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Henry Drewal Wins Guggenheim

Henry Drewal regularly tells people that he is not an **art** historian but an **arts** historian. He has long been a proponent of a multi-sensorial approach to studying the arts and wanted to make a significant contribution to the very meager literature on it. A prestigious Guggenheim Fellowship, the second for an Art History Department faculty member in as many years, will greatly aid him in reaching his goal.

As an Africanist, Henry is particularly sensitive to the importance of all the senses (sight, taste, smell, hearing, touch, and sense of motion) in the production and reception of the affective and aesthetic qualities of art. Art historians in other areas, specialists in medieval European or Japanese art, for ex-



Henry J. Drewal

ample, would readily recognize the validity of this point, but very little work has really been done on this topic. One issue is the limitations of words in the explication and communication of sensorial experience. Many theorists have dwelt on the disjuncture between words and images, but for Henry this is only the beginning. He asserts that "before language we began by perceiving, reasoning, theorizing, and understanding through *all* our senses." Even now, all our senses continue to participate even if we are not conscious of them.

Henry draws upon examples from his extensive work on the Yoruba speaking peoples of West Africa. On a continent where oral traditions are essential to the production and reproduction of social,

cultural, and artistic practices, hearing is an extremely important sensorial mode of understanding in Yoruba society. Linguistically, to be educable is to be able to hear. Nonetheless, sounds are regularly ignored by researchers in the "visual arts." One may marvel at the complex imagery on the border of an Ifa divination tray

without noting that the hollow area carved into the underside of the tray creates a sound chamber, that the tray is, in fact, a wooden drum. As one diviner explained to him, when an Ifa priest strikes its surface with the pointed end of a divination tapper, the sound reverberates in order to "communicate between this world and the next." Sacred sounds, as well as images, create a trans-

endent, evocative experience of art.

During the period of the Guggenheim fellowship, Henry will write up his extensive field notes from more than thirty years of work on the arts of the Yoruba and Yoruba diaspora in order to document specific examples of the ways in which artists and their audiences use the senses to create, manipulate, and respond to the evocative qualities of art. In addition, he will survey the literature on African art in the Goldwater Library at The Metropolitan Museum of Art and the library of the National Museum of African Art at the Smithsonian Institution to uncover other examples of the senses in artistic production and reception in Africa. In the end, he will write a book-length *African Art and the Senses*.

NOTE FROM THE CHAIR

Gene Phillips

As you can see, 2003-04 was a year rich in individual awards and collective accomplishments by faculty, students, and alumnae/i. Less visible, but no less a source of pride for me is the way that faculty and staff have maintained the highest levels of collegiality and professionalism in the face of ongoing budgetary problems. We have continued to pursue excellence, but we have not done it alone. The generosity of our donors has helped us immensely. Using three years of accumulated gifts, we have been able to open a new, interest-earning account with the UW Foundation. It is small, but nonetheless a terrific beginning that we hope to add to each year.

visual culture news

- Jill H. Casid

This year the Visual Culture Studies cluster—including core faculty Jill Casid (Art History) and Lisa Nakamura (Communication Arts) and director Laurie Beth Clark (Art)—welcomed the third core faculty hire Preeti Chopra (Languages and Cultures of Asia). With success in winning a University cluster enhancement grant as well as support from the Anonymous fund, the cluster organized a full calendar of events to enrich the cluster's development of interdisciplinary research and a new curriculum.

In September 2003 VCS hosted a lunchtime colloquium at which Preeti Chopra shared her work on South Asian cities. VCS continued to organize faculty research forums with a colloquium in October, featuring brief presentations by Mary Beltran (Communication Arts), Haodong Cai (Psychology), Linda Essig (Theatre and Drama), Lisa Gralnick (Art), Hong Jiang (Geography), Caroline Levine (English), Mark Nelson (Environment, Textiles, and Design), Tejumola Olaniyan (African Languages and Literature), and Kurt Squire (Curriculum and Instruction).

In February VCS hosted a thematic faculty research colloquium, "Interfaces", with papers by Julian Lombardi,

Our Benefactors, 2003-04

We thank all our generous supporters. We hope this is a complete list. If we somehow missed you, please let us know.

Abellera, Shelly Roman	Kritzman, Lawrence & Janie
Archer, Madeline Cirillo	Kuhn, Katherine
Arnett, Peter & Melissa	Lewis, Tracy
Berkoff, Adam	Lofton, Lauren
Berssenbrugge, Ann	Ludwig, Joan Marie
Bowen, Dennis	McGraw, Mary
Cody, Molly O'Brien	Melamed, Abigail
Colville, Lois	Myers, Luvie
Cousins, Ann	Nathan, Elizabeth
Curtis, Leslie Tonner	Needelman, Susan
DeOreo, Joellen	Pirozzolo, Joshua
Firestone, Evan	Raab, Jennifer
Gerster, Mary Brennan	Roberts, Matthew
Golden, Eric	Rojas, Frank
Goldschmid, Mary	Rosenstein, Margot
Greenwald, Scott	Ryan, Brad
Grueneberg, Robert & Lynn	Ryan, Renae
Hawkos, Lise	Schaufler, Michelle
Hay, Fiona	Sherman, Louise
Henige, Christina	Ten Eyck, Robert
Hlavacek, James & Suzanne	Turnbull, Melinda
Kirn, Mary	Weber, A. Erick
Kirn, Michael	Wells Fargo Fdn.
Knauth, Mary	

Lisa Nakamura, and Kurt Squire. In April, VCS drew an equally large and diverse audience for the faculty research colloquium, "Sex", with papers by Jill Casid, Anne McClintock (English & Women's Studies), and Michael Petersen (Theatre & Drama).

VCS arranged campus visits by two prominent scholars whose work has spurred the field: queer and transgender studies scholar Judith Halberstam in February and comparative cultural studies, Chinese Diaspora, and feminist studies scholar Rey Chow in March. These visits contributed directly to the Department. Art History hosted their public lectures in the Elvehjem. Jill Casid facilitated special workshops with both scholars for interested students and faculty, their work was assigned reading in Jill's courses AH 600: Theory as Visual Culture, Visual Culture as Theory and AH 355: History of Photography, and Judith Halberstam also made a special visit to AH 355.

VCS core faculty and steering committee members did preliminary research and planning for a potential degree-granting program and for an international conference on "TRANS" to be held at the UW-Madison October 1-9, 2005.

ART HISTORY GRADUATE STUDENTS WIN RECOGNITION

FELLOWSHIPS

For the coming year, four of the department's graduate students have won prestigious fellowships.

NICHOLE BRIDGES has received a pre-doctoral Fellowship from the Smithsonian Institution to conduct dissertation research at the National Museum of African Art for six months on the Carved Loango tusks in their collection, as well as in other collections in the Northeast. This is an important phase of her research for her dissertation which will elucidate contexts of such tusks' making and consumption, consider trends in their imagery, and analyze their function as souvenirs in terms of aesthetics and their circumstances of imperialism and transculturation.

LAURA MUELLER was awarded a Doctoral Fellowship from the Japan Foundation for study in Japan during the 2004-05 academic year. She will be working with Professor Kobayashi Tadashi of Gakushuin University on her dissertation project "The Utagawa School: Continuity, Competition, and Collaboration in Edo Print Culture." This will be the first comprehensive study of the practices of one of the most important schools of ukiyo-e from its genesis with Utagawa Toyoharu in the late 18th century through the close of the 19th century with the work of artists like Kawanabe Kyōsai and Tsukioka Yoshitoshi. In addition, the study will help elucidate the highly complex relationship between print designers and publishers, concentrating on the development of genre specialization and associated collaborative projects.

JOANN SKRYPZAK has received the University Fellowship Semester Dissertator Award for 2004-05. During this time she will complete her dissertation "Sporting Modernity: Artists and the Athletic Body in Germany, 1918-1938." Her work addresses images of sport and physical culture during the Weimar period with a focus on works by the avant-garde artists Willi Baumeister, Anton Räderscheidt, and László Moholy-Nagy. This is the first art historical analysis of these artists' works that takes into account German sport and Olympic history. It will provide a greater understanding of Weimar visual culture and help explain why images of the body—as both subjects and objects—remain so intensely significant in our own time. Specifically, she takes into account the particular kinds of mediation that art making entails before relating such images to broader cultural themes.

LEE SPURGEON received the Fulbright-Hays Fellowship for research on her dissertation project "Constructing the Classical Past: History Painting in the Meiji Period." She will be working through the Tokyo National University of Fine Arts and Music in Tokyo with Professor Satō Dōshin. Her aim is to focus on the

relationship between the visual imagery found in Late Meiji history painting and two aspects of its public presence. On one hand, she will research how history painting and fine art prints were affected by government policies and public debate in scholarly and popular venues; on the other, she will explore manifestations of its core imagery in different forms in mass media, such as advertisements. In the end, she plans to weave these two strands together as a unified study of a major element of Late Meiji visual culture.

Undergraduates Katie Raff, Drew Sawyer, and Imin Yeh also win awards! See page 8.

CURATORIAL OPPORTUNITIES

Readers of Art History Newsletters will be familiar with examples of graduate students participating in and even curating Elvehjem exhibitions. The expertise of some students is recognized and sought by outside museums as well. Here are two recent examples.

BOB COZZOLINO, a Ph.D. candidate, recently assisted the curator of Prints and Drawings at the Princeton University Art Museum, Laura Giles, and professor John Wilmerding with the scholarly catalogue and exhibition of American drawings and watercolors from the museum's permanent collection. It was a major undertaking since they had not attempted a comparable project since 1976. In addition to helping with the checklist, recording inscriptions, sizes, and other information for the seventy-seven objects featured in the exhibition and compiling the exhibition histories and references for each of the objects, he was asked to write essays for seventeen of the featured objects in the catalogue. He wrote essays on works by Charles Demuth, Arshille Gorky, John Marin, Jackson Pollock, and John Sloan, among others.

The show is called *American Drawings and Watercolors: Selections from the Princeton University Art Museum* and runs from October 16, 2004 through January 9, 2005 at Princeton. It will travel to the Terra Museum of American Art at Giverny, France and then the High Museum in Atlanta sometime during 2005-06. The catalogue is called *American Art in the Princeton University Art Museum: Volume 1: Drawings and Watercolors*. It is due out in October, published by Princeton and distributed by Yale. The primary authors are John Wilmerding and Kathleen A. Foster.

Bob considers the work he did on the essays his best work to date. He notes that the high standards that were demanded by his professors at the UW, and before that

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ART HISTORY AND THE ELVEHJEM COLLABORATIONS 2003-04

The department and the Elvehjem Museum of Art had another exciting year of collaborations. Laura Mueller replaced Nichole Bridges on the Elvehjem Council, while Gene Phillips served his third year and Gail Geiger stayed on the Accessions Committee. Nichole's ongoing stewardship of the loan of the Bareiss Collection culminated with her curating *Perspectives: African Art from the Bareiss Family Collection*, for which she also gave a public gallery talk. Laura worked in preparation for the 2005-06 exhibition she will curate on the Utgawa School of ukiyo-e. In addition to selecting works from the collection and researching and proposing new ones for acquisition, she worked on the catalogue. Ann Smart Martin and her students worked with Elvehjem staff to produce a major exhibition of early American objects (see "Material Culture News") and organized an accompanying series of lectures. Julia Murray organized lectures to accompany two other exhibitions, *Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors* and *Masterworks of Chinese Painting: In Pursuit of Mists and Clouds*. Speakers included Martha Carter, Ju-hsi Chou and Suzanne Cahill for the former and Julia Murray, James Cahill and Susan Nelson for the latter. Numerous Art History students worked for the Elvehjem. Laura Amundson, Linde Brady, Lindsay Girard, Bree Hughes, Jordan Koel, Christine Orth, Drew Sawyer, Lauren Stahl, and Anika Sterba all worked as preparator's assistants, while Arielle Hambrecht worked in the Museum Shop. Heidi Hansen was a printroom assistant and Katie Raff and Joy Zotalis served as registrar's assistants. Some students volunteered their time to work on an installation by Xu Bing.



Students from Julia Murray's Art History 411 course (Spring 2004), working on the Xu Bing Installation: (Clockwise from front left) Caroline Zhiyi Zhang, Marcela Guerrero, Jordan Koel, Maureen Tillotson, Damon Bates, Laura Parke Amundson, Stacey Rondorf, Amanda Nolan-Plutchak, Nicole Crame, Rebekah Diehl

(GRAD STUDENTS, cont'd)

the University of Illinois continue to guide his work. His education at state schools continues to enable him to meet every challenge.

JORDI FALGAS, who joined the department in September 2003 as a Ph.D. student, is taking a leave of absence to be a Cleveland Fellow in Modern Art, at the Cleveland Museum of Art. He will work under the direction of CMA's Curator of Modern European Art on the exhibition *Barcelona! Gaudí-Picasso-Dalí. Modernity and National Identity in Catalonia, 1868-1939*. His responsibilities include coordinating the catalogue, conducting scholarly research in Spanish and Catalan, obtaining photographs and reproduction rights, overseeing loan correspondence, and contributing an essay and entries to the catalogue. He will also aid other museum departments (Education, External Relations, and Information Technology) with writing exhibition didactics, coordinating the production of installation and website didactics, preparing press materials, lecturing, and organizing the exhibition symposium.

Barcelona! Gaudí-Picasso-Dalí opens at the Cleveland Museum of Art in October 2006 and travels to the Metropolitan Museum of Art in New York in February 2007. It will be the first U.S. exhibition to examine a remarkable period when Barcelona reigned as one of the most dynamic centers of modernist art and architecture in Europe, a crossroad linking Catalan and Spanish artists with the international avant-garde. Featuring over 180 works in a variety of media, including works by scores of artists practically unknown in the U.S., the exhibition will examine how Catalan artists derived inspiration from local traditions, and at the same time, contributed their own innovations to international modernism. While some Catalan artists are familiar to the American public, there is little understanding of the specific context in which their art evolved. The exhibition will thus offer new insights into the art of Gaudí, Picasso, Miró, and Dalí by displaying their works in relation to those of their teachers, colleagues, and rivals.

MATERIAL CULTURE NEWS

- Ann Smart Martin

The material culture program continued to make great strides. Chipstone project assistant and doctoral student Elizabeth Hooper-Lane worked with Ann Smart Martin to produce a striking program brochure (available upon request from the department office), which was generously funded by Mrs. Patricia Sax in memory of her husband, the eminent collector and UW graduate, Stanley Sax.

Elizabeth also used her creative talents to update and improve the material culture web site (www.materialcultureuw.wisc.edu.) We are grateful to the Chipstone Foundation which funds a student program assistant to carry out this work and Linda Duychak's continued expansion of the decorative arts library site (decorativearts.library.wisc.edu.)

Once again students had opportunities to work on exhibitions. Undergraduate interns worked at the Wisconsin Historical Society to help prepare next year's exhibition looking at identity through ethnic material culture. Ann's museum methods course took undergraduate and graduate students through the intensive process of producing the major exhibition *Reflections:*

Furniture, Silver, and Paintings in Early America at the Elvehjem Museum in Fall 2003. The Caxambus Foundation generously loaned objects from its collection for this exhibition. Glenn Adamson taught a Spring 2004 class accompanying the exhibition *Slipware Traditions* at the Milwaukee Art Museum. Graduate student Michelle Craig's proposal for another exhibition in the same gallery at MAM, developed as a class assignment, was adopted by Glenn and MAM staff for next year's schedule. Glenn's MAM exhibition *Industrial Strength Design: How Brooks Stevens Shaped Your World*, received the Award of Excellence by the American Association of Museums.

The Kohler Foundation continues to support graduate students; Jane Bianco (M.A. 2004) completed the Kohler Internship in the spring, and this year Cory Pillen takes up the position. Jane will now be replacing Emily Pfothhauer (B.A. 2003) in a long-term assistantship at the John Michael Kohler Art Center in Sheboygan. Material culture graduate students from the department have also taken important positions at the Winterthur Museum (Catherine Cooney), the Biggs Museum of American Art (Ryan Grover), and Sotheby's American arts program (Daryl Haessig).

FACULTY NEWS (July 2003-June 2004)

ANNA VEMER ANDRZEJEWSKI was awarded a Thompson Fellowship from the Winterthur Museum, Gardens, and Library in Delaware to support her research for a book project *Imag(in)ed Resistance: Representations of Domestic Servants "Below Stairs" in Victorian America*. She will be in residence at Winterthur for one month during the Summer of 2005. She was appointed Features editor for the Vernacular Architecture Newsletter, a quarterly publication of the Vernacular Architecture Forum. In August, she gave a talk entitled "Framing America: Paintings as Historical Evidence," given in conjunction with the Wisconsin Historical Museum's exhibition *Framed! Investigating the Painted Past*. In late October, she spoke on her work on surveillance in the Victorian-American house at the UW System Women's Studies Conference in Menomonie, WI. At the CAA Conference in Seattle, she co-chaired a session with Robert Cozzolino entitled "Redefining American Modern-

ism." She has in progress the book manuscript *Architecture and the Ideology of Surveillance in Modern America*.

BARBARA C. BUENGER presented a paper entitled "Beckmann's Male Portraits: Artists, Scholars, and Champions" (a chapter of her book in progress, *Max Beckmann in Germany, 1904-1937*) at the "Creating New Worlds: Beckmann in Europe and America" conference held at the Graduate Center of The City University of New York on Sept. 20. On Sept. 23, she was a panelist for "Max Beckmann: Critics and Scholars Respond," a discussion held at the Donnell Library Center Auditorium in Manhattan, and presented "Beckmann's Realism."

NICHOLAS D. CAHILL published *The City of Sardis: Approaches in Graphic Recording*, co-authored by Crawford H. Greenewalt, Jr., Philip T. Stinson, and Fikret Yegül (Harvard University Art Museums, 2003). His article "Household Industry in Ancient Greece and Anatolia" was published in B. Ault and L. Nevett, eds., *Ancient Greek houses and households: chronological,*

geographical, and social diversity (University of Pennsylvania Press). "New Archaic Coins from Sardis," an article co-authored by Jack Kroll, has been submitted to *American Journal of Archaeology* for publication. He is currently working on a monograph of Lydian houses from Sardis, where he conducted ongoing fieldwork in the summer of 2004 as Deputy Director.

JILL H. CASID's book *Sowing Empire: Landscape and Colonization* was awarded the College Art Association's Millard Meiss publication grant and is scheduled for release in fall of 2004 (University of Minnesota Press). She is currently completing her second book, *Necromancy of Observance: The Magic Lantern and Technologies of Projection* (University of Minnesota Press, forthcoming). Her article "Commerce in the Boudoir" was published in *Women, Art, and the Politics of Identity in Eighteenth-Century Europe*, ed. Melissa Hyde and Jennifer Milam (Ashgate Press, 2003). She co-chaired a session at the 2004 CAA Conference with Erica Rand, Bates College, "Teaching Visual Culture

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Studies." In November, she presented "Following the Rainbow: A Projective Prismatic of Reading" at the Center for the Humanities' 2003 Graduate Student Symposium, "Reading: Ethics, Images, and Social Practices." In August 2003, she presented "Extraordinary Gender" at the session "Ordinary and Extraordinary Women" of the International Society for Eighteenth-Century Studies Meeting at UCLA, for which she also served as Chair. She has in progress a book project on the history of photography. Her own photographic work for the book *Her Lover's Shadow...* was featured in the exhibition *Objects in/and Visual Culture* at the Palmer Art Museum, Pennsylvania State University in March 2004. In April she presented preliminary material for the book in an invited lecture "Her Lover's Shadow: The Queer Origins of the Photograph" for the Visual Culture Studies Program at the School of the Art Institute of Chicago.

THOMAS E.A. DALE spent Fall 2003 in Italy, teaching for the Florence program. *Shaping Sacred Space and Institutional Identity in Romanesque Mural Painting: Essays in Honour of Otto Demus*, for which he was editor and contributor, has just been published by Pindar Press. His article "Mosaic" appeared in *Medieval Italy: An Encyclopedia*, ed. C. Kleinhenz (Routledge, 2004). His article "The Monstrous" will be published in *Romanesque and Gothic*, part of *The Companion to Art* (Oxford: Blackwell, due 2005). At the 2004 CAA Conference, he delivered "The Nude, Fantasia and the Affective Powers of Romanesque Sculpture." At the Medieval Academy of America annual meeting he presented "The Agony in the Garden: Gestures of Prayer in Dugento Venice." He also gave a guest lecture at the Metropolitan Museum of Art in New York entitled "The Romanesque Cloister: Monastic Ideals and Monstrous Visions." He continued to play a large role in organizing the Center for the Humanities' Mellon Workshop "The Byzantine Commonwealth: East Roman Culture and its Legacy in the Modern World." He has in progress a book entitled *Romanesque Corporalities: The Body as Image and Dissimilitude in the Art of Western Europe, ca. 1050-1215*.

HENRY J. DREWAL (see cover story) was awarded a Guggenheim fellowship. He completed three months of fieldwork on

the arts and identities of Sidis (African descendents) in India, and in May began his Senior Research Fulbright in the Republic of Benin. He had an article entitled "Coiffures chez Les Yoruba/ Yoruba Hairstyles and Headdresses" published in *Parures de Tête/Hairstyles and Headdresses*, ed. Christiane Falgayrettes-Leveau (Paris: Editions Dapper). He presented "Dreamshapes: Sacred Earthen Sculptures by the Mami Wata Priestess Walas" at the M.C. Carlos Museum, Emory University, Atlanta GA in November. He delivered "Arts of the African Diaspora in India" at the Film Festival "The African Effect" at the Center for Contemporary Arts in Santa Fe, NM in March 2004, and in April gave the keynote address at the symposium for the exhibition *Destinies: Four African Diaspora Artists* at the University of Denver. At UW-Madison, he gave an African Studies Sandwich Seminar "Afro-Dominican Vodun: Celebrating Santa Marta" with Giovanni Savino, director of the Magnetic Art Film Company.

GAIL L. GEIGER gave a lecture in November 2003 at the University of Chicago Renaissance Seminar entitled "Racial 'Exoticism' in Italian Renaissance Decorative Arts." In April 2004, she presented "Work Clothes" at the Renaissance Society of America annual meeting in New York, part of the session "Languages of Design in Early Modern Italy." She will be on sabbatical leave for the Fall semester of 2004.

JANE C. HUTCHISON was one of the organizers of the symposium "The Netherlands - Past and Present" (UW-Madison Oct. 4 and 5) and presented "Rederijkers and Painters in Flanders and Holland." In April 2004, she attended the conference of Midwest Art History Society at Notre Dame University. Later that month, she gave a gallery talk to Wisconsin Alumni at the Art Institute of Chicago on the Rembrandt exhibition. She had the article "Desiderius Erasmus (Rotterdam 1466-Basle 1536) by Quinten Metsys" invited for publication in *The Folio Society Book of the Hundred Greatest Portraits*, Jane Armstrong and Martin Bailey, eds. (London, Folio Society). She published the encyclopedia entries on "Hans Holbein", "The Cranach Family" and "Prints and Popular Culture" in *Europe 1450-1789: Encyclopedia of the Modern World* (New York, Scribner).

NANCY ROSE MARSHALL was on leave in London in Fall 2003 to research a book project entitled *Site-Seeing: Modernity and Victorian Images of London*. In November, she was a respondent for a session on "Sublime Realism" at the National Association of Victorian Studies Conference in Bloomington, IN. Her article "'A Strongly Shaded Picture': Representations of Othello and Desdemona in Victorian Visual Culture" was accepted for a volume in preparation, *Imperial Artists*, edited by Julie Codell (anticipated publication 2006). In March 2004, she gave a lecture at the New York Public Library on James Tissot's Old Testament Watercolors.

ANN SMART MARTIN was on leave in 2003-04 completing her book manuscript, *Buying Into the World of Goods: Backcountry Virginia 1750-1820*. Together with her students in Art History 601/602, she curated the Elvehjem exhibition *Reflections: Furniture, Silver and Paintings in Early America*, for which she also wrote the catalogue. In October, she gave a lecture on the exhibition called "Through the Scholar's Looking Glass: Interpreting a Collection." She was one of three faculty members selected to represent faculty excellence at the UW-Madison Wisconsin Week-end Away with Chancellor Wiley in Charleston, SC on March 26-28. She gave the summary address at the Second Annual Emerging Scholars Symposium on Material Culture at Winterthur Museum, Garden, and Library on April 17. On May 21, she spoke on "Ribbons of Desire: Gendered Stories in the World of Goods" at the "Gender, Taste, and Material Culture in Britain and North America in the Long Eighteenth Century" conference at The Huntington, San Marino, CA.

NARCISO G. MENOCA published "La poesia de la era republicana, 1902-1952" in the January 2004 issue of *Herencia* (Journal of the Cuban National Heritage Society). His article "The Charnley House: An Architectural Embryo" will be included in a volume on Frank Lloyd Wright's Charnley house, Chicago, edited by the Society of Architectural Historians and approved for publication by the University of Chicago Press for fall 2004. He has in progress a book on Cuban nationalism in literature, painting, and architecture, 1825-1964.

JULIA K. MURRAY received a grant from the Metropolitan Center for Far Eastern Art Research toward the completion of her book on Chinese narrative illustration. She and undergraduate major Imin Yeh were awarded a Hilldale Faculty-Undergraduate Research grant for a project on contemporary Chinese art. In November, at the Institute for Research at the Humanities, she presented "The Kongzhai Shrine to Confucius: Nexus of State Cult, Popular Belief, and Regionalism in China." She participated in the Association for Asian Studies annual conference in San Diego in March 2004, serving as discussant for the session "Emperors as Collectors and Connoisseurs." She delivered a paper entitled "Filial Piety on the Throne: Didactic Paintings for Young Rulers" at the "Song Painting and Its Legacy" conference held in April at Yale University in honor of the retirement of Professor Richard M. Barnhart. She has in press an article "Changing the Frame: Prefaces and Colophons in the Chinese Illustrated Book, *Dijian tushuo*," to be published in *The East Asian Library Journal* early next year. In conjunction with two Chinese art exhibitions shown in the Elvehjem Museum in the spring, she organized a lecture series and undergraduate seminar focusing on paintings and decorated bronze mirrors.

QUITMAN E. PHILLIPS participated in the 2004 Association for Asian Studies annual conference in San Diego, where he delivered "The Material Culture of Gyakushu." In November, he presented "Aspects of Pictorial Narration in Japanese Art" at the Center for the Humanities' 2003 Graduate Student Symposium "Reading: Ethics, Images, and Social Practices." He was guest curator for the second rotation of the Ruth & Sherman Lee Institute for Japanese Art's exhibition *Return to the Valley: Highlights from the Lee Institute Permanent Collection*; his part of the exhibition, on view from May 11-June 19, 2004, was entitled *Dan/Jo Man/Woman-Love and Disdain in Later Japanese Painting*. He wrote the afterword for *Critical Perspectives on "Classicism" in Japanese Painting, 1600-1700*, edited by Elizabeth Lillehoj, and published by the University of Hawai'i Press in 2003. He will be editor and chapter author for *The History of Japanese Art, Vol. 2 (Early Modern, 1500-1868)*, also to be published by University of Hawai'i Press (projected for 2006).

EMERITUS FACULTY:

JAMES DENNIS gave the first lecture, "Cyclones to Protest: The Renegade Regionalism of John Steuart Curry," for the Winter Lecture Series of PLATO, Division of Continuing Studies, at the Fredric March Play Circle, Memorial Union. Spring was dedicated primarily to still further research and writing on the subject of *The Strike, 1886*, by German-American painter Robert Koehler. During the summer, rehabilitation of a 1560, half-timbered, historical house in Quedlinburg, Germany will continue under his supervision. At the same time he will curate an exhibition of the set and costume designs of the GDR theater designer, Barbara Funke, for the Galerie Hoelle 3. Upon returning to Madison in October he will co-host the national convention of the Frank Lloyd Wright Building Conservancy at the Monona Terrace Convention Center and the First Jacobs House, a recently designated national landmark.

ADJUNCT FACULTY & FELLOWS:

GLENN ADAMSON and students in his spring 2004 graduate seminar were instrumental in the organization of *American Fancy: Exuberance in the Arts, 1790-1840*, an exhibition that ran from April to June at the Milwaukee Art Museum, the latest collaboration between the museum and the Chipstone Foundation.

DAN FULLER'S Fall 2003 Communication Arts class "Making the Early Silent Film" resulted in two films being chosen for this year's Giornate del Cinema Muto, the silent film festival held each October in Italy. *Cadastrophe*, which Dan wrote, is a comic battle over a card game in-

spired by R.W. Paul's 1903 film *A Chess Dispute. The Magic Tree*, written by his student Kat Nichols, is a supernatural drama reminiscent of a Grimm Brothers fairy tale. Both were shot outdoors with antique 35mm equipment and were developed, printed (with a pre-1920 Stineman printer), titled, and edited by the students themselves.

GAUTAMA VAJRACHARYA'S article "Atmospheric Gestation: Deciphering Ajanta Ceiling Paintings and Other Related Works" was published in *Marg* Vol. 55 Nos. 2 and 3 (December 2003 and March 2004).

For Honorary Fellow **STEVEN N. ORSO**, 2003-2004 was "a quiet year, but a good one," in which he continued to pursue his research on art and patronage in seventeenth-century Spain. Other noteworthy activities included refereeing articles on the history of Spanish art for scholarly journals; journeying out-of-state to attend major exhibitions in New York City, Toronto, and London; and traveling in-state to learn about contemporary crafts in Wisconsin, especially ceramics.

STUDENT NEWS

UNDERGRADUATE

Graduating Seniors (Summer 03-Spring 04)

[D=Graduated With Distinction; H=Honors]

Susan Baade, Katherine Baker (D), Colleen Bayley (D,H), Elizabeth Brunette, Beth Carlson, DeeAnna Chaput (D), Claire Choren, Stefanie Cohn, Emily Conradson, Alison Eiche, Joshua

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Athletes and Art Historians

Seniors Meghan Cummings and Amanda Frederick at the Student Athlete Academic Recognition Banquet this April. Meg, Amanda, and Erin Gladding (B.A.2003) are Art History majors who were also on Women's Crew in 2003. In the past, the department has had majors in various sports, as well as dance (see Newsletter 2002).

Friedman, Lindsay Girard (D), Kindra Goehler, Alison Goetz (D), Sarah Greenberg, Carlye Greene, Alexandra Gubin (D), Heidi Hansen (H), James Hausler, Eleanor Henning (D,H), Angela Hoff (D,H), Kristen Huset, Sarah Keogh, Lindsay Knudson, Cora Koeller, Francesca Konkle (D,H), Lisa Koscielski, Hannah Lindow, MacKenzie Lucas, Elizabeth McGoey (D,H), Jennifer Miller, Martha Monroe, Harmony Murphy, William Nacey, Amanda Nolan-Plutchak, Katherine Nowicki, Keely Orgeman (D,H), Christine Orth, Smith Pharis, Yana Pogorelsky, Katharine Raff (D,H), Tara Ristau (D), Rachel Roberts, Maricelle Robles, Mia Romanik, Amanda Roth, Sarah Rothschild, Andrew Sawyer (D,H), Thomas Schar, Carol Schenker, Jeremy Schultz, Kristine Shattow, Michael Solheim, Shelly Steitz, Megan Timmons, Andrew Underwood-Bultman, Jamie Utter, Tanya Viegut, Angela Wendorf, Eric Wilcox, Abigail Winograd (D), Elizabeth Wohlers (D), Becky Yi

NEWS:

COLLEEN BAYLEY, who also majored in Classics, will be starting graduate study at Washington State University this fall. She presented her Senior Honors Thesis "The Meaning of Wreaths in Black-figure Courting Scenes" to the department on April 29 (advisor, Nicholas Cahill).

KINDRA GOEHLER, who also majored in Art, was one of three artists whose work was featured in *Sucker Punch*, an exhibition held in October at the 734 Gallery.

FRANCESCA KONKLE presented her Senior Honors Thesis "Lorenzo the Magnificent, Art and Politics" on April 29 (advisor, Gail Geiger).

ELIZABETH MCGOEY presented her Senior Honors Thesis "Early 20th Century American Woodcut Prints from a Modernist Perspective" on December 4, 2003 (advisor, Anna Andrzejewski).

KEELY ORGEMAN presented her Senior Honors Thesis "The Resurrection of Meaning in Wayne Thiebaud's Landscapes" on December 4, 2003 (advisor, Anna Andrzejewski).

KATHARINE RAFF, who also majored in

Classical Humanities, will be entering the Ph.D. program in Art History at the University of Michigan in Ann Arbor this fall. She was one of two students to receive the Helen C. White Award this year. This award is presented each year to two senior women majoring in the humanities whose accomplishments reflect "high academic standing; sound judgment and balance; a constructive life outlook; and a deep interest in the life of the community." She presented her Senior Honors Thesis "The Mausoleum at Halicarnassus: Hero Cult, Founder Cult, and the Deification of Mausolus" on April 29 (advisor, Nicholas Cahill).

ANDREW SAWYER, who also majored in Economics, was awarded the Tricia Nordby Hamrin Research Award. This annual award provides a currently enrolled L&S Honors student with \$2,500 to support senior thesis research in a Humanities or Social Science discipline. The award supported the research for his Senior Honors Thesis "Marketing Modernism: Charles Demuth and the Modern Art Market in Early 20th Century America", which he presented on April 29 (advisor, Anna Andrzejewski).

IMIN YEH, who is pursuing the Asian Option track in Art History and is also majoring in Art, was awarded a Hilldale Faculty-Undergraduate Research grant for a project on contemporary Chinese art (advisor, Julia Murray).

GRADUATE

M.A. Candidates:

Linde Brady, Sabrina Checkai, Michelle Craig, Rae Dachille, Meghan Doherty, Marcela Guerrero, Tamara Huremovic, Kevin Krapf, Peter Marinucci, Abayomi Ola, Nancy Palm, Cory Pillen, Erica Schock, Hannah Shafer, Elizabeth Tucker, Zhiyi (Caroline) Zhang

M.A. Degrees Awarded:

JANE BIANCO (5/04) "Mary Nohl's Art — Her Best Beloved Home; Happy Within Her Own Construction" (Martin)

ALEXIS DYSZEL (12/03) "A Century of Progress? The Interiors of the Model

Homes at the 1933 Chicago International Exposition" (Martin)

DARYL HAESSIG (8/03) "Amory Show Cartoons: Illustrators Wrestling with Expressions of Modernity" (Andrzejewski)

LISA HENDRICKSON (5/04) "Painting a Thirdspace: Envisioning Afro-Latina/o Identity in the Works of Josefina Pelayo, Mendoza, Alma Lopez, and Noni Olabisi" (Casid)

JUNG-GU RYU (5/04) "From the Cranbrook to the Heart of America: Eero Saarinen's Evolution; 1950-1961" (Menocal)

SOOYUN SOHN (5/04) "Martyrs and the Middle Class: Mennonites in Rembrandt's Work" (Hutchison)

Ph.D. Candidates:

Paul Bacon, Nichole Bridges, Robert Cozzolino, Mark Dieter, Jordi Falgàs, Amanda Flaata, Kirsten Gilderhus, Elizabeth Hooper-Lane, Michelle Yun-Ju Huang, Linda James, Saadia Lawton, Laurentia McIntosh, Laura Mueller, Amy Ortiz-Holmes, Jae-suk Park, Soo Yeon Park, Vanessa Rousseau, Joann Skrypzak, Sooyun Sohn, Janet Lee Spurgeon, Shad Wenzlaff

Ph.D. Degrees Awarded:

JAMES BRYAN (8/03) "Material Culture in Miniature: Historic Dolls' Houses Reconsidered" (Martin)

SHANNEN HILL (8/03) "Changing Legacies of Bantu Stephen Biko and Black Consciousness in South African Visual Culture" (Drewal)

KIMBERLY MILLER (8/03) "The Philani Printing Project: Women's Art and Activism in Crossroads, South Africa" (Drewal)

PAUL MASON (5/04) "Ephemerality, Modernity, and Progress: Architectural Light and Color at Chicago's 'A Century of Progress International Exposition, 1933-34'" (Menocal)

MICHELLE PALUCH-MISHUR (5/04) "The Mutable Perspectives of Flight': Futurist Aeropittura and the 'Golden Age' of Aviation" (Buenger)

NEWS:

The following Ph.D. students received Vilas Travel Awards for 2003-04: **Robert Cozzolino, Yunju Michelle Huang, Saadia Lawton, Laura Mueller, and Joann Skrypzak.**

LINDE BRADY presented "A World Revealed: Martha Glowacki's *My Arcadia* and Other Curious Places" at the 2004 Art History Graduate Student Symposium in May at Ohio University, Athens.

NICHOLE BRIDGES completed all requirements for the preliminary examination for the Ph.D., and is a dissertator as of May 2004 (major professor, Drewal). She has been guest curator of the Bareiss Family Collection of African Art for the Elvehjem Museum of Art. She was awarded an Intensive Foreign Language HEA Title VI Fellowship for the summer of 2004, awarded by African Studies for the study of Kongo/Lingala at Ohio University.

JAMES BRYAN has accepted a tenure-track position at Kendall College of Art and Design, Ferris State University, Big Rapids, Michigan.

ROBERT COZZOLINO co-chaired a session at CAA with Anna Andrzejewski, entitled "Redefining American Modernism." Last fall, he presented "The Absent Body in Ivan Albright's Still-Lives of 1931" at "Head to Toe: (un)Covering the Human Body", the 4th Biennial Bryn Mawr College Graduate Symposium. He co-curated the Spring 2004 exhibition at the Memorial Union, *Highlights from the Wisconsin Union Art Collection*. In March, he participated in the panel discussion "Emerging Perspectives on Late Dalí" at the first international Salvador Dalí Conference, "Persistence and Memory: New Critical Perspectives on Dalí at the Centennial", held at the Dalí Museum in St. Petersburg, FL. He presented "Why are Salvador Dalí's 'Late Works' his Most Contentious?" As a result of this session, a chapter will be published in the proceedings of the conference in September 2004. Most recently, he was selected to participate in the Dissertation Workshop, *Unstable Strategies V*, which took place in April at the Getty Research Institute.

MEGHAN DOHERTY had a paper

DOUGLAS SHEWE AWARD:

Nichole Bridges won the "Douglas Schewe Award" for best graduate paper of 2003. Her paper was entitled "Nightlife and New Negro Antiheroes: Archibald Motley's Bonzeville Paintings in Modern America."

accepted for the Thirteenth Annual Symposium on the Decorative Arts: Renaissance Through Modern, held at Cooper Hewitt, National Design Museum in New York City in April 2004. Her paper was entitled, "The Philadelphia High Chest: When Art Meets Science." She received a scholarship to attend the 2004 Colonial Williamsburg Antiques Forum in Williamsburg, VA.

JORDI FALGÀS' book *Dalí: painter, paint! An introduction to the life and work of Salvador Dalí* was published in 2003 (Barcelona: Editorial Escudo de Oro). In Spring 2004 he also participated in the Salvador Dalí Conference (same panel as Bob Cozzolino); the title of his talk was "The 'chafarrinadas' of modern abstract art: Dalí and Abstract Expressionism." In April, he delivered "Surrealist Stockings: Dalí's 1940s Advertising in the United States" at the Graduate Student Seminar at the Art Institute of Chicago; he was invited back to present it as a 45-minute public lecture at the Art Institute in October 2004. He presented "One Hundred Years of the Soft Artist with Fried Bacon" at the Spanish House, Department of Spanish and Portuguese, Michigan State University, East Lansing. He also gave the talk "Beyond the Mustache and Soft Watches: The Lesser Known Dalí" at the Kresge Art Museum. In June, at the Instituto Cervantes in Chicago, he gave a presentation entitled "I am a better writer than painter': Dalí's Books".

DARYL HAESSIG completed a nine-month American Arts Course at Sotheby's – and returned in the summer of 2004 to begin her new position as Director of the course!

LISA HENDRICKSON presented a paper entitled "Red Rover Reimagined: Border Politics and Afro-Latino/a Identification in

the Art of Josefina Pelayo, Alma Lopez, and Noni Olabisi" at the African Studies Association conference "Youthful Africa in the 21st Century", October 30-November 2 in Boston, MA.

ELIZABETH HOOPER-LANE spoke on her research on World War II and post-war housing and patriotism at the UW System Women's Studies Conference in Menomonie, Wisconsin in October as part of the session entitled "Negotiating Home Space."

KEVIN KRAPF had an exhibition of his paintings, *Istoria*, at Wendy Cooper Gallery from August 8-30, 2003.

LAURENTIA MCINTOSH spoke on the subject of her dissertation "Maria van Oosterwijk - Still-Life Painter of the 17th Century" at the symposium "The Netherlands - Past and Present" (UW-Madison Oct. 4 and 5).

KIMBERLY MILLER had an article published in *Feminist Studies* Volume 29, Number 3: Fall 2003, entitled "The Philani Printing Project: Women's Art and Activism in Crossroads, South Africa."

LAURA MUELLER presented at the 7th Annual Harvard East Asia Society Graduate Student Conference in February 2004; her paper was entitled "Entertaining Virtue: Confucianism in Japan's Print Culture, 1770-1870" and was a small portion of her dissertation project.

AMY ORTIZ-HOLMES completed all requirements for the preliminary examination for the Ph.D. and is a dissertator as of Spring 2004 (major professor, Martin). She curated *Tramp Art*, an exhibition of folk art at Robert T. Wright Community Gallery of Art, College of Lake County, Grayslake, Illinois.

VANESSA ROUSSEAU'S paper "Emblem of an Empire: The Development of the Byzantine Empress' Crown" was accepted for publication in *Al-Masaq* (Journal of Islam and the Medieval Mediterranean).

SHAD WENZLAFF gave a lecture to the L&S Honors Student Organization during their March trip to the Art Institute of Chicago. He spoke in relation to the AIC special exhibit "Rembrandt's Journey: Painter, Draftsman, Etcher."

ALUMNI/AE NEWS:

OBITUARY: We have been saddened by the death of **DIANE LEE CHRITTON** on Saturday, Oct. 4, 2003. A native of Minnesota, Dianne took her M.A. in art history in our department working under Professor Frank Horlbeck on medieval art. She remained in Madison and served as secretary to the general book department at The University Book Store in Madison from 1988 to 2002.

JENNIFER BRANDEL (B.A. 2003) did an internship with NPR (Arts Department) in Washington DC in the fall of 2003.

NOELLE GIUFFRIDA (M.A. 1999) received a Chiang Ching-kuo dissertation fellowship for 2004-5. She is currently a Ph.D. candidate at the University of Kansas, Department of the History of Art.

INGRID GREENFIELD (B.A. 2003) had a wonderful time as an intern at the Peggy Guggenheim Museum in Venice, Italy. Her responsibilities were diverse (including the packing and moving of works of art), but she worked largely with the chief registrar compiling a chronology for a retrospective on the abstract expressionist artist William Baziotis to be used in the catalogue published later this year.

MEGAN GREENLEAF (M.A. 1999) had a son, Maxwell Whittier Greenleaf, on February 18, 2003.

LISA GUIDO (B.A. 2002) was accepted to the NEH's Summer Institute in D.C. on the Art of Teaching Italian through Italian Art.

RAY HERNÁNDEZ-DURÁN (M.A. 1994) was the recipient of a Fulbright-Hays Dissertation Abroad Fellowship to Mexico City (2001-02). He received his Ph.D. from the University of Chicago in 2003 and accepted a tenure-track ap-

pointment as Assistant Professor of Spanish Colonial Art in the Department of Art and Art History, University of New Mexico in Albuquerque. He has a forthcoming article, written in collaboration with Dr. Juana Gutiérrez Haces (Instituto de Investigaciones Estéticas, Mexico City), on the Academy of San Carlos and the initiation of colonial art historical studies. He was invited to be contributor to the exhibition catalogue for *To the Honor and Glory of God: The Art of the Missions in Northern New Spain, 1600-1850*, co-curated by Clara Bargellini, Ph.D. (Instituto de Investigaciones Estéticas, Mexico City) and Michael K. Komanecky (Deputy Director for Collections, Dayton Art Institute, Ohio).

JOANNA INGLOT (M.A. 1991, Ph.D. 1997) is Associate Professor at the College of St. Catherine in St. Paul, Minnesota. Her book *The Figurative Sculpture of Magdalena Abakanowicz: Bodies, Environments, and Myths* was published in March 2004 by the University of California Press.

ELIZABETH MCNAMARA (B.A. 2003) just started a new position as Circulation Assistant for *ARTnews* magazine. Her name should appear on the masthead of both the magazine and their newsletter (*ARTnewsletter*), beginning this summer.

ROSA MORROW (B.A. 1999) is pursuing a M.A. in Art Therapy and in Marital and Family Therapy at Notre Dame de Namur University in San Francisco. She also works at the Homeless Children's Network, which provides comprehensive mental health services, case management, and family support services for homeless children, youth, and their families throughout San Francisco.

JOSEPH RUZICKA (B.A. 1982) started his position as Director of the Washington County Museum of Fine Arts in Hagerstown, Maryland on July 1, 2004.

STEVEN SAVAGE'S (B.A. 1997) illustrations appear every Sunday in the New York Times column "Political Points." After going on to get an M.F.A. in Illustration from the School of Visual Arts in New York, he became an adjunct illustration professor at the School of Visual Arts in Manhattan. He recently illustrated "Polar Bear Night" for Scholastic Press, to be released this fall. In November 2003, he had an exhibition at the New York Times, "Needlepoints of Disaster and Other Works by Stephen Savage."

JUNHYOUNG MICHAEL SHIN (Ph.D. 2001) lives in Seoul, Korea where he has been teaching as a lecturer at two colleges. He published his dissertation in Germany under the title '*Et in picturam et in sanctitatem*': *Operating Albrecht Dürer's Marienleben* (Berlin, 2003.)

ALYSA WEINSTEIN (B.A. 1992) has been living in New York City since leaving Madison. Her first job was as a gallery assistant to Carla Panicali, an Italian Art Dealer in both Manhattan and Rome. After 5 years she took a jump and produced events at MTV, and for the past 4 years she has had her own company, ruby (www.rubylife.com.) She and co-founder Bella Zakarian are interior designers, focusing on all size spaces and budgets, primarily residential spaces. They were listed as one of New York Magazine's 100 Best Architects and Designers of 2003.

KATHERINE WHITE (M.A. 2003) accepted a position as the Curatorial Intern for the Kresge Museum, University of Michigan, in East Lansing; she will be starting in October 2004. Previously she was the Luce Foundation Curatorial Assistant for the Curator of American Art at the Dayton Art Institute, Ohio.

WARREN ZANES (M.A. 1995) formerly of the Boston-based band the Del Fuegos, became vice president for education at the Rock and Roll Hall of Fame in Cleveland in September 2003.

Keep in touch! We are always interested in hearing the latest news from our alumnae/i. We hope that you will take a moment to fill out and return the News Update Form on the back of this Newsletter.



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