



Department of Art History  
Elvehjem Museum of Art, University of Wisconsin - Madison

Fall 2000

# Newsletter

## A New Assistant Professor in Nineteenth-Century French and British Art

Nancy Rose Marshall joins the Department of Art History this autumn as an Assistant Professor who specializes in nineteenth-century French and British art. Although only a recent Ph.D., she already has a vigorous publishing career underway and experience as a teacher. She has prepared herself well for both: from Yale she holds a B.A. (Summa Cum Laude), an M.A., an M. Phil., and a Ph.D. ('98) and from London, the Courtauld Institute of Art, an M.A.

Her research and publications have focused on the French artist James Tissot, who lived in London during a significant period of his creative life and was the friend of Manet, Degas, and Whistler. Her dissertation, "Transcripts of Modern Life': the London Pictures of James Tissot 1871-1882," has provided the point of departure for her first publications, most notably the exhibition catalogue for the Tissot retrospective, *James Tissot: Victorian Life/Modern Love*, which opened at the Yale Center for British Art in September 1999, moved on to the Musée du Québec in Canada, and concluded at the Albright-Knox Art Gallery in Buffalo, New York in July 2000.

In her work on Tissot, Professor Marshall situates the artist's painting of recognizable London locations in the context of their first audiences. In order to do so, she has drawn on a range of discourses concerning London in the 1870s, such as urban ethnography, social commentary, tourist handbooks, medical texts, and period art criticism—determining, in her words, "how the depicted sites inflected the meaning of the images." She also acknowledges her twentieth-century viewpoint by employing various recent interpretative strategies from other disciplines, including literature, film studies, psychology, and women's studies. Although she combines social history with contemporary theory, her work remains grounded in attentive formal analyses of the pictures themselves. "Before anything else," she notes, "art history is a visual discipline."

The scope of Nancy Rose Marshall's interests in Tissot and beyond can be seen in the diverse range of papers she has given at conferences and of courses she has taught.

Tissot constitutes the subject of three major papers: at the annual conference of the College Art Association in 1996 (Boston); the Tissot Symposium in 1996 at the Art Gallery of Ontario (Toronto); and at the Interdisciplinary Nineteenth-Century Studies Conference in 2000 (New Haven). She also has spoken on images

of Othello in Victorian painting at the Nineteenth-Century Studies Conference in 1995 (Baltimore). She has an abiding interest in American Art, as several papers indicate: "The Altar of Humanity: The 1864 Metropolitan Sanitary Fair and the Representation of the Civil War," at the Association of Art Historians in 1996 (Newcastle, England); "A Genuinely American Painting" Grant Wood's *American Gothic* and Regionalist Ideology," CAA, 2000 (New York); "The Town without a Frown,' or what Happened to Asbury Park?" at the Popular Culture Association Conference, 2000 (New Orleans); and in 2001 for the CAA conference she will co-chair a session, "Homecomings: the Intersections between Public and Private Art" (Chicago).



Professor Nancy Rose Marshall

Her teaching has been a constant component of her professional experience since 1997 when she began a four year period as lecturer at Yale. In 1999 she also was a Visiting Assistant Professor at Connecticut College, New London, CT. Her courses have consisted of general surveys of French, British, and European nineteenth-century art, but also have included "American Art since 1945," as well as two seminars, one on "Gender, Class, and Identity," and the other on "Victorian Figure Painting and Its Cultural Contexts."

We are very pleased to have this talented, versatile scholar-teacher join us at Wisconsin. Our enthusiasm is shared by the College of Letters & Science, which awarded Professor Marshall one of the new William F. Vilas Young Investigator Awards, a five year annual allocation of support for her research.

## NOTE FROM THE CHAIR, Gail L. Geiger

The Art History Department celebrated the arrival of the new millennium with an extraordinary year of both work and rewards, particularly evident in the area of faculty development. First, our excellent Assistant Professors, Nick Cahill and Tom Dale, were promoted with tenure. Secondly, we have a stellar new specialist in nineteenth-century French and British art, Nancy Rose Marshall. And through the auspices of the Arts Institute, John Szarkowski ('48) joined our faculty Spring Semester. We will miss his wit and warm congeniality.

The Department has had closer ties to the museum world this year, particularly thanks to the Chipstone Foundation, which awarded the Department funding for a Visiting Assistant Professorship in American Material Culture and Decorative Arts. In addition, Chipstone's new curator also will come into the Department as an adjunct lecturer. Ann Smart Martin and Henry John Drewal initiated exhibitions that came to the Elvehjem. Ann curated "Makers and Users: American Decorative Arts, 1630-1820," exhibited for the first time outside the Chipstone museum. Henry brought to Madison "Beads, Body, and Soul: Art and Light in the Yorùbá Universe," which he co-curated with John Mason for the Los Angeles Fowler Museum of Cultural History.

Our superb staff has kept us moving ahead throughout the year. As always our Curator of Visual Resources and Technology, Tom Gobar, is our fulcrum without whom we could not survive; Sandi Russell administers the main office and the graduate students with a deft talent for firm guidelines and a lively sense of humor. Our new addition this year is Sunshine Jansen, an alumna ('93) of the UW-Madison Linguistics Department, whose buoyancy and positive, collegial spirit make her an excellent liaison for undergraduates. She is the perfect third member of our team, which has concluded our busy year by supervising renovation of two large offices for double occupancy, and office exchanges among faculty in order to accommodate everyone. The College has supported our efforts financially and we are grateful.

Our alumni have been very generous this year and we thank each and every one of you. You have made possible the continuation of the Newsletter and have strengthened the Douglas Schewe Award for the best graduate student seminar paper of the academic year. With such outstanding faculty and professional staff, we have an increasing need to fund fellowships so we may compete nationally (and internationally) for the best, most gifted graduate students. Clearly, we continue to need everyone's help. As always you will find us through our web site [<http://www.wisc.edu/arth/>], by telephone [608-263-2340], by mail, or best of all by visiting us at the Elvehjem Museum of Art. The Director of Development for Art History at the UW Foundation is Beth Wells [[bethw@uwfound.wisc.edu](mailto:bethw@uwfound.wisc.edu) or 608-263-9337].



Uta Hagen and Professor Oskar Hagen in 1948 with the Union Theater in the background. There Ms. Hagen played Blanche Dubois with Anthony Quinn as Stanley Kowolski in her first Broadway hit, Tennessee Williams' *A Streetcar Named Desire*, when the company traveled to Madison on its road tour.

*Photo courtesy of the Wisconsin Academy of Sciences, Arts, and Letters*

### UNDERGRADUATE ART HISTORY MAJORS

Our undergraduate majors currently number eighty enthusiastic students. Casey Gardonio and Jessica Wisner formed a new undergraduate club, the Art History Circle, which meets to discuss study abroad, graduate study prospects, and museum opportunities.

Many graduating seniors and their families joined the faculty for a reception Saturday morning, May 13, before the official ceremonies at the Kohl Center, where we listened to the internationally recognized actress-educator, Uta Hagen, sound the "charge" to the class. In response to her receipt of an honorary doctorate from the UW she also celebrated the memory of her father, Oskar Hagen (cf 1998 Newsletter), who founded our Department in 1925.

Congratulations to all of the following seniors who have graduated during the past year [\* with distinction; + with Honors]:

Juliana Arvai, Sophi Atkins, Jessie Ballantine, Molly Bloom, Erin Brothen\*+, Rachel Culich, Kristin Davis, Amanda Davison, Diana Eaton, Kristopher Endicott, Renee Endicott, Andrew Flood, Kathleen Giblin, Ryan Grover, Anne Grunow, Amy Hillebrand, Miranda Hofmann, Jillian Joss+, Katherine Kraemer, Elizabeth Lapina, Russell Lord, Lori Marsh, Meghan McGuire, Amy Melchior, Heather Montpas, Brooke Mulvaney, Bryan Ochalla, Andrea Pasch, Amelia Podraza, De Anna Postic, Julia Reiersgord, Nicole Richards, Rebecca Schreiber, Daniel Wong Seitz, Jennifer Sgobbo, Lindsay Smith, Claire Sorman, Angela Speed, Beverly Statland, Jenifer Wetterau, Jessica Wisner

## Collaboration with the Elvehjem Museum

Besides the exhibitions curated by two art history faculty, Ann Smart Martin and Henry John Drewal, our most important news is the appointment of Maria Saffiotti Dale as curator of the Elvehjem Collection. We are delighted by her warm enthusiasm, her impeccable qualifications, and her dedication to the history of art. She holds a B.A. from Princeton University, an M.A. from the Courtauld Institute of Art in London, and is completing her Ph.D. dissertation for New York University's Institute of Fine Arts with Jonathan J.G. Alexander on "Vincent Raymond de Lodève, Papal Illuminator, and Manuscript Production at the Papal Court 1520-1575." She also holds a Curatorial Studies Certificate (1994) from the Institute of Fine Arts, NYU, in pursuit of which she gained professional experience at the Metropolitan Museum of Art, the Pierpont Morgan Library, and the Walters Art Gallery, Baltimore, MD. She already has established a close working relationship with the Department, giving special presentations to classes such as Renaissance medals for Gail Geiger's Italian fifteenth-century class, Chinese ceramics for Virginia Bower's seminar, and ancient Greek and South Italian Vases for Nick Cahill's Greek painting class. And she has been an active participant in the Department's colloquia.

Andrea Roemhild Selbig, a UW-Madison Art History major (B.A. '95), completed her Museum Studies Program at Tufts University, Boston ('98) and has returned to us as the Elvehjem's new Registrar. We welcome her back!

Students and faculty have had an active role in a number of facets of the Museum. Professors Drewal and Martin worked closely with the Elvehjem staff in both the installation and related events for their respective exhibitions. Professor Emeritus Horlbeck serves on the Elvehjem Museum Council as does Professor Buenger who also is on the planning committee for the Elvehjem exhibition of Wiener Werkstätte objects planned for 2000-01. This year Professor Menocal served on the Accessions Committee.

Among the Graduate Students, Robert Cozzolino worked hard as curatorial assistant on "Wildeworld: The Art of John Wilde," and Bolaji Campbell assisted Anne Lambert in Education on arrangements for "Beads, Body, and Soul." Joann Skrypzak served as Student Representative for the Elvehjem Council and also co-curated with Andrew Stevens, Curator of Prints, the "Stanley William Hayter, Master Printer" exhibition. Kirsten Gilderhus worked as Print Room Assistant and Brian Bubenzer gave a lecture "Antiquing on the Grandest Scale: Tourists and Architects Take in the Views of Rome" in connection with the Elvehjem exhibition, "Piranesi's Views of Rome."

Undergraduates also served on the Elvehjem staff: Lori Dillon and Jenifer Wetterau both worked in the Museum Gift Shop; in addition, Lori helped in the Education office and Jenifer in the Registrar's. Ryan Grover played a major role in the Registrar's office, first during the interim period and then assisting Andrea Selbig when she arrived in December.

## News from the Chipstone Foundation for American Decorative Arts

by Ann Smart Martin

Last fall began auspiciously with the decorative arts exhibition at the Elvehjem Museum, "Makers and Users: American Decorative Arts, 1630-1820 from the Chipstone Collection," which my graduate students and I curated. Chipstone's generosity in sharing a portion of its collection with the University of Wisconsin community has deepened and broadened still further since then. Executive Director Jonathan Prown has supported multiple tasks and missions. First has been a commitment to new faculty and courses in the Department. With the hope of additional matching donor funding, Chipstone has made possible a new rotating Visiting Assistant Professor position. Its goal is to provide a constant avenue for new ideas from recent graduates in the field of American material culture. To that end, the first professorship has been awarded to Anna Andrzejewski, a recent Ph.D. in Art History from the University of Delaware. Her specialty is the field of vernacular architecture, but her expertise spans multiple forms of American arts. We have gained another adjunct faculty member with the Chipstone's hire of Glenn Adamson as its curator. Adamson is completing his doctoral degree at Yale University and will be teaching a course in twentieth-century American decorative arts in the spring.

In conjunction with the UW Director of Libraries, Ken Frazier, Mr. Prown also has begun an ambitious new electronic initiative that centers on the creation of a content-rich digital library and a multifaceted website that will consist of an extensive American material culture image database, contemporary digital publications including Chipstone's journals and catalogues, digitized historic design books, virtual exhibits, and upcoming material culture shows at the Elvehjem. Catherine Cooney (M.A. in Library Information Studies ['99] and an M.A. candidate in Art History) has been hired to initiate and coordinate many of these new ventures. Also a part of this project is the creation of a material culture study center/digital library/long distance classroom on site at Chipstone, which is located in a northern suburb of Milwaukee.

As we have begun to admit more graduate students in the field of American decorative arts and material culture to the Department, Chipstone has stepped up its level of student support. The Chipstone/James S. Watrous Distinguished Graduate Fellowship announced last year will be awarded this fall to its first recipient, Ryan Grover. Other graduate students in the program have received summer funding to process photographs of the Chipstone collection for the slide library. Finally, we anticipate that Chipstone's affiliation with the Milwaukee Art Museum, and its assistance in the reinstallation of the decorative arts gallery, will further student opportunities for museum experience.

# Tenure for Two Professors

## For Nicholas D. Cahill:

Professor Cahill came to Wisconsin in the Fall of 1993. A specialist in the art of ancient Greece and the Near East, he uses an unusual methodological combination of field archaeology and historical contextual analysis. His work at the intersection of social history and field archaeology positions him to formulate new questions on Greek urbanism, economy, and material culture. In his forthcoming book on Olynthus (Yale), Cahill convincingly argues that the Greek economy neither followed a single model devoted to a primitive, embedded economy in the social structure nor was a single market economy, but employed alternative systems and strategies. He does a comparative study among thirteen sample houses based on analysis of the archaeological assemblages, their contrast with theoretical constructs in literary and philosophical treatises, the exact mapping of house blocks, and finally the use of partitioned or "K-means" cluster analysis developed by biological and behavioral scientists. As a result, he challenges the traditional interpretation of Greek domestic housing at Olynthus as a type and has revised the understanding of the economic and cultural context of 5th to 4th c. Greek urban and social history. His attention to material culture and gender issues offers equally important new insights. He is not dogmatic about his conclusions; he makes available his data electronically for all to analyze.

Upon his arrival in Wisconsin, Professor Cahill brought a commitment to innovative computer technology and multimedia databases from his experience as Curator for Art and Archaeology on the Perseus Project at Harvard University. [*Perseus* is a multimedia database of ancient Greek and Roman culture ([www.perseus.tufts.edu](http://www.perseus.tufts.edu))]. Soon he began his successful effort to have this system made available campus wide. As the leading member of the Art History Instructional Technology & Space Committee (ITS), he helped bring three major grants into the Department to fund the introduction of technology into the curriculum. The first award placed the *Perseus* database on the campus network. The second mounted art historical data on a campus Web server, including more than 4,000 digitized images, a website of 167 pages, and links to other sites on the Web ([www.wisc.edu/arh/ah201/index.htm/](http://www.wisc.edu/arh/ah201/index.htm/)). This effort won recognition in Lois Swan Jones, *Art Information and the Internet: How to Find It, How to Use It* (1998). His success also was acknowledged nationally by an award from *Study Web* as "one of the best educational resources on the Internet" ([www.studyweb.com](http://www.studyweb.com)). Finally, Professor Cahill and the ITS brought in remodeling monies for the Elvehjem lecture hall L140

with video-data projection. Lecturers now can use *Perseus* and other technologies in their presentations.

In his teaching, Professor Cahill combines a methodological approach from his scholarship with his expertise in electronic information systems to analyze the interrelationships among primary resources, whether an object or collateral ancient written sources. On campus, he has become a major participant in the Classics Department as an affiliate professor, and in the History Department as a permanent adjunct member of the Ancient History Program.

Nationally, Professor Cahill has served in a variety of capacities in the Archaeological Institute of America. Internationally, he has played an important role as a member of the American Research Institute in Turkey. He has received a grant from the UW Institute for Research in the Humanities Fall Semester 2000, where he will prepare for publication his monograph on Lydian houses at Sardis, Turkey. Clearly, he brings great distinction to the University and is a dynamic, deeply valued member of the Department.

## For Thomas E.A. Dale.

As noted in the Newsletter Fall 1999, Professor Dale arrived at Wisconsin last September from Columbia University, where he had become a leading medievalist in the field and a distinguished teacher. Wisconsin benefited both from Columbia's lack of an available tenure track position in Professor Dale's specialty and his eminent qualifications, which enabled us to move quickly this past year to promote him to Associate level with tenure.

Professor Dale's scholarship on twelfth-century Romanesque art may be characterized as primarily historical in nature: its method is hermeneutical in its interpretative intent, but it also employs larger strategies concerning cultural memory in the service of institutional structures and ceremonial rites. His first book, *Relics, Prayer, and Politics in Medieval Venetia: Romanesque Painting in the Crypt of Aquileia Cathedral* (Princeton, 1997), demonstrates this approach in its departure from the iconographical and stylistic analyses that have dominated the field, and uses instead an in-depth study of a total artistic program related to its historical, political, and cultural context in the upper Adriatic region near Venice. He addresses major questions long associated with this art by drawing first on documentary sources and comparative material to identify the artistic workshop as local, not imported from Byzantium. Then he establishes the pictorial variation to be a matter of choice (modes) depending upon the subject and its spatial placement, not general stylistic evolution. Finally, he shows that the driving motivation of the commission affirmed the apostolic

status of the Patriarchal Basilica of Aquileia confronted by competition from the Venetian Republic of Venice, which used the art of San Marco to establish political hegemony. Professor Dale has produced what one reviewer characterized as a “wake-up call” to demonstrate how fundamental Romanesque painting is in the history of the field as a public art that shaped sacred space for a community with specific historical, liturgical and political needs. The first book in English on the subject, it has garnered uniformly positive reviews.

Professor Dale has published widely. His interest in material culture is evident from his essay concerned with the analysis and dating of Coptic textile fragments, which he ingeniously established as part of hems with apotropaic meaning on the tunics used in Coptic baptismal liturgy. His monograph-length article of the pictorial narratives of St. Mark the Evangelist in both Aquileia and Venice is an analysis of two centuries of imagery that shaped the cult of St. Mark both hagiographically and politically in the Veneto region and has been recognized as a classic in the field. Professor Dale’s subsequent research initiated what has become one theme in his work: the site of San Marco in Venice as a visual repository for the complex visual-liturgical-historical culture at the core of the longest-lived political entity in Continental Europe. As his invitation to speak at the 900th Anniversary of the Consecration of San Marco in Venice indicates, he has become a recognized authority in the field.

At Wisconsin Professor Dale has made his field both accessible and compelling to students and he already has a reputation for clarity, thoroughness, and great patience. He had postponed a Coleman Fellowship in the Department of Medieval Studies at the Metropolitan Museum of Art, New York, in order to teach this past year at Wisconsin. We are pleased he now will have this opportunity to take the award, which will enable him to make significant progress on his current book manuscript, “The Romanesque Body: Form and Meaning in Twelfth-Century Art.” Both the Department and Medieval Studies, where he has become an active member, eagerly look forward to his return in 2001.

## The Kohler Art Library’s Linda Duychak



The Department of Art History is very happy to announce that Linda Duychak (M.A. '89, M.L.S. '97 and a Ph.D. candidate in the Department) has been appointed as the Kohler Art Library’s new Art Reference Librarian, half time, as of 15 June 2000. She has served in this capacity since July 1996, but only as a temporary project assistant. During this time she has proved to be invaluable to our growing and vigorous department in her workshops for the Online Public Access Catalog (OPAC) and journal database workshops, library orientation tours, special classes for the Department of Art, Art History and others. She also has supervised both UW-Madison and UW-Milwaukee library school students specializing in art research and engaged in student practicums. She has written reference guides, developed and maintained the Kohler’s webpage, and inventoried and clarified the reference collection. Her new appointment will include also responsibility for reference, library education, and website maintenance. In addition, she will be responsible for management of the Kohler Art Library in the absence of the Kohler Director, Lynette M. Korenic. Linda can be reached by phone at 263-2257 [or e-mail at askart@library.wisc.edu] and is happy to answer questions from the community on campus, in Madison, or from elsewhere in the state, and beyond.

### Department’s “Douglas Schewe Award”

The “Douglas Schewe Award” for 1999 was won by Robert Cozzolino, who distinguished himself by writing the best graduate student seminar paper. He initiated the year’s active slate of speakers by presenting his winning essay, “Jacob Lawrence as an Embodiment of the Diaspora.” The winner of the Schewe Award for 2000 will be announced on Sept. 7 at 4:00 pm in room L150 of the Elvehjem, before the Graduate Student Reception.

# A Semester With John Szarkowski

by Dan Fuller

Photography is a limited form of time travel. It gives us the outward appearance of one place at one time and does it so convincingly that we feel we can enter that lost world. This happened weekly during the slide lectures John Szarkowski presented for his spring 2000 History of Photography (Art History 355). We sat in a darkened room and peered into rooms long gone, down city streets, and across landscapes frozen in an eternal *now*. We looked into the faces of Abraham Lincoln and Georgia O’Keeffe, and they looked back at us somehow aware it was posterity they faced and not just a photographer fumbling with the lens.

Walking down State Street with John Szarkowski was also an exercise in time travel. He would stop to stare at a storefront, back up to see the second floor façade. *Was this the shop where I bought my shirts in 47? Was it where I looked at used books?* These questions I couldn’t answer, but they suggested John was seeing two Madisons. I came to appreciate that on a personal level the more important one for John was the Madison of his college years.

By his own account when he arrived from Ashland in the fall of 1943, he was the “greenest freshman in the place.” But his years at the University of Wisconsin introduced him to a larger world of art and ideas. He studied with professors like Oskar Hagen, Max Otto, Philo Buck, and William Hesselstine and sat in the corner booth at Rennebohm’s Drug Store listening to the members of the Pro Arte Quartet discuss the great musicians of the age. In 1948, armed with his B.A. in Art History, his camera, and his clarinet, John left Madison and headed back north. He became the staff photographer at the Walker Art Center in Minneapolis and produced two books: a photographic study of the architecture of Louis Sullivan and a photographic survey of life in Minnesota.

Then in 1962 Edward Steichen—another Wisconsin boy—chose John to be his successor as the Director of the Department of Photography at the Museum of Modern Art in New York. John’s twenty-nine years in that position were richly productive in exhibitions of historic and contemporary photography and in publications that provided a conceptual basis for understanding the exhibitions. John’s choices as curator and his analyses as theoretician and historian expanded and defined the canon of significant photographs. Simply put, when John



John Szarkowski (Photo courtesy of the Arts Institute)

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***...We looked into the faces of Abraham Lincoln and Georgia O’Keeffe, and they looked back at us somehow aware it was posterity they faced and not just a photographer fumbling with the lens...***

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Szarkowski retired from MOMA in 1991 he was the top person in his field.

So last January when he unpacked his slides, books, camera, and clarinet in Madison, John was returning to his birth state and the university that had prepared him for an illustrious career. Nostalgia must have played its part in his acceptance of the residency sponsored by the U.W. Arts Institute, but more important was his sense

that the time had come to repay his alma mater for services rendered some fifty years before. The size of the debt he felt can be judged by the onerous nature of the residency he devised: each week an hour’s lecture followed by three hours’ discussion in small groups, meetings with student photographers working on documentary projects, meetings with graduate students writing papers, and occasional interviews and talks given to Wisconsin arts and media organizations. He did all this while continuing his life’s work of preparing exhibitions (an Ansel Adams show opening in San Francisco) and publications (a new edition of *The Idea of Louis Sullivan*). He also took photographs and played the clarinet.

Those of us who audited the lectures were free to enjoy their eloquence and humor unburdened from the pressure of a stiff mid-term and final examination. All in all I have no doubt that John Szarkowski’s expenditure of energy and eloquence spring semester paid in full his debt to the university. Once again some greenhorn from Ashland (or Sparta or Menominee or New York or L.A.) has caught a glimpse of a wider world.

## Guest Lectures

Luke Bekerdite, editor of **American Furniture** and former curator at the Chipstone Foundation: "**American Furniture: The Evolution of a Private Collection**".

John Szarkowski: "**The Failure of Photography in the Twentieth Century**". Sponsored by the Arts Institute.

A. Trevor Hodge, Prof. Classics, Carlton University, Ottawa: "**Feet of Clay: The Unimportance of Mathematics, Ancient and Modern**". Sponsored by the Madison Society of the Archaeological Institute of America.

Lanny Bell, Prof. Emeritus, Egyptology, University of Chicago: "**The Salvage of the Monuments of Ancient Egypt**". Sponsored by the Madison Society of the Archaeological Institute of America.

Jon Prown, Executive Director of the Chipstone Foundation: "**The Future of the Chipstone Collection**".

Dorothy Glass, Prof. Art History, SUNY Buffalo: "**Umbria Before St. Francis**". Sponsored by Medieval Studies Program, Art History, and French & Italian, with the support of the University Lectures Committee.

Lynn Garafola, New York author, critic, independent scholar: "**Designers of the Ballets Russes**". Sponsored by Theatre & Drama, Art History, and the Dance Program; supported by the University Lectures Committee.

Sharon Herbert, Prof. Classics, University of Michigan: "**New Excavations at Tel Kedesh, Israel**". Sponsored by the Madison Society of the Archaeological Institute of America.

David Carrier, Prof. Philosophy, Columbia University: "**Making Visual Judgments: Connoisseurship and the Post-Historical Museum**". Sponsored by the Art History Graduate Forum and Dept. of Art History, with support of University Lectures Committee.

### Visiting Lecturer for Chinese Art History

Virginia Bower joined the Department Spring Semester to teach AH 370, The Arts of China and 411, Special Topics: Chinese Ceramics, while Professor Julia K. Murray was on leave. Ms. Bower, whose graduate work was done at Princeton, is a specialist in Chinese ceramics, particularly Sui and Tang Ceramic figurines. She quickly became both a favorite teacher and a welcome colleague. We miss her.

## Reports from the Field

### Gene Phillips, from Joyo, Japan

I have spent a productive year in Japan, thanks to the generosity of the Japan Foundation. Practical constraints on accessibility deterred me from my original plans to photograph and conduct preliminary research on scores of fifteenth-century Buddhist icon paintings. However, I quickly settled on a more specific and perhaps even more rewarding topic. Since late autumn, I have been studying images of the so-called Ten Kings of Hell and associated Buddhist deities with important roles in death rites. The

paintings can be divided into two rough categories according to function. Elite patrons commissioned deluxe sets of icons for offering services, while temples commissioned large-scale composite images as teaching tools, especially for the illiterate. Research on both sorts of pictures in relation to their different functions offers a broad base for studying the visual culture of death, punishment, and salvation in fifteenth-century Japan.

Japan continues to be a country of amazing contrasts. Living near Kyoto, its capital for a thousand years, we constantly encounter jarring juxtapositions of the ancient and post-modern as well as the beautiful and the ugly. Plums, cherries, and

willows compete for attention with an unbelievable clutter of electrical wires and TV antennae. While venerable temple and shrine buildings liberally dot the area, all but the grandest of the modern buildings seem no more than very temporary occupants of ever more valuable land. Their owners keep up only their interiors as they await the inevitable wrecking ball. A few contemporary buildings, such as the Kyoto Station complex, remind us of the dazzling potential of post-modern Japanese architecture as we had come to know it in Tokyo.

### Julia Murray, from Paris, France

Although it may seem a little bit odd for a Chinese painting scholar to spend 10 months in Paris, I was fortunate enough to do exactly that from September 1999 to July 2000. In Paris I was affiliated with the École Pratique des Hautes Études, where I gave a series of lectures on Chinese narrative illustration, the topic of the book I am working on. Although I delivered my lectures in English, I started each one by summarizing the

main points in French, and the discussions afterward were also in French. Having formally studied the language only in high school, I found this format rather challenging, to say the least! (It was something of a relief when I could hang out at the library of the Institut des Hautes Études Chinoises and speak Chinese instead of always French!) In May I was invited to give a week of lectures and seminars at the University of Leiden, The Netherlands, which has recently established a program in Chinese art within its renowned Sinological Institute. I also participated in

two conferences in England and had various other opportunities to become better acquainted with European scholars of China and Chinese art. But I'd have to say that my most unforgettable experience was watching the fireworks for the millennium at the Eiffel Tower from across the Seine at Trocadero, where there is a magnificently framed, unobstructed view. Although I nearly got crushed to death by the crowd, the spectacle was unbelievably beautiful and moving.

# Faculty

**Barbara C. Buenger** presented "Das Italienbild der Deutschen: Wilhelm Worringer und Max Beckmanns Bilder von Italien," for the symposium, "Die Kunstgeschichte Wilhelm Worringers," (Braunschweig); published "Max Beckmanns 'Der Künstler im Staat,'" in *Überbrückt: Ästhetische Moderne und Nationalsozialismus. Kunsthistoriker und Künstler zwischen 1925 und 1937* (Berlin, 1999):191-200; moderated a session on "Cultural and Political Production in Weimar and Nazi Germany" at the German Studies Association Meeting in Atlanta, GA; and served as reviewer for NEH, Washington D.C.

**Nicholas Cahill's** book ms., *Settled in an Orderly Fashion: Household and City Organization at Olynthus*, was accepted for publication by Yale University Press, which also commissioned a monograph on Greek housing and domestic life. He has two articles in press: "Olynthus and Greek Town Planning," in *Classical World* and "Lydian Houses, Domestic Assemblages and Household Size," in *Near Eastern Archaeology*. At the International Colloquium on Early Ionia, in Güzelçamlı, Turkey, he presented "Sardis in the Age of Thales," which will be published in *Milesische Forschungen* by the German Archaeological Institute.

**Thomas E. A. Dale** has ready for publication "*In paradisum deducant te angeli: Shaping Celestial Space in the Romanesque Burial Crypt of Burgusio (Alto-Adige)*" in Thomas Dale and John Mitchell, eds., *Shaping Sacred Space and Institutional Identity in Romanesque Mural Painting: Essays in Honour of Otto Demus* (Leeds: International Congress of Medieval Studies), expected in 2000. He has in press, "Saint Mark's First Venetian Tomb and the Politics of Communal Memory" in *Memory and the Medieval Tomb* (London). He has been elected to the Board of Advisers of the International Center of Medieval Art, New York (ICMA) from 1999-2002. At the February 2001 CAA in Chicago he will chair the session, "Fantasy and the Religious Imagination in Medieval Art." At the 2001 International Conference at Kalamazoo, together with Maria F.P. Saffiotti Dale, he will chair the session, "The Art of Display in Ritual Space: Holy Images, Reliquaries, Liturgical Furnishings and Books in the High Middle Ages and Renaissance." He has served as an adjudicator for post-doctoral fellowships in medieval and Byzantine art history for the J. Paul Getty Humanities Center, LA, CA.

**Henry J. Drewal** published "Memory and Agency: Yorùbá and Bantu Arts in Afro-Brazilian Culture," in *Diaspora and Visual Culture* (London, 2000):241-253. He has forthcoming, "Mami Wata guro mask," a catalogue entry in *Masks: Faces of Culture* (New York); "Of Earth and Thunder: Yorùbá Art for Ancestors and Gods," in *L'Art Africain* for the Dapper Museum, Paris; "Art, History,

Agency & Identity: Yorùbá currents in the Making of Black Brazil," in the proceedings of the conference on *Black Brazil: Culture, Identity, and Social Mobilization*; encyclopedia entries on Afro-Brazilian and African artists for *Black Artists*, (Detroit); and on "Mami Wata Worship in Africa," for the *Encyclopedia of African Religion*. He has lectured widely this year: "Arts, Agency, and Resistance: Afro-Brazilian Religious Communities in Contemporary Brazil," for the International Conference on "From Local to Global: Rethinking Yorùbá Religious Traditions for the new Millennium," Florida International University, Miami; "Yorùbá Masquerade Performances: Multi-Media, Multi-Sensorial Artistic Experiences," Art Institute of Chicago; lecture on Yorùbá beaded art and culture in Africa and Americas to the staff of the Oxford Federal Correctional Institution, Oxford, WI; and opening lectures for *Beads, Body and Soul*, in Miami and New York. He received a grant for research on "Memory and the Arts in Afro-India: Siddi-Habshi Expressive Culture" from the American Institute of Indian Studies and a sabbatical leave in 2000-2001 for this work. He has been consulting editor for *African Arts* (ongoing) and regional editor for *Journal of Cultures and Ideas* (Nigeria) and reviewer for *Africa* (London).

**Gail L. Geiger** delivered a lecture, "Saints and Scholars: A Dominican View of Humanism," one of four invited to the Newberry Library, Chicago, in conjunction with the exhibition "Florentine Humanism and the Church Fathers." She has in press "Fra Angelico, Motherhood and Collective Memory," for the Kurt W. Forster Festschrift (Zürich). She participated in the Kress Collection Regional Meeting in Memphis TN and also served as an outside reviewer of the Department of Art History at the University of Illinois, Chicago.

**Jane C. Hutchison** has in press her review of the *Adriaen de Vries* exhibition at the J. Paul Getty Museum for the *Sixteenth Century Journal*; of Pia F. Cuneo, *Art and Politics in Germany: Jorg Breu the Elder and the Fashioning of Political Identity* (Studies in Reformation Thought, 67), Leiden, 1998 and Dagmar Eichberger and Charles Zika, eds., *Dürer and His Culture*, Cambridge, 1998 for the *Renaissance Quarterly* Fall, 2000, 271-272. She has published a review of John Roger Paas, *The German Political Broadsheet 1600-1700*, vol. 6 (1632), (Wiesbaden, 1998), in the *Sixteenth Century Journal* 31(2000):217-218. And she has been listed in *Who's Who in America 2000* and *World Who's Who of Women* (12th ed.). She also served as an expert witness for the Federal Court, Southern District of New York, in a trial concerning the theft of two Dürer drawings missing from the Bremen Museum since 1945. She continues to serve on the Board of Directors for the Illustrated Bartsch series, to serve on the Sixteenth Century Studies Council, the editorial board of the Sixteenth Century Studies monograph series and on *Studies in Iconography*. She also serves as secretary-

treasurer of the Historians of Netherlandish Art.

**Ann Smart Martin** published the catalogue for *Makers and Users: American Decorative Arts, 1630-1820 from the Chipstone Collection* (Madison, 1999) and an article "Commercial Space as Consumption Arena: Retail Stories in early Virginia," in *People, Power, Places: Perspectives in Vernacular Architecture VIII* (Knoxville, 2000). She presented "Buying, Using, Making and Re-Making: Enslaved Virginians and the World of Goods," at the American Historical Association (Chicago); "Upstairs, Downstairs, Inside, Out: Getting Food on the Table in the early Urban Chesapeake," at the conference, "Upstairs and Downstairs: The Evolution of the American Home," 52nd Colonial Williamsburg Antiques Forum; and "The Mysteries of the Ann Powell Burnwell Commonplace Book," for the fifth Southern Conference on Women's History (Richmond). Besides curating the "Makers and Users" exhibition she also curated "Ceramics from the Chipstone Collection," at the New York Ceramics Fair, National Academy of Design, NY. She received a Mellon Fellowship (Sydney and Frances Lewis Fund for Women's History) at the Virginia Historical Society for Summer 2000. She serves on the advisory board of *Ceramics in America*, on *Winterthur Portfolio*, on the editorial board of *Virginia Magazine of History and Biography*, and served on the selection committee for the Charles Montgomery Prize, awarded annually by Yale University to the most outstanding decorative arts publication by a young scholar. She will be on leave 2000-2001 to work on her book ms. "Sukey's Mirror: Buying into the World of Goods in the Colonial Virginia Backcountry."

**Narciso G. Menocal** published jointly with Robert Twombly, *Louis Sullivan: The Poetry of Architecture* (N.Y.: Norton, 2000) and edited *Wright Studies II: Fallingwater and the Pittsburgh Projects* (Carbondale: Southern Illinois University Press, 2000). He was invited to write "The Charnley House; An Architectural Embryo," for a volume on Frank Lloyd Wright's Charnley house, Chicago. He has been elected to the board of the Society of Architectural Historians.

**Julia K. Murray** has published "Patterns of Evolution in Chinese Illustration: Expansion or Epitomization?" in *Proceedings of the International Symposium on Art and Culture of the Sun and Yuan Dynasties* (Part II) (Princeton, 1999):120-151. She has had accepted for publication "The Evolution of Pictorial Hagiography in Chinese Art: Common Themes and Forms" for *Arts Asiatiques*; "Varied Vies of the Sage: Illustrated Narratives of the Life of Confucius," for *On Sacred Ground: Placing the Confucian Temple in Late Imperial China*; "Icons in Context: Portraits of Confucius," in *Official Religion and Lived Religion in the Early Modern World: Conflict or Confluence?* for



Cambridge University Press; "The Childhood of Gods and Sages," in *Childhood in Chinese Art*, for the University of Hawaii Press. She published a review of Craig Clunas' *Pictures and Visuality in Early Modern China* in the *Journal of Early Modern History: Contacts, Comparisons, Contrasts* 3(1999):291-292; she has a number of short reviews for *Revue Bibliographique de Sinologie* and several encyclopedia entries for the *Encyclopedia of Confucianism* and for the *Encyclopedia of Chinese Art*. She presented a number of scholarly papers: "Constructing the Extraordinary: Pictorial Biography in Chinese Art," Princeton; "Bringing Confucius to the South: The Texts and Images of the Kong zhai at Qingpu," for the international conference on "Image and Text in Chinese Culture," University of Cambridge, Cambridge, England. And she presented four papers at l'École pratique des hautes études, Paris; "Early Narrative Illustration in China," "Illustrations of 'Seventh Month' in the *Odes of Bin*," "The Origins and conventions of Pictorial Biography," and "The Role of Images in the Creation of the Kong zhai, the 'Residence of Confucius' in Qingpu, Songjiang." She served as discussant and panel chair for "Changing Places: Studies on Religion and Gender in Pre-20th c. China," for the Association for Asian Studies Annual Meeting, San Diego; she gave "Illustrations of 'Seventh Month' in the *Odes of Bin*: Expansion, Epitomization, or Both?" at the Institute of Sinology, Leiden University, The Netherlands; "Pulling the Kong Connection: Local History and the Rise of Qingpu in the 17th Century," at the conference on "Creating Local Identities," Harvard University. She was also invited to give the Hulsewe Memorial Lecture in Art History at Leiden University in The Netherlands, where she spoke on "Pictorial Biography in Chinese Art." She received awards to support her research on the Kong zhai from the Metropolitan Center for Far Eastern Studies and from the Asian Cultural Council. Finally, for the year 1999-2000 she was appointed Directrice d'études, École pratique des hautes études, IVe Section (Sciences historiques et philologiques) à la Sorbonne, Paris. She serves on the Program Committee for the Association for Asian Studies, with responsibility for planning and selecting panels on premodern China for 2000 annual meeting in San Diego.

**Quitman (Gene) Phillips** published Chapters 7, 8, 26 and 29 in the 11th edition of *Gardner's Art Through the Ages* (Fort Worth: Harcourt Brace College Publishers, 2000). He has had accepted for publication his review of Timon Screech's *Sex and the Floating World: Erotic Images in Japan 1700-1820* (Honolulu, 1999) for CAA on-line review. He served as a respondent for the panel "Classicism in Seventeenth-Century Japanese Painting," at the Inaugural Sanwa Symposium on Japanese Art, Visalia, CA. and he presented "The Practice of Japanese Art History in the United States," in Japanese, at Kyoto National University for faculty and graduate student

colloquium. He received a Japan Foundation Research Fellowship for twelve months residence and research in Japan, 1999-2000. He has accepted the editorship of a volume in the Cambridge History of East Asian art (on Japanese art after 1500). He serves as a member of the Education Committee of the Clark Center for Japanese Art.

#### Adjunct Faculty:

**Dan Fuller** taught photography this year in the Communication Arts Department and assisted with the studio section of John Szarkowski's 355 course. With his own students, Dan produced two silent 35 mm films with a camera dating from 1907. These were shown in Rochester, New York, at the Visual Studies Workshop Alumni Exhibition in July, and have been accepted for Le Giornate del Cinema Muto scheduled for 14-21 October in Sacile, Italy. He also curated the exhibition "Afloat on the Ohio, 1894" at the Public Library of Cincinnati and Hamilton County, Ohio.

**Gautama Vajracharya** has had accepted "Estivan Culture in Art: A Study of the Visual Expressions of the Indus Valley Civilization," in *The Present and Future of Indus Valley Archaeology, Wisconsin Archaeological Reports*, vol. 4 and he has published "Symbolism of Ashokan Pillars: A Reappraisal in the Light of Textual and Visual Evidence," *Marg* 51, no. 2 (1999):53-78.

## Emeriti

**Robert Beetem** continues to enjoy his retirement in the California San Francisco Bay area. He is working on a new project concerning Cezanne, which he agreed to share with Newsletter readers. In his modesty he continues to demur on further details. He benefits from his proximity to the University of California-Berkeley library system and delights in news of former graduate students as they land jobs across the country.

**James Dennis** delivered the keynote lecture at the Heartland Symposium, marking the opening of the exhibition *Illusions of Eden: Visions of the American Heartland* at the Columbus Museum of Art, Columbus, Ohio, February 19, 2000. He also returned, in part, to the subject of his first book, *Karl Bitter, Architectural Sculptor* (1867-1915), when he read a paper entitled "Allegorical Order vs. Disruption: Works by German-American Artists Robert Koehler, Carl Marr and Karl Bitter" at the symposium, *Immigration to Integration: A Study of German Identity in Wisconsin Art*, at the West Bend Art Museum, April 8, 2000. He spent the summer, 2000 in Berlin continuing to research the origins and reception of Robert Koehler's major painting, *Der Streik*, 1886, in the German Historical Museum.

**Frank Horlbeck** gave two lectures at the Elvehjem in December, "Art in Medieval Ireland: Before the Mendicants" and "Art in Medieval Ireland: After the Mendicants". From March until May, he travelled to the Far East including China, Japan, and New Zealand, and Australia.

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One last, brief but important essay by **James S. Watrous** has been published posthumously, the keynote piece, "Printing at Wisconsin: An Era of Excellence," in *Progressive Printmakers: Wisconsin Artists and the Print Renaissance*, edited by Warrington Colescott and Arthur Hove (University of Wisconsin Press, 1999):3-10. Jim, who died in May 1999 aged ninety, had been a member of the Art Department in the 1930's before becoming an art historian, and deftly sketched the background of printmaking on the national scene from the days of the Federal Arts Project to the arrival in Madison of Alfred Sessler (1946), Dean Meeker (1948), and Warrington Colescott (1949). Jim highlighted the technical innovation of each of the three Wisconsin printmakers as well as the impact of the lectures and seminars on graphic art offered by Wolfgang Stechow (1937-40) who had joined the Art History Department upon his arrival in Madison from the University of Göttingen.

## Graduate Students

### M.A. Program

#### M.A. Candidates:

Sarah Cloud, Catherine Cooney, Tonja Eichelberger, Jacob Esselstrom, Amanda Flaata, Andréa Morrill, Sanghyun Park, Leah Purisch

#### M.A. Degrees Awarded:

COZZOLINO, ROBERT. 2000 May. "The Truth about Ivan Albright: A Window on the Self" (Buenger)

### Ph.D. Program

#### Ph.D. Candidates:

James Bryan, Robert Cozzolino, Linda James, Saadia Lawton, Laura Mueller, Amy Ortiz-Holmes, Soo-Yeon Park, Ruth Ruege, Janet Spurgeon, Izumi Takasaki

#### Ph.D. Degrees Awarded:

BECKER, CYNTHIA J. 2000 August. "Arts, Gender and Changing Constructions of Tamazight (Berber) Identity: The Ait Khabbash of Southeastern Morocco, continued on next page..."

1930-1999." (Drewal)

KINNECOME, MARY E. 2000 August. "The Art of Grace Hartigan: Masquerade and Identity." (Dennis)

#### Dissertations in Progress:

##### Renaissance

BACON, PAUL, "A Catholic Prince and a Humanist Cardinal: Frederick the Wise and Cardinal Granvelle as Patrons and Collectors of Art" (Hutchison)

CINCOSKI, LAURENTIA, "17th Century Dutch Still Life Painter Maria van Oosterwyck" (Hutchison)

DUYCHAK, LINDA S., "Images and Absences: A Study of Illustrations in Printed Books Dealing with the Americas Published Between 1492 and 1550" (Hutchison)

SHIN, JUNHYOUNG, "A Narrative for Private Devotion: Albrecht Dürer's Marienleben 1502-1511" (Hutchison)

##### Medieval

MCMANAMY, KEVIN, "Fourteenth-Century Sculpture in Westphalia, Germany: The Apostle Cycle from the Wiesenkirchein Soest" (Hutchison)

##### 19th- and Early 20th-Century European

FUNKENSTEIN, SUSAN L. "Figurations of Women Dancers in Weimar Germany (1918-1933): Hannah Hoeh, Otto Dix, and Paul Klee" (Buenger)

GILDERHUS, KIRSTEN E. "Karl Hubbuch: Drawings and Graphic Works, 1927-1930" (Buenger)

GREVSTAD-NORDBROCK, ANNE, "Ilse Bing in Frankfurt and Paris: Inter-War Photography of Modern Architecture and the City" (Buenger)

HOECKEL, RENATA (WILK), "Images and Identity: Jewish Artists in Berlin Re-Invent the 'Ostjuden' in German Jewish Visual Culture, 1900-1924" (Buenger)

PALUCH-MISHUR, MICHELLE, "The Mutable Perspectives of Flight: Futurist Aeropittura Under Italian Fascism" (Buenger)

SKRYPZAK, JOANN, "Sporting Modernity: German Artists and the Athletic Body, 1918-1945" (Buenger)

SMITH, JENNIFER, "History and National Identity in Weimar and Post-World War II German Art" (Buenger)

WALKER, ELIZABETH A., "Kay Sekimachi, Patti Warashina, and Kristine Yuki Aono: A Comparative Study of Identity and Cross-Cultural Artistic Production" (Buenger)

##### Pre-1945 North American and South American Art

MASON, PAUL, "The Light of Progress: Electric Light at Chicago's 1933-34 Century of Progress International Exposition. A Symbol of American Modernity" (Menocal)

##### Post-1945 North American, South American, and European Art

BUBENZER, BRIAN, "The Reevaluation of H.H. Richardson in Contemporary American Scholarship" (Menocal)

##### Asian

HUANG, YUN-JU MICHELLE, "The Changed and the Unchanged, Shih-t'ao's (1642-1707) paintings after Shen Chou (1427-1509)" (Murray)

PARK, JAE-SUK (Murray)

##### African

HILL, SHANNEN L., "Horror and Heroism: Visual Appropriations of Bantu Stephen Biko in South Africa" (Drewal)

MILLER, KIMBERLY ANNE, "Women, Violence, and Visual Representation in the Recent History of South Africa" (Drewal)

#### News from Current Students

##### Jobs:

In September **Cynthia Becker** will become an Assistant Professor in African Arts at St. Thomas University, Minneapolis MN., **Shannen Hill** an Assistant Professor and Gallery Director, at the University of Denver, CO., and **Kim Miller** an Assistant Professor of African Art and Women's Studies at Transylvania University in Lexington, KY. **Andréa Morrill** has accepted an internship at the Dallas Museum of Art, working in the School Programs and Gallery Interpretation Department in August.

##### Fellowships:

**Laurentia Cincoski** was awarded the AANS (American Association of Netherlandic Studies) scholarship for her dissertation research in Amsterdam Spring 2000. **Robert Cozzolino** won a newly established Paul Mellon/Ailsa Mellon Bruce Predoctoral Fellowship Program for Summer

Travel Abroad for Historians of American Art. **Kiki Gilderhus** received a Vilas Fellowship for the 2000-01 academic year. **Kim Miller** received a University Fellowship for Fall 2000, and the AAUW (American Association for University Women) Fellowship from 1 July 1999-30 June 2000 for her dissertation research. **Joann Skrypzak** was awarded an L&S teaching Fellowship for 2000-01. **Laura Mueller** won a fellowship from the Japanese Ministry of Education to study at Gakushin University for 2000-01. **Junhyoung Shin** received a DAAD (Deutscher Akademischer Austausch Dienst) scholarship for study in Munich, 1999-2000. **Lee Spurgeon** was awarded a FLAS (Foreign Language and Area Studies) for the 2000-01 academic year.

##### Lectures:

**Susan Funkenstein** spoke at the 1999 Midwest Modern Language Association Convention in Minneapolis as part of the panel on "Perspectives on Weimar Popular Culture" and gave "Beauty as Precision: Paul Klee and Bauhaus Representations of the New Woman Performer" for the Graduate Student Seminar at the Art Institute of Chicago. **Kim Miller** presented a "New Directions in South African Photography" at Centenary College in Shreveport, LA, as part of their year-long "Stopping Time: Photography at the Millennium" program and was the keynote speaker at the meeting of the Fort Atkinson branch of AAUW, and also spoke at the AAUW Great Lakes Regional Meeting. **Joann Skrypzak** gave "The Nature of Leger's Machine Aesthetic" at the Midwest Art History Society Conference in Tulsa, OK.

The **Department Colloquium** featured many student and alumni presentations:

**James Bryan**, "Unfamiliar Treasures: The Museum of Early Southern Decorative Arts/ University of North Carolina-Greensboro Summer Institute"; **Susan Funkenstein**, "Otto Dix's Metropolis Triptych: A Serious Look at Popular Social Dancing"; **Tom O'Brien**, "Timing: Exhibiting Academic Art at the Dahesh Museum"; **Vivian Green Fryd**, Professor at Vanderbilt University, "Hopper's 'Girlie Show': Who is the Silent Partner?"

The **May 12 Graduate Symposium** featured:

**Catherine Cooney**, "Andrea Vanni's *Mourning Madonna*"; **Robert Cozzolino**, "Norman Who? Or, Where is 'the edge' and who does cut it?"; **Joann Skrypzak**, "The Nature of Leger's Machine Aesthetic."

# Alumni

PATRICIA BUTLER (B.A. '77) is Executive Director of the Nantucket Preservation Trust, a non-profit organization dedicated to historic preservation (the first of its kind in Nantucket) which she started in 1997, after over 10 years of service as administrator for the Historic District Commission.

ANDREA FROHNE (M.A. '94), who worked with Henry Drewal, is a Ph.D. student in Art History at Binghamton University (SUNY). Her dissertation is "African Burial Ground: Manifesting a Representational Spirituality of Space" (working with Nkiru Nzegwa).

STANLEY GRAND (M.A. '85, Ph.D. '94), has recently resigned from the Sordoni Art Gallery in order to accept a tenured position as Director of the University Museum and Associate Professor in the Art Department at Southeast Missouri State University in Cape Girardeau, MO.

DAN GUERNSEY (M.A. '86, Ph.D. 1995) has had a paper accepted for the upcoming

CAA conference in Chicago, 2001: "Liberal Political Economy and the Civilizing Process: James Barry on the Wealth-Virtue Problem in the Adelphi Murals". He will be starting a tenure-track position this Fall as Assistant Professor in the Dept. of Visual Arts at Florida International University, Miami.

CHRISTOPHER HENIGE (M.A. '93, Ph.D. '97) taught at Beloit College and the University of Wisconsin – Stevens Point since graduating. He published "The Choir Stalls of St.-Martin-aux-Bois: The Original Configuration" in the Fall 1999 *Profane Arts*. He will be a visiting lecturer in the Department this year.

RAYMOND HERNANDEZ (M.A. '94) is researching his University of Chicago dissertation, "Al origen del arte entre nosotros": Reframing Colonial Painting in Nineteenth-Century Mexico." He has received a Hewlett Fellowship for Field Research in Latin America, a Lippman Fellowship for Dissertation Research Abroad, and an Overseas Dissertation Research from the Dean of Students at the University of Chicago. He has

forthcoming, "Entre Espacio y Texto: La ubicacion del arte virreinal en el periodo pos-colonial" [to be translated in English next year as "Between Space and Text: Locating Viceregal Art in Post-Colonial Mexico"] in the anthology La Amplitud del Modernismo y Modernidad. He has also been teaching at Columbia College, Chicago and will return after six months in Mexico City to teach at DePaul University.

JENNIFER LIN (B.A. '96 English and Music and closely affiliated with AH) will attend the American University's Arts Management program (Washington DC) with a full fellowship beginning Fall 2000.

LESLIE MORISON (M.A. '92) is currently in Cambridge, MA. After developing adult education programs at the MFA in Boston, she has left the industry to develop business nationally for the well-known engineering firm Ove Arup & Partners, working with the world's best architects on landmark buildings.

TOM O'BRIEN (Ph.D. '98) presented his paper, *Timing: Exhibiting Academic Art at*

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*the Dahesh Museum* at the CAA conference in New York, 2000. He is now an Assistant Professor in the Art Department at Long Island University in New York.

WAYNE SAYLES (M.A. '86) 13 years editor of *The Celator*, a publication he sold last summer but to which he continues to contribute. Co-authored with Wayne G. Spengler *Turkoman Figural Bronze Coins and Their Iconography* (1992), two volumes on medieval Islamic coins. He did a widely distributed series of six introductory books titled *Ancient Coin Collecting*. His monograph, *Classical Deception: Counterfeits, forgeries and reproductions of ancient coins*, is scheduled for January 2001 release.

ANDREA SELBIG (ROEMHILD) (B.A. '95) became the new Registrar for the Elvehjem Museum of Art in December 2000. Since receiving her B.A., she has worked with the curator of education at the State Historical Society, interned at the UW-Milwaukee Art Museum, and worked as an assistant registrar both at the Elvehjem and at the Museum of Our

National Heritage in Lexington, MA while she was enrolled in the museum studies program at Tufts University, Medford, MA.

TANYA TIFFANY (B.A. '95) is completing her Ph.D. thesis, "Examining Velázquez's Vision: Art, Science, and Faith in Golden Age Seville," for The Johns Hopkins University. This year she will hold a Deans' Teaching Fellowship which will provide the opportunity to teach a seminar there, "Painting and Society in Golden Age Spain."

GRETCHEN WAGNER (B.A. with Honors '98) will be attending graduate school at Williams College in Massachusetts.

GABRIELLE WARREN (M.A. '99) has finished her course work for a Masters in Education at the University of Minnesota and this autumn will begin teaching art at Jefferson High School in Bloomington IN. She will include the history of art in her curriculum, a rare opportunity for secondary school students.

HEATHER WINTER (B.A. '94) has been working with the Milwaukee Musical Arts

Center on a project involving the restoration and revitalization of the near Westside of Milwaukee. This began with the restoration of a 1896 French Second Empire and German Gothic design mansion, and its conversion to a museum for a musical arts and decorative arts collection has since grown from one house to include more than 12 city blocks. The project's efforts to restore the neighborhood to historic district status was featured on Bob Vila's "Restore America" last year.

BARBARA ANN BOESE WOLANIN (Ph.D. '81) continues to be curator for the Architect of the Capitol in Washington, D.C. She published *Constantino Brumidi: Artist of the Capitol* in 1998 (Washington: Government Printing Office.)

My thanks to everyone who helped with this newsletter: those who wrote sections, who proofed the results, sent photographs, and especially to Sunshine Jansen who transformed it into the final form. GLG



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