionary resources from the Art History Fund to provide matching funds that will support three student project assistantships. The Mirviss Fund for Japanese Art, established by alumna Joan Mirviss (BA '74), will match funding from the Chazen Museum of Art to support a curatorial fellowship for Giovanni Bottero to work on Japanese art in the museum's permanent collection. A second curatorial fellowship focusing on modern European art in the Chazen's collection, held by Christy Wahl, will be jointly funded by the Art History Fund, Barbara Kaerwer of Minneapolis and the Chazen. Matching funds provided by the Art History Fund, Prof. Anna Andrzejewski's Vilas Associate Award, the Chipstone Foundation of Milwaukee, and the College of Letters and Science are supporting a third student, Sarah Fayen Scarlett as Project Assistant for the Buildings-Landscapes-Cultures. In each case Art History has been able to maximize the impact of its funds, by partnering with other entities, on and off campus to provide a full year of support for a student (approximately \$20,000.00 per year). A little goes a long way and offers great applied learning experiences.. You can donate any amount online at <https://secure.supportuw.org/MultiPage/processStep1.do?seq+3974>. For questions about major gifts and estate planning please contact jon.sorenson@supportuw.org (608-262-7211).

Think Tank, cont'd from p. 1

East London. Focusing on contemporary art, he urged curators to be more collaborative with artists, and to let them play a more significant role in thematizing and selecting their own works for exhibition. He concluded that one of the most crucial aspects of curating is to make the museum or gallery space a safe place for debate and discussion of sometimes controversial issues.

In his response, Prof. Henry Drewal emphasized that curating can be defined in multiple ways. "Taking care of objects" is a common description of curation, but curating should also entail "taking care of thinking, collaboration; repatriation extending to notion of access; opening up conversations; exchange, collaboration; and innovation from the local to the global." According to Drewal, we need to think about how we define objects for different cultures and audiences; different people may classify their objects as art, artifact or even medicine. Another central idea is the relation between curators as artists and artists as curators; that relationship needs to be thought through in different ways that are open to innovation and creativity.

The second day of the think tank explored key skill sets for curatorial studies, and how they should be incorporated into curriculum. In the morning session moderated by Prof. Nancy Mithlo, there was strong consensus about core skill sets. Students need to know well their objects of study, including how they were made and the importance of their materials; they need to be connoisseurs in the traditional sense of judging quality, but also understand objects as part of a network of meanings. The best curators are interdisciplinary in outlook and have an ability to tell compelling

stories through the medium of the exhibition (both actual and virtual). They need to communicate clearly and engage a wide range of audiences, and should be willing to explore a range of sometimes conflicting interpretations and invite critical reflection. The intellectual project of curating is sustained by a wide range of more practical skills that include, budgeting, interpersonal/networking skills, collections management, knowledge of legal, ethical and conservation issues, exhibition design, new technologies, PR/communications and marketing skills. Perhaps most importantly, the successful curator should work collaboratively as part of a team.

A roundtable discussion on Exhibition/Curatorial Practice and Campus Collaboration moderated by Prof. Ann Smart Martin, introduced some of the distinctive campus collections and resources as well as recent collaborative curatorial efforts. Art history faculty, Ann Smart Martin, Jill Casid and Nancy Rose Marshall, indicated the extent to which our students are already gaining significant experience in curatorial practice, working with the collections of the Chazen Museum of Art, the Wisconsin State Historical Society, the Wisconsin Academy Gallery at the Overture Center and various special collections of in campus libraries. Participants also learned from Laura Halverson Monahan (Zoology Museum) and Prof. Lynn Nyhart (History of Science) how the extensive collections of the six natural history collections and early printed books of the history of science from various campus libraries can be productively used in teaching and exhibition practice.

Prof. Anna Andrzejewski led the discussion of curricular implementation. There was substantial agreement on the following elements: 1. Exhibition course; 2. team-

taught Curatorial Studies colloquium/Methods Course; 3. Internships in museums, historical societies collections and exhibition spaces; 4. an individual Capstone Project. Other elements strongly recommended include a studio art course for knowledge of making and materials, an arts management course in the Business School (e.g. Arts Enterprise currently offered through the Bolz Center), a course on the history of museums, specific foreign languages, and courses in cultural history, literature, depending on the specific field of study.

To foster collaboration and interdisciplinarity, it was felt that we should encourage exhibitions that draw on a wide range of materials from different kinds of collections (art, natural history, anthropology, design etc.), and that we needed to create a flexible framework, allowing for substitutions and cross-listing. Thus, an exhibition course could be taught in art history, art, history of science, design studies or other units, and ideally might be team-taught by faculty from more than one discipline. The team-taught curatorial studies colloquium would draw on faculty and curators from across campus to expose students to the range of campus collections as well as different disciplinary approaches to curating. We would also benefit from collaborating with the Center for Print and Digital Culture, the Material Culture Program, the Public Humanities Initiative, the Center for Visual Cultures, the Art Department, the Design Program, and the Digital Media Center. Over the next academic year, Art History plans to finalize and implement a curriculum to be in place by the fall of 2014. In the meantime, we invite further input from our alumni as well as financial support to for exhibitions and internships.

Medievalist Graduate Students host Vagantes Conference

On March 22-24, 2013, the University of Wisconsin-Madison hosted the *Vagantes* conference, an annual traveling conference for graduate students in medieval studies, sponsored by the Medieval Academy of America. *Vagantes* is run entirely by graduate students. It thus offers students from the host institution the opportunity not only to present their own research, but also to learn essential professional skills in organizing a major conference, including vetting papers and organizing sessions, planning receptions and extracurricular events, fundraising and advertising.

The conference this year was co-chaired by two graduate students from the Art History Department, Ashley Lonsdale Cook and Mark Summers, who have served on the Vagantes Board of Directors for several years. In addition to engaging with a national community of medievalists, Mark and Ashley enhanced the life of medievalists on campus by founding a new registered student organization, the Graduate Associate of Medieval Studies (GAMS), to help organize the conference. They also obtained funding on campus from The Anonymous Fund, The Center for European Studies, The Medieval Studies Program, and the Departments of Art History, Germany, Scandinavian Studies, History of Science and Spanish and Portuguese. The Consortium for the Teaching of the Middle Ages supported the roundtable on Teaching the Middle Ages.

With three days of conference panels, featuring 30 student papers and two faculty keynote speakers, the conference was a great success. The event began with an opening keynote lecture entitled “Romanesque Sculpture, The Senses and Religious Experience” by Professor Thomas E.A. Dale from the University of Wisconsin-Madison. The lecture was followed by a reception in the lobby of the new Chazen Museum of Art during which participants were introduced to an array of medieval objects from the Chazen Museum of Art collection, ranging from late antique coins to Russian icons.



Mark Summers, Ashley Cook, Daniel Cochran, Matt Westerby

UW graduate students from Art History, English, History, and Spanish and Portuguese presented papers along with colleagues from institutions across the country. Art History participants included Alicia Cannizzo (“The Corpse and the Worm: the Prevalence of Decomposing Matter in Late Medieval Imagery”); Daniel Cochran (“A Sepulcher for Byzantium: Hagios Polyeuktos, Anicia Juliana and Female Patronage in Sixth-Century Constantinople”) and Ashley Lonsdale Cook (“Monstrous Metalwork and Apotropaic Alloys: Framing the Fuller Brooch and the Alfred Jewel”).

On the final day of the conference, The Consortium for the Teaching of the Middle Ages (T.E.A.M.S.) hosted a luncheon featuring several faculty members from University of Wisconsin-Madison in a discussion on approaches to teaching medieval topics. The conference concluded with a keynote lecture entitled “Disfigurements of Desire in Chaucer’s Religious Tales” by Professor Elizabeth Scala from University of Texas-Austin, the future host institution for *Vagantes* 2014.

Mueller Award Supports Amy Brabender’s research on Czech Photography

The Shirley and Willard Fritz Mueller Art History Graduate Student Travel Award was granted to Ph.D. candidate Amy Brabender to travel to the Art Gallery of Ontario in Toronto, Canada, during the Spring semester of 2013, to expand on research initiated in a seminar paper written for Dr. Jill Casid’s course, The History of Photography: The Archive, Desire and Writing with Light. The paper which Amy is preparing for publication, “Mapping Affective Geographies of Destruction and Renewal: The ‘Profane Illuminations’ of Josef Sudek’s *Sad Landscapes* Series” investigates a collection of 189 panoramic photographs the Czech photographer Josef Sudek, which document the destruction of the northwest Bohemian region between 1956 and 1964 as a result of brown-basin coal mining. Amy examines how the concept of “affect” enriches not only an analysis of these particular photographs and the ways in which they fit into Sudek’s larger corpus, but also broadens an understanding of the methods by which affect is conveyed, produced, represented and resides not only in people, but in places and landscapes. The Art Gallery of Ontario recently acquired a large collection of Sudek’s materials and photographs. The Mueller award thus has afforded Amy the opportunity of significantly broadening her research for publication.

Josef Sudek, *Former Swimming Pool in Most. Who Would Dare Swim in the Black Water of Bělá River!*



Mithlo, Art History Grads curate Venice exhibition

Ph.D. candidates Katie Apsey and Sarah Anne Stolte report on the invaluable curatorial experience they gained working with Professor Nancy Mithlo on a collaborative exhibition during the Venice Biennale this summer.

The exhibition 'Air, Land, Seed' addressed global tensions between home and exile, drawing from the unique perspectives of the indigenous peoples of Native North America. Nine contemporary print-makers exhibited works that question the forced displacements and ideologies that define our collective contemporary existence. Through participatory live print actions, performance, exhibition and dialogue, artists repurposed potent colonial icons such as guns, boats, and flags. Works in this exhibition invited viewers to reconsider conventional notions of the commercial trade of art objects, the history of land in America, and Indigenous iconographies and identities within an ever-changing dynamic in which colonialist policies continue to effect definitions of "nativeness" through blood quantum measurements, historic forced removals from homelands, and constant economic flux.



Katie Apsey at the Air, Land, Seed Exhibition

Henry Payer, a recent MFA graduate from the UW Art Department, used scraps of materials to point out areas where meanings have been lost through transitional histories, such as place names or words that are no longer used printed on old maps. He created stability out of fragmentation through collage, remodeling dislocated materials into wholeness. Artists John Hitchcock (UW-Madison) and Emily Arthur (North Florida) produced silk-screen and wood cut prints on the streets, giving them away to passersby. Sometimes they printed directly onto personal objects belonging to the visitors, such as clothing and backpacks. Often, they requested participation in the making process with visitors to the exhibition, teaching a long established historical process of making while engaging in shared creative energies. A reciprocal exchange, the artists co-created works that embody traditional practices of gifting. By exchanging object for person-power, the artists invited otherwise passive viewers into lively discussions about art, culture, identity, viewership, and community. This was one of the most interesting elements of the exhibition for us. The combination of performance, non-monetary exchange, and collaboration allowed us to think in new ways about our own efforts to develop values-based curatorial practice that enlivens community and fosters creative growth. Additionally, Faisal Abdu'Allah enacted a live performance, practicing the art of hair cutting while engaging the audience in dialogue about issues of identity in the specific urban space of the barbershop.

Daily reflection on our activities was an integral part of our experience. By coming together nightly for dinner, each of us was able to mentor and be mentored, to affirm, and to assess our successes. Guided by Professor Mithlo's community centered ideology, we each took a turn preparing a meal for the larger group.

The seemingly mundane practice revealed how a universally shared human need diverges between cultures and individuals. Additionally, the table became a place where non-indigenous scholars actively engaged in dialogue with indigenous scholars, facilitating collaboration and mentorship while sharing experience of travel.

Katie and Sarah thank Professor Mithlo and the contributing institutions for inviting them to participate in this exciting and academically rich experience.



Sarah Stolte, John Hitchcock, Nancy Mithlo Installing work by Hitchcock

Update on Archaeological Excavations at Sardis

Prof. Nick Cahill has completed another excavation season at Sardis, Turkey, with a team of about 50 students and professors from all over the world. They excavated in two regions of the ancient city, a sanctuary of the Roman imperial cult, and a hill that may have been part of the palace complex of the kings of Lydia, the richest people in the world in the sixth century BC. The team included Art History alumna **Vanessa Rousseau** (Ph.D. 2010), who is studying early Roman wall painting and the wall decoration of the ancient Synagogue of Sardis. Also participating was UW Classics graduate Will Bruce, who is excavating in the palace area and just discovered human bones among the destruction debris, perhaps a casualty of the capture of Sardis by Cyrus the Great of Persia in 547 BC. The trench in the Roman sanctuary is a jumble of marble blocks toppled by a massive earthquake; apparently the temple had been taken apart in late Roman times, presumably when Sardis converted to Christianity, and rebuilt into another structure. Among the wreckage are about a dozen long inscriptions, many honoring rich Sardians who served as priests and priestesses and gave their city support in times of need.



Vanessa Rousseau (UW Art History grad) giving a seminar in the depot on early Roman wall painting, with Will Bruce

Focus On Alumni: Eleanor Nett's Experience as Art History Major shapes Career as Film Producer

Most art history majors pursue careers as museum professionals, art dealers, professors and educators in the field. Alumna Eleanor (Nora) Nett (B.A. 2002) took a different path. Engaged as a film producer since 2006, she recently co-produced Linsanti, which was an Official Selection of the 2013 Sundance Film Festival, and HBO's Sport in America. As she explains in this interview, the critical skills and understanding of the creative process she learned in art history, have significantly shaped her work.

AHNewsletter: What was most memorable about your experience as an art history major? Who did you study with?

EN: Nineteenth-century French and British Art and Visual Culture with Nancy Rose Marshall. It was one of the best classroom environments of either my Art History or Communication Arts majors. Nancy really fostered free thinking and expression in a way that gave me nothing but respect for both my professor and my peers. We got to openly debate artists' intentions in a way that made me recognize how subjective art is, and how that human aspect of taking away from it what you will is really the essence of what so much of not only art, but life is all about. While the class was about a very specific place and time, ultimately I was able to pull in references between that and the 20th-century German cinema I was captivated with as part of my Comm Arts studies to create a greater timeline of how the human experience translates across cultures, time and medium in similar ways.

AHNL: How did you happen to work as a film producer?

EN: I don't know if "happen" is really an appropriate term; it took a very focused effort. After graduating I moved to LA and took two unpaid internships. One was working in Management for standup comedy and the other was working for a startup that was raising funds to be a late stage film financier. After a few months, both offered me full-time employment. I picked the film production company and put my Art History degree aside to dive into Finance. I ended up taking night classes at UCLA extension and keeping a finance dictionary next to my computer to look up

unfamiliar terms while on calls and after confusing discussions with my bosses. I was in charge of a massive amount of filing and I took it upon myself to read most everything I filed, ultimately learning the business of film through the documentation itself. After three years the company decided to get into film production. Since I'd shown myself to be motivated and up to the challenge of learning quickly on the job, one day they told me I'd be going to Louisiana the following Monday and they'd see me in three months. And just like that I got shipped off to learn how to produce a movie in the swamps of post-Katrina New Orleans. It was incredibly trying, but I had a positive, open-to-learning attitude that resonated with the crew. I spent time shadowing each department head so that I could learn just what all those jobs you see in the end credits really are and how they all fit together to make the machine that is film production. In the years that followed I worked on a number of films for my company, sometimes as an executive overseeing crew from my office in LA and sometimes in the thick of production on location as a producer.

AHNL: What aspects of your job draw on your experience as an art history major?

EN: My job affords me the opportunity to be a tangible part of the focal medium of our time. The thing that most directly translates for me is that I was an art history major because I have always had a deep appreciation of the creative genius of others. I've never much fancied myself an artist, but I have the utmost respect for people for whom that is their calling. Much of being a producer is facilitating the artistic work of others. I make the most of the logistics so that the artists are afforded the best environment available in which to "do their thing." If done right, producing is a mutually beneficial experience of appreciation for/by the artists. It's art history in-the-making in a way.

AHNL: What projects are you most proud of and what are you currently working on?

EN: For me, producing is more about the process than the product. For something I work on to be as well received as "Looper" or "Linsanity" is incredibly humbling; that



said, there are moments on my lesser acclaimed projects of which I am incredibly proud of my work and the work of those around me. It's high-level problem solving and sometimes that skill is more of an asset on the underdog projects. After finishing "Looper" last year I decided to leave my executive position and move into freelance producing and post supervising. In that time I have been involved in the Sundance documentary "Linsanity," HBO's "Sport in America" and recently wrapped "Comet" starring Justin Long and Emmy Rossum. I'm currently starting the process of packaging a low budget feature tentatively titled "RPS" about complete Rock Paper Scissors.

AHNL: What advice do you have to students interesting in pursuing a similar career?

EN: Whatever career you pursue, view it as a path rather than a destination. One of the things that helped me most in my early years which still holds true today is that I distinctly viewed my jobs/tasks as a form of continuing education. Rather than focusing on how little money I was making, I viewed that meager salary as preferable to the debt I'd go into to be learning in a scholastic environment. You have to keep learning, keep pushing, and keep growing. There's no singular experience or way to tackle getting into movie making. It's just something you have to do; go to where the jobs are and dive in. Take every opportunity afforded you. Art history to film finance was a jump, but if the executives who hadn't known me long thought I could do it why shouldn't I think I could do it? Believe in yourself and hold yourself to a high standard so that in the end, whether the project is a hit or a miss you know you did the best you could do.

New Faculty and Mellon Post-Doc Strengthen Department's Global Perspective

This fall, the Department is pleased to welcome three new faculty members and a Mellon Post-Doctoral Fellow, who collectively will strengthen our department's global perspective on art, architecture, material and visual culture.

Our long-time affiliate, **Prof. Preeti Chopra**, until recently cross-appointed in Design Studies and the Languages and Cultures of Asia, will become a full-time faculty member in our department this fall.

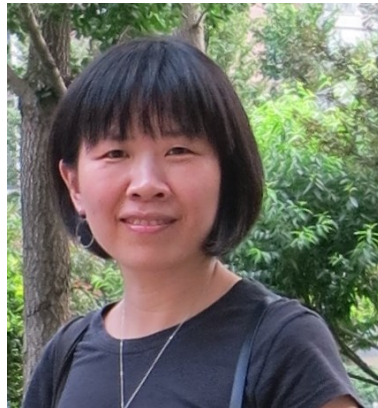


Professor Preeti Chopra

A graduate of the School of Architecture at Ahmedabad, India, and the University of California at Berkeley, Prof. Chopra focuses her teaching and research on architecture, landscape and urbanism in colonial and post-colonial India. Her first book, *A Joint Enterprise: Indian Elites and the Making of British Bombay* demonstrates how British Bombay was a collaboration of the colonial government and the Indian and European mercantile and industrial elite who shaped the city to serve their combined interests, creating a shared landscape for Bombay's citizens. Preeti is currently working on the manuscript of a second book on colonial Bombay entitled *A City More than its Parts: Colonial Bombay, 1854-1918*. A third project in the works will focus on multi-generational families and the architecture of everyday life in postcolonial Delhi. She will teach AH372, *Cities of Asia*, in the fall semester. She will also be succeeding Adam Kern as Director of the Center for Visual Cultures.

Dr. Yuhang Li succeeds Prof. Julia Murray as specialist in the arts of China. A graduate of the Central Academy of Fine Arts in Beijing, the University of Illinois at Urbana-Champaign and the University of Chicago, Dr. Li encompasses in her scholarship aspects of art history, gender studies, material and visual culture studies, literature and religion. Her objects of

study range from Buddhist sculptures of the Ming and Qing Dynasties (1368-1644; 1644-1912) to hair embroidery in late imperial China and contemporary digital photography. Her dissertation, which she is preparing for publication, "Gendered Materialization: An Investigation of Women's Artistic and Literary Reproductions of Guanyin in Late Imperial China" focuses on two interrelated themes: Chinese women's relationships with the most widely worshipped deity in China over the past millennium, the bodhisattva Guanyin, during the late imperial Ming-Qing dynasties; and women's roles in creating images of Guanyin in distinctive forms of material culture as the means of self-expression and self-fashioning. Complementing this project, she has recently co-edited with Harriet Zurndorfer a Special Issue of the journal *Nannü: Men, Women, and Gender in China* 14, no. 1 (2012): Rethinking Empress Dowager Cixi through the Production of Art. Like her predecessor, Julia Murray, Dr. Li also has strong cre-



Dr. Yuhang Li,

dentials as a curator. She has held curatorial positions at the Beijing Art Museum and the Field Museum of Natural History in Chicago, and has organized seven exhibitions in China and two online exhibitions in Chicago. She is currently co-curating an exhibition with Judith Zeitlin "Performing Images: opera in Chinese Visual Culture," to be held at the Smart Museum, University of Chicago next year. In the fall, she will teach a pro-seminar AH576 on Gendered Material Practice and the Cult of Guanyin.

Our Department will gain new strength in the broader field of Islamic art, architecture, material and visual culture. **Dr. Jennifer Pruitt** has been hired with special

funding provided by the Mellon Initiative for the Humanities.

Recently a lecturer at Smith College, in Northampton Massachusetts, Jennifer received her A.B. magna cum laude from Smith College, and her Masters and Ph.D. from Harvard University. Her research focuses on the architecture and material culture of the Islamic Middle East with particular focus on Fatimid Cairo in the tenth and eleventh centuries. Dr. Pruitt's dissertation "Fatimid Architectural Patronage and Changing Sectarian Identities (969-1021)" offers a richly contextual study of the ways in which new public architecture of the Fatimid caliph al Hakim, and the destruction of churches during the latter part of his reign served to highlight the Islamicization of the Fatimid capital and signal a reorientation within the Islamic polity towards a more purely esoteric form of Ismaili Shia Islam.



Dr. Jennifer Pruitt

After recasting her dissertation as a book on *Sectarian Identity in the Art of the Caliphs*, Dr. Pruitt plans to write a biography of the principal street of Fatimid Cairo and its later transformations, and a third project on the street art of contemporary Cairo responding to the Arab Spring, a topic that allows one to compare medieval and contemporary uses of public art and script for political purposes. Before writing her dissertation she also pursued research on Fatimid ceramics and the decorative arts and she is drawing on this extensive knowledge to write an article on the process and innovation in the production of the medieval ceramic workshop of bin al-Dahhan. She will teach an introductory History of Islamic art and architecture (AH600 taught at 300-level) in the fall semester.

She will be joined by **Dr. Amanda Rogers** who will teach in our department for the next two years as Mellon Post-Doctoral Fellow under the auspices of the Center for Research in the Humanities. A graduate of Emory University in Atlanta, Rogers is a specialist in contemporary

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African arts and culture, with a focus on Islamic society and politics from sub-Saharan Africa to the Middle East. Her dissertation, "Women's Henna Adornment: Politics, Gender and The Art of Religious Authority in North Africa" explores the profound religious and social symbolism of temporary tattoos on the women's bodies, and their role in promoting a nationalized vision of tolerant Islam in the wake of the Arab Spring. In the fall semester she will teach an advanced visual culture topics course AH430, "Calligraphy to Graffiti: Art and Popular Culture in the Islamic World"

Mellon Post-Doctoral Fellow Amanda Rogers



Prof. Julia K. Murray Retires

Faculty, students, and colleagues from across campus gathered for lunch at the University Club on May, 4, 2013 to pay tribute to Julia K. Murray, professor of Chinese art, who officially retired at the end of the fall semester in 2012. Educated at Yale University (B.A. 1974) and Princeton University (M.A. 1977; Ph.D. 1981), Prof. Murray joined our department in 1989. Bridging the often separate worlds of academe and the museum, Prof. Murray had previously held curatorial positions at the Metropolitan Museum of Art in New York, The Freer Gallery of Art in Washington and the Harvard University Art Museums, and has continued to work on major exhibition projects.

Besides regularly teaching the survey of Asian Art (AH203), and two introductory surveys of the Arts of China, Julia offered advanced courses on a breathtaking range of topics including, Portraiture in East Asian Art; Mirrors, Pictures and Conceptual Art, Chinese Painting and Calligraphy in the Nineteenth-Twentieth Centuries; Confucius, Confucianism, and the Visual Arts in China; and Modern Chinese Art. Topics for seminars and pro-seminars have included: The Amateur Ideal in the Early Twentieth Century; Pictorial Biography; The Representation of Narrative; and Art and Ideology: Confucian Values in Painting and Prints. She attracted graduate students to our program from as far away as South Korea and China, and supervised half a dozen Masters papers and three Ph.D. dissertations, as well as participating in numerous Ph.D. committees for the departments of Art History and East Asian Languages and Culture. Faculty and students alike have expressed admiration for her commitment to the highest standards in scholarship but also a sense of deep caring. Her support for students led her to establishing a permanent fellowship for the study of Chinese and Asian Art.

Julia has built an international reputation on the basis of her research on Chinese visual narratives, which she interprets within various religious, literary, political and philosophical contexts. She has published two monographs and five exhibition or museum collection catalogues and over 70 scholarly articles in leading journals of art history and Asian studies. Her book *Ma Hezhi and the Illustration of the Book of Odes* (Cambridge University Press, 1993), established her reputation as a leading scholar of on the twelfth-century Song period of Chinese art. In 2003, she won a prestigious Guggenheim Award for her project

on the history of the complex site of Kongzhai, a unique monument to Confucius, and she was later awarded a Senior Fellowship at the Institute for Research in the Humanities at UW-Madison (2009-11) in order to work on the book manuscript now nearing completion, "Mysteries of Kongzhai: Relic, Representation, and Ritual at a Shrine to Confucius." In the interim she published her second monograph, *Mirror of Morality: Chinese Narrative Illustration and Confucian Ideology* (University of Hawai'i Press, 2007), which is the first major study of Chinese narrative illustration outside the Buddhist context, and is particularly innovative in its application of the insights of Western narrative theory to Chinese narrative art. Since 2008, Julia has shifted her focus to the celebrated Chinese philosopher and sage Confucius, exploring the history of his shrine and cult, and pictorial representations in portraiture and narrative. In 2010, she also organized a significant exhibition of Confucius with Wengsheng Lu, *Confucius: His Life and Legacy in Art* for the China Institute in America in New York and co-authored its catalogue. Julia regularly demonstrated her deep commitment to her colleagues, the department, and the larger campus. She selflessly devoted time to reading the work of junior colleagues and strongly advocated for their tenures. She regularly served as chair of the department's demanding Graduate Admissions and Fellowships Committee. She also took on the task of directing the Center for East Asian Studies, regularly consulted on Chinese art for the Chazen Museum of Art, and participated in a variety of faculty seminars on panels.



Julia Murray with MA student
Yang You

We wish Julia well as she and her husband Andy Reschovsky (La Follette School of Public Affairs) retire to the Boston area. Julia has an active research agenda ahead, but also looks forward to indulging in her wide range of musical interests from bluegrass to classic rock to classical chamber music.

Anna Andrzejewski Promoted to Full Professor

We are happy to celebrate the promotion of Anna Andrzejewski to full professor. This well-deserved honor recognizes her innovative scholarship on American vernacular architecture, her extraordinary teaching ability and commitment to students, and her exemplary service to UW and the community.

Prof. Andrzejewski's first book, *Building Power: Architecture and Surveillance in Victorian America* (Knoxville, 2008) reassesses the influential theory of surveillance, championed by French cultural historian and philosopher, Michel Foucault. Mark Nelson of the University of Virginia writes that her book will "reach beyond the field of architectural history to have a profound impact on humanistic scholarship and, fundamentally our understanding of power relationships in contemporary society." Since being awarded tenure in 2009, Prof. Andrzejewski has focused primarily on two projects. With the support of a Vilas Associate Award and a residential fellowship at the IRH, she has researched her second monograph, now nearing completion: *One Builder: Marshall Erdman and Postwar Building and Real Estate Development in Wisconsin's Capital City*. Using Madison builder/developer Marshall Erdman as a case study, Prof. Andrzejewski's book offers a significant reassessment of the concept of modernism in architecture and the processes of suburbanization. A second related project brought to fruition over the past few years is a two-volume field guide that she co-edited with Prof. Arne Alanen and her Ph.D. student Sarah Fayen Scarlett in conjunction with the Annual Meeting of the Vernacular Architecture Forum (VAF) on the theme, "Nature + City: Vernacular Buildings and Landscapes of the Upper Midwest." The first volume focuses on the architecture and cultural landscapes of Southwestern Wisconsin, the second on vernacular architecture in Madison. These significant studies, which involved the participation of students who have taken her summer field work classes, integrate vernacular architecture, including housing, barns, shops and other structures into their urban, rural and cultural landscapes, offer case studies in regional environmental and urban history. She has already begun to explore an entirely new subject that will be the focus of her third scholarly monograph: the architecture and cultural landscapes of the Western Texas frontier. Using this region as a case study for a broader methodological book, she will explore the region through the lenses of industrial change, environmental impact, planning and governance, and institutional hierarchies.

Prof. Andrzejewski has an almost evangelistic zeal for teaching that has "converted" many undergraduates to study art history, architecture and material culture. One student she hooked in the introductory survey of Renaissance to Modern art (AH202) writes "I am a neurobiology and Psych major and this class has nothing to do with my degree but it has been the most influential class I've had so far. Prof. Anna is an amazing lecturer. I enjoy coming to class." Anna has also drawn increasing numbers of talented graduate students to UW-Madison through the creation of a joint Ph.D. Program in architectural history with UWM, Buildings-Landscapes-Cultures (BLC). The BLC summer field-work course that she regularly teaches in alternation with faculty from UWM is a wonderful applied learning opportunity that also beautifully embodies the Wisconsin Idea. It engages the students as well as state residents in the research and documentation of historic vernacular architecture and cultural landscapes of small towns and urban neighborhoods in Wisconsin from Mineral Point to Wiotia. Students gain hands-on experience recording buildings through architectural plans and elevations, doing archival research and taking oral histories with local residents. Anna has also generously shared her expertise with the community by regularly giving public walking tours of Madison architecture and serving on the Madison City Planning Commission.



Faculty News in Brief

Suzy Buenger traveled to Honolulu in January to organize the papers of the late Berliner Kaethe von Porada, gifted journalist and friend of Max Beckmann. She also gave lectures on alumna Barbara Mackey Kaerwer's generous new gift of German and Austrian prints to the Chazen Museum, on "Ludmilla Palowska and the Contemporary European Fascination with Transformation" at All Saints' Episcopal Cathedral in Milwaukee, and on an exhibition of interwar German prints at the Yellowstone Art Museum in Billings, MT.

Nick Cahill returns to campus this fall after a productive sabbatical working on the excavation of a significant royal tomb at Sardis, where he serves as Director. He

gave lectures on Sardis at Oxford, UC Santa Barbara and Jerusalem, and is editing and contributing to the Preliminary Reports on Sardis, 1999-1212.

Jill Casid has co-edited *Art History in the Wake of the Global Turn*, Clark Studies in the Visual Arts (New Haven: Yale University Press, 2013), and her second book, *Shadows of Enlightenment: Reason, Magic, and Technologies of Projection*, is due to be published in time for CAA in February 2014 by the University of Minnesota Press. With the support of her Romnes Fellowship she has been researching a third book on the history of photography. She will be featured artist at the Madison Museum of Contemporary Art's 2013 Wisconsin Triennial exhibition.

Thomas Dale has published an article on

color in Romanesque painting, and has a second article in press on "Biblical Narratives of the Holy Land and Venetian Mythmaking in the Atrium of San Marco" related to his book project on *Cultural Hybridity in Medieval Venice*. He has been commissioned to write about monastic art and the senses for the *Oxford Handbook of Christian Monasticism*.

Henry Drewal co-organized a year of lectures and public events with artist in residence Faisal Abdu'allah culminating in a class exhibition displayed in Art History's new curatorial lab space in the old museum shop (Elvehjem 150). In connection with his current book project on the Senses in Yoruba art and culture, he has been invited to give the keynote address for the UCLA Graduate Student Associa-

Association Symposium on the theme of "Sense-Ability" in Art History at the Hammer Museum, Los Angeles in October. Also opening in October is his exhibition, Double Fortune, Double Trouble: Art for Twins among the Yoruba at the UCLA Fowler Museum.

Gail Geiger will present the fruit of ongoing research on the furniture of Venetian sculptor Andrea Brustolon and the representation of Black Africans in Early Modern Italy at the Renaissance Society's annual meeting in New York in March. She devoted considerable time last year to a proposal to restart the Florence program at the Villa Corsi Salviati in Sesto Fiorentino.

Lauren Kroiz has her second book, *Cultivating Citizens: The Regional Work of Art in the New Deal Era* under contract with University of California Press. She is leaving us to accept a tenure-track position at UC-Berkeley in the fall.

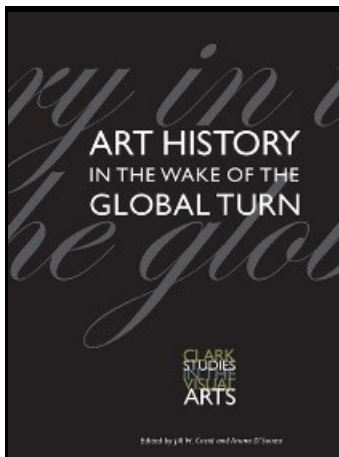
Nancy Marshall is completing her second book, *Dante Gabriel Rossetti*, under contract with Phaidon Press, London. A third book project, *This Horrid Grandeur: Imaging Fire in the Victorian World*, is well under way. With her seminar on Victorian Networks, she organized the exhibition, *The Golden Age of British Watercolors, 1790-1910* for the Chazen Museum of Art last fall.

Ann Smart Martin has been contracted to write *Material Culture: A Very Short Introduction* by Oxford University Press. Her second book, *Banish the Night: Illumination and Reflection Before the Light Bulb*, is nearing completion. With the help of students in her material culture course in the Spring, she is organizing *Age of Enterprise*, a new permanent exhibition for Smithsonian Institution, Museum of American History in Washington, D. C.

Nancy Marie Mithlo led the Venice Biennale exhibition initiative *Air, Land, Seed* with Henry Drewal at the University of Venice Ca' Foscari May 30 to June 2, 2013. She has submitted for review the book manuscript, *Bleeding Venice: A Decade of Indigenous Curation at the Venice Biennale*. Prof. Mithlo will teach for UW one more year before joining Occidental College and the Autry Museum of the American West in Los Angeles in fall 2014.

Gene Phillips is director of the Center for East Asian Studies and continues to participate in the Odyssey Program, dedicated to offering low-income adults the opportunity to reconnect with academic learning (<http://www.odyssey.wisc.edu/>). He is preparing a book manuscript on illustrations of the Shuten Dōji story involving Japanese warriors and demons.

FACULTY BOOKSHELF



Art History in the Wake of the Global Turn

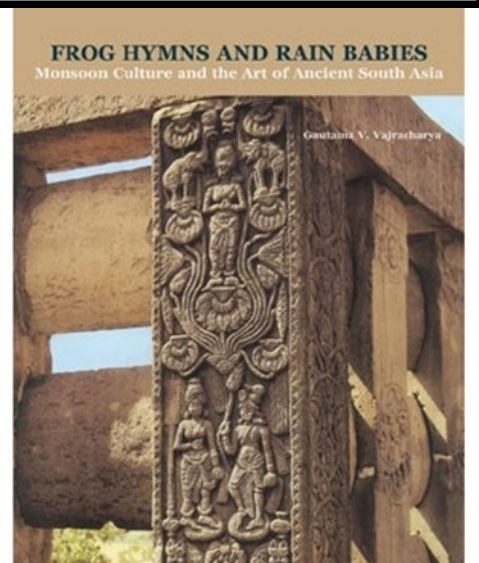
Edited by Jill H. Casid and Aruna D'Souza

With globalization steadily reshaping the cultural landscape, scholars have long called for a full-scale reassessment of art history's largely Eurocentric framework. This collection of case studies and essays, the latest in the Clark Studies in the Visual Arts series, brings together voices from various disciplinary and theoretical backgrounds, each proposing ways to remap, decenter, and reorient what is often assumed to be a unified field. Essays by Esra Akcan, **Jill H. Casid**, Talinn Grigor, Ranjana Khanna, Kobena Mercer, Nicholas Mirzoeff, Parul Dave Mukherji, Steven Nelson, Todd Porterfield, Raqs Media Collective, Kishwar Rizvi, David Roxburgh, and Alessandra Russo

Gautama V. Vajracharya,

"Frog Hymns and Rain Babies Monsoon Culture and the Art of Ancient South Asia"

Showcases pioneering methodology using the influence of the monsoon on early Indian culture and its resulting influence on Indian art. The book depicts a new framework for examining the Vedic assimilation of indigenous Indian culture. *Frog Hymns and Rain Babies* is a repertoire of monsoonal animal and plant imagery. Peculiar to the Indian subcontinent are the six seasons, the monsoon or rainy season being one of them. In this pioneering and analytical study of the monsoon culture of pre-Vedic and Vedic times, the author draws on literary and visual sources to understand the pre-Vedic concept of atmospheric gestation and cloud forms, astrological texts, Ajanta ceiling paintings, as well as the unusual Newar festival of baby showers in the Kathmandu Valley, Nepal.



Current Graduate Student News

Giovanni Bottero held a Graduate Fellowship at the Freer / Sackler Galleries, the Smithsonian's Museums of Asian Art in Washington, D. C. this summer. His primary project has focused on cataloguing the Gerhard Pulverer Collection of Japanese woodblock illustrated books and providing background materials for the Sackler's website of the Pulverer Collection.

Peter Bovenmyer was funded the Mellon Foundation to participate in the Pontifical Institute of Medieval Studies Diploma Programme in Manuscript Studies in Rome this summer in conjunction with his dissertation research, "Alternative Anatomies: The Medieval Body Opened and Dissected."

Daniel Cochran was awarded a second FLAS fellowship to study Turkish language and culture. He also won a Heritage Excavation Fellowship through the American Schools of Oriental Research (the ASOR) to support participation in the Troy Excavations under the leadership of Art History affiliate, Prof. William Aylward. He was elected to serve a two-year term as the Graduate Student Director of the Upper Midwest Regional American Academy of Religion (AAR) as well as the region's Graduate Student Representative to the National Conference of the AAR. He won second prize in the 2012 Schewe Award competition for his paper "Hybridity and syncretism in the Art and Architecture of the Mausoleum of Constantina."

Ashley Cook was selected by Grad Forum to present "Defining the Boundaries of Devotion: Sacred Architecture in Russian Icon Painting." to the Friends of Art History in February 2013. She was also shortlisted for the L & S Teaching Fellowship Award.

Marguerite Heckscher was recipient of a Chancellor's Fellowship for 2012-13. The funding enabled her to choose a new dissertation topic after her initial topic in Southeast Mali was made untenable due to Civil War. The fellowship allowed her to continue learning Swahili and investigate a new topic based in Northeast Tanzania. She also won a UW Graduate Student International Field Research Award that supported fieldwork in Tanzania during the summer. Her new research focuses on processes of spirit embodiment in art objects used in female initiation ceremonies formerly practiced among Shambaa

peoples, and the contemporary permutations of these practices in the arts of an ancient healing institution called "uganga."

Ph.D. Candidate **Lex Lancaster** won first prize in the 2012 Schewe Award competition for her paper, "Specific Objects, Queer Archives: Sadie Benning's Abstractions". She organized the exhibition "Our House! Portraiture and the Queering of Home" shown in November at the Evolution Arts Cooperative in Madison.

Stefan Osdene won a Mellon-Wisconsin Summer Fellowship to support his dissertation research on "American Neon: Illuminating The Built Environment With Messages Of Consumerism, 1900-1970."

Matthew Francis Rarey completed nine months of dissertation research funded by a 2012-2013 CLIR Mellon Fellowship for Dissertation Research in Original Sources. His Ph.D. thesis, "Revolted Visions: Contesting Aesthetics in Brazil's Era of Slave Rebellion," (Prof. Jill Casid, advisor) argues that maps and landscape drawings shaped the collective ideals of political hegemony and racial autonomy that motivated slave rebellions in the Luso-Atlantic world. Working with archives and museums throughout Portugal and Brazil, he examined a wealth of previously unknown or underutilized objects, prints, collages, and manuscripts produced in Brazil between 1750 and 1840. Rarey will write up his findings with support from a 2013 Mellon-Wisconsin Summer Dissertation Fellowship and a Dana-Allen Dissertation Fellowship at the Institute for Research in the Humanities at UW-Madison.

Sarah Fayen Scarlett spent two weeks in May at the Winterthur Library in Delaware completing a Research Fellowship to support her dissertation on vernacular architecture and landscapes of Michigan's remote Copper County. She made use of Winterthur's extensive collection of trade catalogs for furnishings and architectural pattern books. She was also elected to the board of the Vernacular Architecture Forum for a three-year term.

Melanie Saeck represented the department at the Art Institute of Chicago's annual Graduate student seminar in April with the paper, "Queer Surrogate Identification as Failure: Romaine Brooks's 1936 Portrait of Carl Van Vechten"

Caitlin Silberman was awarded a Vilas

Travel Grant and the Kenneth E. and Dorothy V. Hill and the San Andreas Fellowship at the Huntington Library and Art Collections in Pasadena, CA. to support research on her dissertation, "'I Believe We Shall be Crows': Thinking with Birds in British Art and Visual Culture, 1840-1900."

Sarah Stolte was Visiting Scholar at the Smithsonian National Museum of the American Indian from Sept 25, 2012- Nov 30, 2012. During the past summer, in addition to serving as P.A. for the Kohler Foundation, she served as co-curator with Prof. Nancy Mithlo of the exhibition, *Air, Land, Seed* at the Venice Biennale.

Monica Welke, travelled to Washington, DC with Prof. Ann Smart Martin to attend the Kaufman Collection of American Furniture Study Days at the National Gallery of Art. During the summer she interned at the Minneapolis Institute of Arts in the department of Decorative Arts, Textiles, and Sculptures. She worked closely with associate curator Jennifer Komar Olivarez and another intern researching and preparing for the upcoming 2014 exhibition *Finland: Designed Environments*. Besides reading and drafting label and catalog texts, she also worked with the registrars and preparators, choosing objects for display and designing gallery layouts.

Matt Westerby was awarded a Vilas Research Travel Grant in 2012-13 and the 2013 Lemoine-Midelfort Fellowship from the UW-Madison Medieval Studies Program to support research for his dissertation on Romanesque sculpture at Santa Maria de Ripoll (Catalonia). In October he will present a paper at an International Symposium to be held in Ripoll on the subject of Saints Peter and Paul in an archivist of the Romanesque portal.

On July 1, 2013, **Beth A. Zinsli** began her new job as Director and Curator of the Wriston Art Center Galleries at her alma mater, Lawrence University in Appleton, WI. The Wriston Art Center Galleries consist of three adjacent exhibition spaces in the University's Wriston Art Center, which sponsors 9-10 exhibitions per year. The Galleries also house the University's permanent art collection of over 3000 objects, with important holdings of early modern European and American art, including a large collection of German Expressionist art; Japanese prints; Oceanic artifacts; and Greek, Roman, and Byzantine coins.

ALUMNI NEWS

1960s-1970s

Cynthia Hammett, (BA 1964, MA, 1966) is still enjoying her painting for which her art history degree was a great start. She designed her own Maine cottage. She will be showing at Saltwater



Artists, Pemaquid, ME and Maine Home, New Harbor, ME this summer. Then back to Fort Worth for the winter. Shown here is "Rio Grande at Langdon Hot Springs."

Maida McIlroy Wedell (M.A., 1967), after 29 years of teaching art history part-time at Laramie County Community College in Cheyenne, WY, resigned in 2005. Since then, she has taught on an ad hoc basis, primarily for a lifelong learning program at the college every April, conducted under the auspices of Elderhostel. She loves the program, as it does not have the hassle of exams, papers, grades, etc. And, best of all, the students are there because they want to be. Before and since her husband's retirement in 2006, they have traveled the world, and are seeing even more of the art and architecture that she used to teach about, and still does.

1980s-1990s

Joannie Bottkol, (BA, 1996), who worked for ten years in the financial sector, returned to academe to complete an M.A. in Art History and Conservation Science at NYU's Conservation Center and Institute of Fine Arts, 2007-11. As part of this program she worked as conservator on excavations in Selinunte, Sicily and in Samothrace, Greece, interned in the Objects Conservation labs at the Metropolitan Museum of Art and MoMA, and worked on Harold Acton's collection in NYU's Villa La Pietra in Florence. After graduating in 2011, she was awarded a three-year Andrew W. Mellon Fellowship in Objects Conservation at the Brooklyn Museum of

Art, where she continues to work today. Joannie has two children: Audrey (b. 2010) and Oscar (b. 2012). She is grateful to Prof. Buenger for her inspiring teaching and her help in applying to graduate school.

Jennifer (Riehm) Brandt (BA, 1996) 2012 was an exciting year for Jennifer and her husband as they started a video production company in Minneapolis called Storyboard Films. They work with several school districts in and around the Twin Cities telling their stories through video. They also work with area nonprofits and small businesses around Minnesota. Jennifer says her art history background and her arts administration experience has prepared her well for managing this exciting business.

Amy Brost (BA 1995, BS Art 1998) is a summer intern working with the variable media collection in the Department of Photographs at The Metropolitan Museum of Art in New York. She is a graduate stu-



dent and Andrew W. Mellon Fellow in Art Conservation at the Conservation Center in the Institute of Fine Arts at New York University where she is working toward her MA in Art History and Advanced Certificate in Conservation. Her focus is on photography and variable media art (video, slide, electronic, light-based, computer-based, and other time-based media art). Amy is shown here on the roof of the Center for Alternative Photography (NYC) with a 4x5 camera, participating in a daguerreotype workshop.

Samantha Becker Crownover, (BA '91, MA '9) just celebrated her 15th season as executive director of Bach Dancing & Dynamite Society, a chamber music festival in and around Madison. She also continues as an art consultant selling works on paper. Her husband, Bruce Crownover (UW, MFA), is a master printer at Tandem Press, and is in his third year of working on a print and photographic book project with friends, documenting the receding glaciers in Glacier National Park.

Vivien Green Fryd, (Ph.D., 1984) will be the Terra Visiting Professor at the John F. Kennedy-Institute at the Freie Universität Berlin for the fall semester 2012.

Lezlie Knox (BA, 1991) Lezlie is currently an associate professor and director of Graduate Studies in the Department of History at Marquette University. Her own research continues to focus on the Franciscan Order, including its material culture, a topic she first explored in classes with Gail Geiger.

Sara Krajewski (BA, 1992) is approaching her one-year anniversary as Director of INOVA, the Institute of Visual Arts at the University of Wisconsin-Milwaukee.

Brooke M. Mulvaney (BA, 1999), after working seven years as the collections manager of works on paper at the Milwaukee Art Museum, joined the University of Wisconsin Foundation in the summer of 2012 as a development coordinator for the College of Letters & Science.

Paul Stoller (BS 1993; MA '95) is settling into a new life in Sydney, Australia, where he moved in early September with wife,



Annie, and sons Anders and Sebastian. He will open a new branch of Atelier Ten, the environmental design consultancy where he is a partner, and will spend more time teaching architecture students how to build more sustainably. Prior to this move, he spent the past 12 years in New York City, where he worked as an environmental design specialist consultant with architects and building owners across the country to make new and renovated buildings more energy and resource efficient, more comfortable, healthier, and generally more environmentally responsible overall. His grounding in architectural history at Madison, and his subsequent architectural training at the Yale School of Architecture, together served him well as his firm built up an expertise in providing sustainability guidance for the renovation of historic buildings including Mies van der Rohe's

Crown Hall at IIT, Paul Rudolph's Art and Architecture Building at Yale, Eero Saarinen's Ingalls Rink at Yale, and a range of lovely collegiate gothic and other historically noteworthy buildings. Aside from his work with Atelier Ten, he has taught environmental design for the past twelve years in the graduate architecture program at Yale and in the design-build architectural program at Auburn University's Rural Studio program. Should you be traveling down under, you can reach him at: paul.stoller@me.com.

Teri DeVoe (BA, 1999) has been with the Institute of Museum and Library Services in Washington DC, for a year now and is enjoying it immensely!

2000 to present

Jane Bianco (MA, 2004), Assistant Curator at the Farnsworth Art Museum, has curated two exhibitions, now on view and ongoing through the Fall: *Decorating the Everyday*--a survey of the nineteenth-century decorative arts collection including utilitarian and beautiful textiles, clocks, banners, painting and sculpture from the Farnsworth Art Museum, and *A Wondrous Journey--Jonathan Fisher and the Making of Scripture Animals*. The latter explores the last publication of Jonathan Fisher (1768-1847), a 350-page compendium of creatures described in text and wood engraving illustrations by its author, a book at the center of a story which draws from Fisher's enduring curiosity and from his travels between Maine and Massachusetts. Central to this exhibition are Fisher's contributions to the emerging field of natural history early in the nineteenth century. For this show they replicated a portable printing press used by Fisher for proofing his wood engravings (in order to learn how he used it and to demonstrate that it worked efficiently) and Jane has written an accompanying catalogue--the culmination of 4 years' research!

Louisa Brouwer (BA 2009) As of January 2013, Louise has taken a post at the Yale University Art Gallery in New Haven, Connecticut as the Israel Sack, Inc., Archives Fellow, spearheading the development and digitization of the Sack Archive of American decorative arts.

Jacob Esselstrom (MA, 2003) was elected Chair of the Midwest Regional Chapter of the Visual Resources Association this past spring at the annual national confer-

ence in Providence, RI. He continues to work in the Art History department as our Visual Resources Curator.

Jordi Falgas (Ph.D., 2011) is Director of the Fundació Rafael Masó in Girona, Spain. In 2013 he curated the exhibition *Athena 1913: the Temple of Noucentisme* and is the editor and co-author of the exhibition's catalogue. He has also edited and written several essays for Pep Colomer (1907-1994): *Complete Work* (forthcoming as a two-volume hardcover and e-book), coinciding with a retrospective of Colomer's work scheduled to open in late October at the Girona Museu d'Art, which he has also curated. This spring he presented papers at two conferences in Barcelona devoted to Art Nouveau and to the management of house-museums. He has also been invited to lecture at Stanford University in October, as part of a two-week trip to conduct research in several house-museums in California.

Natasha Hillen Ford (BA, 2005) works at the University of Central Florida as a Coordinator of Academic Support Services and as an Adjunct Faculty Member teach-



ing SLS 1501 *Strategies for College Success* to incoming freshmen students. While she would not say she works directly with art history every day, her writing and analytical skills are certainly put to the test on a regular basis. She thanks UW Madison for preparing her well for this challenging and rewarding position. A program that she oversees was recently awarded a 2012-2013 NASPA Excellence Awards in the Student Union, Student Activities, Greek Life, Leadership, and related category Gold Award. In recognition of this honor, she presented a poster and attended an awards luncheon at the 2013 NASPA Annual Conference in April of 2013 in Orlando, Florida.

Antje K. Gamble (BA, 2005) received the Andrew W. Mellon Fellowship at the University of Michigan Museum of Art for this upcoming year (2013-14).

Ingrid Anna Greenfield (BA, 2003) is a Ph.D. candidate at the University of Chicago, specializing in the representation of Africa in early modern Italian collections. She currently holds the Rhoades Curatorial Fellowship in African arts at the Art Institute of Chicago.

Lisa Guido (BA, 2002) was promoted to Director of Italy Programs for SAI Programs in February 2013



(www.saiprograms.com). She lives in Rome, Italy, and remembers Professors Gail Geiger, Henry Drewal, Nick Cahill, and many others with great fondness.

Jordan Koel (BA, 2005), former student of Tom Dale, is completing his Masters thesis on Carolingian image practice at the University of Oregon in Eugene under the direction of Nicola Camerlenghi. He will be applying for Ph.D. programs in the fall.

Eleanor Nett (BA, 2002) was co-producer of *Linsanity* which premiered at the Sundance Film Festival and will be released this fall. Nett is currently line producing *Comet* starring Justin Long and Emmy Rossum.

Yomi Ola (M.A., 2005) has published his first book, *Satires of Power in Yoruba Visual Culture* (North Carolina Academic Press, Durham N.C. 2013).

Cassie Olien (BA, 2010), former student of Nick Cahill, is currently finishing up her second year of her PhD in Art History at Northwestern University and is now working with Ann Gunter. Last April she attended a graduate archaeological pottery

(Continued on page 15)



course hosted by the British School at Athens in Knossos on Crete. In May, she finished her qualifying paper (version of an MA thesis), "Spiral as Tree, Tree as Goddess: Assessing the Meaning of the Double Spiral Motif on Cretan Protogeometric B Pottery," which passed with honors. This summer, she will head to France, England, Italy, Germany, and Egypt for pre-dissertation/research-related travel. She looks for any excuse to come back for events at UW, as Madison is also her hometown!

Sonia Pace (MA, 2010) has worked at the Brooklyn Museum in a couple of roles, currently as assistant to the Deputy Director for Development. Prior to this position, She interned in the American Art collection, then assisted the Chief Registrar and Collections Manager for two years.

Emily Pfotenhauer (MA, 2006) is Program Manager for Recollection Wisconsin, the statewide digital collection program. She recently led a project to completely redesign the website. The new website, recollectionwisconsin.org has won an award from the American Association for State and Local History. More details are here: <http://recollectionwisconsin.org/aaslh-award-2013>.

Levi Prombaum (BA, 2011) finished his MA at the Courtauld Institute of Art in London in July and will be continuing to study at the Courtauld with Professor Mignon Nixon, working on his Ph.D. His research project is titled 'Queering the Black Subject/ Embodying Black Queer Subjectivity in 20th-Century American Art'.

Katherine Reinhart (BA, 2005) moved to England in the fall of 2012 to start her Ph.D. in History of Art at the University of Cambridge, King's College.

Mari Robles (BA, 2003) graduated last year with an MA in Art and Design Education from the Rhode Island School of Design, and is currently working as the Knight Curator of School Programs at the Perez Art Museum Miami in Miami, FL.

Roshelle Ritzenthaler (BA, 2006) Roshelle recently accepted a position as Design Strategist with Gensler - a global architecture, design, planning and consulting firm - based in Chicago.

Ben Scherer (BA, 2005) graduated from Christie's Education, London (University of Glasgow) in 2008 with a master's in Connoisseurship of Early European Art. He currently works full time at Trek Bicycle, but also runs "Affichomanie", an online based gallery and acquisition service for original vintage posters. The collection focuses primarily on late 19th-century Art Nouveau bicycle posters. The inventory is about 175 posters total. Many of them are on permanent display at Machinery Row Bicycles and Budget Bicycle Center. By September, some will also be on display at the yet to open Motorless Motion bicycle shop on W. Washington Ave. Last summer, two posters were loaned to the Milwaukee Art Museum and Dallas Museum of Art's "Poster's of Paris" exhibition, which were very well received.

Rachael Swetin (BA, 2007), ran the Deer Path Art League in Lake Forest, IL for 2.5 years after graduation. Since then she has



received her M.S. in Nonprofit Management, and is currently the Director of Programming and Operations at Northwestern University's Hillel. She incorporates her passion for the arts by collaborating on programming with the Block Museum and continuing to improve the gallery spaces in building. Rachael is thrilled to be marrying fellow Badger, Rob Fenton, in the fall of 2013!

Rebecca Washecheck (BA, 2007) speaks warmly about how relevant and useful her art history education was. After a couple of years of fashion editing, she wound up opening her own business selling vintage clothing and estate jewelry (easiest shopped at www.etsy.com/shop/artifactvintage). Her interest in antique jewels has pushed her to study for her graduate gemology, appraiser, and master goldsmith credentials. She and her fiancé, a carpenter, are also restoring an historic home in Janesville, Wisconsin -- the former mayor's house. She says that her art history education has been unbelievably helpful in all her endeavors, and she loves the credence it lends to her appraisals and restoration work.

Joanna Stradinger (BS, 2008) is currently working at UW-Whitewater, and will be getting married this November. Joanna plans to return to school for graduate studies within the next 2 years.

Sara Woldt (BA, 2010) after her graduation, completed 2 years of service to Teach for America-Kansas City. She taught middle school and high school history courses to students in a fine and performing arts magnet school. In 2012, she began a 9-month fellowship with Dallas Contemporary in Dallas, TX. Recently she



received a full-tuition scholarship to the University of Wisconsin's MBA program in arts administration and enrolls in the fall of 2013.

Mariel White (BA, 2010) After earning a master's degree from Christie's Education, London, Mariel went on to become an associate art buyer in the vintage division at One King's Lane in Los Angeles. She is enjoying exploring Los Angeles hiking trails, local galleries and Badger bars!



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UPCOMING EVENTS IN THE ART HISTORY DEPARTMENT

November 8, 2013: Public lecture by Paul Jaskot on how contemporary German artists responded to the Holocaust.

February 20, 2014: 1st Annual Narciso Menocal Lecture in Architectural history by Richard Guy Wilson of the University of Virginia.

RECENT ART HISTORY GRADUATES

PhD: Amy Powell "Time after Modernism: Postcoloniality in Contemporary Art"
December '12 Committee: Casid, Drewal, McClure, Songolo, Friedman

Cory Pillen "WPA Posters: A New Deal for Design" May '13 Committee: Andrzejewski, Marshall, Martin, Enstad, Kroiz, Buenger.

MA: Katherine Kelley- "Possibilities of Preservation: Archiving the Performance Art of Chris Burden and Marina Abramovic." Committee: Kroiz, Casid

Christy Wahl— "The Ultramodern and the Ultraprimitive: Weimar's Neue Frau and the Exotic 'Other' in Hannah Höch's Photomontage Series Aus einem ethnographischen Museum." Committee: Buenger, Casid

You Yang - "Autonomous Ink: Zhu Xinjian's Female Nudes and the New Literati Painting" Committee: Murray, Casid

Graduating Seniors (2012-13)

December Grads: Elizabeth A. Baldischwiler, Alexandra Demet, Manuel A. Diaz, Laura J. Dreischmeier, Michelle B. Larson, Min Young Lee, Adrienne K. Pflug, Jessica R. Plater, Eun Hye Shin

May Grads: Kelly Bethke, Sarah Ashley Black, Kyrie Eleison Hartsough Caldwell, Zoe Elizabeth Cooper, Renata B. Danks, Megan Leigh Dickman, Sydney Emily Dobkin, Amanda Fragner, Amy Elizabeth Heunisch, Nicole D. Kauper, Synjin Marie Mrkvicka, Joel Michael Pachefsky, Michael Dineen Presiado, Haoyu Tong, Lucas T Urbain, Meredith Leigh Wald and Lorena Zarate.



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