



## Department of Art History

Elvehjem Museum of Art, University of Wisconsin-Madison

Fall 1998

# Newsletter

## The New Chipstone Professor of American Decorative Arts

The Department of Art History is proud to announce its receipt of an extraordinary gift, the new Stanley and Polly Stone Professorship in the Decorative Arts. Over a period of nearly fifty years, the Stones assembled one of the country's finest collections of American furniture, historical prints, and early English pottery. Their estate, administered through the Milwaukee-based Chipstone Foundation, has provided the salary for a junior faculty member on a tenure-track appointment. This fall Ann Smart Martin (Ph.D. William and Mary, '93) will join the Department as an Assistant Professor and as its first Stanley and Polly Stone Professor of the Decorative Arts. Professor Martin most recently has been one of the directing historians of the Research Division of the Colonial Williamsburg Foundation, Williamsburg Virginia, a leading institution in the study of eighteenth-century American decorative arts. From 1992 through 1994 she was at the Winterthur Museum in Delaware, first as an Assistant Professor in the Program in Early American Culture, and then as Acting Director of the Office of Advanced Studies. Her husband, Carl Martin, will join the School of Engineering at Madison after fifteen years at NASA.

Stanley and Polly Stone of Milwaukee began their collection of American decorative arts in 1946. In 1965 they established the Chipstone Foundation to preserve their collection and to stimulate research and education in the decorative arts. (Their choice of the name Chipstone combines their nicknames for each other since she called him simply Stone and he called her Chipmunk.) After Mr. Stone's death in 1987, Mrs. Stone transferred the collection to the Chipstone Foundation, but she continued to add to it until her death in 1995 at age 97. During the intervening years



Professor Ann Smart Martin.

many discussions were held between Mr. Stone and Professor James S. Watrous regarding ways in which their collection might be used as a primary resource in an educational program at Wisconsin. Diane Knox ('67 ED) and W. David Knox II ('66 L&S), president of the Chipstone Foundation, have been fundamental in realizing the Stones' goal for the collection to be used in a teaching environment to educate people about the beauty and historical significance of early American furniture and art objects. They began by enhancing the Kohler Art Library collection on American decorative arts. In 1984 the University of Wisconsin published the catalogue of the Chipstone collection of American furniture written by the late Oswaldo Rodriguez Roque, executive director of the collection. In 1991 Luke Beckerdite became the executive director of the collection, and established its journal, *American Furniture*. Then, in 1996, the Foundation committed itself to fund a chair in the American decorative arts in the Department of Art History, an effort led by the Knoxes, Philip L. Stone, and Allen M.

Taylor, Chairman of the Chipstone Foundation.

Ann Smart Martin's research specialty has been in the area of ceramics, particularly the role of English sources in the late eighteenth-century Virginia market, but she has lectured on a wide range of interests, including pewter, furniture, textiles and clothing, and even indigo production. In addition, she has been at the forefront of new approaches to the decorative arts. The field has broadened to include studies in American material culture, a multidisciplinary research area with connections to anthropology, social history, and art history. At Wisconsin, Professor Martin will be at the center of an interdisciplinary enterprise, as her areas of interest overlap those of the Department of Environment, Textiles and Design in the School of Human Ecology, the Departments of History (particularly early American History), English, Theater, and programs such as Women's Studies. She also will serve as liaison between the University and the Chipstone Foundation's Museum in Milwaukee, where she and Luke Beckerdite hope to develop an intern program, a lecture series, and a loan program from the Chipstone Collection to the Elvehjem Museum of Art.

This new position for Art History, entirely supported by the generous funding of the Chipstone Foundation, provides the College of Letters & Science an extraordinary gift. We are very grateful to Dean Phillip R. Certain and to the Board of Directors of the Chipstone Foundation for creating a professorship in the decorative arts to honor the memory of Stanley and Polly Stone. On October 22nd, 4:00 p.m. in L150 Elvehjem, Professor Martin will give a public lecture, "Remembering Things Past: The Decorative Arts and Material Culture of Early America."

## Tenure for Gene Phillips

This spring Professor Quitman (Gene) Phillips was promoted to Associate Professor with tenure. He joined the department in 1992 upon completing his Ph.D. in the history of Japanese art at the University of California, Berkeley.

Professor Phillips's scholarship is on late-medieval Japanese painting. Stanford University Press is publishing his book, "The Practices of Painting 1475-1500" which takes an innovative theoretical approach to the complex issues of late medieval Japanese painting practice. He draws upon primary sources from the period to illuminate workshop practice, client-patron relationships, and other aspects of artistic creation in its social and historical contexts. Phillips has produced a compelling and conceptually sophisticated sociology of artistic production for the period in which the foundations of independent workshop practices were laid.

His articles in two of the most prestigious journals in the field, *Archives of Asian Art* and *Ars Orientalis*, challenge traditional approaches to their respective subjects, the early historiography of



Professor Gene Phillips

Japanese painting and relationships between stories and their illustrations. Although woodblock prints constitute a separate field from late-medieval painting, Professor Phillips has recently become interested in exploring some issues of gender that they pose. In an article for the *Elvehjem Museum of Art Bulletin*, he offers not only a model of careful visual and iconographical analysis but also a masterly explication of the many levels of meaning and significance in a popular ukiyo-e print.

His teaching is equally impressive. He created or reorganized courses in Japanese art at every level, resulting in a coherent program of study in his field. He has also developed new courses outside his specialty, thus initiating new directions in the departmental curriculum. Whatever the course, he also devotes considerable effort to helping students acquire skills of critical viewing and verbal articulation. He has created extensive study aids, spent time talking with students, and worked with them on their writing. Currently he is constructing a web site for

his Japanese Art course (AH 372), assisted by M.A. candidate, Izumi Takasaki. He also developed the beginning-level course, AH 101 (The Study of Art, Present and Past), introducing fundamental concepts of art history by drawing upon virtually every major world culture and many time periods. The impact of the new course was immediately noted from the rising numbers of students declaring a major in art history. This year Professor Phillips took on the burden of teaching the demanding course required of all incoming graduate students, AH 701 (Practicum in Art History: Bibliography, Historiography, Methods). The response to the course was so favorable that he will teach it again this fall.

Beyond the university, Professor Phillips has developed the email communication network of the Japanese Art Historians' Forum, an international scholarly organization for which he has also recently become a member of the Steering Committee.

## Guest Lectures

**RICHARD SPEAR**, Mildred C. Jay Professor of Art History, Oberlin College, spoke on "Guido Reni's Suicidal Women: Lucretia & Cleopatra," September 18, 1997, sponsored by the University Lectures Committee. His paper preceded by just a few weeks the publication of his *The Divine Guido: Religion, Sex, Money and Art in the World of Guido Reni* (Yale, 1997).

**CHRIS RATTE**, Professor of Classics at New York University, spoke on "New Research at the Aphrodisias in Turkey," March 20, 1998, sponsored by the Madison Society of the Archaeological Institute of America.

**RICHARD SCHIFF**, Professor of Art History, Effie Marie Cain Regents Chair in Art, Director of Center for Study of Modernism, University of Texas-Austin, spoke on "Technology and Its Effects on Art Theory and Practice" on April 2, 1998, sponsored by University Lectures Committee and the Art History Graduate Forum.

**JAMES CAHILL**, Emeritus Professor of Art History, University of California-Berkeley, spoke on "Toward a Remapping of Chinese Painting" on April 20, 1998, sponsored by the East Asian Studies Program and the University Lectures Committee.

### Dan Fuller to Teach Photography

In the Spring of 1999, Dan Fuller will join the Department to teach an introductory photography course on a regular basis. Fuller comes to us with an M.F.A. from the Visual Studies Workshop, Rochester, New York, an M.A. in English and an M.A. in Humanities from Florida State University. An experienced photographer, he also has organized numerous exhibitions, including "Our Future in Our Hands: Works by Piotr Szyhalski," a traveling exhibition of multimedia and photographs to the Houston Center for Photography, Museum of Contemporary Photography (Chicago), and the California Museum of Photography (Riverside), 1990-91. He is the author of several articles, and with Robert L. Reid, the catalogue *Pilgrims on the Ohio: The River Journey and Photographs of Reuben Gold Thwaites, 1894* (Indianapolis: Indiana Historical Society, 1997). In addition, Mr. Fuller has worked for several years on the staff of the Visual Materials Archive in the Wisconsin State Historical Society.

## FROM THE CHAIR, *Gail L. Geiger*

The outgoing chair, Barbara C. Buenger, and I have exchanged places this year: She has taught in the Florence Program, for which I have both taught and directed as a specialist in the Italian Renaissance, and I have become Chair. Thanks in large part to the excellent work done by my predecessor, this year of 1997-98 has been a good one for the department: Gene Phillips has been promoted to Associate Professor with tenure; we succeeded in recruiting an excellent scholar, Ann Smart Martin, for the Chipstone Professorship in the Decorative Arts; Dan Fuller has joined us to teach photography; we received three university fellowships for incoming graduate students; and the Dean gave permission to search for a medievalist,

a position that has remained vacant since Professor Horlbeck's retirement in the spring of 1995. There have been losses, of course: the greatest is the departure of Nicholas Mirzoeff to SUNY at Stonybrook and of the graduate students he takes with him. And we have missed those on leave, Professors Drewal and Buenger.

We also have a fine new member on the classified staff, Sandi Russell. A Madison native, Sandi joined the department as our new PA III in August 1997. She has been on campus eighteen years in a variety of locations but always with an administrative position focused on work with the public and campus relations. She believes strongly that her purpose is to provide continuity for the students, to help them reach their

goal of a degree, and to help link them with other departments and facilities on campus. She views herself as a resource for the students, "our reason for being here" as she explains. We are delighted to have her and to know that she "feels she has found a home" with Art History.

We have heard from many of our alumni who are pursuing a wealth of fascinating careers or avocations. We are grateful to all of you for your letters, your support, and your generous gifts. Please continue to stay in contact with us through our web site [<http://www.wisc.edu/arth/>], by telephone [608-263-2340/1], by mail, or by visiting us at the Elvehjem Museum of Art.

## The Kohler Library

By: *William C. Bunce*,  
Director

This spring the Vincent F. Kubly Memorial Endowment Fund paid its first quarterly dividend to the Kohler Art Library. This fund was established by the late Professor Harold Kubly (School of Business) to honor his art historian son (UW Art History MA 1965,

PhD 1969) with the purchase of titles concerning artists' books and German art history. In his lifetime, Professor Kubly consistently supported the growth of the Kohler Art Library and often purchased titles himself for the collection as well as making cash donations. His wife, Theodora, and his daughter, Beth, continue this tradition by purchasing artists' books for the collection. This past year the Linda

Kramer Asian Fund has continued to fill large collection gaps. Louise Henning, the library's retired reference librarian, continues to add to her unrestricted endowment. Former graduate students and townspeople contribute thoughtfully to the art library's ability to deepen its research collection beyond the possibilities of the state budget. Without these friends and patrons the library would undoubtedly be 20,000 volumes smaller!

Please fill out and mail to: -----

**Department of Art History,**  
University of Wisconsin-Madison  
Elvehjem Museum of Art  
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Madison, WI 53706-1479 USA

Name \_\_\_\_\_

U.W. degrees and dates: \_\_\_\_\_

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I wish to receive news of faculty lecture in: \_\_\_\_\_  Please send me *Art History Week* by e-mail  by mail

I would like to contribute \_\_\_\_\_ to the Art History Fund with the U.W. Foundation, \_\_\_\_\_

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Personal and Professional News: \_\_\_\_\_

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## Reports From the Field

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### SHANNEN HILL

from Johannesburg, South Africa

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For the past year, I've been teaching African art history at the University of the Witwatersrand in Johannesburg. The work has been tremendously rewarding as it offers challenges I'd not yet experienced. Perhaps the most challenging has been negotiating the gaps that exist in students' linguistic and educational backgrounds. English is a second (or third) language for many of them, all of whom were subjected to the apartheid system of Bantu education, which regulated the curriculum of schools, segregated by skin color of those who attended. In my experience, this system grossly affected all students, black and white. Many of the former (which in the political classification

system of the day included Indians and people of mixed color) have difficulty reading critically, evaluating methods and engaging in creative cross-disciplinary analysis. Many of the latter lack a basic knowledge of South African history and an awareness of perspectives that differ from their own. I have, however, taught students from both educational backgrounds who readily grasp concepts and multiple nuances within the works we study. And the energy most put into learning is truly inspiring.

I'm also in South Africa to complete fieldwork for my dissertation, which examines images of violence and the political uses of martyrdom in street arts (poster, banners, t-shirts) of the 1980s. All of the works were created by community presses that waged a

war on apartheid through these popular and mass-produced arts. South Africa still has a large poster culture; everything from public events to political gossip are reported on the road side. In the 1980s, the arts were also seen in funerals, which became important sites of political demonstration and thus form a good part of my study. This project hasn't been undertaken before, so most of my information is obtained through interviews and archives.

Anyone interested in coming here won't be disappointed. Whether for research or travel, South Africa offers so much food for the mind, heart and soul. And kindness abounds. As the Zulu say, "Salle Kahle (go well)."

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### PROFESSOR HENRY DREWAL

in Bahia, Brazil

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"Bom dia!" — Greetings from Bahia, Brazil. Since my arrival here in September, I have been engaged in a number of research projects (funded by NEH) on Afro-Brazilian arts as agents for social formation and transformation, both in the past and the present. It has been a fascinating and sometimes daunting experience, given the complexity of the cultural scene here, with its particular mix of racial, class, religious, and gender issues. But what has been most exciting is the centrality of the arts in the shaping of Brazilian/Bahian history and culture —there's a well-known saying here

that goes "In Bahia, you are not born, you have your debut!" — the performing arts of music, dance, theatre, and the visual arts have played crucial roles in the Black Consciousness Movement of the last two decades — especially in the Blocos Afros — carnival groups that celebrate the histories and contributions of African peoples and their descendants wherever they are in the world. These same groups have formed cultural and educational centers to empower their communities, yet now they find themselves confronting a growing covert racism and are searching for new strategies and tactics to define and assert themselves using the arts — a luta continua! I have been documenting

with video and slides these artistic actions, religious festivals, carnival, performances, exhibitions, happenings. I have also been working in several archives, recording early representations of Afro-Brazilians in photographs and lithographs, as well as documenting the works of an Afro-Muslim architect working in the second half of the 19th century. In addition to this research, I am teaching a seminar on African art and architecture at the Federal University of Bahia as a Fulbright Visiting Professor — will have lots to share with you when I return in the fall!

With warm greetings and best wishes to everyone.

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### PROFESSOR BARBARA C. BUENGER

Teaching in Italy

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During the spring semester I joined American and Italian colleagues from Madison, Ann Arbor, and Florence in the University of Michigan-University of Wisconsin Study Abroad Program in Florence. Students and faculty live, teach, and study in Sesto-Fiorentino, six Roman miles north of the center of Florence (a 20-30 minute bus trip), in the magnificent buildings and gardens of the Villa Corsi-Salviati-Guicciardini, which dates from the sixteenth century. I taught 20th-century Italian art and a course on the Florentine tradition from 1260-1500; other instructors offered courses in Etruscan art & archaeology and High

Renaissance & Mannerist art; the medieval and Renaissance heritage in contemporary Italy; 20th-century Italian literature; Hawthorne and James; English romantic poetry; modern Italy; and studio art. Classes are taught four days a week, with Fridays and weekends left open for both formal and informal visits to other sites. The program sponsored organized group trips to Fiesole, Siena, Ravenna, Venice, Rome, San Gimignano, the Maremma, and the Gori collection of contemporary installation art in Celle outside Pistoia.

Teaching in Florence is a tremendously rewarding experience in which professors learn at least as much as the students. I was delighted to discover that most students

were intrigued by the modern art in Venice, Rome, Bologna, Pistoia, and Prato. At the same time, only those cities and modern industrial centers such as Milan and Turin have championed modern art. As much as everyone delights in Italy's ancient, medieval, Renaissance, and Baroque heritages, I hope the Program always will offer a visit to one of those more modern cities to help impart a sense of the country's contemporary vitality.

Over Thanksgiving break I participated in a symposium on German artists, art historians, and National Socialism in the Berlin Nationalgalerie's new museum of contemporary art, the Hamburger Bahnhof. I spoke on the background and history of Max Beckmann's essay, "The Artist in the State."

## Collaboration with the **Elvehjem Museum**

NICHOLAS D. MIRZOEFF, Panel discussion: "The Wandering Jew" in the *Imagery of epinal*, 2 October 1997.

JULIA MURRAY, as Chair of East Asian Studies Program, organized many lectures, films and educational events in connection with the Elvehjem's *Bridge: Illusion in Clay*, the 60-foot ceramic installation by the contemporary Taiwanese artist, Ah-Leon, December 1997-February 1998.

NICHOLAS CAHILL, Lecture: "Excavations at Sardis" in conjunction with the Madison Society of the Archeological Institute of American and the Elvehjem, 20 February 1997.

JAMES DENNIS, Lecture: "John Steuart Curry's Images of Women: From Sun Bonnet Myth to Social Criticism," in conjunction with the exhibition, *John Steuart Curry: Inventing the Middle West*, 2 April 1998.

Art History Graduate Students, LAURA MUELLER and GABRIELLE WARREN: collaborated on the exhibition, *Carving Changes: Japanese Woodblock Prints* from the Elvehjem's John H. Van Vleck Collection, selected by students enrolled in AH 602. Museum Director, Russell Panczenko, and Print Curator, Andrew Stevens conducted the museum studies class, studying print connoisseurship. The students organized the exhibition and wrote its explanatory labels.

*World Aids Day: A Day without Art.* Lecture series organized by the Graduate Student Forum in observance of World AIDS Day, 1 December 1997. Opening comments by The Honorable Susan Bauman, Mayor of Madison.

MICHAEL GONZALEZ, Graduate student, Department of Art History, on "Photographic Portraiture: Redefining the Image of (People with) AIDS."

## THE COLLEGE ART ASSOCIATION MEETINGS

*25-28 February 1998 in Toronto, Canada. Department faculty and recent graduate students presented papers:*

**Julia Murray**, "Some Meanings of Multiples," in the session "Common Culture/Elite Culture: Chinese Practices in the Song through Qing Dynasties."

**Nicholas Mirzoeff**, "The Diasporic Mirror: Camille Pissaro and the Transculturation of Caribbean Jewishness," in the session "I Am You? Colonial Encounters and the European Subject 1700-1850."

**Dan Guernsey**, Ph.D. 95, "Childhood and Aesthetic Education: The Role of Emile in the Formation of Gustave Courbet's The Artist's Studio," in the session "Representations of Children and the Construction of Childhood in the Nineteenth Century."

**Melanie Herzog**, Ph.D. 95, "Listening to the Artist's Voice: Decolonizing the Academy," in the session "Colonizing the Mind in a Postcolonial (World) Environment."

**Joanna Inglot**, Ph.D. 97, "New Perspectives on the Figurative Sculpture of Magdalena Abakanowicz," in the session "Confronting the Past: Recent Research on Visual Culture of Russia, Eastern Europe, and the NIS."

### **Midwest Art History Society's 25th Annual Meeting** *3 April 1998, Chicago*

**Jane Hutchison**, "Massacred Innocents and Numbered Peasants: Pieter Bruegel and Tridentine Reform" invited lecture at the session honoring Charles Cuttler.

**Junhyoung Shin**, Ph.D. candidate, "A Narrated Icon for Private Devotion: Durer's Marienleben."

**James Dennis** served as American Art Sessions Chair.

### **32nd Annual Art Institute of Chicago Graduate Student Seminar** *April 1998*

**Tom O'Brien**, at the time still a Ph.D. candidate, "Contemporaneity in the Nineteenth-Century Metropolitan Imagination."

# SESQUICENTENNIAL: Then and Now



Professor Oskar F. Hagen (Ph.D., Halle) established the Department of Art History and Criticism in the Fall of 1925. He had been invited to Wisconsin from the University of Göttingen in Germany for the fall semester of 1924 as the Carl Schurz Visiting Professor, an exchange professorship with German universities. For some years President Charles R. Van Hise had been interested in establishing courses in the history of the fine arts and Max Friedlander, internationally known Netherlandish painting specialist from Berlin, had given an address at the 1911 ceremony establishing the Carl Schurz Visiting Professorship. Nothing occurred however, until Hagen's arrival.

As the Sesquicentennial celebration draws attention to the history of Wisconsin, we have explored this department's origins as remembered by colleagues and recorded in the University Archives. Over the seventy-three years since Hagen established the department, resources have waxed and waned, but his initial goals have survived. It is an interesting moment for reflection, so a few points of comparison are offered here as gauges of time's passage.

In the spring of 1925 Hagen, a student of the theory and history of art under Heinrich Wölfflin, and reputed "one of the ablest among the younger German art historians," signed an agreement with President E.A. Birge and Dean G.C. Sellery to establish a strong and effective Department of the History and Criticism of Art. While considerable funding had been provided for "building up the necessary collections and other apparatus," by 1927 Hagen wrote to Dean C.S. Slichter that inadequate funding still precluded reaching the objectives of the department's founding. He reminded the new dean that his goal had been "not only to make possible general courses but

also to create an institute of research of a calibre which would be outstanding in the United States and which is the standard in the best universities of Europe." In particular, he noted, the department still needed the funding for necessary research source materials: photographic reproductions, slides, facsimiles of drawings, graphics, oil paintings, plaster casts and library facilities. "If the University of Wisconsin is to compete successfully with European universities in meeting the growing demand in the United States for museum directors and teachers of art history the equipment outlined here is indispensable." With respect to replicas of paintings, Hagen noted that a "collection of close copies in oil of masterpieces of painting would meet a particularly urgent need for students of art in the middle-west, because the great originals are not available to us as they are to the European students. Such a collection would then form a promising nucleus for a Fine Arts Museum of Wisconsin."

Building a faculty also was an objective since Hagen had begun by teaching all of the courses himself. On the 8 June 1928 he wrote Dean Sellery that on his pending trip to Europe he hoped to find "a suitable professor in the history of art...[for] the courses in medieval art..." He suggested to the dean that he needed available \$4,000 salary for the position.

Hagen's focus on the creative artist never wavered as he pursued his historical studies. He was himself an accomplished musician, composer, and his adaptation of G.F. Handel's operas to the modern stage resulted in his election as a Fellow of the Royal Society of Art, London, in 1937. On 20 July 1936 he endorsed the suggestion of the dean of the College of Agriculture, Chris L. Christensen, to bring John Steuart Curry to the University. "Enlist me as an enthusiastic



PHOTOGRAPH COURTESY OF KENNEDY GALLERIES, NEW YORK.

**John Steuart Curry, Professor Hagen and his Cat (1944).**

sponsor of your idea," he wrote. He believed that two major benefits would result: Curry's presence would bring "fame" to the institution and he would "immeasurably influence the art life in Wisconsin." That year Curry came to the Department of Rural Sociology, where he served the Rural Art Program as Artist-in-Residence until his death in 1946.

The materials for research and teaching have changed, but not the goals. This spring our Instructional Technology Committee received a grant for the remodeling of lecture hall Elvehjem L140 to include multimedia capabilities. From the large-format lantern slides of Hagen's day we have moved to 35mm slides and

digital and video images, and our web site now provides students with tens of thousands of full-color images. Soon when a faculty member, such as Nicholas Cahill, wishes to teach his freshman seminar on Greek Art in Society, he will be able to draw upon the rich electronic resources for students' research and presentations. He will be able to use the multimedia data base of ancient Greek art and literature, called Perseus, and to display the materials in class with digital projectors.

The need for a Fine Arts Museum remained the goal for Hagen and then James Watrous, who in 1970 realized the dream in the form of the Elvehjem Museum of Art. By 1998 the Museum's

collections have expanded especially in the areas where the Art History Department has added new faculty: African, Asian (both Chinese and Japanese), and now the Decorative Arts. This year the Elvehjem Museum of Art has begun to consider plans for a new addition.

Hagen's search for a medievalist will be repeated this year as we begin our recruitment, not in Europe, but by listing our position on the internet, contacting specialists, and interviewing at the College Art Association meetings in Los Angeles. Today, the salary Hagen requested would constitute one-ninth of a salary at \$36,000.

In this year of the Elvehjem's major Curry exhibition, we are reminded how deeply committed Hagen was to the idea of having an Artist-in-Residence at the University. Citing the precedent of Robert Frost as "poet in residence" first at Michigan and then Amherst, he remarked: "To make Mr. Curry 'artist in residence' would simply mean to endorse in Wisconsin the example set by Michigan, though in another field; Wisconsin would be the first university in the United States to create the position of 'an artist in residence.'" Mrs. John Steuart Curry still owns the artist's portrait of *Professor Hagen with his Cat*, and his 1943 composition "The Choral Rhapsody" on the table next to him. We conclude our reminiscences with a photograph of the painting that celebrates two important men who contributed fundamentally to the history of the arts at Wisconsin and the year 1998 when the Arts Consortium has become an Art Institute and the state turns one hundred fifty years old.

**CURRENT GRADUATE STUDENTS**

**Kristen Arden**, M.A. 98.

**Paul Bacon**, Ph.D. candidate. He has passed his prelim exam and is working on his thesis topic "Frederick the Wise as Art Patron and Collector." He presented a paper, "Disease, Death, and Salvation: The Theme and Function of Durer's Jabach Altar Reconsidered," at the Sixteenth Century Studies Conference, Atlanta, Georgia, 23-26 October 1997.

**Cynthia J. Becker**, Ph.D. candidate. She presented a paper, "Visualizing Identity: Berber Textiles from the Tafilalet of Southeastern Morocco," at the Ars Textrina Conference (on Textiles and Costume) in Madison on 26 June 1998. She also presented a paper, "Art as Passage: Body Adornment in the Tafilalet of Southeastern Morocco," at the Arts Council of the African Studies Association (ACASA) conference in New Orleans, April 1998.

**Brian Bubenzer**, Ph.D. candidate, is working on his dissertation topic, "Set in Stone: The Role of Ornamentation in H. H. Richardson's Architecture."

**Laurentia Cincoski**, Ph.D. candidate. She completed her M.A. degree in spring 1998.

**Robert Cozzolino**, M.A. candidate. Before coming to Madison he served as a curatorial assistant for the exhibition, "Ivan Albright" at The Art Institute of Chicago (opened late spring - summer 1997) and curated two exhibitions of Albright's notebooks. Also he contributed to the catalogue: *Ivan Albright* (Hudson Hills Press and The Art Institute of Chicago, 1997). He contributed an essay, "Sister Mary Stanisla," to *The Historical Encyclopedia of Chicago Women* (Indiana University Press, 1998), forthcoming. He also is a curatorial assistant at Elvehjem Museum.

**Lori Dumm**, M.A. candidate. She presented a paper, "Beyond the Caribbean: The Politics of Ghanaian Masquerade," at the Arts Council of the African Studies Association (ACASA) conference in New Orleans, April 1998.

**Susan L. Funkenstein**, Ph.D. candidate. Her dissertation topic is, "Women performers during the Weimar period in Germany (1918-1933): Hannah Hoch, Otto Dix, and Paul Klee." She was Lecturer for Art History 351-Twentieth Century Art in

Europe, at UW Madison, spring 1997. She was awarded University of Wisconsin-University of Bonn Award, Academic Year, 1997-98 and a Short Term DAAD (Deutscher Akademischer Austausch Dienst) scholarship for summer and fall, 1998.

**Kiki Gilderhus**, Ph.D. candidate. She received her M.A. degree in 1998. She presented a paper, "Transgressive Sexuality and the Cross-Dressed Woman: Christian Schad's Portrait of Baroness Wassilko," at the Midwest German Studies Graduate Symposium (MGSGS) in Chicago, April 1998. She has been an Elvehjem Museum Print Room assistant this academic year.

**Leah Goelz Purisch**, M.A. candidate, is currently on leave in Carlow, Ireland.

**Michael Gonzalez**, M.A. 97. He is a Ph.D. candidate at SUNY- Stonybrook for fall 1998. He presented a paper, "A Sign System of Justification: Dutch Propaganda from the Eighty Years War," at the Sixteenth Century Studies Conference in Atlanta, Georgia, October 1997.

**Anne Grevstad-Nordbrock**, Ph.D. candidate. Her dissertation topic is "Framing Modern Space: Architectural Photography in Weimar Germany." She was awarded a Vilas Graduate Fellowship for 1998-99.

**Noelle Giuffrida**, M.A. candidate in Chinese art. This summer she participated in a month-long research seminar on Buddhism and Chinese art, held at the desert oasis and cave-temple sanctuary of Dunhuang in far northwest China. She was awarded a Foreign Language and Area Studies (FLAS) fellowship for 1998-99 academic year.

**Shannen Hill**, Ph.D. candidate. Her dissertation topic is, "Visualizing a Tradition of Resistance: Appeals to Identity in South African Street Arts of the 1980s." She received an appointment as Junior Lecturer in African art history at the University of the Witwatersrand, Johannesburg, South Africa for 1997-98. She received a UW Steenbock Summer Dissertation Award in 1998 and for 1998-99 a Wisconsin Alumni Research Foundation Fellowship for fall semester. She has published "Subverting Christianity: Performance and Display of BaKongo Belief in the Church of Simon Kimbangu, 1921-22" in the anthology, *Culture, Religion and Dress* (1999); "Of Orisa and Ancestors: Yoruba and BaKongo Cosmology in Toni Morrison's

*Song of Solomon*," in *Research in African and African-American Literature* (Univ of Maryland, 1998); entry on censorship in South African street arts, *Censorship: An International Encyclopedia* (1998); two exhibition reviews for *African Arts* (1998); one book review for *African Arts* (1998).

**Michelle Huang**, Ph.D. candidate, has passed her prelim exams and currently lives in San Jose, CA. This summer she participated in a month-long research seminar on Buddhism and Chinese art, held at the desert oasis and cave-temple sanctuary of Dunhuang in far northwest China.

**Julia Ince**, Ph.D. candidate. Her dissertation topic is, "Critical Reception of Robert Henri in the Context of the Progressive Era."

**Tom Kleese**, M.A. candidate. He presented two docent training sessions and a teacher (K-12) workshop in conjunction with the exhibition, *John Steuart Curry: Inventing the Middle West*. He presented his M.F.A. thesis exhibition "Space to Paint" April 1998, UW-Madison Art Department Seventh Floor Gallery.

**Mary Kinnecome**, Ph.D. candidate. Her dissertation topic is, "Personal and Cultural Iconography in the Art of Grace Hartigan."

**Karen Levitov**, M.A. 96. She is a Ph.D. candidate at SUNY- Stonybrook for fall 1998.

**Duen-hua Liu**, M.A. 98.

**Paul Mason**, Ph.D. candidate. His dissertation topic is, "The Light of Progress: Electric Light at the 'Century of Progress' Exposition 1933-34, Symbol of an American Modern Architecture."

**Kevin McManamy**, Ph.D. candidate. His dissertation topic is, "Fourteenth-Century Sculpture in Westphalia Germany : The Choir Figures of the Wiesenkirche in Soest." He was Lecturer for Art History 201 for fall 1997. He has been awarded a Wisconsin Alumni Research Foundation Fellowship for fall 1998 and received a Graduate School Dissertator's Travel Fellowship for summer 1997. He is also editor and web-manager for the "Teaching with Technology Today," a web-based newsletter highlighting innovative uses of learning technologies within the UW system [see also Renata Wilk].

**Kimberly Miller**, Ph.D. candidate. Her dissertation topic is, "The Changing Faces of South Africa Women: Truth and Reconciliation in South Africa's Visual



Cultures Today.” She will be guest Lecturer at University of Cape Town, Cape Town, South Africa, and guest lecturer at University of Witwatersand, Johannesburg, South Africa, 1998-99. She delivered a paper, “Defining Women: Sexuality and the South African Female Body,” at the Arts Council of the African Studies Association (ACASA) in New Orleans, April 1998. She was awarded a Vilas Graduate Fellowship for 1998-99 and a Vilas Travel Fellowship for 1998-99. She was selected as one of 18 Teaching Fellows by the College of Letters and Science for 1997-98. She has been Lecturer in Fall 1997 for AH 377-African Art: Paleolithic to the Rise of W. African Empires and Afro-Am 242-Introduction to Afro-American Art; spring 1998, Lecturer for AH 479-Art & History in Africa and again for Afro-Am 242.

**Laura Mueller**, Ph.D. candidate. She was awarded a Foreign Language and Area Studies (FLAS) fellowship for 1998 summer study.

**Lisa Nicoletti**, Ph.D. candidate. Her dissertation topic is, “Drowning Women: The Gendering of Suicide in Victorian Visual Culture.” She received the Robert R. Wark Fellowship at the Huntington Library in San Marino, CA, for fall 1997; was appointed Adjunct Scholar of Art at Ripon College, 1997-1999; received a Global Studies grant, Ripon College 1997-98; curated “Town and Country: Recent Photographs by Shimon and Lindemann,” Ripon College, fall 1997; and was nominated for an Excellence in Leadership Teaching Award, Ripon College. She is currently writing a WWWeb catalog for the Clark Collection of Ancient Art, Ripon College.

**Thomas O’Brien**, Ph.D. August 98. He has just defended his dissertation, “Eugene Delacroix and the Pictorial Invention of Orientalism.” He will be Lecturer for AH 350 for fall 98.

**Kristen Overbeck**, M.A. 98.

**Michelle Paluch-Mishur**, Ph.D. candidate. Her research area is 20th c. Italian. She presented “The Material Element of Space in the Work of Lucio Fontana” at the Annual Graduate Student Seminar, Art Institute of Chicago, April 1997 and also at the Midwest Art History Society Meeting in Dallas, March 1997.

**Junhyoung Shin**, Ph.D. candidate. He has passed his prelim examination and is con-

ducting research on “Durer’s Marienleben.” He presented “A Narrated Icon for Private Devotion: Durer’s Marienleben” at the Midwest Art History Society 25th Annual meeting, Chicago.

**Joann Skrypzak**, Ph.D. candidate. She was awarded a DAAD (Deutscher Akademischer Austausch Dienst) scholarship to attend the 1998 Summer Language Course at the University of Leipzig, Germany. She will be the Chipstone Project Assistant for 1998-99.

**Jennifer Smith**, Ph.D. candidate. She was awarded a DAAD (Deutscher Akademischer Austausch Dienst) scholarship to attend 1998 Summer Language Course at the University of Leipzig, Germany.

**Renata Wilk**, Ph.D. candidate. Her dissertation topic is “Images and Identity: Representations of the Jew by Jewish artists in early 20th c. Berlin.” She was awarded a Vilas Graduate Fellowship for 1997-98. She is editor and program coordinator for “Teaching with Technology Today” [see also Kevin McManamy] and she is graduate assistant for Undergraduate Teaching Improvement Council.

**Elizabeth A. Walker**, Ph.D. candidate. Her dissertation topic is “Kay Sekimachi, Patti Warashina, and Kristine Yuki Aono: A Comparative Study of Identity and Cross-Cultural Artistic Production.”

## FACULTY

**Barbara C. Buenger**: She was promoted to Full Professor, effective fall 1997. She taught in UW-Michigan Florence Study Abroad program, spring semester 1998 and has a sabbatical leave for the 1998-99 school year. She published “Deconstructing Identity: Eva-Maria Schon’s Origin of the Species,” in *Other Germanies: Questioning Identity in Women’s Literature and Art*, ed. Karen Jankowsky and Carla Love (Albany: State University of N.Y. Press, 1998):191-213. And she delivered the paper, “Zu Max Beckmanns ‘Der Künstler im Staat,’” in the Colloquium Uberbruckt: Asthetische Moderne und Nationalsozialismus: Kunsthistoriker und Künstler, 1925-1937, Berlin, 1997.

**Nicholas Cahill**: He published “Lydian Houses and Household Size,” *Near Eastern Archaeology* (summer, 1998) and

“Olynthus and Greek Town Planning,” *Classical World*. He has given a number of papers including “Recent Excavations at Sardis,” for the Archaeological Institute of America, Long Island, NY, April 97; “Houses and Society at Olynthus,” for the Archaeological Institute of America, Albany N.Y. and Rochester, N.Y., April 97; “Light and Women’s Space in Ancient Greek Houses” at the Archaeological Institute of America Meeting in St. Louis, April 97; May 1997: DoIT symposium, “Teaching and Learning with Technology”; and will be President of the Madison Society of the Archaeological Institute of America for 1998-99.

**James M. Dennis**: He published *Renegade Regionalists, The Modern Independence of Grant Wood, Thomas Hart Benton, and John Steuart Curry* (University of Wisconsin Press, 1998); new intro. to rev. ed. *Frank Lloyd Wright and the Prairie School in Wisconsin* (Madison, 1998); entries for Georgia O’Keeffe and Andy Warhol for *The Oxford Companion to United States History*. He gave a Gallery Talk at the Madison Art Center, June 1998 for the exhibition “Modern American Realism: The Sara Roby Foundation Collection.” And he received, with Honors student Gretchen Wagner, a 1997-98 Wisconsin/Hilldale Undergraduate/Faculty Research Award.

**Henry J. Drewal**, Evjue Bascom Professor: He served as co-curator and co-author (with John Mason) of the major travelling exhibition and accompanying catalogue, *Beads, Body and Soul: Art and Light in the Yoruba Universe* (L.A.: Fowler Museum of Cultural History, 1998). He received a Fulbright Foreign Scholar award for research in Brazil during 1998-99 and an NEH research grant for work on Afro-Brazilian Arts. While in Brazil, he gave the 1998 inaugural lecture at the School of Fine Arts, Federal University of Bahia entitled “Reflexoes sobre Cultura Visual: Arte pela Vida e Pensamento Critico” [“Reflections on Visual Culture: Art for Life and Critical Thought”]. He delivered a paper entitled “A Luta Continua: The ‘1997 Celebration of the African Heritage,’ in Salvador, Bahia, Brazil” at the conference “Rethinking the African Diaspora: The Making of an Afro-Atlantic World from

Benin to Bahia” at Emory University, 17-18 April 1998.

**Jane C. Hutchison:** She wrote fifty entries on European artists and architects for *Who's Who in Europe 1450-1750*, ed. Henry Kamen (forthcoming: Routledge). She was an invited participant in a colloquium held at the Rijksmuseum, Amsterdam (January 1998) in connection with the exhibition, “Een Middeleeuws Beeldverhaal: Het Hausbuch en zijn Meester” featuring the restored Wolfegg Housebook and double portrait from Schloss Friedenstein, Gotha and the Rijksmuseum’s collection of unique drypoints by the same artist. She organized and chaired a session on northern European art at the October (1997) meeting of Sixteenth Century Studies Conference, Atlanta, GA. and chaired a session and presented a paper at the annual meeting of the American Association of Netherlandic Studies (Madison, May 1998). She serves as member of the Studies Council for SCSC, is on the Board of Directors, Illustrated Bartsch Series and the editorial board for Studies in Iconography, and continued as Treasurer of the Historians of Netherlandish Art. She conducted research in the Zentralinstitut für Kunstgeschichte, Munich, summer 1998 for which she received UW Grad School travel grant.

**Narciso G. Menocal:** He has in press, [with Robert Twombly] the book ms., *Toward an American Utopia: Social Thought, Iconography, and Drawings of Louis Sullivan* (W.W. Norton) and also in press his edition of *Wright Studies II: Wright in Pittsburgh* (Northern Illinois University Press). He published seven entries (Sullivan and Wright) in Adolf K. Placzed and Angela Giral, eds., *Avery's Choice: One Hundred Years of an Architectural Library, 1890-1990* (New York: G.K. Hall, 1997). He has given several lectures including, “Aesthetics and Politics in Cuban Art of Around 1898,” at the Institute of Fine Arts, New York, 1998 and “Mid-Nineteenth-Century Cuban Lithography,” at the Cuban National Heritage Foundation, Miami, 1998. He was elected to Board of Directors of the Society of Architectural Historians.

**Nicholas D. Mirzoeff:** In 1997 he was promoted to Associate Professor. His forthcoming book is titled *Visual Culture*

*Reader* (Routledge). In February 1998 at the CAA in Toronto, he presented “The Diasporic Mirror: Camille Pissaro and the Transculturation of Caribbean Jewishness.” He will be leaving UW for a position at SUNY-Stonybrook.

**Julia K. Murray:** She was promoted to Full Professor this year. Three of her articles were published in refereed journals within the last year: “Illustrations of the Life of Confucius: Their Evolution, Functions, and Significance in Late Ming China,” *Artibus Asiae* 57 (1997): 73-134; “Water Under a Bridge: Further Thoughts on the Qingming Scroll,” *Journal of Sung-Yuan Studies* 27 (1997): 99-107; “Illustrations of ‘Seventh Month’ in the Odes of Pin: The Evolution of a Theme” *National Palace Museum Bulletin* 32 nos. 2 and 3 (May-June/July-August 1997):1-41. She presented the following scholarly papers: “Didactic Illustrations in Printed Books: Choice and Consequence” for the conference “Printing and Book Culture in Late Imperial China” at the University of Oregon, June 1998; “Icons in Context: Portraits of Confucius from the Eleventh to Seventeenth Centuries” for the conference “State Religion and Folk Belief in the Early Modern World” at the University of Minnesota, May 1998; “Constructing ‘Little Queli’ in the South: Confucius and the ‘Kong Residence’ at Qingpu, Songjiang,” Association for Asian Studies Annual Meeting, Washington DC, March 1998; “Some Meanings of Multiples,” College Art Association Annual Meeting, Toronto, February 1998; “Molding Through Pictures: Didactic Illustrations for the Rulers of China,” University of Minnesota, November 1997; also an updated version of this paper presented to the Asian Art Seminar of Chicago, May 1998. She served as Discussant & Panel Chair for the conference “Body and Face in Chinese Visual Culture” at the University of Chicago, April 1998. She continued to be Chair of the East Asian Studies Program for a third year and organized many lectures and events under its aegis. (See Elvehjem listing also.) During the handover of Hong Kong to China, she had a chance to play political pundit and was interviewed on local television. In 1998, she began a two-year term on the Program Committee of the

Association for Asian Studies, and she will be responsible for evaluating proposals and selecting panels on premodern China in all disciplines for the next two annual meetings.

**Quitman (Gene) Phillips:** This year he was promoted to Associate Professor with tenure. He has had his book manuscript, *The Practices of Painting in Japan, 1475-1500* accepted for publication by Stanford University Press. He presented “Art Production and Consumption as Social Practice,” and chaired the panel, “Paradigms in Japanese Art History, Part I,” for the Association of Asian Studies Annual Meeting in Washington DC. He reviewed Kendall Brown’s *The Politics of Reclusion for Ars Orientalis*, 1998.

**Gautama Vajracharya:** Lecturer in South Asian Studies who also lectures for Art History. His current projects include a catalogue, “Continuity and Change in Indic Miniature Painting from the Watson Collection,” Elvehjem Museum of Art and a monograph, “Reigning in the Rain: A Study of Art and Iconography of Monsoonal Culture.” His articles this year include: in *Marg* “Symbolism of Asokan pillars: A Reappraisal in the Light of Textual and Visual Evidence,” (forthcoming); in *Electronic Journal of Vedic Studies*, “The Adaptation of Monsoonal Culture by Rgvedic Aryans: A Further Study of the Frog Hymn,” 1997; in Siegfried Lienhard (ed.) *Proceedings of International Conference-Seminar of Nepalese Studies in Stockholm*, “The Locales of Managrha and Kailasakuta-bhavana: Old Problem New Approach,” 1996. And, finally, this year he presented a paper, “Reigning in the Rain: A Study of Cakravarti, the Ideal Indian King,” in the twenty-sixth Annual Conference on South Asia.

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## EMERITI

**Robert Beetem:** Has returned to California and the Bay Area where he keeps in touch with many nineteenth-century specialists and doctoral students in the field. He is working on several projects, but as he is quick to say, he doesn’t want to brag about the lion pelt before the lion is caught. So we will wait for further news.

**Frank Horlbeck:** He travelled to England in May 1998 for his annual spring

and summer visit to Europe and will return again in September. He presented a lecture "Treasures of the Baltic: The Art and Architecture of Gotland" in April 1998 at the Elvehjem and he presented two lectures on "Medieval Art of Scandinavia" for a Scandinavian Studies course in February of 1998. He completed his last task as a graduate advisor with Chris Henige's Ph.D. completion in December 1997. He continues to serve on Elvehjem Council.

**James Watrous:** He is serving on the selection committee for exhibition of "150 Years of Wisconsin Printmaking" to be exhibited 21 November 1998-10 January 1999 at the Elvehjem Museum.

## NEWS FROM ALUMNI

**Madeline Cirillo Archer**, Ph.D. 78; teaches at Duquesne University (Pittsburgh). 1995.

**Colleen Becker**, B.A. 93, currently is enrolled in New York University's Draper program and works at the Whitney Museum as an independently contracted archivist.

**Anne E. Biebel**, M.A. 85, is employed by Kahler Slater, the architects of both the State Capitol and Red Gym restorations in Madison. She primarily acts as coordinator of the series of Historic Structure Reports being prepared on the Capitol.

**Einar Brendalen**, B.A. 90, is working on an M.A. in Visual Arts Administration at New York University's Institute of Fine Arts and plans to write a thesis on "Disaster Mitigation for the Protection of Cultural Property."

**Amy Chung**, B.A. '96, is completing a Master's degree in Fine and Decorative Arts at the Sotheby's Institute, London. Her thesis topic is "Aesthetic Movement Silver: The Japanese Influence in the Silver Designs of Christopher Dresser and Edward C. Moore."

**Pamela DeCoteau**, Ph.D. 75, is Professor of Art and Design at Southern Illinois University-Carbondale.

**Catherine De Orio**, B.A. 97, has been at the Guggenheim Museum in Venice, Italy for part of this past year. This autumn she enters Loyola Law School, Chicago.

**Charlene Engel**, Ph.D. 76, is teaching at University of California San Diego.

**Braden Frieder**, Ph.D. 97, dissertation title: "The Perfect Prince: Tournaments, Armour and the Iconography of Succession on the Grand Tour of Philip of Spain." This past year he has been teaching at Michigan State University.

**Carolyn Stolper Friedman**, B.A. 75, M.A. 78, Arts Administration. She is a Senior Counselor with Smith, Beers, Yunker and Company, an international management and fundraising consultancy. She continues to be a consultant for the Museum of Contemporary Art in Chicago. In 1997 she completed a \$72 million fundraising campaign for the new MCA facility, which opened in June of 1996.

**Julia Friedman**, B.A. 94, recently completed an M.A. at Brown University. She spent the summer of 1997 in St. Petersburg, Russia, researching the illustrated albums of the Russian Modernist artist Alexei Remizov (1877-1957) and continued her research in Paris during the academic year 1997-98.

**Vivien Green Fryd**, Ph.D. 94, is Associate Professor at Vanderbilt University, Nashville, Tennessee. She republished "Two Sculptures for the Capitol: Horatio Greenough's Rescue and Luigi Persico's Discovery of America" (1987) in the anthology *Critical Issues in American Art* (Harper Collins, 1997).

**Laura Dean Furney**, M.A. 93, works at the University Press of Colorado in Boulder, Colorado, as Editorial and Production Manager.

**May Breman Gerster**, B.A. 67, has been on the Board of the Rye Arts Center of Rye, New York, for twenty years. For eight years she ran a Rye Arts Center tour program to local artists' studios and to museums. Then, for twelve years she directed a program called Famous Artists, in which she introduced artists to school students with the help of assistants whom she had trained. The latter program has been very successful and has grown from four schools in one community to schools in six communities, including over 4000 students.

**Dena Gilby**, Ph.D. 96, is Executive Editor of *Exu, Atlantic Journal of the Crossroads*.

**Daniel Guernsey**, Ph.D. 95, Assistant Professor at Northern Michigan University, Dept of Art and Design, Marquette, Michigan.

**Paula Snorf Henderson**, B.A. 65. She completed an M.A. at the University of Chicago, and Ph.D. at the Courtauld Institute. She has lived in England for the past twenty-one years, and teaches at Ithaca College (London program). She published "Secret Houses and Garden Lodges, the Queen's House, Greenwich," *Apollo* (July 1997).

**Christopher Henige**, Ph.D. 97. His dissertation title is "The Augustinian Abbey Church of Saint-Martin-aux-Bois: The Thirteenth Century Rebuilding." Website: [www.users.uswest.net/~chrishenige/](http://www.users.uswest.net/~chrishenige/)

**Raymond Hernandez**, M.A. 94, is a Ph.D. candidate at the University of Chicago. His dissertation topic is "Colonial Mexican Painting, Colonial Historiography and Canon Construction." He has a two year Macarthur Fellowship at the Chicago Art Institute, Dept. of Prints & Drawings (July 97-July 99). His publications include: an article on 17th century visual arts in Mexico in *The Encyclopedia of Mexico: History, Culture, and Society*, (1997). He delivered paper at 1997 C.A.A. on 18th century Mexican painting, entitled "Cuerpo y Alma/Body and Soul: An Emblematic Reading of Mexican Casta Painting."

**Melanie Herzog**, Ph.D. 95. Associate Professor of Art History & Director of the DeRicci Gallery, Edgewood College, Madison, WI. The University of Washington, Seattle will publish her book "Elizabeth Catlett: an American Artist in Mexico."

**Rock Hushka**, M.A. 93, is at the Seattle Art Museum, where he worked on the exhibition, "Leonardo Lives: The Codex Leicester, Leonardo da Vinci's Legacy of Art and Science."

**Karen Kettering**, B.A. 88, completed her Ph.D. in January of 1998 at Northwestern University and began a new position as Associate Curator of Russian Art at The Hillwood Museum in Washington, D.C. in June 1998.

**Mary Kirn**, M.A. 73, and a Ph.D. at Florida State University. She is now a Professor at Augustana College in Rock Island, Illinois.

**Kay Kroeff-Streng**, B.A. 79, completed an M.A. at the University of Minnesota in 1982 in Museology/ Art History. She currently works as a catalog librarian at the Minneapolis College of Art & Design.



## Department of Art History

University of Wisconsin-Madison  
Elvehjem Museum of Art  
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## News of Alumni, Students, and Faculty

**Jennifer Lin**, B.A. 96 in English & Music, has had a 1998 summer internship at the Museum of Contemporary Art in Chicago, where she worked in two departments, the Design and Publications Office and the Performance Program Office. She has returned to Madison where she will become the new Assistant to the Director of the Madison Art Center.

**Nathan Marsak**, M.A. 93, spent two years at the Museum of Contemporary Art in Los Angeles, working on the forthcoming retrospective of 20th century architecture, "End of the Century." He is now writing features for King Pictures.

**Susan J. McCullough**, B.A. 93, received an M.A. in Art History from Indiana University. She is currently the Director of Client Services at the consulting firm S.A. Rosenbaum & Associates in Washington, D.C., which advises cultural organizations, projects, and institutions, including the National Jewish Museum, the Trust for Museum Exhibitions, and the Executive Council on Diplomacy.

**Joan B. Mirviss**, B.A. 74, received an M.A. in History of the Art of Japan, Columbia University 1976 and she has been a private dealer and appraiser of Japanese works of art for twenty years. She has served as guest curator for numerous exhibitions and has lectured at museums and universities all over the U.S. Her recent publications include *The Frank Lloyd Wright Collection of Surimono* with John Carpenter (Phoenix Art Museum and Weatherhill, 1995) and *Eleven Japanese Print Masterpieces, A Celebration of Twenty Years*, a privately printed catalogue, 1995.

**Joann Moser**, Ph.D. 76, is employed as Senior Curator at the National Museum of American Art, Smithsonian Institution. She

is a member of the Print Council of America. Her recent publications include *Singular Impressions: The Monotype in America* (Smithsonian Inst. Press, 1997) and "Collaboration in American Printmaking Before 1960," in *Printmaking in America: Collaborative Prints and Presses, 1960-1990* (Abrams, 1995). She also gave a series of invited lectures in Greece, 1997.

**Moyo Okediji**, Ph.D. 95, is Assistant Professor of African and African American Arts at Gettysburg College, Gettysburg, Pennsylvania. He is also editor of *Exu*, *Atlantic Journal of the Crossroads*.

**Dean Otto**, B.A. 89, is Assistant Manager for the Program—Film/Video in the Film/Video Department at Walker Art Center in Minneapolis, and currently is working on the Rainer Werner Fassbinder Retrospective tour and a Regis Dialogue on Jessica Lange.

**Jane Peters**, M.A. 72, Ph.D. 76, is Associate Professor of Art at University of Kentucky, Lexington; has directed summer programs in Innsbruck and Vienna; has contributed articles to the *Dictionary of Art*.

**Nicole Peterson**, M.A. 97, is employed as Assistant Education Coordinator at the John Michael Kohler Arts Center in Sheboygan, Wisconsin.

**Andrea Roemhild**, BA 95, will begin the Museum Studies Program at Tufts University, Boston, fall '98.

**Pam Richardson**, M.A. 94. She has been Registrar at the Elvehjem Museum of Art since 1994-95. In 1997 she co-organized the "Emergency Preparedness" conference with the Upper Midwest Conservation Association's two-day conference held at the Elvehjem for 35 participants. She participated in a pilot mentoring program

(career advising) through the College of Letters & Science, 1997-98. And she has attended both the Midwest Museums Conference in Madison and the American Association of Museums' annual meeting in Minneapolis.

**Elizabeth Quinn**, B.A. 96, is working for Gensler, an architecture firm in San Francisco.

**Brady M. Roberts**, M.A. 89, is Director of the Dubuque Art Museum, Dubuque Iowa.

**Shirley Newberger Rosenbloom**, B.A. 72, M.A. in Special Education in 1983. She is now working as a Special Education/Resource Teacher in Sacramento, California.

**Dave Runyon**, M.A. 68, retired in January 1996 from the University of Wisconsin at Whitewater. He currently teaches one course a semester in the Plato Society for the UW- Madison Extension.

**Ileana Luisa Soto**, B.A. 65, works as a licensed Marriage, Family, Child Counselor in the San Francisco/Oakland Bay area of California. She is currently taking a post-Masters certificate program in Art Therapy.

**Tanya Tiffany**, B.A. 95, is a Ph.D. candidate at Johns Hopkins, and recently received a Fulbright award for research in Spain, 1998-99.

**Joshua A. Wood**, B.A. 96, is a promotion coordinator for *Entertainment Weekly Magazine*, New York City. He will leave that position for the UCLA Film School and begin the Producer's Program this fall.

**Acknowledgments:** Many thanks to all who helped with this newsletter: the office staff including Lynn Thiele, Cheryl Hansen, Sandi Russell; Thomas Gobar, our Slide Curator; William Bunce, Director of Kohler Art Library; Kelly Berry, Graphic Design; and friends and colleagues who read all or a portion of the text.  
GLG