



FRIENDS OF ART HISTORY FORMED

In May, Art History inaugurated a new group of local supporters of the department, the **Friends of Art History**, with a party hosted by **Howard and Ellen-Louise Schwartz** in their splendid penthouse at the Lorraine. The new Friends organization is open to anyone in the Madison area who wishes to join and contributes a minimum of \$50.00 to the department. Mem-

bers of the Friends will receive a copy of the newsletter each year and be invited to special events, usually linked to public lectures in the department.

We also plan to offer events for our supporters and alumni beyond the Madison metropolitan area by hosting events at the College Art Association annual meeting and at other places where individual fac-

ulty will be traveling.

Our long-term funding priorities are: 1) graduate fellowships to help us recruit and retain the best graduate students, including curatorial fellowships that would give students practical museum training; 2) exhibition funds to support the mounting of class-related exhibitions in a proposed experimental space; and 3) travel funds to enable undergraduates and graduate students to see the objects of their study and pursue research outside Madison and abroad. Those who wish to learn more about these goals should contact our chair, **Gail L. Geiger** (glgeiger@wisc.edu). The department is very grateful for support at all levels from small annual gifts to large bequests. Please see the back page for information on how to make or plan a donation.

FRIENDS OF ART HISTORY MEMBERS

(as of July 7, 2006)

Dennis and Lynn Christensen
Thomas and Maria Dale, in memory
of Robert H. Hubbard
Henry Drewal, in honor of Ebo Segbe
Virginia Francis, in memory of
Bob Rennebohm
Janice and Jean-Pierre Golay

Kathleen Koegel
Donna Peterson
Jane S. Pizer
Ellen Louise and Howard
Schwartz
Nancy Webster

NANCY ROSE MARSHALL RECEIVES TENURE

We are happy to announce that **Nancy Rose Marshall** received a promotion to associate professor with tenure. Nancy is a superb teacher and highly valued member of our intellectual community as well as an important member of the small but vital interdisciplinary group of Victorianists on campus.

She is recognized by her peers as one of the most promising scholars in the field of nineteenth-century art and culture and as one of the up-and-coming scholars in the field of Victorian painting. She has helped formulate the challenging new argument that Victorian art was an important site of modernism, a status too long credited only to its French counterparts. Professor Marshall's exacting scholarship and broad knowledge of the period demon-

strate the ways that British artists reconfigured the European academic tradition for an audience in London, the capital of the empire and engine of the Industrial Revolution. She is just completing an important book manuscript that addresses these topics. Titled, "Painting Victorian London: City of Gold and Mud," it also presents the first detailed study of Victorian paintings of London.

Nancy consistently receives excellent evaluation scores from students, and quite a few consider her the best professor on campus. Every course she teaches incorporates innovations in content and approach, along with a systematic structure and clearly defined goals. She is also very active in the one-on-one mentoring of undergraduates, and

has overseen five honors theses, three of which have won major campus (Trewartha) awards. Her graduate seminars also earn high praise. The respect that she has earned in the department for her critical acumen means that she is frequently asked to participate on thesis and dissertation committees, and she generously accepts these requests.



ROXBURGH LECTURES ON ISLAMIC ART

As part of its efforts to promote interest in Islamic art and architecture, the Department invited **David J. Roxburgh** for a campus visit and lecture supported by funds from the University Lectures Committee. Professor Roxburgh is a leading expert on Islamic art and architecture and currently professor of the history of art and architecture at Harvard University. He is best known for his work on Persian albums and the art of the book, but his talk in Madison



introduced exciting new directions in his work. His lecture entitled "Remembering Things Unseen: The Imagery of Islamic Pilgrimage" introduced a large and diverse audience to the medieval and early modern pilgrimage scrolls that functioned as contracts and commemorative documents for pilgrims who made the journey to Islamic holy sites on the part of individuals or families. On the basis of these dense representations of the architecture of holy sites that condense different kinds of perspective onto a two-dimensional surface, Professor Roxburgh argued that Islamic culture has a rich and complex visual tradition leading to the rise of the topographical view. The lecture's analysis of the experience of Islamic architecture and its representations in scrolls served as a preview of Professor Roxburgh's book-in-progress, "The Art and Architecture of Islamic Pilgrimage," which is dedicated to understanding the architecture of Islamic holy sites in terms of both its visual representation and the perceptual experience of pilgrims. Before the lecture, Professor Roxburgh also met with Art History undergraduate majors and graduate students who are interested in Islamic art. One of the department's long-term goals is to win support for a much needed Departmental hire in Islamic art.

DEVELOPMENT COMMITTEE NEWS

Over the past year, the newly founded Development Committee has been actively developing plans to support the expanding educational mission of the department. We have produced a Department brochure outlining our programmatic goals and soliciting financial support from friends and alumni. The founding of the Friends of Art History (see front page) was another positive step forward. We have begun to explore new ways of recognizing the generosity of our donors by offering the possibility of sponsoring public lectures. Last Fall, for example, a well-attended lecture on Impressionism by the distinguished art historian, Prof. John House of the Courtauld Institute in London (see article on p. 3) was sponsored by long-time department supporters, Joe Ruzicka and Susan Kay Fancher.

EUGENE CASSELMAN PHOTOGRAPHIC ARCHIVE:

The Development Committee is pleased to announce the generous gift of an important collection of color slides and black-and-white photographs by **Mrs. Frances Casselman and the children of Eugene Casselman.** (Herbert) Eugene Casselman (1912-1996), who was born in Japan to missionary parents, was trained in voice and music history at Tiffin University, Ohio, the Westminster Choir College in Princeton New Jersey, and the University of Chicago. He taught voice at Gustavus Adolphus College, Minnesota; the Colorado Technical College; Colorado Springs; Downer College, Milwaukee and Lawrence College, Appleton. Over a period of about thirty years he also developed a passion for Spanish medieval Islamic and Mudejar architecture, traveling to Spain each year to photograph and document the major monuments. He exhibited his photographs (in 1983) at the then Elvehjem Museum. His work will soon be accessible to an even wider

community. The University of Wisconsin Digital Collections Steering Committee (UWDCSC) has recently accepted our application to have the entire collection digitized. It is also planned to have a selection of the best photographs displayed in an online exhibition through the Art History website to coincide with the interdisciplinary symposium, "Al-Andalus: Cultural Diffusion and Hybridity in Iberia (1000-1600)," October 18-20, 2007.

IN MEMORIAM

We were greatly saddened to learn of the death of **Douglas Schewe**, longtime supporter of the department, on Friday, March 17. Schewe's generosity was responsible for the Schewe Award for Best Graduate Paper, which has been awarded annually since 2000.

PARTNERSHIPS & COLLABORATIONS

The **Material Culture Program** continues to gain strength. It awarded its first certificates at the graduate and undergraduate level this year. A recent gift from the Caxambas Foundation will be used to fund honoraria for a new student internship program. In the fall, the students of the Dimensions of Material Culture Class developed and opened *Things in our World: A Virtual Exhibition*. From May 18 to September 10, the exhibition *Paper Trail: Prints from the Chipstone Collection*, which was curated by Art History Ph.D. candidate **Meghan Doherty**, ran at the Milwaukee Art Museum. This was the first time that the Chipstone Foundation's collection of early American prints had ever been on view. For more about Material Culture see www.materialculture.wisc.edu.

Visual Culture sponsored lectures and workshops by Christopher Pinney, Ella Shohat, Marita Sturken, José Estaban Muñoz, and M. Madhava Prasad. There is also a very active graduate student reading group. Great energy has gone into preparations for the "Trans" Conference to be held in Madison in October 2006. For more details on Visual Culture at Madison, see www.visualculture.wisc.edu.

We are happy to congratulate **Kohler Art Library Director, Lyn Korenic**, who received her Ph.D. in Art History from the University of California-Santa Barbara on June 18. Her dissertation is on Milwaukee ceramist Susan S. Frackelton. Lyn and **Linda Duychak** will present information on the Library Web Site as well as other developments and enhancements in online databases at the Art History Departmental Colloquium scheduled for September 14.

The academic year at the **Chazen Museum of Art** began with an exhibition curated by **Bob Cozzolino**, then a Ph.D. candidate in Art History. *With Friends: Six Magic Realists, 1940-1965* featured works by artists in the circle of John Wilde.

NOTE FROM THE CHAIR

Gene Phillips

My fifth and final year as chair has come to a very positive conclusion thanks to the hard work and commitment of faculty and staff and the support of our benefactors. The response of the college's Academic Planning Council to our ten-year review confirms wide recognition on campus that Art History is a dynamic unit, excelling in both teaching and research. The financial problems that beset the university present us with increasingly severe challenges, but we are facing them as a

unified and committed department. The quality of our assistant and associate professors and our excellent record of tenuring and retaining them give us great confidence in our long-term success. It has been a privilege to serve as chair of Art History, and the experience I take away will stand me in good stead in my new role as Director of the Religious Studies Program starting in the fall. My primary home will continue to be Art History, and I look forward to working with our new chair, Gail L. Geiger.

DONOR-FUNDED GUEST LECTURE BY JOHN HOUSE

In Fall 2005 the department hosted the first of what will be an ongoing series of events recognizing our supporters. To inaugurate the series, **John House**, the Walter H. Annenberg Professor at the Courtauld Institute, London, spoke on "Why was Impressionism so Controversial in the 1870s?" Sponsored by Art History donors **Joseph Ruzicka** (B.A., Art History, 1982) and **Susan Kay Fancher** (B.S, Economics, 1981) the lecture was both intellectually engaging and popular, attracting a broad crowd ranging from undergraduates to Chazen museum docents. Drawing on his new book *Impressionism: Paint and Politics* (Yale University Press, 2004), Professor House shared his depth of knowledge and keen appreciation of this subject in a dynamic discussion of the controversial nature of Impressionism in its original context. One of the pre-eminent scholars of nineteenth-century French art, Professor House has altered the state of his field with his attentive looking at picture surfaces and investigation of the ways even a single brush stroke could be charged with social and even political meaning in the context of 1870s France. Regarding his experience in Madison, Professor House commented, "I thoroughly enjoyed my visit to the Art History Department, and was delighted to have had a chance to lecture. It was a great pleasure to contribute to a very lively art-historical community, and I was very happy to have the chance to meet the graduate students and professors in the department."



EMERITUS PROFESSOR RESCUES A RESIDENTIAL MONUMENT IN GERMANY

Emeritus Professor **James Dennis** has recently added to his résumé as a restorer of important historic houses. His personal residence in Madison is Frank Lloyd Wright's first Usonian House, which he rescued from long neglect. Thanks to his efforts, it is now beautifully restored and has been placed on the National Register. Over the last several years, he has undertaken a new and exciting project in Germany, where he purchased and oversaw the restoration of a sixteenth-century, four-story, half-timber building that stands on the corner of two narrow medieval streets of cobblestone in the center of Quedlinburg, a UNESCO World Heritage site.



As restored and refurbished, the house now has central heating, an adjoining walled-in garden, and a studio accompanying a small art gallery on the ground floor. Private lodging with spacious living room, dining area, open kitchen, bath, and bedroom occupy the second floor, and the third floor includes a study, guest room, and bath. Particularly attractive to the many tour



groups that come by on Hoelle Strasse is the original carved wood ornamentation above the soffit, comprising all of the traditional elements of this ancient craft in the Harz Mountain region. The fourth floor, an uninhabited Dachboden, features the original 1560 rafters supporting the tile roof.

In early June, 2006, Professor Dennis delivered a slide lecture in German for a colloquium, "Frischer Wind in Alten Mauern," sponsored by the Volkshochschule Harz, Quedlinburg, Germany, entitled "Rescuing Residential Monuments: Frank Lloyd Wright's first Usonian House, 1936, and Hoelle 3, 1560." You can read more about his activities this year in the Faculty News Section.

Student "Ambassadors" at the Vernacular Architecture Forum

In mid-June, two students in the M.A. program, Christine Gesick and Emily Pfothner, attended the annual conference of the Vernacular Architecture Forum (VAF) in New York City. Professor Anna Andrzejewski applied to the VAF on their behalf for an Ambassadors Fellowship, which funded their travel and lodging expenses. Held annually in different venues across North America, the VAF meeting consists of two all-day field tours of buildings followed by one day of conference papers. This was the first meeting held in a major urban venue, and it allowed members of the VAF a chance to think about vernacular buildings in urban contexts. Professors Andrzejewski and Martin also attended the conference, as did several faculty and students in the Department of Landscape Architecture. Christine and Emily found the opportunity to attend a

professional conference valuable for their future careers. Pfothner remarked, "The conference provided me with a great opportunity to meet many people in the field—important scholars as well as historic preservationists, museum professionals, and fellow graduate students." For Gesick, the all-day tour of Queens helped her think about ideas she will use as she writes her M.A. thesis on an ethnic neighborhood in Milwaukee: "During a tour of Queens, we visited Sunnyside Gardens—the first planned garden community built in the United States, Jackson Heights—a unique and exclusive garden city planned on an urban grid, Ganesh Hindu Temple, Jackson Heights South Asian shopping strip, and Astoria Pool, a monumental WPA pool." Gesick plans on submitting a paper proposal for the 2007 VAF conference.

FACULTY NEWS

(July 2005-June 2006)

ANNA V. ANDRZEJEWSKI received an "Ambassadors Award" grant from the Vernacular Architecture Forum to fund travel for 4 graduate students (two from Art History, two from the Landscape Architecture program) studying vernacular architecture and landscapes to the 26th Annual Meeting of the Vernacular Architecture Forum in New York City in mid-June. She also chaired a session at the VAF conference, on "Prescriptive Architectures." In March, she gave two lectures for the American Arts Course at the Sotheby's Institute of Art in New York. She spent the Spring semester researching materials in preparation for an article she is preparing that examines images of rebellious domestic servants in the context of women's traditions in humor in nineteenth-century America ("A 'Duty to be Serious Sometimes': Lilly Martin Spencer, Women's Humor, and Print Culture in Antebellum America.") Her state of the field article, "Shifting Perspectives: Perspectives in Vernacular Architecture and the Evolution of Vernacular Architecture Studies in the United States" was accepted for publication in *Perspectives in Vernacular Architecture* Fall, 2006. She continues to work on her book manuscript, "Building Power: Architecture and the Ideology of Surveillance in Nineteenth-Century America."

BARBARA C. BUENGER was director of the Florence study abroad program from January-June 2006. During the last month she and colleagues in economics and art history from Michigan and Florence taught a freshmen/ sophomore honors seminar on Florence, National Identity in Modern Italian Art, and the European Union. This was the third time a summer honors course has been offered there.

NICHOLAS D. CAHILL was on leave thanks to a sabbatical and a grant from NEH-ARIT. He spent the year in Ankara, Turkey, studying ancient city planning in Anatolia and the Near East. He still spends summers excavating at Sardis, Turkey.

JILL H. CASID was awarded a one semester Resident Fellowship for academic year 2006-07 at the Institute for Research in the Humanities. In September she gave a lecture entitled "Romancing the Instrument: Glowacki's *Starry Transit* and the History of Scientific Technologies" as part of the Madison Museum of Contemporary Art's exhibition of the Martha Glowacki installation, *Starry Transit*, at the Washburn Observatory. In December-January, she and the students in her First-year Interest Group Humanities seminar "Imagining Diverse Community" organized the Wisconsin Union Galleries exhibition, *In Your Face: Identification and Discrimination*. The exhibition represented their vision and collaborative efforts in designing a show

that addressed the goals of Wisconsin's Plan 2008. At the CAA 94th Annual Conference (Boston, February 22-25), she presented a paper entitled, "Transcultural Genealogies", as part of the session on "Regarding Postcolonialism" and give a presentation for the Visual Culture Caucus lunchtime session entitled, "The Work of Visual Culture in the Age of Floating Commodities." At the convention she was also elected co-chair of the CAA's Visual Culture Studies caucus. In April she presented "Girodet in Pieces" at the Art Institute of Chicago symposium, organized around their exhibition *Girodet: Romantic Rebel*. In May she presented an invited lecture entitled "'You Became a Scientific Profile: Race, Sexuality, and the Origins of Photographic Identification" for the Biopolitics symposium at Cornell University. Her book manuscript, "Shadows of Enlightenment: Reason, Magic, and Technologies of Projection," was accepted for publication by University of Minnesota Press. She has in progress a book project on the history of photography, "The Volatile Image: Other Histories of Photography."

THOMAS E.A. DALE was awarded a Sabbatical from UW-Madison for 2006-07, as well as a one-semester fellowship at the Institute for Research in the Humanities. He has also been awarded a fellowship at CASVA (Center for Advanced Study in the Visual Arts) at the National Gallery of Art in Washington, D.C. for the same period. His article, "The Monstrous," was published in *A Companion to Medieval Art*, ed. Conrad Rudolph (Oxford: Blackwell, April 2006.) He gave a paper in October at the Byzantine Studies Conference in Athens, Georgia, entitled "Appropriating Byzantine and 'Moorish' Art in San Marco after the Fourth Crusade: Venetian Orientalism." In November, he participated in the symposium, "Medieval Art, Midwestern Audiences," at the Art Institute of Chicago. His paper was entitled "Displaying the Relics of St. Adrian in Romanesque Spain and Contemporary Chicago." In April, he gave a public lecture on "Orientalism in Medieval Venice" at the Art History Department, DePaul University in Chicago.

HENRY J. DREWAL is concluding his Guggenheim Fellowship year with a scholar/artist Resident Fellowship at the Rockefeller Foundation Study and Conference Center in Bellagio, Italy in July-August. He is doing a collaborative project with Sonya Clark of Virginia Commonwealth University. His summer/fall 2005 exhibition at the Gallery of Design at the School of Human Ecology, "Stitching History: Patchwork Quilts by Africans of India," featured works done by members of the Siddi Women's Quilting Cooperative, which he helped to found in 2004. In January 2006 he presented a paper on his African Indian work at the first international conference and workshop on the African Diaspora of Asia held in Goa, India, which he helped to organize. In April, he discussed and displayed a new collection of about fifty quilts from three Siddi villages at

the Chazen Museum. He gave public lectures on his African and African Diaspora research work at the University of New England and the Museum of Fine Arts-Boston.

GAIL L. GEIGER has in progress a project on Andrea Brustolon and race in the decorative arts. She traveled to the Philippines in the spring; she has been gathering material on a potential project dealing with the cultural exchange prompted by the European, specifically the Spanish attempt to colonize the Philippines, and the art styles and objects that echo Italian Renaissance styles.

JANE C. HUTCHISON attended the CAA Annual Conference in Boston. In 2005, she had a review of Wayne Franits' *Dutch Seventeenth-Century Genre Painting: Its Stylistic and Thematic Evolution* published in *Sixteenth Century Journal*, and a review of Julien Chapuis, ed. *Tilman Riemenschneider, c. 1460-1531* (Studies in the History of Art, 65) published in *Renaissance Quarterly*, vol. 57.

ANN SMART MARTIN'S book *Buying into the World of Goods: Backcountry Consumers in Early America, 1750-1820* is forthcoming from Johns Hopkins University Press in 2007. In late 2006 her article "Ribbons of Desire: Gendered Stories in the World of Goods" will appear in *Gender, Taste, and Material in Britain and America in the Long Eighteenth-century* (Yale University Press), and "Tea Tables Overturned: Rituals of Power and Place in Colonial America" will appear in *Furnishing the Eighteenth Century* (Routledge Press.) She presented a paper on "Ephemeral Things: The Material Culture of Gender" at the 13th Berkshire Conference on the History of Women at Scripps College, Claremont, CA in June of 2005. In October she gave a lecture, "The Wonders of Reflection: Early American Portraits, Furniture, and Silver" at the symposium "Creating an American Style: Art and Architecture, 1600-1900" at the University of Virginia Art Museum and McIntire Department of Art and Architecture.

NARCISO G. MENOCA was on leave Spring 2006 recuperating very successfully from hip surgery.

JULIA K. MURRAY forthcoming book, *Mirror of Morality: Narrative Illustration and Confucian Ideology*, is currently in production at the University of Hawaii Press. Her "Afterword" to the second edition of Jason C. Kuo's *Discovering Chinese Painting: Dialogues with American Art Historians*, appeared last fall. Her article, "Changing the Frame: Prefaces and Colophons in the Chinese Illustrated Book, *Dijian tushuo*," was published in *The East Asian Library Journal*, vol. 12 no. 1 (Spring 2006). On April 28, she delivered a paper based on the research for that article at the Humanities Initiative Workshop at the University of Tennessee, Knoxville. She also participated in

"Bridges to Heaven: A Symposium on East Asian art in honor of Professor Wen C. Fong" at Princeton University on the weekend of April 1-2, in a session entitled "Inspiration from Realities: Art and Representation." From April 6-10, she attended the Association for Asian Studies Annual Meeting in San Francisco, and on May 13 the conference "Reinventing the Past: Antiquarianism in East Asian Art and Visual Culture (Part I)" at the University of Chicago. Her proposal for a Mellon Workshop on Confucius, submitted with Mark Csikszentmihalyi (Dept. of East Asian Languages and Literature), was awarded funding for next year and will bring a diverse group of distinguished speakers to campus. She has recently joined the editorial board of the *Journal of Sung-Yuan Studies*.

GENE PHILLIPS presented "Shuten Dôji and Aspects of the Monstrous in Japan 1500-1800" on October 27 at the University of Pittsburgh's Asian Studies Center as part of their Asia Over Lunch Lecture Series. On October 29, also in Pittsburgh, he was a discussant for the panel, "Prohibitions and Permissions in Japanese Rituals", at the Mid-Atlantic Region Association for Asian Studies. On November 14 he presented the Franklin Murphy Lecture, "The Karma Mirror in Japan", at the University of Kansas. He attended the Association for Asian Studies Annual Meeting in San Francisco From April 6-10. His article, "Taste, Practice, and Artistic Identity in Medieval Japan" will be published in 2006 in the exhibition catalogue *Stylish Japan! Selections from the John C. Weber Collection* (working title) at the National Museums, Berlin PK, edited by Melanie Trede. His review of Trede's book *Image, Text, and Audience: the Taishokan Narrative in Visual Representations of the Early Modern Period in Japan* (Peter Lang) will appear in *Artibus Asiae* 66.1 (2006.1). In 2006-07, he will no longer be chair of the department, but will be busy with positions as director of the Religious Studies Program, chair the Arts and Humanities Divisional Committee, and coordinator of the Mellon Workshop he leads, *Monstrosity and Alterity*, which received a second year of funding.

Emeritus Faculty

JAMES DENNIS remains energetically involved in exhibition activities and historical preservation (see page 4). Following his public lectures on the importance of humor and social satire in the work of Grant Wood, delivered in November, 2005 at the historical Pattee Hotel in Perry, Iowa and at the Cedar Rapids Museum of Art, marking the opening of the retrospective exhibition *Grant Wood's Studio, Birthplace of American Gothic*, he was invited to lecture on the same subject at the Renwick Museum, Washington, D.C. in April, 2006 to help commemorate the exhibition there. As a member of the Kunstverein, "Art Quitilinga," Professor Dennis has

participated in various exhibitions, for example, installing the *Traumwelt* exhibition of large digitally printed photo montages by Laurel Lueders in the Blasiikirche Kulturzentrum, Quedlinburg for last fall's "Pro-Vinz Kunst Tage" and curating an exhibition of drawings of stage and costume designs by Barbara Funke for "Regards d'Allemagne," held this spring in the Centre Arsenal, Maubeuge, France. The final arrangements for simultaneous exhibitions of works by UW-Madison artists Frances Myers and Warrington Colescott, scheduled for two different Quedlinburg sites during this September's nationwide "Tag des offenen Denkmals" ("Day of Open Monuments,") are underway. Professor Dennis' current book project, "Der Strike, 1886, Life of a Premier Radical Painting," and its appearance in final print form, has been understandably delayed by such activities and by leisure time well spent in cafes, restaurants, trains, museums, and woodlands in and around the Harz Mountains. "While I most certainly do miss students," says Professor Dennis, "life outside the classroom continues to be exciting and full of pleasure no matter how maddening reactionary political and economic policies become in their mishandling of ongoing world crises."

FRANK HORLBECK continues to travel to view and photograph architecture, present lectures to community and university groups, and collect Victorian molded jugs. In the fall of 2005, he gave a talk to Logos on the monuments of Russian architecture he photographed the previous summer. It was his first lecture using digital images. This year his travels in Europe included a trip to northern Italy, where he has not been for many years.

CURRENT STUDENT NEWS

UNDERGRADUATE

From August 2005 to May 2006, our total number of graduates was 66. There are currently 111 Art History majors, with 24 pursuing Honors in the Major, and 3 pursuing the Asian Art Option.

SENIOR HONORS THESES, 2005-2006:

KATHERINE CLEMENTS: "Evocative Visions: Illustrations of the Divine Comedy by Italian Liberty Artists" (Advisor, Buenger)

NANCY DEMERDASH: "The Virgin and Child Examined Anew: Eroticism, Transculturation, and Cultural Hybridity in Late 16th Century Painting of Mughal India" (Advisor, Casid)

CHRISTENA GUNTHER: "To Whom Does It Belong? Plundered Art Objects and Ethical Dilemmas" (Advisor, Martin)

NATHANIEL KINGDON: "In Search of Nineteenth Century Italian Sentimental Sculpture" (Advisor, Buenger)

LAUREN STAHL: "Touch: Beyond the Visual in Visual Arts" (Advisor, Casid)

KRISTEN TITUS: "A Call to the Stage: The Representation of Men in Degas' Images of the Dance" (Advisor, Marshall)

LINDSAY WADLEIGH: "Opposites Attract: Absurdity in the Art of Eva Hesse" (Advisor, Marshall)

ELEANA WHYTE: "Max Beckmann's *Birth and Death: Spectacles of Human Existence*" (Advisor, Buenger)

NEWS:

LYDIA BARRY was accepted to the M.A. program in Art Market: Valuation and Appraisal at the Fashion Institute of Technology in New York, NY.

MADELEINE BRECHIN was selected as a summer intern by the Museum of Modern Art in NYC.

MELISSA COOKE (Art and Art History double major) received a Wisconsin Idea Fellowship for 2004-05 (together with Prof. John Hitchcock of the Art Dept. and Clean Wisconsin) for "The Art of Change", a project that researched nontoxic, ecologically friendly methods of making art to create original environmental illustrations. The illustrations were used in Clean Wisconsin's public education programs and sold as a fundraiser.

NANCY DEMERDASH, was awarded a grant from the Trewartha Honors Undergraduate Research Fund for her senior honors thesis project.

JOSEPHINE FLOYD was Development Intern at the Madison Museum of Contemporary Art.

ALLISON PECK, senior and double major in Journalism, interned in the spring with the Madison Museum of Contemporary Art.

MARY SAVIG will be entering graduate school at George Washington University in Washington DC, where she received a teaching assistantship (including living expenses) as well as a museum internship during her second year. She also got fellowship/assistantship offers from Florida and Colorado and was accepted at the universities of Pennsylvania, Chicago, and Virginia.

KRISTEN TITUS was awarded a grant from the Trewartha Honors Undergraduate Research Fund for her senior honors thesis project.

LINDSAY WADLEIGH was awarded a grant from the Trewartha Honors Undergraduate Research Fund for her senior honors thesis project.

ELEANA WHYTE received a Tricia Nordby Hamrin Research Award for her senior honors thesis project.

GRADUATE

M.A. Candidates: *Richard Busby, Sabrina Checkai, Christine Gesick, Martha Monroe, Susan Newman, Amy Noell, Gregory Seiffert, Elizabeth Wohlers, Patricia Zahn, Beth Zinsli*

Ph.D. Candidates: *Linde Brady, Nichole Bridges, Eunjung Choi, Mark Dieter, Meghan Doherty, Amanda Flaata, Kirsten Gilderhus, Marcela Guerrero, Elizabeth Hooper-Lane, Yun-Ju Michelle Huang, Tamara Huremovic, Linda James, Saadia Lawton, Laurentia McIntosh, Laura Mueller, Amy Ortiz-Holmes, Jae-suk Park, Soo Yeon Park, Cory Pillen, Vanessa Rousseau, Joann Skrypzak, Sooyun Sohn, Janet Lee Spurgeon*

NEWS:

LINDE BRADY gave a colloquium to the department on her experience during summer 2005 as a curatorial intern at the Guggenheim, and on Catherine Opie, the contemporary photographer on whom she conducted research for an exhibition proposal to the director of the museum.

NICHOLE BRIDGES was awarded an appointment as a Marie Christine Kohler Fellow beginning in the Spring 2007 term. It is renewable for up to two years. Previously she was awarded a Belgian American Educational Foundation (BAEF) fellowship to conduct six months of dissertation research (concerning 19th century ivory sculptures from coastal Congo) at the Royal Museum for Central Africa in Tervuren, Belgium. She was in Brussels until the end of April, 2006.

RICHARD BUSBY was awarded a Schorger fellowship to pursue research in Italy for his M.A. thesis.

SABRINA CHECKAI has been interning at Isthmus Architecture, Inc. since June, 2005. Isthmus Architecture, a collaborative of architects and historians, is located in a historic warehouse on the shore of Lake Monona in downtown Madison. As Research and Editorial Assistant, she has been copy editing a historic structure report on the Unitarian Meeting House and doing archival and field

DOUGLAS SCHEWE AWARD:

Gregory Seiffert won the Douglas Schewe Award for the best graduate student paper of 2005. His paper was entitled, "Glimpses of the Exotic City: Representing the Foreign in a Nineteenth-Century Shanghai Newspaper", and was written for Prof. Marshall's 855 seminar this spring.

research at Taliesin in order to create a restoration master plan.

EUNJUNG CHOI attended "Bridges to Heaven: A Symposium on East Asian art in honor of Professor Wen C. Fong" at Princeton University the weekend of April 1-2.

ROBERT COZZOLINO is now Associate Curator at the Pennsylvania Academy of the Fine Arts. Most recently he was the curator of **Vik Muniz: Remastered**, on view from September 17-November 27. The PAFA exhibition focused entirely on Brazilian artist Muniz's personal transformations of icons from art history. He curated *Art in Chicago: Resisting Regionalism, Transforming Modernism*, on view from February 4 - April 2, 2006. Bob's article, "A Walter Hamady Primer" was the cover story in the Fall issue of the Wisconsin Academy Review.

MEGHAN DOHERTY guest curated the exhibition, *Paper Trail: Prints from the Chipstone Collection*, running from May 18 - September 10, 2006 at the Milwaukee Art Museum. In conjunction with the exhibition, she gave a public lecture on June 4 at the museum, entitled, "Botanical Prints from *Paper Trail*." She presented a paper at the CAA 94th Annual Conference (Boston, February 22-25), entitled, "Robert Thornton's 'New Illustration': Imaging and Imagining Nation and Empire," in the session on "Circum-Atlantic Visual Production: Passing through Boston and New York".

JORDI FALGAS co-chaired the session "Barcelona and Modernity, 1868-1939" at the CAA 94th Annual Conference (Boston, February 22-25).

AMANDA FLAATA spent a busy year on her Fulbright in Greece and Turkey (see Newsletter 2005), traveling and giving seminar-style reports on various monuments. She spent the winter in Athens, where she took seminars on painting and burial customs and made trips to sites in the region, and spent 17 weeks of the spring semester in Turkey where "trip highlights included exploring ancient tomb tunnels on my stomach with a flashlight at Belevi and climbing Priene's acropolis." She and husband Ben will be living in Iowa City next year.

CHRISTINE GESICK has been interning at Mead & Hunt, an architectural and engineering consulting firm, in the Historic Preservation Department.

MARCELA GUERRERO was selected to participate in the Smithsonian Latino Center's 2006 Latino Museum Studies Program (LMSP) during June 18-July 14. The program chose only 15 people from around the country.

ELIZABETH HOOPER-LANE received the Dissertator University Fellowship for Spring 2006-07. In the Spring, she taught a course for the Office of International Academic Programs for students preparing to study abroad in the summer Florence program.

TAMARA HUREMOVIC, presented a paper at the "Art of the State" Symposium at the University of British Columbia, Canada, in April, 2006. She was awarded support from the Shirley L. & Dr. Willard Fritz Mueller Graduate Travel Foundation Fund.

SAADIA LAWTON was awarded a two-month IHR Mellon Pre-Dissertation Fellowship (University of London) for Summer 2006, and a one-month Andrew W. Mellon Foundation Fellowship (Library Company of Philadelphia and Historical Society of Pennsylvania) for research on her dissertation.

LINDA JAMES gave a paper at the University of Cambridge, England at the Third International Conference for New Directions in the Humanities, August 2-5. The title of the paper was "Yves Klein by Yves Klein: Rethinking Modern Dandyism."

MARSELY KEHOE was selected to present a paper at the annual symposium of the Graduate Art History Society at the University of Iowa in March. The title of her paper was "Antwerp's Rubenshuis: A Historic House Museum at the

Crossroads of Nationalisms."

LAURA MUELLER was awarded a 2005-06 Humanities Exposed (HEX) Program Fellowship through the Center for the Humanities for an educational outreach project entitled "Beyond Sushi and Samurai: Visual Histories of Japan and Cross-Cultural Learning Through Art." The program will include working with a group of students from Madison West High School and exposing them to new approaches to historical analysis and learning through the visual arts. In January, she gave a public lecture in New York at the Institute of Fine Arts at NYU for the Ukiyo-e Society of America. The lecture was entitled, "Competition in Edo Print Culture: The Utagawa School."

AMY NOELL presented a paper entitled "Snapshot Paris: Carmela Uranga's Postcard Representations of Contemporary French National Identity" at the Department of French and Italian's 19th annual Graduate Student Symposium, "Defining Spaces", on April 1.

CORY PILLEN presented a paper in November at the "Symposium on the 19th Century Press, the Civil War, and Free Expression," held at the University of Tennessee in Chattanooga. The paper, which she co-authored, was entitled "Art and the Domestic Ideal in the Antebellum Illustrated Magazine." She presented "Looking Outside from Within: Scholarship on Self-Taught Artists" at the Indiana University 16th Annual Art History Graduate Symposium in April.

EMILY PFOTENHAUER was awarded the Charles Hummel Fellowship at the Chipstone Foundation. This fully funded year-long research position began this summer. Her work initiates a cooperative venture between the Chipstone Foundation, the Wisconsin Historical Society, and the Material Culture program at UW-Madison to research the history of furniture production and distribution in mid-

GRADUATE DEGREES

(August 2005-May 2006)

Ph.D.

ROBERT T. COZZOLINO (5/06), "Every Picture Should be a Prayer: A Critical Study of Ivan Albright", Buenger*, Dale, Marshall, Martin, Zimmerman

M.A.

LINDE H. BRADY (8/05), "Exhibiting Wonder: The Institutional Critique Strategies of Fred Wilson and Mark Dion", Buenger* Casid

MARCELA C. GUERRERO (8/05), "Island Hopping: Transculturation of Puerto Rican Identity", Casid*, Drewal

ABAYOMI OLA (8/05), "Woman, Power & Parody in 20th Century Yoruba Wood Sculpture", Drewal*, High Tesfagiorgis

CORY J. PILLEN (8/05), "Debating Domesticity: Gender Roles in Tompkins Matteson's *Now or Never*", Andrzejewski*, Marshall

MARSELY V. KEHOE (5/06), "The

Rubenshuis at the Crossroads of Nationalisms", Andrzejewski, Hutchison*

EMILY K. PFOTENHAUER, (5/06), "Furniture in Mineral Point, Wisconsin, 1830-1890: Craft, Trade, and Fashion in a Midwestern Marketplace", Andrzejewski, Martin*

ELIZABETH A. WOHLERS (5/06), "Pure" Chocolate?: Questions of Nationalism, Race and Sexuality in Cadbury and Rowntree Advertising, 1894-1938", Casid, Marshall*

to late-nineteenth-century Wisconsin. This project grew out of the research on the early furniture of Mineral Point, Wisconsin that Emily undertook for her master's paper, advised by Prof. Martin. In May, she presented her furniture findings at the Practical Preservation Conference in Mineral Point. In summer 2005 she participated in the month-long Summer Institute of the Museum of Early Southern Decorative Arts in Winston-Salem, North Carolina; in the fall she presented a colloquium to the department on her experience and the research she did there on German cabinetmakers in colonial Charleston.

GREGORY SEIFFERT was selected to present a paper, "The Immortal Within: A Painting from the Shijiata Relic Deposit", at the Art Institute of Chicago Graduate Student Symposium (April 7-8). He attended "Bridges to Heaven: A Symposium on East Asian art in honor of Professor Wen C. Fong" at Princeton University the weekend of April 1-2.

JOANN SKRYPZAK'S exhibition, *Hesse: A Princely German Collection*, ran at the Portland Art Museum from October 29-March 19. The show featured more than 400 works from the Hesse family's private collection, including paintings and decorative arts.

SOOYUN SOHN'S daughter Joan was born on Monday, Jan. 16, 2006.

LEE SPURGEON was awarded the Dana-Allen Fellowship at the Institute for Research in the Humanities for the Fall semester of the 2006-07 academic year. She chaired the panel "Negotiating Truth and Memory through Visual Art" at the Conference on Political Trauma and Restoration held at UW-Madison March 31-April 1.

BETH ZINSLI presented a paper at the "Word and Image: Visual Dialogues", 6th Annual Graduate Humanities Forum Conference at the University of Pennsylvania, PA, in February, 2006. She was awarded support from the Shirley L. & Dr. Willard Fritz Mueller Graduate Travel Foundation Fund.

ALUMNAE/I NEWS

CYNTHIA BECKER (M.A. 1991, Ph.D. 2000) is Assistant Professor of Art History at Boston University. She published *Amazigh arts in Morocco: Women Shaping Berber Identity* in 2006 (University of Texas Press). On September 21, 2006, at 2:30 pm in Room L140 Elvehjem, Cynthia will be giving a public colloquium on this topic; watch "Art History Week" for details.

MEGHAN CUMMINGS (B.A. 2005) has been accepted into a three year Painting Restoration Program at L'Istituto per l'Arte e il Restauro-Palazzo Spinelli in Florence, Italy. She begins her coursework shortly, in Jan 2006.

INGRID GREENFIELD (B.A. 2003) will begin the M.A./Ph.D. program at University of Chicago in the fall, with full tuition, annual stipends, and summer funding for four years through a Century Fellowship. She will continue to focus on the early modern period, working with Professors Rebecca Zorach and Charles Cohen.

DANIEL GUERNSEY (Ph.D. 1995) was promoted to Associate Professor with tenure at Florida International University. His book, *The Artist and the State, 1777-1855: The Politics of Universal History in British and French Painting*, is forthcoming from Ashgate Press in February of 2007.

LISA GUIDO (B.A. 2002) was accepted to the Trento School of Management to do her Masters in Art and Culture Management, supported by a scholarship from the Italian government. She will be working on this degree until December 2006. Classes are held in Trento and Rovereto in the Trentino region in the Alps near the Austrian border. Her project work simultaneously involves two things: an in-depth business analysis of an "art" business in Bologna and the reinstallation of an archeological museum in Castiglion Fiorentino in Tuscany.

ANDREA L. GUTIÉRREZ (B.A. 2001) completed her Masters in Translation and Interpretation from the Institute of Translation and Modern Languages at Universidad Complutense, Madrid Spain, in 2004. She resides in Madrid and teaches for the English Teaching Institute; she also does freelance translating.

RAYMOND HERNÁNDEZ-DURÁN (M.A. 1994) is entering his third year as Assistant Professor of Spanish Colonial Art and Architecture in the Department of Art and History at the University of New Mexico in Albuquerque. A list of his many publications can be found at www.unm.edu/~rhernand/. He has also chaired panels and delivered papers at major conferences, such as CAA (Atlanta, 2005; Boston, 2006) and the XXIX Coloquio Internacional (Puebla, Mexico, 2005). He is curating an exhibition of Colonial art titled *Cuerpo y alma/Body and Soul: Concept, Process, and Reception in Colonial Visual Culture* tentative date is Spring 2007, at the University of New Mexico Art Museum, Albuquerque. Accompanying events include a symposium, a concert of Colonial music, a Colonial theatrical production, and a panel on culinary arts followed by a dinner of Colonial dishes. He will be teaching a two-semester graduate seminar focused on how to exhibit Colonial material culture in tandem with the exhibition.

DARYL HAESSIG (M.A. 2003) is a Merchant for The Guild, a local arts marketing company. She chooses works that are appropriate to offer on the company's website and catalog, with a focus on their jewelry, prints/paintings/photography and gift categories (you can check the site out at www.guild.com.)

MELANIE HERZOG (M.A. 1989, Ph.D. 1995) was promoted to Professor of Art History at Edgewood College in 2005. Her book, *Elizabeth Catlett: An American Artist in Mexico* (Seattle: University of Washington Press, 2000), has been recently released in paperback. Accompanying an exhibition of prints by Elizabeth Catlett at the Art Institute of Chicago, her essay "Elizabeth Catlett: In the Image of the People" was published in the exhibition catalogue of the same title, published by the Art Institute and Yale University Press (2005). Melanie is currently completing a book-length manuscript on social documentary photographer Milton Rogovin.

SEAN HIGGINS (B.A. 2005) was accepted to the Architecture School at the UW-Milwaukee in the programs: Master of Architecture (M.Arch.) and Master of Urban Planning (M.U.P.)

SHANNEN HILL (Ph.D. 2003) was awarded a prestigious Getty Postdoctoral Fellowship for "Biko and Black Consciousness in South African Art." She and **KIMBERLY MILLER** (M.A. 1995, Ph.D. 2003) served as guest editors for a special issue of *African Arts* (Volume 38, number 3, Autumn 2005, published by UCLA) on the theme of "Trauma and Representation in Africa." The issue includes contributions by the editors, former Art History Department faculty member **Nicholas Mirzoeff**, Liese van der Watt, Brenda Schmahmann, and Sidney Kasfir.

ANNA HUNTLEY (B.A. 2004) is currently pursuing her M.A. in History Museum Studies at the Cooperstown Graduate Program in Cooperstown, NY. This summer she worked as a curator at the David Sayre House, part of the Greater Milford Historical Society in Milford, NY. While there her focus was on exhibition development, public programs, and the re-writing of a furnishing plan for the 1820s historic house and general store.

JOANNA INGLOT (M.A. 1991, Ph.D. 1997) accepted the position of Associate Professor and Edith A. Kelso Chair in Art History at Macalester College. She curated the exhibition, *WARM: 12 Artists of the Women's Art Registry of Minnesota*, on view from June 9 - September 17, 2006 at the Weisman Art Museum, Minneapolis, MN.

PAMELA RICHARDSON JONES (M.A. 1994) is a freelance registrar in Baltimore, MD. She and her husband, Jason Jones (B.A. English 1995, UW Madison) became

the very proud parents of Sylvia Camille Jones on January 19, 2006.

SARAH KIANOVSKY (B.A. 1982, also in Comparative Literature) is Assistant Curator of Paintings, Sculpture and Decorative Arts at the Fogg Art Museum, Harvard University Art Museums.

ELEANOR NETT (B.A. 2002, also in Communication Arts) is Production Executive for Endgame Entertainment. Her first film, *Stay Alive*, opened in March.

KRISTEN OVERBECK LAISE (M.A. 1998) returned to Washington, DC in fall 1998 and since summer 2001, has served as the director for the Heritage Health Index, the first comprehensive study on the condition and preservation needs of U.S. collections. The results of the survey were released in December 2005 at a press conference at the New York Public Library. The Heritage Health Index survey has received some excellent press, and Kristen did a taping for NPR's "Hidden Treasures" series; the segment also ran on "All Things Considered". More information about the Heritage Health Index and the survey reports are available at www.heritagehealthindex.org.

VIRGINIA WOODS ROBERTS (M.A. 1992 Art History, M.A. 1994 Library and Information Studies) is Director of the Suttons Bay Area District Library in Suttons Bay, Michigan, a community north of Traverse City on the Leelanau Peninsula (across Lake Michigan from Green Bay).

BROOKE SCULL-MCWILLIAMS (B.A. 2001) is working towards a law degree at the University of Illinois, and expects to take the bar exam in February of 2007. She has a job arranged with a firm in Chicago that she will begin when she completes the bar.

ELIZABETH TUCKER (M.A. 2004) began working at The Guild, a local arts marketing company, in January 2006. Her position is Coordinator of Trade Relations; she works with trade professionals (interior designers, architects, art consultants, public art agents, landscape architects, and the like) who commission or buy artwork for their clients and projects.

KEEP IN TOUCH!

We are always interested in hearing from our alumnae/i. E-mail us with your latest news at arthistory@ls.wisc.edu. Also, please let us know if you wish to be put on the e-mail list for "Art History Week," our biweekly listing of departmental news and art-related events in the campus/downtown area (also available on our website at www.wisc.edu/arth.)

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(6/1/05-6/30/06)

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