



## MADISON TO NEW YORK VIA JAPANESE PRINTS

By Laura Mueller



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### FIRST AUTUMN LECTURE FOR FRIENDS OF ART HISTORY

Julia K. Murray, Professor of  
Chinese Art & Culture

#### “Imaging Confucius: From Temple Icon to Global Brand”

Friday, 19 September 2008 5 pm  
Chazen Museum of Art

Reception following at the University Club



Photo, Bob Rashid

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*Competition and Collaboration: Prints of the Utagawa School* was the culmination of years of research conducted in Madison and while on two separate fellowships in Tokyo. The exhibition was born from a conversation over dinner with the director of the Chazen Museum of Art, Russell Pancenzko and his wife, Paula. As we talked about my recent study in Yokohama at the Inter-University Center for Japanese Language Study and Research, the conversation turned to the extensive Van Vleck Collection of Japanese Prints housed at the Chazen. That is when Russell challenged me to come up with an exhibition idea showcasing the collection's rich holdings while increasing its recognition among scholars, students, and print enthusiasts. He then committed major museum resources to its success.

One opportunity clearly presented itself: the museum's outstanding holdings in the Utagawa school. They formed the ideal basis for developing an in-depth study of this dominant creative force in nineteenth-century Japan. As I began researching the collection, I realized how little work had

been done on the topic, including the relationships among its artists, who included some of the biggest names in Japan's print culture: Toyokuni, Hiroshige, Kunisada, and Kuniyoshi. It was clear I had been given the opportunity to make a valuable contribution to the field of Japanese art history. At the suggestion of my advisor, Professor Gene Phillips, I decided to change the topic of my dissertation to incorporate the work I was doing on the Utagawa exhibition.

In November 2007, the exhibition opened in Madison with 137 prints distilled from the 216 that appear in the accompanying catalogue, which itself presents only a small selection from the Van Vleck's extensive collection. For the first time in English, Utagawa works from its founder, Toyoharu, through four generations of artists over a period of more than 100 years, were used to explore the relationships, influences, and strategies that made the school so successful and dominant in Japan's thriving print culture. The Chazen also sponsored an international symposium on the opening

## NOTE FROM THE CHAIR

The Department of Art History has grown remarkably since 1997-98, when I served as chair the first time. Now, after a second round, as I prepare to leave the responsibilities to my colleague Tom Dale, these changes have prompted considerable reflection.

The generosity of the Chipstone Foundation enabled us to establish the Stanley and Polly Stone Professorship in the Decorative Arts accepted by Ann Smart Martin in 1997/98. She broadened the position's scope to **Material Culture/Decorative Arts** and collaborated with faculty across campus to offer a Material Culture Program Certificate. The Chipstone Curator at the Milwaukee Museum of Art, Ethan Lasser, began his first seminar as lecturer with us last semester, a practice begun with Glenn Adamson, now at the Victoria & London Museum in London. Related also to Chipstone's support of the Material Culture program is the new initiative of an **Architectural Option** between the Madison campus and the School of Architecture and Urban Planning at UW Milwaukee with a focus on vernacular architecture, the specialty of Anna Andrzejewski. Thanks to the initiative of Cluster Hires on campus, two faculty have joined us. Jill Casid came in 2002 as Professor of **Visual Culture**. Last autumn she became director of the new Visual Culture Center, which hosted four symposia this past year and will do so again this coming 2008-09. Just last year the **American Indian Studies** cluster brought us Nancy Mithlo.

We have been fortunate to fill positions vacated by retiring faculty during this decade. Tom Dale arrived in 1999 as our **Medieval Art** expert with an emphasis on the Romanesque; Nancy Rose Marshall joined us in 2000 as our **Nineteenth-Century** specialist, with a focus on British art; and Anna Andrejewski in 2002 as our new **American Art** faculty member. Two additional lecturers have enriched the program. Dan Fuller is a specialist in silent film and photography and Gautama Vajracharya teaches South Asian topics. Though retired, Gautama returns this autumn to teach and will be honored with a major symposium, "South Asian Art and Culture". The featured speaker on 13 September will be the internationally known Dr. Pratapaditya Pal, who will speak on "Early Painting in Kashmir." We also now have two **affiliated faculty** who enhance our course offerings as well as our intellectual community: Michael Jay McClure (Ph.D., Bryn Mawr, 2006) teaches the theory and history of modern and contemporary art in the Art Department; Preeti Chopra (Ph.D. UC Berkeley 2003) came to Madison as a Visual Culture Cluster Hire located in Languages and Literature of Asia.

Our dynamic group also has been very active in their respective scholarly fields. Some of the year's highlights include the following. **Ann Smart Martin** published her book Buying into the World of Goods: Early Consumers in

Backcountry Virginia (Johns Hopkins Press), and while on leave in England last spring conducted research on her new book project, "Banish the Night: Illumination and Reflection in Early Modern England and America". **Julia Murray**, having published her second book last year, took her sabbatical at the Fairbank Center at Harvard where she has been deeply engaged with her next book project, "Mysteries of Kongzhai: Relic, Representation and Ritual at a Shrine to Confucius." **Nancy Rose Marshall** and **Gene Phillips** will have sabbaticals this coming year and **Henry Drewal** will be on leave spring semester. Awarded a fellowship at the Institute for Research in the Humanities at UW, Nancy will be working on her new book project, a monograph on Dante Gabriel Rossetti. Gene Phillips, after serving as Director of Religious Studies, leaves shortly for Japan where he will be working on his next book, "Shuten Dōji and Monstrosity in Late Medieval and Early Modern Japan" with additional funding from the Japan Foundation. And Henry, after welcoming to the Chazen Museum the 17th of October, his exhibition "Mami Wata: Arts for Water Spirits in Africa and Its Diasporas" from LA where it opened in April at the UCLA Fowler Museum, will have spring to work on his next project, "sensiotics" or the arts and the senses. **Nick Cahill**, has been appointed Field Director of the Sardis Archaeological Excavation in western Turkey. In addition, the College of Letters & Science together with the Graduate School provided him a 5 year P.A. position to help in this large-scale enterprise, administered by Harvard University Art Museums and Cornell University. **Nancy Mithlo** is at work with students this summer on "A Native Intelligence: The Horace Poolaw Photography Project 2008". In addition, she has obtained a Ford Foundation, Media, Arts & Culture" grant for "American Indian Curatorial Practice, 2008." She will have this coming year on



Andrea Brdek, a University of Wisconsin-Madison Graduate Student, scans photos for the Horace Poolaw Photography Project, led by Professor Nancy Mithlo

B.A. Honors candidate **Aurelia Moser** has won a Hilldale Undergraduate/Faculty Research Fellowship for 2008-2009. She will use this award to write her senior honors thesis, "Controversy, Coquetry, and the Chaos of Conformity: The Problem of Performance in the Art of Pierre Antoine Baudouin (1723-1769)." Gail Geiger will serve as faculty mentor.

### ALUMNI NEWS

**Paul Bacon** (PhD 2004) accepted a position at UW-Sheboygan teaching introductory surveys both in the classroom and online, as well as a Renaissance survey.

**Jennifer Brandel** (BA 2003) is working in public radio in Chicago, reporting stories locally and nationally about contemporary art and people who live their lives artfully. She has also become co-editor and a staff writer for MULE Magazine - a culture and arts periodical based in Chicago but with national distribution.

**Nina Brantley** (BA 2002) has graduated from the London School of Economics and is now working with the US Institute of Peace with the Rule of Law Program.

**Bolaji Campbell** (PhD 2001), Assistant Professor at RISD in Providence, RI, has published his first book entitled Painting for the Gods: Art and Aesthetics of Yoruba Religious Murals (Trenton, NJ: Africa World Press 2008). He also gave a paper on Yoruba chromatics at the International Conference on Ifa Divination at Harvard University, on March 15, 2008. Dr. Campbell also presented at the opening conference of Mami Wata in Los Angeles.

**Nancy Demerdash** (BA 2006) has been at the Massachusetts Institute of Technology working towards a M.S. Architectural Studies.

**Braden Frieder** (PhD 1997) has published Chivalry and the Perfect Prince: Tournaments, Art, and Armor at the Spanish Hapsburg Court (Truman State University Press). He utilizes festival books modeled on contemporary chivalric literature, imperial inventories and account books of the royal household, many translated into English for the first time. Braden is an Assistant Professor at Morehead State University, Morehead KY.

**Josh Friedman** (BA 2003) is a graduate student at the Pratt Institute in New York, studying Art and Design Education. He is also a resident advisor and student teacher at Clara Barton High School in Brooklyn N.Y.

**Lisa Guido** (BA 2002) is the Director of International Student and Scholar Services for the St. John International University based in Turin, Italy.

**Christena Gunther** (BA 2006) graduated this past May with a degree in Visual Arts Administration for New York University. Ms. Gunther has accepted a position in access

coordination for the Education Department at the Metropolitan Museum of Art, where she will be assisting in making the museum accessible to visitors with disabilities.

**Ashley Hall** (BA 2006) is living in Chicago working at *Par-enting Magazine* in Advertising Sales.

**Karen Levitov** (M.A. '96). Associate Curator at The Jewish Museum, New York, and Richard Shiff have published Camille Pissarro: Impressions of City and Country (Yale, 2007) in conjunction with the exhibition of the same at the Jewish Museum from 16 September 2007 to 3 February 2008. She also has contributed to Sarah Bernhardt: The Art of High Drama (Jewish Museum and Yale, 2006) in conjunction with an exhibition at the Jewish Museum 2 December 2005 to 2 April 2006.

**Paula Nameth** (BA 1996) is currently a library intern at the Milwaukee Public Library while completing a MLIS at the University of Wisconsin-Milwaukee.

**Dorothy Niececki** (BA 2005) is a PhD student at Boston University and Adjunct Senior Lecturer at Suffolk University.

**Thomas O'Brien** (Ph.D. '98) has been elected Chair of the Visual Arts Department at SUNY-Suffolk.

**Jae-Suk Park** (Ph.D. 2008) had a paper accepted for the symposium, "Certified Authentic? Counterfeits, Copies, & Constructions of Culture," held April 25, 2008 at the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, New York City. Jae-Suk also attended the Graduate Student Conference in East Asian Art, on "The Art of Opposition," at Princeton University, in February. The latter conference was organized by **Greg Seiffert** (MA 2006), who is now a PhD candidate at Princeton University, and also delivered a paper on a contemporary artist, entitled "Violence Unseen: Zhi Lin's Depiction of Suffering and Spectacle."

**Mari Robles** (BA '03) is the Coordinator of Family and Youth Programs at the Museum of Contemporary Art Chicago.

**Wayne Sayles** (MA 1986) founded a monthly journal about ancient coins, "The Celator," and in the same year went on to co-author several publications. He is also a Life Fellow of the American Numismatic Society, Fellow of the Royal Numismatic Society (London), Life Member of the Hellenic Numismatic Society (Athens) and is founder and executive director of the Ancient Coin Collectors' Guild.

**Michi Ushio** (BA 2008) was accepted to Columbia University's Master of Architecture program for this fall.

Check out the **Art History Web site** at  
<http://www.wisc.edu/arh>.

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Noell contributed the introductory essay for the second edition of MFA student Pritika Chowdhry's exhibition catalog for the curatorial project "Visceral Mappings: Transdiasporic Art Practices". The essay is titled "A Transdiasporic Dinner Party? *Visceral Mappings* and Recent Feminist Art Exhibitions". The catalog is forthcoming from DoIT Publishing Services. She also reviewed the exhibition on susceptibleimages.com, a Milwaukee-based arts magazine. She has also published "Surfing Mami's Virtual Watas: Mami Wata Resources on the Internet," in the catalogue for Professor Drewal's Mami Wata exhibition, and "Seeing TRANS for the Trees: Rhizomatic Curatorial Frameworks and the Visualizing TRANS Exhibition".

Ph.D. candidate **Cory Pillen** has had two recent publications. A version of her master's thesis, entitled "Debating Domesticity: Gender Roles in Tompkins Matteson's Now or Never" appeared in vol. 23 (Dec. 2007) of Rutgers Art Review. "See America: WPA Posters and the Mapping of a New Deal Democracy" will appear in *The Journal of American Culture*. 31 2008 She also presented a talk on Edward Hopper in March at the Art Institute of Chicago as part of an exclusive Wisconsin Alumni Association tour of the Hopper exhibit.

Ph.D. candidate **Lee Spurgeon** has received an appointment as a one-year Faculty Fellow at Colby College in Maine for the upcoming academic year to teach Asian Art History. She has also received a Vilas Travel Grant, a Harvard-Yenching Travel Grant and a Houghton Library Short-Term Fellowship, all to do research on Asian and manuscripts collections at Harvard University.

Ph.D. candidate **Jordi Falgàs** published his essay "At Top Speed Toward Absolute Nothingness: Dalí and the Nouveaux Réalistes" in *The Dalí Renaissance: New Perspectives on His Life and Art after 1940*, edited by Michael R. Taylor, Curator of Modern Art at the Philadelphia Museum of Art. In addition, Falgàs delivered two lectures this past March at an event hosted by the Tourist Office of Spain in Chicago to celebrate the centennial of one of Barcelona's architectural jewels, the Palau de la Musica Catalana, by Lluís Domènech i Montaner. Finally, Falgàs won a competition to become

#### DOUGLAS SCHEWE AWARD

Ph.D. candidate **Tamara Huremovic** won The Schewe Best Graduate Paper for 2006-07. She presented her paper: *Facing the War: Dix and the Mnemonic function of the Grotesque Body*, to the department this past fall.

the first Director of the newly established Rafael Maso Foundation in the city of Girona (Spain). The Rafael Maso Foundation was created last year to protect and promote the legacy of the Catalan architect Rafael Maso i Valenti (1880-1935). Last year, the heirs of Maso joined forces with the Girona City Hall and the Association of Catalan Architects to establish the Rafael Maso Foundation, a private non-profit organization, devoted not only to the study and preservation of Maso's work but also to be a center for modern and contemporary architecture and urban planning. The Maso family has donated Maso's house and studio in downtown Girona to become a house-museum and research center, scheduled to open in 2009.

Ph.D. candidate **Marcela Guerrero** presented "Pinche Libro/Bloody Book: A Postcolonial Reading of Codex Espangliensis" at the XXVII International Congress of the Latin American Studies Association in Montreal, Canada, last September. For this summer, Marcela received a Tinker-Nave Field Research Grant to conduct research in Cuba and the Dominican Republic. Marcela will be analyzing the intersection of race and urban space in contemporary Afro-Caribbean photography.

Ph.D. candidate **Marsely Kehoe** has accepted an adjunct faculty position beginning this fall at Columbia College in Chicago teaching Stone Age to Gothic Art History.

Ph.D. candidate **Meghan Doherty** curated the exhibit "Under the Medicean Stars: Medici Patronage of Science and Natural History, 1537-1737" in the Department of Special Collections this past fall. In addition to her curatorial work, she gave a gallery talk on the exhibit in October.

Ph.D. candidate **Stefan Osdene** presented his paper "Portable Wealth and The Performance of Status: Bling-Bling in Hip-Hop Culture" in March at the American Popular Culture/American Cultural Association Conference in San Francisco in a panel dealing with Fashion, Identity, and Musical Subcultures.

PhD candidate **Beth Zinsli** has received the College of Letters & Science Teaching Assistant Instructional Development award.

M.A. candidate **Marina Kliger** has been selected for the 2008 Museum Education Paid Summer Internship at the Art Institute of Chicago. The internship lasts for 8 weeks, from June to August and will provide experience in a full range of education programs serving all ages, from children, to high school students, to adults.

## NOTE FROM THE CHAIR, CONTINUED...

leave to work on her next book project; while her first book, *'Our Indian Princess': Subverting the Stereotype* (Santa Fe, N.M.) should be published this autumn. **Anna Andrejewski** is finishing the index for her first book, *Building Power: Architecture and the Ideology of Surveil-*



Starting in the fall of 2008, PhD students from UW-Milwaukee and UW-Madison have an option of specializing in Architectural History

*lance in Victorian America* (Tennessee Press), which will be out in September. She also has led the way in establishing a new model for collaborative programs in the Architectural Option for Ph.D. students in Art History with the School of Architecture and Urban Planning at the University of Wisconsin-Milwaukee. **Jill Casid's** second book, *Shadows of Enlightenment: Reason, Magic, and Technologies*, is forthcoming from Minnesota Press and she is at work on her new one, "The Volatile Image: Other Histories of Photography". **Tom Dale** has just returned from Paris where he was invited to give a series of lectures at the Ecole des Hautes Etudes en Sciences Sociales. His book manuscript "Romanesque Corporealities" is well underway despite interruptions to write a number of articles this year. **Narciso Menocal** continues his book manuscript on post-colonial myths in Cuban literature, art and architecture between 1825 and 1964, with subsequent chapters bringing issues up to date. He has refined and explored these ideas in teaching courses such as AH 349, "Art and Architecture of

Cuba." **Barbara Buenger** spoke on "Beckmann's Ethiopia: Temptation and the State of Europe" in Munich at the Pinakothek der Moderne in connection with the major exhibition, "Max Beckmann Exile in Amsterdam" held at the Van Gogh museum there. She continues to find new material on Max Beckmann to enrich her book manuscript on "Max Beckmann in Germany, 1904-1937". She also has given an enormous percentage of her time to advising undergraduate majors. **Jane Hutchison** is working on Vol. 8, the Commentary, Part II, of *The Illustrated Bartsch* (Master E.S., the Zwolle Master, Master FVB and others) and remains active in both professional national organizations such as the Print Council of America and in campus administration. Last, but not least, **Jim Dennis** is a finalist for an Andrew W. Mellon Foundation Emeritus Fellowship, to be announced soon, for his current 300 pp. book manuscript project, "*The Strike* by Robert Koehler (1850-1917), Industrial Labor's Premier May-Day Painting." Our departmental administration has hummed along this year with our new team of chief administrator Joan Schleicher, undergraduate specialist Stefanie Wiesneski and Jacob Esselstrom our curator of Visual Resources. Jacob has overseen continued renovations of L160 and next L140 by landing grants to upgrade our equipment to digital. He often consults with now retired emeritus Tom Gombar, who has been recovering splendidly from a leukemia. Stefanie, who is completing her M.S. in Educational Administration has accepted the major position as Residence Director at the



TA Beth Zinsli, this year's College of Letters & Science Teaching Fellow award winner, leading a discussion

## VISUAL CULTURE NEWS

This was an especially exciting year for the pioneering Visual Culture Studies initiative at the UW-Madison. The new transdisciplinary field of Visual Culture vitally connects the study and practice of the visual across the sciences, humanities, social sciences, and arts. One of the first such initiatives in the country, Visual Culture Studies first emerged as a campus cluster in 2000 with a Mellon Grant from the Center for Humanities and a successful cluster hire grant application in 2001 through which the Department hired art historian and visual culture specialist Jill H. Casid. Under Casid's leadership as director, this October the Visual Culture cluster's proposal to establish the Visual Culture Center in the College of Letters & Science was approved unanimously at the college and university levels. While many universities and colleges now recognize the possibilities of Visual Culture Studies and have taken steps to develop programs and centers, no other peer or higher ranked research university or college has yet created a research center in visual culture that interlinks visual studies and practice across the arts, humanities, and sciences. Currently operating out of an office in Memorial Library, the Visual Culture Center will soon join the Arts Institute, the Center for the Humanities, and the Institute for Research in the Humanities in the remodeled University Club. With this opportunity for expansion, the Visual Culture Center at the University of Wisconsin is poised to be a formative influence, shaping the future of the field with its collaborative research projects and programming. With co-sponsorship from the Department of Art History and a major grant from the Anonymous Fund, the Center hosted an important series of public conferences dedicated to "New Directions in Visual Culture." Ranging from a kick-off conferences in the fall on "Visual Theory" and "Islam, Religion, and Visual Culture" to spring conferences on "Visualizing Science" and "Interdisciplinarity and the University Art Museum," each of the events pursued different strategic partnership with such units on campus as Middle Eastern Studies, the Eye Research Institute, the Holtz Center for



Professor Jill Casid with PhD students Amy Noell and Beth Zinsli  
Photo, Bryce Richter

Science and Technology Studies, and the Chazen Museum. The Center was again successful in its application to the Anonymous Fund and, with co-sponsorship from Art History among other units, looks forward to hosting a new year-long series of public conferences, "Parallax: Changing Perspectives in Visual Culture." Jill Casid also chaired the committee that conducted an international, open rank faculty search for an established scholar in Visual Culture who will secure our profile as a leading center for work in global visual cultures with an accent on the plural. The steering committee for the center has also been working to create a new, transdisciplinary research-focused Ph.D. in Visual Culture, which hopes to house in the Center as well as, at the undergraduate level, an introductory course that will give students the tools to navigate and analyze the dynamic and complex visual environment. Longer-range plans include the creation of an online image database for the global and comparative study of Visual Culture and the launching of an online journal in Visual Culture Studies—projects that will contribute to the sustainability of this research and teaching initiative with a distinct character pertaining to the emphasis on global visual cultures and issues of difference.

## NOTE FROM THE CHAIR CONTINUED...

College of St. Benedict near St. Cloud Minnesota. We shall miss her very much, but know she turns to the beginning of her professional career in her specialty. Meanwhile, I am delighted to say that Kathryn E. Bartlett will be joining us from the UW Department of Economics where she has been recently. Kate will be taking on a position in the office to administer all aspects of student affairs, both undergraduate and graduate. Joan will be focused on the business administration of our now multi-faceted program.

Our undergraduate teaching remains a major source of pleasure and pride for us with an undergraduate enrollment now at 153 majors, 18 honors students and 43 graduating seniors this spring. Our graduate students include 38 M.A. or Ph.D. candidates and we welcome 6 new students this Autumn. We are delighted that Beth Zinsli, an PhD candidate, has received a College of Letters & Science Teaching Fellow award for the academic year of 2008-09. See p. 3 photograph of Beth leading

## STUDENT AND ALUMNI UPDATES

### SENIOR HONORS THESES

**Meghan Freund:** "Echoes of the Past: Gothic Tradition at Matisse's Venice Chapel." (Advisor: Buenger)

**Mallory Gordon:** "Mapping the Female Anatomy: Artistic Representation and the Continuum of Anatomical Discovery as they Relate to One Another" (Advisor: Geiger)

**Theresa Handwerk:** "Pieter de Hooch and the Development of Interior Space." (Advisor: Hutchison)

**Jarryd Page:** "The Rotterdam/Edinburgh Dip-tych" (Advisor: Hutchison)

### GRADUATE CANDIDATES

**M.A. Candidates:** Laura Haertel, Marina Klinger, , Sloan McBride, Lucy Traverse, Katharine Wells

**Ph.D. Candidates:** Linde Brady, Nichole Bridges, Meghan Doherty, Amanda Flaata, Kirsten Gilderhus, Marcela Guerrero, Elizabeth Hooper-Lane, Michelle Huang, Tamara Huremovic, Linda James, Marsely Kehoe, Saadia Lawton, Caroline Malloy, Laurentia McIntosh, Laura Mueller, Amy Noell, Amy Ortiz-Holmes, Soo-Yeon Park, Cory Pillen, Stefan Osdene, Matthew Rarey, Vanessa Rousseau, Sooyun Sohn, Lee Spurgeon, Janine Sytsma, Beth Zinsli

### STUDENT NEWS

Ph.D. students **Amy Noell** and **Beth Zinsli** co-curated "The Scientist's Eye: Dialogues between Art & Science." The exhibition featured artists and rare books from the Kohler Art Library and Special Collections. The show coincided with the Visual Culture Center's conference entitled "Visualizing Science." Noell and Zinsli gave a gallery talk during the conference in the Kohler Art Library.

They also co-curated "Sighting Knowledge: Photography in the Lab, the Museum and the Archive," formerly on view in the Chazen niche case 2. The installation highlighted relationships between scientific, artistic, and archival uses of photography in order to question the boundaries between these categories of inquiry and knowledge. The case featured photographs and photographic objects from the Chazen Museum of Art, the Kohler Art Library, Special Collections and the Wisconsin Historical Society. The exhibition was planned in conjunction with the Visual Culture Center's conference "Interdisciplinarity and the University Art Museum." Jill Casid was the faculty advisor for the project.

Ph.D. candidate **Amanda Flaata** was awarded a Residential Fellowship at Koç University's Research Center for Anatolian Civilizations (RCAC) in Istanbul, Turkey for 2008-2009. She was also awarded the Paul Rehak Memorial Traveling Fellowship from the American School of Classical School in Athens.

Ph.D. candidate **Tamara Huremovic** won The Schewe Best Graduate Paper for 2006-07. She presented her paper: Facing the War: Dix and the Mnemonic function of the Grotesque Body, to the department this past fall.

Ph.D. Student **Amy Noell** presented a paper at the Visual Culture section of the Cultural Studies Association conference at New York University. The paper, "Feminist Art Exhibitions with a Difference: Curating Feminism Transnationally in Global Feminisms and Figures of Thinking," stems from research that she completed in Susan Friedman's fall 2007 seminar, Research in Women's and Gender Studies.

### GRADUATE DEGREES AWARDED AUGUST 2007 - AUGUST 2008

**Laura Haertel, M.A.** (5/08), "The Propaganda Problem: The Evolution of John Sloan's Socialism from New York to Santa Fe."

**Marina Klinger, M.A.** (5/08), "Seeing Through the Veil: The (In)visibility of the Imperial Flaneuse."

**Sloan McBride, M.A.** (5/08), The Tomb of Napoleon as a Political Tool in Mid Nineteenth-Century France

**Stefan Osdene, M.A.** (5/08), "Portable Wealth and The Performance of Status: The Historical Origins of Bling-Bling in American Culture and Hip-Hop Music."

**Matt Rarey, M.A.** (5/08), "Notes on a Cosmic Race: Afro-Mexicans and the Exhibitionary Complex."

## MAMI WATA

Beautiful and seductive, protective yet dangerous, the water spirit Mami Wata (Mother Water) is celebrated throughout much of Africa and the African Atlantic world. Often portrayed as a mermaid, a snake charmer, or a combination of both, she and a “school” of related African water spirits all honor the essential, sacred nature of water. *Mami Wata: Arts for Water Spirits in Africa and Its Diasporas*—a traveling exhibition that opened at the Fowler Museum-UCLA on April 6, 2008 and comes to the Chazen Museum of Art with a big splash on October 17-18, 2008 until January 11, 2009. The exhibition explores the visual cultures and histories of Mami Wata through a dynamic presentation of the wide array of arts surrounding her—sculpture, paintings, masks, altars, and more from west and central Africa, the Caribbean, Brazil, and the United States.

“Mami Wata has been a labor of love for more than thirty years – I guess I took to heart the words in a famous song by the Nigerian musician Sir Victor Uwaifo – ‘If you see Mami Wata oh, never you run away!’” says guest curator **Henry John Drewal**, Evjue-Bascom Professor of Art History and Afro-American Studies at the University of Wisconsin-Madison and adjunct curator of African Art at the Chazen Museum of Art, UW-Madison.

Africans taken to Haiti aboard slave ships brought with them strong traditions of fish-tailed and water-related spirits, which were incorporated into Vodou, a complex and sophisticated religion honoring spiritual entities known as *lwa*. Water enters the Haitian Vodou cosmology in many ways. Marine spirits like the mermaid Lasirèn symbolize the *lwa* of the water, and are represented in the exhibition on glittering sequined flags, sculptures, paintings, and elaborate mixed-media altars.

In addition to their influence in Africa and its diasporas, Mami Wata and other African and African Atlantic water spirits have gained an even wider audience, as well as new meanings and import, by capturing the imaginations of contemporary artists. The exhibition also features the work of several artists—men and women from Africa, Europe, North America, and the Caribbean—who have found in Mami Wata and her cohorts a highly intriguing subject matter.

There will be an extensive series of programs to accompany the exhibition: a regatta on Lake Mendota two weeks before the opening; a day of family activities on October 18; a lecture series that discusses the arts and sciences of water and global warming; artists’ presentations; and music, dance, and masking performances.

## CAMPBELL PAINTING

Mami Wata and other African and African Atlantic water spirits have captured the imaginations of a number of contemporary artists, among them **Bolaji Campbell**, Ph.D. graduate of our department and presently an Assistant Professor at the Rhode Island School of Design, Providence.

In a large, bright blue canvas entitled *Yeye Odo* (“Mother Water”), Bolaji Campbell pays tribute to Oshun, the goddess of cool waters. For Campbell, the gods represent the source of existence, and Oshun is regarded as a provider of children. Her presence thus evokes such praise names as *abeja gbooro* (owner of countless big fishes) or *yeye omo eja* (mother of fish).

The ambivalent attributes of these water divinities and the ways in which they deal with human weaknesses preoccupy Campbell. He likens his painting *Yeye Odo* to an African American tradition associated with Simbi, a Kongo aquatic goddess from Central Africa. Simbi was brought to the Americas by enslaved Africans and reinvented there, particularly in Haiti and the low country of South Carolina where Campbell spent a year as a scholar in residence at the Avery Center for African-American History and Culture at the College of Charleston. He notes that Simbi and Oshun celebrate the power of women. At the same time, they test and punish human aspirations and weaknesses. For Campbell, the mermaid icon represents opposites: disruptive consumption versus regeneration and survival. It also stands for unrestrained passion and seductive sexuality. Simbi, Oshun, and Mami Wata wait at the bottom of oceans and rivers occasionally surfacing to entice the weary or misguided traveler who may be unaware of their ability to dominate, terrorize, and destroy using the lure of material wealth, according to the artist.



“Yeye Odo” by UW alum Bolaji Campbell  
1996 Private Collection

[Revised excerpts from the catalogue – *Mami Wata: Arts for Water Spirits in Africa and its Diasporas*, by Henry John Drewal (Los Angeles: Fowler Museum at UCLA, 2008)]

## MATERIAL CULTURE NEWS

The Material Culture Program broadened and went even more international this year. First, we welcomed Ethan Lasser as our Chipstone Adjunct Professor whose specializations in furniture and contemporary theory add to our course offerings. Second, Ann Smart Martin’s sabbatical and fellowships awarded her in England helped continue building bridges to the Victoria and Albert Museum and to the University of Warwick. We welcome Kate Smith, our second University of Warwick graduate student to do her doctoral work in the Material Culture program here.



Ethan Lasser,  
Chipstone Adjunct Professor  
Photo, Chipstone

We continued our cooperative work with the Chazen Museum. Our invited speaker Murray Zimiles, Prof. of Art and Design at Purchase College (SUNY-Purchase), gave a lecture based on a popular exhibition he curated at the American Folk Art Museum (New York). His talk, titled “Gilded Lions and Jeweled Horses: From the Synagogue to the Carousel, from the Sacred to the Secular” looked at the migration of East European Jewish artisans and their woodcarving practices to the United States. It was timed in conjunction with two circus-related shows at the Chazen Museum.

Anna Andrzejewski was especially active this year. She taught her survey of American Vernacular Architecture &

Landscape History this spring and the students surveyed approximately 500 buildings in the “Hill Farms” neighborhood in Madison - a unique neighborhood designed in the late 1950s by the University of Wisconsin as a planned community. The students worked with staff from the Historic Preservation Division of the State Historical Society on the survey, and the data they collected will become part of the Society’s historic buildings database and possibly be used for further preservation activities in the neighborhood later. She has also been working with staff at the Historical Society on planning for a conference in southcentral Wisconsin in 2012 of the Vernacular Architecture Forum. She continues to work closely with the University of Milwaukee’s School of Architecture to broaden cross-campus opportunities for students with the new Architectural Option program for Ph.D. students.

Finally, we are especially proud of our ability to put our students to work helping and learning in the community. Martin continues to work on a new internship program that provides honoraria for undergraduates to work at local historic sites and museums.. The second year’s competitive internship grants have been awarded for working for historical societies at Madison and at Mount Horeb. Each student competes to earn \$2000 for summer work and we continue to seek funds to expand and deepen this program as it is an important way for our students to gain experience and equally important as a means to spread their own knowledge and help neighboring institutions with limited resources. We are grateful to the Caxambus Foundation for funding these internships this year we continue to look for other partners for additional funding or as work places for students.

Our students have received grants and awards, given papers at conferences, published articles, and gained jobs after graduation. Take a look at our website at [www.materialculture.wisc.edu](http://www.materialculture.wisc.edu) for all the news.

a section of her AH 202 students, Maurice Demus flanked by Jennifer Baldwin, and behind her Marcia Blackman.

In addition, the Development Committee has been active this year with two major lectures. In the autumn Jane Hutchison spoke on “*Rederijkers* and Painters in Flanders and Holland” and in the spring semester Tom Dale presented “Romanesque Sculpture and the Multi-sensory Experience of the Sacred.” We hosted a reception at the University Club after each where we welcomed the support of our growing number of Art History Friends. Our warmest thank you to each and every one of you as well as to Jon Sorenson from the University Foundation who has been a most enthusiastic and generous supporter of our efforts throughout the year.

Gail L. Geiger

## THE UNIVERSITY COMMITTEE

*Whatever may be the limitation which trammel inquiry elsewhere, we believe that the great state University of Wisconsin should ever encourage that continual and fearless sifting and winnowing by which alone the truth can be found.* [Board of Regents, 1894.]

This statement on the plaque presented by the Class of 1910 for the façade of Bascom Hall was inspired by the trial of economics Professor Richard T. Ely, charged by the State School Superintendent with teaching his students about strikes and boycotts (“pernicious socialist and anarchist doctrines”). This bold defense of academic freedom immediately garnered nationwide attention and made Wisconsin a leader in establishing the rights of professors to teach what they believe to be the truth, whether or not their views may be either popular or politically correct—a prominence that UW-Madison maintains to this day, and which has enabled it to become, among other things, a leader in stem-cell research. On the Madison campus the first line of defense for rights of faculty to control matters of curriculum and educational policy is the University Committee, established in 1916 as the executive committee for the faculty in its dealings with university and state administration.

Its six members, selected for three-year terms by campus-wide election, have included three members of the Art History Department over the years: James Watrous, who chaired the committee in the early 1960s, Jane Hutchison, who served two terms—one of them during the mid 1970s at the time of the merger of Madison’s doctoral campus and the former state teacher’s colleges under a single board of regents, and now Gail Geiger, whose term begins this summer. Hutchison, as a past president of UW-Madison’s former American Association of University Professors (AAUP) chapter and founding member of the Committee for Academic Freedom and Rights that has replaced it, was reelected in 2006 for a term just concluded in May. Challenges to the Committee during her second term have in

cluded strained relationships with the legislature; the need to develop a formal process by which accused and/or con-

victed felons could be removed from the University’s payroll; as well as the recurring need to reinforce the provisions of chapters 36 and 37 of the state statute, which were deliberately designed at the time of the merger to protect the academic standards of the Madison campus as distinct from those of the four-year campuses, which have different requirements for tenure. The last issue of the Committee’s agenda for this year was the need to raise endowment funders for financial aid for qualified undergraduates. Donated funds for tuition not restricted to a single department will be matched dollar for dollar by the UW Foundation during a three-year period, beginning in September.

A scholarship in the name of Jane Campbell Hutchison will be among them.



The “sifting and winnowing” plaque on Bascom Hall

### MADISON TO NEW YORK VIA JAPANESE PRINTS, CONTINUED...

weekend of the show titled *Competition and Collaboration in Edo Print Culture: A New Perspective*, which brought together leading scholars from around the world, including the USA, UK, and Japan.

The exhibition then traveled to the Brooklyn Museum of Art, opening in New York City in March 2008. The show received rave reviews from national media, including a rare front-page billing by The New York Times. Thanks to the outstanding response to the Brooklyn Museum exhibition, the Van Vleck collection and UW-Madison have received the increased recognition that they deserve. Of course, this success is owed to the strength of the UW Art History Department, its strong relationship to the Chazen Museum and its collection, the mentorship of UW’s professors, curators, scholars and the hard work of the Chazen staff.

*Laura Mueller, PhD candidate and Director of Joan B Mirviss LTD Art Gallery, New York*

## TEACHING AND RESEARCH ENRICHED BY A YEAR ON LEAVE

During a sabbatical from the university and a fellowship at the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art in Washington, D. C. in 2006-07, Tom Dale nearly completed one book manuscript and began a new one. In the process he gained new ideas and materials for teaching.

His research reassesses how we understand the art of Western Europe during the late eleventh and twelfth centuries. He begins from the observation that the art of this period, known as

“Romanesque,” shows a renewed emphasis on corporeality. This applies, in particular, to the revival of monumental figural sculpture in stone such as the detail of the 24 Elders from the tympanum of Moissac, seen here, and to the wide dissemination of large-scale wooden or metal crucifixes and anthropomorphic reliquary figures. But it also applies to the interest in representing the body, its movement and gestures in painting and mosaic. Increasing corporeality in images complements, in turn, a thematic shift towards a more embodied spirituality in theological ideas of the Romanesque period, ranging from the real presence in the Eucharist to the relationship of outer body to inner soul, and corporeal to spiritual seeing. A greater valorization of corporeal vision and the other senses is, he believes, an overlooked explanation for the revival of large-scale sculpture in Romanesque art.

Both in Washington D.C. and at the University of Colorado-Boulder he spoke publically on this work. He also deepened his previous research in a series of invited lectures at the Metropolitan Museum of Art in New York, the University of Illinois at Champaign-Urbana, and the Smithsonian in Washington.

Towards the end of his sabbatical, he began another book project which focuses on “Cultural Hybridity and Cultural Exchange in Medieval Venice after the Fourth Crusade.” As an initial foray into this new project, he gave a paper in a symposium sponsored by Dumbarton Oaks and the Johns Hopkins University. He also traveled to Egypt to see medieval Islamic and Coptic art and architecture that inspired, in part, the “Orientalist” vocabulary of Venetian architecture in the thirteenth and fourteenth century.



Detail of 24 Elders from Tympanum of Christ’s Second Coming, St.-Pierre, Moissac  
Photo, T.E.A. Dale

All of this research has a direct impact on his teaching in courses such as the large survey on Ancient and Medieval Art, intermediate surveys such as Romanesque and Gothic Art and Architecture, and graduate seminars. Increasingly he teaches Romanesque sculpture by focusing on a multi-sensory as opposed to an exclusively visually oriented experience, drawing on the theological, liturgical and devotional texts that he has been reading.

Portraiture, the nude, monstrosity and the cult of the saints, key topics from his book manuscript, also feature prominently in these courses. The digital photographs that he has made for this book project are also essential materials for his class lectures. Such benefits also impact his second research project, which was central to a new course he taught this year on “Cultural Exchange and Alterity in Medieval Art. This course focuses on how the relations among Christians, Jews and Muslims in places such as medieval Spain, Venice, Norman Sicily and the Holy Land during the Crusades were mapped out in visual art and architecture. It also challenges students to think about how medieval attitudes still inform our own imaging and stereotyping of other cultures in contemporary society.