



Julia K. Murray Wins Guggenheim Fellowship

This year, Julia Murray won a prestigious Guggenheim Award for her project on the history of the complex site of Kongzhai, a unique monument to Confucius that formerly stood some twenty-five miles west of Shanghai. As usual, her work on Kongzhai draws upon scholarship from varied disciplines, but is grounded in pioneering field research and analysis of previously unstudied images and objects. This award is just the most recent acknowledgement by the scholarly community of her outstanding contributions to the fields of Chinese art history and visual culture. She is widely respected as an exceptionally rigorous, refreshingly original, and highly productive scholar (see Faculty News, p. 7).

Along with scholarship, Julia gives her indefatigable best to service and teaching, being dedicated to the greater good. She is the regular chair of our Graduate Admissions and Fellowship Committee and a key mentor for our junior faculty. She has also worked tirelessly to bring in speakers and exhibitions. In 1995, she accepted the chair of East Asian Studies and worked tirelessly for over three years to help revitalize it. She has also served on national committees, reviewed applications for major grants, and refereed submissions to scholarly journals and presses. As a teacher, Julia holds both herself and her students to high standards. She is demanding, especially about writing, but willing to give students the attention they need to make real progress. She makes extensive revisions to the syllabi of every course she has taught in order to reflect recent discoveries and changes in interpretation.

Julia, herself, constantly "pushes the envelope" of Chinese art history, as in her current project, which clearly demonstrates her interest in far more than just art historical masterpieces and shows why she now considers herself as much a scholar of Chinese

visual culture as an art historian. Kongzhai, now obliterated and all but forgotten, was the purported burial site of Confucius's robe and cap, in a region far from his home in North China. In the early seventeenth century, local scholars and officials began constructing a shrine there, and several generations of patrons enlarged the site and embellished its structures with icons, hagiographical pictures, and canonical texts. Kongzhai reached its most magnificent configuration in the early eighteenth century but was devastated by the Taiping Rebellion in the mid-nineteenth century. It was partially rebuilt and continued to exist until 1966, when the Red Guards destroyed it during the Cultural Revolution. This project neatly dovetails with her other work over the past several years. Most of it has dealt with narrative illustration in Chinese art, with a focus on how narrative illustration served to promote conceptions of Confucian morality in traditional China.

Julia asserts that the methodological tools of art history are essential to her work, even if she espouses the broader concern with context, reception, and function emphasized by visual culture theory and draws upon scholarship in religious studies and intellectual, social, and political history. In her own words, "I tend to use connoisseurship, and formal

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Julia K. Murray

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NOTE FROM THE CHAIR

Gene Phillips

The past year has been a time to focus on the future of the department. I had the pleasure of watching our two outstanding new faculty members, Anna Andrzejewski and Jill Casid, complete very successful first years and think about their long-term contributions. They and other recent hires promise to shape a department that continues to expand its intellectual and philosophical horizons without abandoning long-term strengths. I believe that Art History will be in very good hands for a long time. In the short term, we must face the challenges presented by budget cuts. We are determined to meet them creatively, accepting retrenchment as necessary, because of the rich potential our department has for the future.

A THANK-YOU TO OUR BENEFACTORS

It is always a pleasure to recognize our benefactors. Our base of support from regular donations is growing and, beginning next year, we will acknowledge all our contributors who have not expressed a desire to remain anonymous (please see the inside back cover.) In the meantime, we would like to extend our thanks to some organizations and individuals who have made major contributions over the last year. The Chipstone Foundation remains a strong supporter of material culture. For a second year, the Kohler Foundation has contributed to a graduate student internship. The family and friends of Joan Mirviss have given generously to fund student travel to Japan this summer. Leslie Tonner Curtis initiated giving to the Ray Reider Golden Art History Fund. The University League also made a contribution.

(JULIA MURRAY, CONTINUED)

and stylistic analysis in a kind of 'instrumental' way rather than as ends in themselves; that is, they provide a check on, or grounding for, my speculations on context, reception, and function. Iconographical analysis is also very important in my work, but again, I attempt to place the evolution of whatever theme into a more general framework or significant pattern... I don't believe that the art work 'speaks for itself' but that the viewer has to learn certain codes in order to make sense of it. That's not to say that you can't enjoy looking at something completely alien, but what you see is more a reflection of who you are than what it is. In writing about an art work, I do try to describe and interpret it in a disciplined way, then to proceed to a discussion of what it meant or was intended to do when it was created, as well as in later times and under different circumstances."

Julia's academic preparation reflects the interdisciplinary nature of her interests. The daughter of a teacher of Romance languages, she became interested in Chinese in college, where she majored in Chinese Studies. She also had an early interest in history that has never waned. It was not until her junior year at Yale University that she really started paying serious attention to art, particularly painting. What appealed to her most about Chinese painting was its emphasis on line, and its apparent unconcern with imitating the literal appearance of things. Subsequently she spent a summer in Taipei, where she visited the National Palace Museum many times, and made friends with several of the guides. It was then that she decided to go to graduate school in Chinese art and chose Princeton because of the excellent programs in Chinese Art and Archaeology and East Asian Studies offered there. In the midst of her studies at Princeton, she took a job at the Metropolitan Museum. From there, she moved on to a position at the Freer Gallery at the Smithsonian Institution and then to the Harvard University Art Museums. In 1989, the University of Wisconsin had the great good fortune to recruit her into the Art History Department.

Julia Murray has somehow managed to find time to have a family and take breaks from her hectic schedule to pursue simple pleasures, such as cooking, piano playing, and racquet sports. On her record shelf, one is as likely to find classic rock and bluegrass as classical music albums.

Life with an Art History B.A.

In the newsletter, we tend to feature faculty, graduate students and alumnae/i who have pursued art history as an academic career. We are, however, equally enthusiastic about our B.A.'s who have gone on to a variety of careers. Therefore we want to feature four alumnae/i at different stages of different careers.

Adam T. Berkoff (B.A. 1991) was an honors student majoring in Art History and Economics who also earned a certificate in Integrated Liberal Studies. He went on to law school and, after earning his degree in 1994, joined Piper Rudnick, where he is now a partner. His specialty is real estate law, and he is head of the firm's Condominium Practice Group. While art history plays no direct role in his current occupation, we are happy to say that he continues to appreciate the quality of his education and praise the faculty and programs of the department. Art continues to play a major role in the rest of his life since he is a member of the Art Institute of Chicago and frequent museum goer.

After graduating in 1996, **Justin Lowman** (B.A. 1996) moved to L.A. to pursue art and music interests. After about a year, he began to work in the Art Preparation and Installation department at the Los Angeles County Museum of Art. Highlights of that tenure included the Picasso and Van Gogh Exhibitions. After a brief managerial stint with a private art handling company, he moved to his current position in the Preparation Department at the J. Paul Getty Museum. In these positions, he has had the opportunity to get what he considers amazing hands-on experience with great works of art, some of which he even studied in classes. He is considering his next step toward an even more stimulating career in art, perhaps involving teaching. He says that he owes a great deal to the inspiration he got from UW-Madison and appreciates the solid foundation he got from Art History and Classical Humanities coupled with his Art Committee experience.

In November 2001, **Lori Dillon** (B.A. 2000) moved to Seattle, where she began working full-time for ArtsWest, a non-profit multi-disciplinary arts organization with core programming in theater, music, visual art, playwriting, and arts education. She is now Director of Development. She says that being an arts administrator is actually a wonderful

experience for her as an artist because it acts as a regular reminder of the "other necessary components" involved in producing art in this country (i.e. raising money, signing contracts, marketing the work, booking space, establishing identity and a patron base, etc.) She has a flexible enough schedule to continue to pursue a performance career in dance and performs regularly with independent choreographer Cheronne Wong. Since she has been in Seattle, she has also performed with Pablo Cornejo/Locate Performance Group and recently started creating her own. She will perform her own new solo as a work-in-progress in fall 2003 and premiere the work (untitled, as of yet) in March 2004. She says she is very interested in pursuing an M.F.A. (and, perhaps, and Ed.D.) in dance/performance studies and likes the idea of eventually teaching at the high school or college level.

Emily Baer (B.A. 2001) works at Christie's auction house in the auction estimate department. She says that she acts as something of a gatekeeper. Anyone who wants to sell something through Christie's sends her images, which she goes through to determine who should see them next, if anyone. She also has the task of telling most correspondents that their works are not suitable for Christie's. She says she has to send out about two hundred such messages a week. As one might imagine, she uses her general knowledge in art history everyday, and she says that the extra work that she did for Professor Andrzejewski has also helped her.

Dear Alumnae/i,

WE WANT TO HEAR FROM YOU!

We believe that you have interesting stories, and we want the chance to tell them. We are pleased to report on the achievements of our faculty and students, but we want to report on yours as well, in whatever field of endeavor you might have pursued them. You can mail us or send a message to arthistory@ls.wisc.edu.

COLLABORATIONS WITH THE ELVEHJEM

The special relationship between the department and the Elvehjem Museum of Art continues to be mutually beneficial on many different levels. As always, the department appreciates the opportunities provided for classes and individual students to use the collection and receive instruction from the Elvehjem curators. Gene Phillips and Nichole Bridges continued to serve on the Elvehjem Council as Art History faculty and graduate student representatives and Gail Geiger on the Elvehjem Accessions Committee.

The most exciting collaborations have been in exhibition planning and curating. "Design, Vienna 1890s-1930s" was a major

Elvehjem event in the spring with related programming provided by several departments including Music and German. The curator and primary author of the catalog, Joann Skrypzak, is currently a dissertator in the Department. Both she and her major professor, Barbara C. Buenger, gave public lectures in conjunction with the exhibition. Professor Buenger also contributed an essay to the catalog. Professor Gene Phillips co-curated another spring exhibition with Drew Stevens, the Curator of Works on Paper. The exhibition was titled "Kabuki: the Drama of Japanese Prints." Professor Phillips also offered a public lecture. Advanced graduate students are currently working on future exhibitions. Bob Cozzolino is curating "With Friends: The Art and Lives of Gertrude Abercrombie,

Sylvia Fein, Marshall Glasier, Dudley Huppler, Karl Priebe, and John Wilde, 1940-65" (tentative title) which will appear at the Elvehjem in Spring, 2004. Laura Mueller is curating a show of Japanese prints by the Utagawa school.

Two other graduate students have had positions at the Elvehjem. Nichole Bridges has been working as a curatorial assistant with special registrarial responsibilities for a large collection of African art on loan from the Bareiss family. Access to this collection offers an exciting new resource for research and teaching. Elizabeth Tucker served as a curatorial assistant to Maria Saffiotti-Dale, the Curator of Collections.

Undergraduates have also served on the Elvehjem staff. Heidi Hansen worked in the Print Room and Joy Zotalis in the Registrar's office.

MATERIAL CULTURE NEWS

by Ann Smart Martin

With the ongoing generous support of the Chipstone Foundation, the material culture program has continued to grow and prosper. Last year, we were able to make great strides in meeting the important goals of expanding course offerings, broadening student experiences outside the classroom, providing tools for research and study and raising funds for student support.

The number of courses related to material culture has exploded. Within the art history department, Professors Martin, Adamson, Andrzejewski, Buenger, Casid, Dale, Drewal, Geiger, and Phillips now offer courses that highlight decorative arts, architecture, design, vernacular cultures and theory. We also established new internship pro-

grams that allowed undergraduates to gain experience in museums and historic and cultural preservation.

We have made advances in depth as well as breadth. Students in the core material culture course last fall had small group discussions with guests of international stature: John Styles of the Victoria and Albert Museum and Ivor Noel Hume, the British leader of historical archaeology in America. Class participants also visited the workshops of furniture makers and toured the Milwaukee Art Museum with Chipstone's Executive Director Jon Prown and curator Glenn Adamson. In a different two-course series, they learned the practice and theory of museums and education and could create a major exhibition project. (For more details of these and other new projects, please see materialcultureuw.wisc.edu.) Thanks to Linda Duychak, the

decorative arts library web site (decorativearts.library.wisc.edu) now contains images and details of the Chipstone furniture collection as well as e-fascimiles of thirteen published books.

The faculty of the material culture program appreciates the generous support of donors. This year's James Watrous-Chipstone Distinguished Graduate Fellowship was awarded to Meghan Doherty, a graduate of the University of Chicago. Our partnership with the Kohler Foundation led to paid student internships for undergraduates and graduate support for Amy Ortiz-Holmes (2002) and Jane Bianco (2003). Patricia Sax has been a pleasure to meet and I thank her once again for a handsome contribution to support the study of the decorative arts. In all, we have had an excellent year!

IMPORTANT LECTURES 2002-2003

We are grateful for varied support from the University Lectures Committee, the Center for the Humanities, and collaborative departments and programs.

"The Origin of Writing." Denise Schmandt-Besserat, Department of Classics, University of Texas-Austin.

"Designs on Novelty: Creating New Things in Seventeenth and Eighteenth-Century London." John Styles, Head of Postgraduate Studies and Deputy Head of Research, Victoria and Albert Museum, London, England.

"The Diversity of Diversity: Rainforests to Race." Artist-activist Kaylynn Twotrees, Scholar in Residence at the Cleveland Institute of Art, and Founder of The Center for Seven Directions Practice.

"The Human Element in Mycenaean Bronze Age: Linear B Tablet-writers." Thomas Palaima, University of Texas-Austin.

"You *Can* Take it with You: Two Centuries of British Campaign Furniture." Nicholas Brawer, New York University.

"The Universe in Miniature: Tomb Paintings and their Contribution to the Chinese Painting Tradition." Professor Dame Jessica Rawson, Warden of Merton College, Oxford.

"Modernism Matured and Domesticated: Henri Matisse's Late Decorations." John R. Klein, University of Missouri-Columbia.

"Digging for Answers About the Longshan Society: Excavations at Liangchenzhen, China." Anne Underhill, Assistant Curator of Asian Archaeology and Ethnology, Anthropology Department, Field Museum, Chicago.

Gene Phillips and Thomas Dale played key roles in two workshops funded through a grant given to the Center for the Humanities by the Mellon Foundation. These bring together faculty, graduate students, and others for monthly talks and discussions. Gene organized and Tom participated in "Imagining the Afterlife", and Tom was co-organizer of "The Byzantine Commonwealth: East Roman Culture and its Legacy in the Modern World."

DEPARTMENTAL COLLOQUIA:

Ann Smart Martin: "Mirrors and Multiple Meanings: Eighteenth-Century African-Americans as Consumers."

Vanessa Rousseau: "Crowns in Hellenistic Women's Burials: Royal, Nuptial or Funerary?"

Maria Saffiotti Dale: "An Illuminated Initial from a Sistine Chapel Choirbook at the Elvehjem Museum of Art."

Lee Wandel: "Leonardo's Last Supper: Optics and Devotion."

Bob Cozzolino: "The Absent Body: Ivan Albright's Still-Lives of 1931."

Barbara Geiger, Landscape Historian, MALA: "Roots of the Prairie Style: What's Underneath It All?"

Joann Skrypzak: "Not Just a Utopian Ideal: The Sport Motif in Moholy-Nagy's Photomontages."

FACULTY NEWS

(July 2002-June 2003)

ANNA VEMER ANDRZEJEWSKI

welcomed her daughter, Elizabeth Nelson Andrzejewski, into the world on Friday, October 25. Since then, she has been deftly balancing the responsibilities of parenting, teaching, and research. She has in progress the book manuscript, *Architecture & the Ideology of Surveillance in Modern America*, which has been solicited for consideration by Johns Hopkins University Press, and is working on an article based on her CAA paper, "Imag(in)ing Resistance: Images of Domestic Servants as Didactic Fiction in Victorian America", which she has submitted to *Art Bulletin*. She and Ph.D. candidate Robert Cozzolino had their CAA session proposal, "Redefining American Modernism", which looks at shifts in historiography in American modernism during the past few decades, accepted for the 92nd CAA annual conference to be held in Seattle.

BARBARA C. BUENGER traveled to the 2002 CAA Conference by way of London to see the Tate Modern installation of the Beckmann exhibition; her essay on Beckmann's portrait of the actor Heinrich George appears in the catalogue of both the Tate and the MOMA Queens exhibitions ("Wallenstein in Red," in Sean Rainbird, ed. *Max Beckmann*, London and New York, Tate Modern and MOMA Queens, 2003.) Her article "Das Italienbild Max Beckmanns und Wilhelm Worringers" appeared in Hannes Boehringer and Beate Soentgen, eds., *Die Kunst-geschichte Wilhelm Worringers* (Munich, 2002). Her article "Unwieldy Wien" was published in the exhibition catalog for *Design, Vienna 1890s-1930s*. She gave a lecture in April at the Indiana Art Museum at Indiana University, on its new acquisition, Beckmann's Hope family portrait. She also gave a lecture at the Elvehjem for the Vienna exhibition, entitled "Vienna International: How the World Saw Vienna."

NICHOLAS D. CAHILL has had accepted for publication *Graphic Recording at Sardis*, the catalog for an exhibit at Fogg Art Museum, Harvard University; it was co-authored with Crawford H. Greenewalt, Philip Stinson, and Fikret Yegül, and is due to be published in August of 2003. In

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April, he presented "Too Much Stuff: Organizing Archaeological Recording", an invited lecture and seminar to the Department of Classical and Near Eastern Archaeology, University of Minnesota. He also presented a lecture as part of the UW-Madison Archaeology Brown Bag series, on "Old and New Research in Sardis." He has in progress an article on recently discovered Archaic coins at Sardis and the origin of coinage, based on results of 2002 excavations; also a monograph on Lydian houses at Sardis to be published in the series *Archaeological Exploration of Sardis* by Harvard University Press. He was again deputy director of the archaeological exploration of Sardis during the summer of 2003.

JILL H. CASID: has had accepted for publication *Sowing Empire: Landscape and Colonization*, expected to be published in 2003 by University of Minnesota Press. Her article, "Commerce in the Boudoir" has been accepted for publication in the forthcoming *Women, Art, and the Politics of Identity in Eighteenth-Century Europe* edited by Melissa Hyde and Jennifer Milam (Ashgate Press, 2003). She had the following articles published: "Inhoming Empire: Islands as Plantation Nurseries and Graves," in *The Global Eighteenth Century* edited by Felicity Nussbaum (The Johns Hopkins University Press, 2003); and "His Master's Obi" in the 2nd edition of *The Visual Culture Reader*, edited by Nicholas Mirzoeff (Routledge Press, 2003.) She presented a paper entitled "Unruly Objects of Sight: Machine Agency and Counter-Colonial Ingestion" at the 2002 Modern Language Association Convention in New York. Early in the fall, SPIR: Conceptual Photography, her partnership with Dr. María DeGuzmán, had an exhibition of collaborative photographic work called "Theft in the Dolls' House." She also gave a lecture at the opening, entitled "Para-Economies of Desire: Dead Technology and Queer Feminist Practice." In the spring on the UW-Madison campus, she spoke to the UW-Madison Libraries/ASHIND (Area Studies, Social Sciences, and Humanities Inter-disciplinary) Group about her research and teaching, as part of their "Evolving Directions in Academic Research and Resources" series. She anticipates completion of her book manuscript, *Necromancy of Observance: the Magic Lantern and Technologies of Projection*, in Spring 2004.

THOMAS E.A. DALE has had accepted for publication *Shaping Sacred Space and*

Institutional Identity in Romanesque Mural Painting: Essays in Honor of Otto Demus, for which he is editor and contributor; the book is expected to be published in October 2003 by Pindar Press, London. He had an article, "The Individual and the Resurrected Body in Romanesque Portraiture: The Tomb Effigy of Rudolf von Schwaben," published in *Speculum* 77 (2002). In the summer of 2002, he gave two lectures at the Oakwood Retirement Community, entitled "Medieval Metalwork as Personal Adornment and Spiritual Ornament" and "Beautiful and Monstrous Bodies, Sacred and Profane Love in Romanesque and Gothic Sculpture." With Prof. Paul Stephenson of the History Department, he co-organized the Center for the Humanities Mellon Workshop series, *The Byzantine Commonwealth: East Roman Culture and its Legacy in the Modern World*. Among his works in progress are "Mosaic," an encyclopedia article for *Garland Encyclopedia of Medieval Italy*, ed. Christopher Kleinhenz (Routledge); "The Monstrous and the Bestial," an article commissioned for *Romanesque and Gothic*, *Companions to Art History* (Oxford: Blackwell); and *Romanesque Corporealities: The Body as Image, Dissimilitude and Fantasy in European Art, ca. 1050-1215*, a book manuscript expected to be completed in 2005. He will be in Italy during the Fall semester of 2003-04, teaching in the UW Florence program.

HENRY J. DREWAL was awarded a Senior Research Fulbright Grant for work in West Africa in the spring of 2004. He also received a Senior AHS Fellowship for work on the African Diaspora in India for December 2003-March 2004. He has had published "Mami Wata and Santa Marta: Imagin[ing] Selves and Others in Africa and the Americas" in *Images and Empires: Visuality in Colonial and Postcolonial Africa*, eds. P. Landau and D. Kaspin (University of California Press), and "Celebrating Water Spirits: Influence, Confluence, and Difference in Ijebu-Yoruba and Delta Masquerades" in *Ways of the River: Arts and Environment of the Niger Delta* (Fowler Museum of Cultural History.) He presented the paper "Oil, Activism, and the Arts: Yoruba and Mami Wata Examples" at a Fowler Museum of Cultural History – UCLA symposium in November; "Alien Homeland: The Arts and Agency of African Descendants in India" at the Indian Ocean World International Conference, also at UCLA; and "Traveling Images and Ideas: The Visual Histories and Cultures of Mami Wata and other Afro-Atlantic Spirits" at the

Institute for Research in the Humanities, where he was a fellow during the Fall semester of 2002. In Fall 2003, he will be directing the *Sin Fronteras: Bridges to the Caribbean* project, a collaborative project with the Madison Children's Museum, several units in the University (AH, AAS, LACIS, and Dance Program), and the Madison Metropolitan School District that has been funded by the Anonymous Fund and Dane County Cultural Affairs Commission. *Sin Fronteras* is a humanities and arts project that will bring nationally and internationally renowned humanists and artists from the Caribbean to campus and the community for 2-3 day residencies.

GAIL L. GEIGER gave a special lecture for UW-Madison alumni and friends at the Art Institute of Chicago as part of "Art After Hours: The Medici, Michelangelo, and the Art of Late Renaissance Florence." This one-night event also included a behind-the-scenes tour of the exhibition led by Prof. Geiger. She gave a lecture in March sponsored by the UW-Madison Italian Club, entitled "Thoughts on 'Leonardo da Vinci, Master Draftsman' at the Metropolitan in New York." In June, she presented a paper entitled "Racial 'Exoticism' in the Decorative Arts" at the "Novelty, Trade and Exchange in the Renaissance Interior" symposium at Victoria & Albert Museum in London. Her Festschrift article in honor of Kurt W. Forster, "Fra Angelico, Motherhood, and the Dominican Collective Memory," is in press, to be issued by the Institut für Geschichte und Theorie der Architektur, ETH-Hönggerberg, Zürich.

JANE C. HUTCHISON's publications include, "In Memoriam: Marta O. Renger", in the Fall 2002 *Historians of Netherlandish Arts Newsletter*, and "Albrecht Dürer," "Hans Holbein the Younger," "The Cranach Family" and "Prints and Popular Imagery," accepted for publication in the *Dictionary of Early Modern Europe*, Jonathan DeWald, ed., to appear this year. She chaired and organized the Northern European Art session at the 2002 Midwest Art History Society Meeting at the Milwaukee Art Museum, and moderated a panel at "Rembrandt and the Jews" (the Mosse-Weinstein Symposium, organized by the UW-Madison Center for the Humanities.)

NANCY ROSE MARSHALL had the article, "Fabrications: Replication in the Work of James Tissot," accepted for publication by *Copies, Variations, and Replicas in Nineteenth-Century Art*, Patricia Mainardi,

ed. (Cambridge University Press). She also wrote catalogue entries on Tissot for the exhibition *Pre-Raphaelite and Other Masters: The Andrew Lloyd Webber Collection* (Royal Academy, London, September 2003). Her article "A Genuinely American Painting": The Rise of *American Gothic*" was accepted by *The Masterpiece Effect: Studies in the Dynamics of a Western Canon*, Tad Tuleja, ed. (press being sought.) Nancy is also co-editing with Jürgen Heinrichs a volume entitled *Homemade: Domesticity and the Arts*, to which she is contributing an essay on 19th-century representations of London gardens. She will be on leave during the Fall semester of 2003, working on her book *Site Seeing: Modernity and Victorian Images of London*.

ANN SMART MARTIN has been very active with the development of the material culture program. Besides continuing to work with faculty from across campus she was responsible for organizing internship programs at the State Historical Society and the John Kohler Arts Center, and procuring funds for a graduate fellowship through the Kohler Foundation. She will be on leave the entire year 2003-04, working on her book manuscript, *Sukey's Mirror: Buying into the World of Goods in Colonial America, 1750-1820*. She also has in progress two reviews: Jack Crowley's *The Invention of Comfort*, for *Journal of Social History*; and Jules Prown's *Art as Evidence: Writings on Art and Material Culture* for CAA online reviews. She stayed busy last year with her exhibition class and as a result, "Reflections: Furniture, Silver, and Paintings in Early America" will be on display at the Elvehjem this fall.

NARCISO G. MENOCA was on sabbatical leave during the Spring semester of 2003, working on his current project, a book on Cuban nationalism in literature, painting, and architecture from 1825-1964. His article "The Charnley House as an Architectural Embryo" will be included in a volume on Frank Lloyd Wright's Charnley house, Chicago (seat of the Society of Architectural Historians), edited by the Society and approved for publication by the University of Chicago Press in 2004.

JULIA K. MURRAY (see cover article) received a Guggenheim Fellowship and was also nominated for a fellowship at the Center for Advanced Study in the Behavioral Sciences at Stanford University. She published "Varied Views of the Sage:

Illustrated Narratives of the Life on Confucius," in *On Sacred Grounds: Culture, Society, Politics, and the Formation of the Cult of Confucius*, Thomas A. Wilson, ed.; and three articles in *The Encyclopedia of Confucianism*, edited by Xinzhong Yao. She has in press "Excerpts from 'Water Under a Bridge: Further Thoughts on the Qingming Scroll,'" for a volume edited by Ihara Hiroshi, for which she also supervised the translation into Japanese; "Didactic Illustrations in Printed Books," in *Printing and Book Culture in Late Imperial China*, Cynthia Brokaw and Kaiwing Chow, eds.; and "Who Was Zhang Hua's 'Instructress'?" in *Gu Kaizhi and the Admonitions Scroll*, edited by Shane McCausland. In October, she traveled to Taipei, Taiwan as a Distinguished Guest for the international conference, Painting in East Asia, held at National Taiwan University. She presented "Idols in the Temple: Icons and the Cult of Confucius," in the session "Visuality, Visual Agency, and Visual Authority in the Study of East Asian Religious Icons" at the 2003 CAA Conference in New York; and "Didactic Picture Books at the Wanli Court" at the Ming Court Culture Conference, Princeton University. She will be spending the Fall semester of 2003 at the UW Institute for Research in the Humanities, pursuing her research on the Kongzhai shrine to Confucius.

GENE PHILLIPS presented "Saving the Elite: The Jōfukuji Version of the Ten Kings" at Harvard University in October under the sponsorship of the Reischauer Institute of Japanese Studies. He also had accepted for publication "Afterword: Comments by Quitman Eugene Phillips" in *Critical Perspectives on "Classicism" in Japanese Painting, 1600-1700*, Elizabeth Lillehoj, ed. In September, at the Ruth & Sherman Lee Institute for Japanese Art in Hanford, CA, he gave two public lectures, "Images of the Afterlife in Japanese Painting," and "Telling the Story with Pictures: Narrative Styles in Japanese Painting." For the Elvehjem exhibition *Kabuki: The Drama of Japanese Prints*, he gave a lecture entitled "Changing Images of Kabuki in Japanese Woodblock Prints." He also spoke on "Judgment in the Afterlife" as part of the Center for the Humanities Mellon Workshop *Imagining the Afterlife*. He serves as editor and chapter author of the second of three volumes in *The History of Japanese Art*, to be published by University of Hawai'i Press. He has in progress a book manuscript on art and rites of salvation in late medieval Japan.

Attending CAA this year were **Glenn Adamson, Barbara Buenger, Jill Casid, Thomas Dale, Thomas Gombar, Jane Hutchison, Ann Smart Martin, Julia Murray** and **Gene Phillips**.

Emeritus Faculty:

JAMES DENNIS goes forward with his research and writing. For the Summer 2003 issue of the National Sculpture Society's magazine, *Sculpture Review*, he has written a lead article on the work and career of California sculptor, Aldo Casanova (b. 1928). He returned in June to Berlin and Quedlinburg, Germany to complete his work on the history of *The Strike*, the major 1886 painting by Robert Koehler. Two awards came his way early this year. As a result of his restoration and maintenance, Frank Lloyd Wright's first Usonian house, the first Jacobs House, 1937, Madison, Wisconsin, has been designated a national landmark, pending the signature of the secretary of the interior. Secondly, the Federal Republic of Germany granted him a "Foerderung" award of ten thousand Euros for the restoration of the historical 1560 house he purchased last year in the UNESCO world-heritage town of Quedlinburg.

Adjunct Faculty and Fellows:

GLENN ADAMSON curated a show at the Milwaukee Art Museum, called "Industrial Strength Design: How Brooks Stevens Shaped Your World." The exhibition ran from June 7- September 7, and was accompanied by a book co-published by the Milwaukee Art Museum and MIT Press, for which he was the main author.

GAUTAMA VAJRACHARYA wrote the catalog for the Elvehjem exhibition, *The Watson Collection of Indian Miniatures*, and gave a lecture on "Courtship in Indian Miniatures from the Watson Collection." He co-authored the catalog for the Art Institute of Chicago's exhibition *Himalayas: An Aesthetic Adventure*, and also presented a lecture at the exhibition's opening-weekend symposium, entitled, "Meet the Genies from Kathmandu." His article, "Threefold Intimacies," was published in the April 2003 issue of *Orientalism*.

Honorary Fellow **STEVEN N. ORSO** traveled widely in the U.S. and to London during the past year to view a number of special exhibitions. In April he delivered a

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lecture at the University of Chicago drawing upon his study of the Chapel of Our Lady of the Sagrario in Toledo Cathedral. Having completed his research on that chapel, he has begun writing up his findings, a task he hopes to complete "sometime before Doomsday."

STUDENT NEWS

UNDERGRADUATE

Graduating Seniors (Summer 02-Spring 03)

[D=Graduated With Distinction; H=Honors]

Rebekah Adamek, Deborah Ben-David, Rebecca Black, Alicia Blegen, Jennifer Brandel, Nina Brantley (H, D), Diana Brilliant, Clare Christoph, Lana Fouks, Courtney Gaylor, Sarah Gersh, Erin Gladding, Sarah Goldin, Scott Greenwald, Ingrid Greenfield (H), Katherine Harb, Jennifer Harn, Monet Hutchins, Erin Kaufman, Kelly Kenney, Lori Lukowski, Katharine Lunde (H), Elizabeth McNamara, Eleanor Nett, Curran Osenton (H), Emily Pfothauer (H, D), Nicholas Schonberger, Amy Stengel, Labhat Subhapholsiri, Tammy Tandberg-Wilcox, Gretchen Thale, Farrell Tompkins, Rebecca Wiedmeyer, Jennifer Wilson, Kathryn Zimmerman

NEWS:

REBEKAH ADAMEK will be traveling to New York City in September to begin a two-year position with Teach for America.

COLLEEN BAYLEY, who is also majoring in Classics, was inducted into Phi Beta Kappa in 2002.

KINDRA GOEHLER, who is double-majoring in Art, spoke on "Sex, Drugs n' Art: The Effect of Chloral Hydrate on Dante Gabriel Rossetti's Paintings" at the first annual Undergraduate Symposium, "The Humanities: The Social Context for Creation from Antiquity to the Modern."

INGRID GREENFIELD presented her senior honors thesis, "The Culture of Exploration and Humanism in Renaissance Italy: The Social Context Surrounding Bronze Depictions of Africans" (Geiger, advisor). She was accepted into the highly competitive Peggy Guggenheim internship program in Venice for next fall. Recently

she completed a Wisconsin Ideas Fellowship through the Morgridge Center for Public Service, doing art programming with the Boys and Girls Club of Dane County.

HEIDI HANSEN presented her senior honors thesis, "History in Abstraction: Gerhard Richter's Winter Series" (Buenger, advisor). She has been working in the Elvehjem print room for the past year, and is also a three-year letter winner in track and an academic all-big ten selection.

ANDREA HOFF presented her senior honors thesis, "La Sala di Penelope: Private Imagery in the Bedroom of the Grand Duchess Eleonora of Toledo" (Geiger, advisor). Last year, she completed an internship at the Museo del Opificio delle Pietre Dure in Florence; her travel was funded by the Gilman Scholarship for International study that was awarded to her in Fall of 2001 by the Institute of International Education. She graduated Phi Beta Kappa and is a member of several honors societies—Golden Key, Mortar Board, and NSCS.

ANNA HUNTLEY interned this summer at the Smithsonian Institution, National Museum of American History. She was offered the position after working with researcher David Shayt during the writing of her final project for the class "Dimensions of Material Culture" with Professor Martin. She assisted Shayt in the writing of his forthcoming book on the cultural history of the metal lunch box in America.

LORI LUKOWSKI, who also majored in Journalism, was inducted into Phi Beta Kappa. She will be teaching with Teach for America in New York, starting this September.

KATHARINE LUNDE was named as one of two winners of the prestigious Helen C. White Award. She presented her senior honors thesis, "Post-Dadaism through the art of Jean Tinguely and the Situationist International" (Buenger, advisor). She graduated Phi Beta Kappa, with a certificate in European Studies.

MARTHA MONROE presented her senior honors thesis, "American Gothic as National Icon: Wood, Curtis and Ethnographic Portraiture" (Andrzejewski, advisor). Beginning in the fall, she will be pursuing an M.A. in American art at the University of Iowa, where she has been

awarded a teaching assistantship.

CURRAN OSENTON, who double-majored in French, presented her senior honors thesis, "Figuring Delacroix" (Marshall, advisor). In the fall, she will begin studies in French Literature in a Ph.D. track program at New York University.

EMILY PFOTENHAUER presented her senior honors thesis, "Foodways, Identities and Ethnicities: Norwegians in the American Midwest" (Martin, advisor). She was the submissions coordinator for the Wisconsin Union Directorate Art Committee in 2002-03, and was co-curator of the Wisconsin Union Galleries exhibition, *college girl*.

KATIE RAFF, who is also majoring in Classical Humanities, spoke on "Adaptations of Classicism: The Rediscovery of Classical Ideals in the High Renaissance and Classical Baroque Eras" at the first annual Undergraduate Symposium, "The Humanities: The Social Context for Creation from Antiquity to the Modern."

NICHOLAS SCHONBERGER was awarded a two-year fellowship at the Winterthur Program in Early American Culture in Winterthur, Delaware, beginning this July.

GRADUATE

M.A. Candidates:

Jane Bianco, Alexis Dyszel, Daryl Haessig, Lisa Hendrickson, Kevin Krapf, Nancy Palm, Jung-gu Ryu, Soo Yun Sohn, Elizabeth Tucker

M.A. Degrees Awarded:

MARGO BAXTER (8/02) "Paradise, Popular Culture, and Sacred Presence in a Muromachi Period Portable Reliquary Shrine," Murray, Phillips*

CALVIN ERIKSEN (5/03) "The Architecture of Deification: Hideyoshi and the Development of *gongen zukuri*," Murray, Phillips*

JACOB ESSELSTROM (5/16/03) "Gilbert Munger and Albert Bierstadt: Images of the American West in Victorian England," Marshall*, Phillips

RYAN GROVER (12/02) "Vespertine

Domesticity: The Appearance of Artificial Lighting to 1847," Martin*, Menocal

KIMBERLY JAMES (5/03) "Insanity as a Multivalent Tool: George Grosz's *Kleine Grosz Mappe*," Buenger*, Marshall

KATHERINE WHITE (5/03) "Picturing 'Authentic' Scotland: Thomas Faed's Representations of Rural Scottish Life," Dale*, Marshall

Ph.D. Candidates:

Paul Bacon, Nichole Bridges, James Bryan, Robert Cozzolino, Amanda Flaata, Kirsten Gilderhus, Shannen Hill, Elizabeth Hooper-Lane, Yun-Ju Michelle Huang, Linda James, Saadia Lawton, Catherine Louis, Paul Mason, Laurentia McIntosh, Kimberly Miller, Laura Mueller, Amy Ortiz-Holmes, Michelle Paluch-Mishur, Jae-suk Park, Soo Yeon Park, Vanessa Rousseau, Joann Skrypzak, Janet Lee Spurgeon, Shad Wenzlaff

Ph.D. Degrees Awarded:

BRIAN BUBENZER (12/02) "The Arthurian Architecture of H.H. Richardson" (Menocal)

NEWS:

Felicitations to Brian Bubenzler, whose third son, Thomas Edward, was born on December 10, 2002; Kirsten Gilderhus, whose daughter Della Lenore Fisher was born on July 14, 2003; and Shannen Hill, whose son Jonah Douglas was born on July 22, 2002.

Awards and Internships:

MARGO BAXTER was admitted into the Ph.D. program in Japanese Art History with Prof. Mimi Yiengpruksawan, with full funding. She also was a participant in the University of Chicago Graduate Student Conference, "On the Materiality of Images in East Asian Visual Culture."

CALVIN ERIKSEN received a FLAS (Foreign Language Area Studies) award for academic year 2002-03.

LAURENTIA MCINTOSH received a Vilas Travel award for research conducted in 2002-03.

JAE-SUK PARK attended the international conference "Painting in East Asia," held

in October at National Taiwan University. He recently returned from spending six months in Taiwan writing his dissertation; he was enabled to travel there by a fellowship from the National Palace Museum, which also provides an apartment adjacent to the museum.

JANET SPURGEON was selected to attend the Social Sciences Research Council Japan Studies Dissertation Workshop, an interdisciplinary workshop to be held in January 2004 in Monterrey, CA.

Papers, Lectures, Publications:

NICHOLE BRIDGES was invited to present her paper "Souvenir Standards and Aesthetic Integrity in a Carved Loango Tusk" as a public lecture at the Art Institute of Chicago in October. This is the same paper she presented at the 37th Annual Graduate Student Seminar in 2002.

ROBERT COZZOLINO was guest curator of the Elvehjem exhibition, *Dudley Huppler: Drawings*, and was also the principal author of the catalogue. He gave a talk at the museum entitled, "Dudley Huppler in Context." He wrote an essay for a catalogue published on the occasion of the exhibition "Hamady's Problems ...Solutions," which was on view in the spring at the Columbia College Center for Book and Paper Arts in Chicago. The show featured UW Professor Emeritus Walter Hamady's books and sculptures as well as three decades of the work of his students.

LISA HENDRICKSON gave a guest lecture in the Spring 2003 semester to Professor Camille Guerin-Gonzales' Chicano Studies 301 course, Chicana and Chicano History. Her lecture was "Visualizing Communities and Empowerment in Chicano and Latin-American Culture."

SHANNEN HILL, Assistant Professor and Victoria H. Myhren Gallery Director at the University of Denver, recently organized an

exhibition and symposium on *Destinies: Yoruba Art in America* which included works by Professor Moyo Okediji (Ph.D. 1995, UW-Madison), Moyo Ogundipe, Professor Sonya Clark (Human Ecology, UW-Madison), and Professor Michael Harris (UNC).

ELIZABETH HOOPER-LANE was one of nine graduate students selected to speak at the first annual Emerging Scholars Symposium on Material Culture, held in April at Winterthur Museum, Garden and Library, Winterthur, Delaware. Her paper was entitled, "House Beautiful's 'Victory Home' as Propaganda Tool: Connections between Domesticity and Patriotism in WWII and post-war America."

CATHERINE LOUIS presented "W.E.B. Du Bois and the Paris *Exhibition Universelle*," an exhibit of photographs to commemorate the W.E.B. Du Bois *The Souls of Black Folk* Centennial Symposium (April 10-12). She worked with Prof. Nellie McKay, the symposium's co-coordinator, in the selection of photographs and with Profs. McKay and Anna Andrzejewski for the text. The exhibit is now permanently displayed in the Afro-American Studies Department.

VANESSA ROUSSEAU presented a paper, "Every Girl Should Have a Tiara: The Advent of the Crown in Hellenistic Greece," at the Costume Society of America's symposium and annual meeting in October.

JOANN SKRYPZAK was the curator of the Elvehjem exhibition *Design, Vienna 1890s-1930s*, for which she also wrote the catalog, and gave the opening lecture, "Vienna Modern Design and the Kaerwer Collection." In April, she presented a paper, "Not Just a Utopian Ideal: The Sport Motif in Moholy-Nagy's Photomontages," at the 38th Annual Graduate Student Seminar at the Art Institute of Chicago. She was the first recipient of the Dana-Allen Dissertation Fellowship at the Institute for Research in the Humanities, where she gave a presentation entitled, "From Celebration to Critique: Laszlo Moholy-Nagy's Sport Pictures."

SHAD WENZLAFF presented a paper at the 2003 Midwest Art History Society Meeting in Pittsburgh, as part of the panel on 20th Century German Art. The paper was entitled, "From the Trench to the

(continued on next page)

DOUGLAS SHEWE AWARD:

The "Douglas Schewe Award" for best graduate paper of 2002 was won by **Margo Baxter**. Her paper was entitled "Portable Prayer and Muscovite Politics in a Miniature Russian Triptych."

Catacombs: Otto Dix in Italy.”

Students who attended the CAA conference were: **Robert Cozzolino, Alexis Dyszel, Daryl Harrison, Lisa Hendrickson, Saadia Lawton, Nancy Palm, and Elizabeth Tucker.**

Career News:

JAMES BRYAN will be starting a one-year position at UW-Stout this Fall, where he will be teaching Furniture and Design History as well as an introductory survey course in art history.

ALEXIS DYSZEL has accepted a position with Century House, Madison, Wisconsin.

ALUMNI/AE NEWS:

BEN BASSHAM (M.A. 1966, Ph.D. 1972) is an emeritus professor at Kent State University, and the author of several books on 19th century American painters. He has just had an exhibition of recent paintings at the McKay Bricker Gallery in Kent, Ohio.

CYNTHIA BECKER (Ph.D. 2000) is Assistant Professor at St. Thomas University in St. Paul, MN. She has been named the Director of the University's Study Abroad Program in Paris, France and will be there in Spring 2004.

CATHERINE COONEY (B.A. 1992, M.A. 2000) will be starting her new job as head librarian at Winterthur Library this September.

BOLAJI CAMPBELL (Ph.D. 2001) has been appointed Assistant Professor of art history at RISD, the Rhode Island School of Design in Providence, RI.

SUSAN FUNKENSTEIN (Ph.D. 2001) presented "'Passing' while Dancing: Otto Dix's Self-Inventions of the 1920's" at the 2003 CAA Conference in New York City. She continues on the faculty at UW-Parkside.

LAURA FURNEY (formerly Laura Dean, M.A. 1993) is now Editorial and Production Manager at University Press of Colorado in Boulder, CO.

CASEY GARDONIO-FOAT (B.A. 2001) is completing her M.A. degree at the Institute

of Fine Arts in New York. Her two qualifying papers are on the subjects of European images of indigenous Brazilians in the sixteenth and seventeenth centuries, and the "Devotional Imagery of Luisa Roldan" (first woman sculptor recorded in Spain, 1656-1704.) She and Barrett Foat were married last summer.

TED GREVSTAD-NORDBROCK (M.A. 1995) was hired last June as an historian and information coordinator for the State Historic Preservation Office in Lansing, MI.

RYAN GROVER (B.A. 2000, M.A. 2002) has been selected as the Curator of the Biggs Museum of American Art in Dover, DE, following a year as the McNeil Curatorial Intern at Winterthur Museum. The permanent collection of the BMAA consists largely of decorative and fine arts from around 1725 to the present made in, used in, or representing the Delaware River Valley Area. Furthermore, Ryan supports an active exhibition schedule at this institution concentrating on the local talents of the area stretching from Philadelphia to Washington D.C.

LISA GUIDO (B.A. 2002) is McDermott Intern for Public Programs at the Dallas Museum of Art.

RAYMOND DURAN HERNANDEZ (M.A. 1994) recently accepted a tenure-track position to teach Spanish Colonial Art History and African Art at the University of New Mexico-Albuquerque. He received his Ph.D. from the University of Chicago.

THOMAS KLEESE (M.A. Art 1997; M.F.A. 1998) chaired a session at CAA this February called "'I Don't Know Why I Like It, I Just Do': Best Practices in the Use of Critiques for Undergraduate Studio Courses." For the past five years, he has been teaching studio art and art history at UW-Richland in Richland Center. He developed and taught the UW Colleges' first online art history course.

KAREN LEVITOV (M.A. 1996) is Assistant Curator of Fine Arts at The Jewish Museum in New York City. She was instrumental in organizing the exhibition *New York: Capital of Photography*, and her essay "Picturing the Streets of New York" appears in the accompanying catalog. She gave a lecture at the Madison Art Center when the exhibition traveled to Madison. This year she has had exhibitions in San Diego, and organized *Contemporary Art/Recent Acquisitions* at The Jewish Museum this

spring/summer. She is also co-curator of a show on Sarah Bernhardt, opening in 2006.

ANDREA MORRILL (M.A. 2000) completed her internship at the Dallas Museum of Art, and moved to St. Louis, where she received a two-year grant-funded position as the Curator of Education at the Southeast Missouri State University Museum.

THOMAS O'BRIEN (B.A. 1989, M.A. 1992, Ph.D. 1998) has been an adjunct teacher at C.W. Post Campus, Long Island University, for the past three years; he teaches contemporary art to both undergraduates and graduate students, as well as surveys and a course in Graphic Design History. Last year he taught two contemporary courses in Manhattan at the New School University on "Art and Empire in the 19th Century" and "Beauty and Monstrosity in Contemporary Art."

MOYO OKEDIJI (Ph.D. 1995) is Assistant Professor at the University of Colorado-Denver and Curator of Africa, Oceania, and Native America at the Denver Art Museum. He recently curated an exhibition entitled "African Renaissance at the Museum" and wrote an award-winning book/catalogue to accompany the exhibition.

PAMELA RICHARDSON JONES (M.A. 1994) began a Registrar position in February at the Department of State Art in Embassies Program in Washington, where she works on organizing exhibitions of American art at U.S. embassies worldwide. Previously, she had been Assistant Registrar at the Hirshhorn Museum and Sculpture Garden since September 1999.

STACEY TRAUNFELD (B.A. 2002) is now Administrative Associate to the Judaica department of the Jewish Museum in New York.

Alumni presenting at CAA included **BARBARA WOLANIN** (Ph.D. 1981) and **BARBARA GROSECLOSE** (M.A. 1969, Ph.D. 1973). Also attending were **RICHARD SUNDT** (M.A. 1973, Ph.D. 1981), now chair of Art History at the University of Oregon, and **CHRISTINE SUNDT** (M.A. 1972); **JOANN MOSER** (M.A. 1972, Ph.D. 1976); and **ARLETTE KLARIC** (M.A. 1972, Ph.D. 1984), now teaching history of design at SUNY Buffalo.

YOUR GIFT MAKES A DIFFERENCE

The Department of Art History has made tremendous strides in recent years. Several outstanding young scholars have joined the faculty. A number of professors and students have received increasing national and international recognition, most notably Professor Julia Murray (Guggenheim Award recipient) and Professor Henry Drewal (Fulbright Award). Through the generosity of the Chipstone Foundation, we were able to add Ann Smart Martin, a specialist in material culture/decorative arts; and through the university's competitive cluster hire initiative we added Jill Casid, a specialist in visual culture.

We have been very fortunate to receive support from our friends and alumnae/i, who share our belief in the department's potential. In these difficult economic times, our need for such gifts has never been greater. Contributions are absolutely vital to maintaining our outstanding teaching and research, not to mention the hope of developing a true margin of excellence.

Please consider joining others in support of excellence in the Department of Art History at the University of Wisconsin-Madison. Contributions to any of the three funds described on the reverse side will mean a great deal to art history faculty and students.

If you wish to discuss a contribution, life income or estate gift to the department, please contact Anne Lucke at the University of Wisconsin Foundation (608.262.6242 or anne.lucke@uwfoundation.wisc.edu)

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You will receive a receipt for your contribution. In future newsletters, we will acknowledge all our benefactors. Please let us know if you wish to keep your gift anonymous. **Thank you!**

Art History Fund

This general fund supports a variety of activities in the art history department, such as student research and travel, special programming, and expanding visual resources. It is a critical source of flexible funds and is used to meet urgent needs of the department.

Ray Reider Golden Fund

This fund was begun in memory of Ray Reider Golden, who earned a degree in art history from the University of Wisconsin-Madison in 1969. Her untimely death in July, 2002 cut short Ray Golden's exemplary career as a highly respected ceramic artist and a beloved teacher of ceramics to countless children in the Riverdale section of the Bronx, NY. The purpose of the Ray Reider Golden Art History Fund is to provide the Department of Art History discretionary monies that will meet some of the department's most pressing needs. While this will be a flexible use fund, the department will give special consideration to programs and students in the areas of art history which most closely reflect Ray Golden's interests. These areas include ceramics, Northern European art, and American art.

James Watrous Fund

This fund is named in memory of one of the department's long-term faculty members and chairmen, who also led the effort to build the Elvehjem Museum of Art. In the 1960s, Jim Watrous, himself, raised funds to hold a series of seminars led by distinguished art historians. In the 1970s, Jane Hutchison led an effort to re-institute the program as a series of lectures. Our hope is to revitalize once again this program on whatever level possible.



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