



# University of Wisconsin-Madison

## Department of Art History

Newsletter — September 2009



Tokyo National Museum, "Shuten Doji emaki," attrib. Kano Takanobu, 17th Century—See page 7 for story on Professor Gene Phillips' sabbatical in Japan.

## ANNA ANDRZEJEWSKI AWARDED TENURE

We are thrilled to announce that Prof. Anna Verner Andrzejewski has been promoted to Associate professor with tenure. Anna initially joined our department in 2000 as Visiting Assistant Professor in American Material Culture, and was appointed as Assistant Professor of American art, architecture and material culture in 2002. She is a dedicated and innovative teacher and a productive scholar, who has built a national reputation in the field of American vernacular architecture.

Over the past nine years Anna has contributed much to the life of our department and the university. Beyond her seminal role in the Material Culture program she has offered a wide range of courses in American art, has

regularly taught the survey of Western Art (AH202: Renaissance to Modern) to rave reviews, and developed an innovative curriculum in the field of vernacular architecture. Realizing that she alone could not offer the range of courses in different disciplines that future scholars in her field need, she has recently mounted an ambitious collaborative Ph.D. program in architectural history—Buildings, Landscapes, and Cultures—in collaboration with faculty from the Department of Landscape Architecture and the School of Architecture and Urban Planning at UW-Milwaukee. (See p. 8)

Anna's first book, *Building Power: Architecture and Surveillance in Victorian America* (Knoxville, 2008) takes up one of the defining

concepts of modernity—surveillance—championed by French philosopher and cultural historian Michel Foucault. (continued p. 3)



Prof. Anna Andrzejewski

### INSIDE THIS ISSUE

<i>Letter from the Chair</i>	2
<i>Alumnus Gives Back</i>	4
<i>Student &amp; Alumni Updates</i>	5
<i>Masters Student Exhibition in Milwaukee</i>	6
<i>Nancy Marshall Sabbatical</i>	7
<i>Summer Field School</i>	8
<i>Vajracharya Retires</i>	9
<i>Casid Wins Hamel Fellowship</i>	9
<i>Faculty News</i>	10
<i>Material Culture 10th Anniversary</i>	11
<i>Upcoming Events</i>	12

## Julia Murray Chosen for Senior Fellowship with IRH

Julia K. Murray, Professor of Chinese art and culture, has been awarded a Senior Fellowship for the next four years at the Institute for Research in the Humanities, one of the highest honors awarded to Humanities faculty at UW-Madison. Julia joined our faculty in 1989, and since then has developed a rigorous curriculum in Chinese art, ranging from ancient

archaeology to contemporary art, and has collaborated with Prof. Gene Phillips to create a distinctive interdisciplinary Asian option for our students. She also been actively involved as a consultant in the acquisition of Chinese art for the Chazen Museum and has organized important exhibitions both for the Chazen and other national venues such as the Sackler and Fogg Museums at Har-

vard and the Freer Gallery in Washington, D. C.

Murray has built an international reputation with her research on Chinese visual narratives, which she interprets within various religious, literary, political and philosophical contexts. She has published her previous research in four path-breaking books: (*Mirror of Morality: Chinese* (continued p. 3)

## Letter from the chair—Thomas E. A. Dale

Our department has much to celebrate in terms of the achievements of faculty and students, and new opportunities for intellectual growth. A new faculty member in the field of modern American art, Lauren Kroiz (story in next issue) will join us in fall 2010, and we have attracted the largest number of applicants to our graduate program in many years. We look forward to new possibilities to collaborate with the Chazen Museum as work begins on a new wing to open in Fall 2011.

I have four priorities as Chair: rethinking our undergraduate curriculum; hiring new faculty to enhance our global cultural reach; expanding our development efforts; and fostering a greater sense of intellectual community.

**Curriculum:** We began to reshape our undergraduate curriculum by instituting an undergraduate methods course to better prepare our majors for graduate work and teaching careers. We are exploring alternatives to our traditional surveys that reflect the diverse approaches and cultures now included in our department. For example, we are considering a team-taught global arts survey.

**Expanding our Global Reach:** As we seek to broaden our curriculum, our top priority is to hire a specialist in Islamic art—an area increasingly vital for all our students. We also hope to add positions in contemporary Asian, Latin American or Caribbean art, and in Indian and South Asian Art.

**Development:** We are grateful to all our alumni and friends who support our department in various ways and we are looking for ways of better engaging you—we welcome your input. We also seek better support for our talented graduate students. We have one success story to report. In collaboration with the Chazen Museum, we have inaugurated a Curatorial Internship for one of our students to work on museum projects. Ph.D. candidate Matthew Rarey will help create an installation of African and Diaspora art from the permanent collection for the Chazen's new wing. We seek donors to support similar opportunities for our students in the future (our share of the curatorial internship costs just over \$10,000.00 for the year). We hope to fund other students with a project to digitize Emeritus Prof. Frank Horlbeck's incomparable archive of slides of medieval art and architecture, which he has generously donated to our department.

**Department Theme:** As faculty and students are drawn increasingly to interdisciplinary groups across campus, many of us feel the need to bring the department together for intellectual exchange. For some years now, a regular colloquium has shared the research of faculty and graduate students once a month. This fall we are trying something more ambitious—a department-wide theme that will be the focus of much of our public programming as well as indi-

vidual courses over the next two years, coinciding with the campus-wide Year of the Humanities and the Year of the Arts. Our theme "Object, Body, Mind and the Senses" recognizes the fundamental roles that objects, works of art, architecture and visual culture in various media play across all cultures and time periods in mediating human experience, connecting the physical and the immaterial worlds, the body and the senses with the spiritual. In the fall, students will have an opportunity to take two courses related to the theme: a special topics course team-taught by Profs. Casid and Martin, and Prof. Drewal's seminar on African Masking and the Senses. In collaboration with Material Culture and the Visual Culture Center, we are offering an ambitious series of public lectures and symposia. The fall program will include lectures by John Onians from the Courtauld Institute of Art in London and Michael Taussig of Columbia University in New York, as well as symposia on *Race and New Media*, *Arts, Sciences and the Senses*, and *Surveillance*. Spring topics include *Worlding Perception—Objects and Materiality*, and *Objects, the Senses and Religious Experience in the West from late Antiquity to the Early Modern Period*.

We have an exciting year ahead and we invite you to participate in all of our public events (please visit our website, [www.arthistory.wisc.edu](http://www.arthistory.wisc.edu), for listings). We welcome your continued support as members of Friends of Art History, and would be happy to hear your news and input.

### Matthew Rarey Awarded Chazen Curatorial Internship



Ph.D. candidate Matthew Francis Rarey has been awarded the Chazen Museum's Graduate Curatorial Internship for the 2009-2010 academic year, a new initiative that offers our graduate students valuable museum experience. The position is jointly funded by the Chazen and Art History. Rarey will be working with Chazen Director Russell Panczenko and Prof. Henry Drewal to plan, curate, and execute a new installation of the Chazen's collection of African art for the museum's new wing opening in 2011. Matthew comes to the Chazen with extensive museum experience: as Registration Assistant at the Spurlock Museum of World Cultures at the University of Illinois at Urbana-Champaign (2002-04), as Regenstein Intern in South Pacific Anthropology at the Field Museum of Natural History in Chicago (summer 2005), and as a collections assistant in the Field Museum's Department of Anthropology (2005-06).

## Julia Murray Senior Fellow...

*Narrative Illustration and Confucian Ideology* (2007); *Ma Hezhi and the Illustration of the Book of Odes* (1993); *Last of the Mandarins* (1987); and *A Decade of Discovery* (1979).

During her tenure as Senior Fellow, Julia will complete her book, "Mysteries of Kongzhai: Relic, Representation, and ritual at a Shrine of Confucius." This ambitious project offers the first, comprehen-



Bust Portrait of Confucius as Minister of Justice in the State of Lu, rubbing of incised stone tablet, dated 1734, Beilin collection, Xi'an, China

sive study of the art and material culture associated with the official cult of China's most celebrated public figure, Confucius, focused at the shrine of Kongzhai (near Shanghai), established as early as the 7th century CE. Prof Murray will explore the significant shifts in cult practices and the recep-

tion of Confucius from the time of the shrine's inception up to its recent revival, set against the backdrop of social, political, religious, economic and cultural conditions in China. She has published two articles related to this research: "Idols' in the Temple: Icons and the Cult of Confucius", *Journal of Asian Studies*. 68 no. 2 (2009); and "The Global Rebranding of Confucius" in *China in 2008: A Year of Great Significance*, edited by Jeffrey Wasserstrom, Kate Merkel-Hess, and Kenneth Pomeranz. (Lanham, Md.: Rowman & Littlefield, 2009). She is also working on an exhibition focusing on Confucius for the China Institute Gallery in New York, opening February 11, 2010.

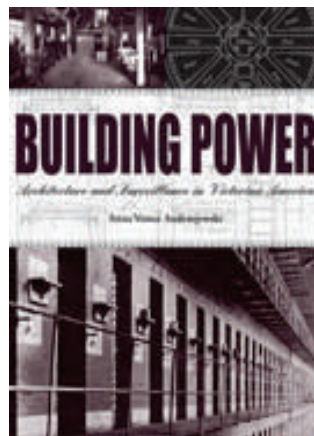
## Jordi Falgas, Art History Ph.D. candidate, Presents New Book

Ph.D. Candidate Jordi Falgas's new book reached the bookstores on April 23rd and was presented at a press conference in Barcelona on May 5th. Jordi has edited "*El Palau de la Música Catalana*" (Barcelona: Triangle), a 240 pages picture-book devoted to the architecture of this concert hall designed by Lluís Domènech i Montaner in Barcelona, completed in 1908. The book has a preface by Robert Hughes and photographs by Ricard Pla and Pere Vivas. Jordi has written chapter introductions and short texts to accompany the 200 photographs and artworks included in the book, a chronology, and biographies of the many craftsmen who worked in the building's construction. The book has been published simultaneously in two editions, one in Catalan/Spanish/English and another in French/Italian/German.

## Anna Andrzejewski Awarded Tenure...

Instead of merely "applying" Foucault as so many other scholars have done, she defines alternative modalities of surveillance, both positive and negative, performed in a series of distinct settings ranging from domestic interiors to religious campgrounds. Carla Yanni of Rutgers University praises *Building Power* as "a major contribution to the history of architecture, vernacular theory and the study of surveillance."

As for future plans, Andrzejewski is already at work on a sequel, *Surveillance in Twentieth-Century American Culture*. A second project, in collaboration with historian James Jacobs of the National Parks Service, will fo-



Carla Yanni of Rutgers University praises *Building Power* as "a major contribution to the history of architecture, vernacular theory and the study of surveillance."

cus on architecture, planning and sociology of American postwar suburbia.

Living up to the ideals of the Wisconsin Idea, she is also developing, with Prof. Arnold Alanen (UW Landscape Architecture) a book surveying the varied traditions of vernacular architecture within the rural landscape of southwestern Wisconsin, a project that will directly involve her own students. Further raising UW-Madison's profile in the field, Andrzejewski is lead organizer for the Vernacular Architecture Forum's national conference to be held in Madison in 2012. We rejoice in having such an accomplished scholar and teacher in our midst!



## Reflections on Curatorial Work by Bob Cozzolino, Ph.D. (2006)

I have been curator of modern art at the Pennsylvania Academy of the Fine Arts in Philadelphia for almost five years. During this time, I've been involved in every aspect of the institution. Working at a mid-sized museum has given me the opportunity to explore a broad range of artists and themes from the nineteenth-century to the present. Among the most recent exhibitions I have organized for PAFA are: *Harnett, Peto, and their Accomplices: Trompe l'oeil Paintings from the Collection* (2008), *Jacob Lawrence's Hiroshima* (2008), *George Tooker: A Retrospective* (2009), and *Elizabeth Osborne: The Color of Light* (2009).

For recent George Tooker and Peter Saul retrospectives, we planned an ambitious series of programs geared towards scholars and students, artists

interested in hands-on workshops, high school kids interested in graphic novels and comics, and grammar school kids learning about how artists engage with history. The Saul symposium, "On the Limits and Possibilities of Politics in Art" (Nov, 1, 2008) aimed at putting the challenging and confrontational work of Peter Saul (born 1934) in its political and historical context. Rather than invite scholars, I asked artists to come together and discuss the role and importance of politics in their work. The program, coupled with the Saul exhibition helped demonstrate PAFA's seriousness as a venue for contemporary art and revealed the tangible connections between Saul's often savage critiques of contemporary events and political art of the past. It also showed his place in the current cultural climate.

A two-day symposium on Tooker in March 2009 expanded on the new research and writing presented in our exhibition catalogue. For this I invited eight scholars who in most cases had never written about Tooker before to speak on various topics ranging from Piero della Francesca's influence on Tooker to issues of race and homelessness in the artist's work.

My position at PAFA has required a strong foundation in the broader history of art. In particular my dual studies at the UW-Madison in Medieval art and Modernism found practical application in the research I did on Tooker. This grounding continues to guide my efforts as a curator.



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## Jon Sorenson, Alumnus, on Giving Back to Art History

As an Art History major at UW-Madison, I experienced first-hand the wonderful world of dark lecture halls filled with images brought to life by professors. I was captivated with the stories that surrounded each work of art being discussed and terrified by the amount of detail that had to be remembered for the exam. My career has taken many twists and turns, but I am thankful that the love of art and the critical thinking skills that I learned while pursuing my Art History degree at the UW have been a constant.

I am now in a position to give back to the department that gave me so much. I am a donor and am honored to be able to work on behalf of the Department of Art History as their Director of Development at the University of Wisconsin Foundation. I have the pleasure of working with alumni from both the department and University who look back at their Art History experience as one of the best on campus. Many of us have gone on to careers outside of the Art History field, but recognize the importance of using the skills we learned, keeping our passion for art alive, and nurturing creativity in ourselves and others.

Gifts for scholarships, travel, curatorial internships, and graduate support help maintain the excellence of the department and enrich the experience of students. Whether it is a permanently endowed fund or annual contribution, every gift of any amount is appreciated and put to productive and immediate use. In addition to cash gifts, deferred gifts such as bequests, trusts, and life income agreements are an excellent way to shape the future of the department.

Thank you for your support and please consider me as a resource for information on how you can contribute to the excellence of the Art History department. On Wisconsin!

Jon E. Sorenson, BA, '85  
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## Student and Alumni Updates

### Ph.D.:

**Soo Yeon Park** (12/08): "Use of Devotional Images in the Seventeenth-Century Northern Netherlands: A Case Study of Prints by Abraham Bloemaert (1566-1651)" Hutchison, Phillips, Dale, Casid, Jolanda Taylor (German)

**Elizabeth Hooper-Lane** (5/09): "Domestic Modernism in Middle America: Midwestern Women in their Postwar Homes" Martin, Andrzejewski, Virginia Boyd (Env. Textiles, Design), Jean Lee (History), Buenger

**Nichole N. Bridges** (8/09): "Contact, Commentary, and Kongo Memory: Perspectives on Loango Coast Souvenir Ivories, ca. 1840-1910" Drewal, Marshall, Casid, Florence Bernault (History), Aliko Songolo (Afr. Lang. & Lit.)

**Saadia Nicoe Lawton** (8/09): "Contested Meanings: Audience Responses to the Wedgewood Slave Medallion, 1787-1839" Andrzejewski, Martin, Dale, Geiger, Beverly Gordon (Env. Textiles, Design)

### MA:

**Katharine Wells** (5/09): Marshall, Casid

**Lucy Traverse** (8/09): Casid, Marshall

### Graduating Seniors, May 2009:

Francesca Batista, Aaron Belson, Elizabeth Bogart, Laura Brandstetter, Kathryn Brietlow, Andrea Bromley, Louisa Brouwer, Kelly Brown, Katharine Campbell, Jessica Clark, Daphne Evans, Daniel Fuchs, Leah Gahr, Evgenia Goryshina, Emily Green, Mia Gruenberg, Dana Harkness, Sarah Hersh-Boyle, Emily Jefko, Seunghye Kim, Rebecca Koehler, Kate Kudish, Dinah Langsjoen, Kristin Marx, Katherine McBair, Monica McCann, Aurelia Moser, Kimberly Mueller, Alison Muller, Meaghan Olwell, Ellen Pennow, Audrey Ryou, Miriam Samuels-Schwartz, Molly Schneiderman, Kate Skarda, Stephanie Sokolowski, Andrew Talen, Greta Van Lith, Alexis Vogel, Jennifer Zolper

### Alumni:

**Tom Atwood** (MA '95) received a Graduate Business Certificate in Corporate Finance from Daniels College of Business, University of Denver, 2008.

**Jane Bianco** (MA '04) is a Curatorial Assistant at Farnsworth Art Museum, Friendship, Maine, and is currently curating a show on Homer, Whistler, Marin and Bellows.

**Nichole Bridges** (Ph.D. '09) is the Associate Curator for African Art and Dept. Head for the Arts of Africa, the Americas, Asia, and the Pacific Islands at the Baltimore Museum of Art in Baltimore, MD.

**Louisa Brouwer** (BA 2009) began, in July, a two-year fellowship with U of Delaware and Winterthur Museum as an MA candidate in Winterthur Program-American Material Culture.



Spring and Summer 2009 Ph.D Graduates and Faculty Advisors: (L to R) Elizabeth Hooper-Lane, Prof. Ann Smart Martin, Saadia Lawton, Prof. Gail Geiger, Nichole Bridges and Prof. Henry Drewal

**Nancy Demerdash** (BA '06) is currently completing an MS in Architecture Studies in the Aga Khan Program for Islamic Architecture at MIT. In the fall of '09 she will begin her Ph.D. at Princeton University studying architecture in West Africa as it relates to colonialism.

**Antje Gamble** (BA '05) completed her MA at the Art Institute of Chicago, '09, and was teaching at Columbia College, Chicago. She will continue at U-Mich for her Ph.D. in Italian 20<sup>th</sup> Century Art.

**Ryan Grover** (MA '03) is curator at the Biggs Museum of American Art, Wilmington, DE. He wears multiple hats as Project Coordinator, Contributor, Curator and Fund Raiser.

**Noelle Giuffrida** (MA '99)[Ph.D. Univ. of Kansas] will be starting a tenure-track position teaching Chinese art at Case Western Reserve University in Cleveland, Ohio. She was previously a Visiting Assistant Professor at Vassar College and has recently gotten married.

**Erin Hagness** (BA '06) curator of Collections, Evanston History Center, Evanston, IL, is currently overseeing inventory and conservation of collection.

**Ray Hernández-Durán** (MA '94) is an Assistant Professor at the Univ. of New Mexico. Primary area of expertise: Early Modern Ibero-American Arts and Architecture (New Spain, Peru, Caribbean, Philippines).

**Aaron Joseph** (BA '00) received an MBA from Univ. of Chicago '08. He continues to be passionate about art and is looking for ways to contribute to museums, galleries, and education.

**Marina Kliger** (MA '08) is Communications Assistant, Interpretive Exhibitions and Family Programs, Dept. of Museum Education, Art Institute Of Chicago.

**Jarryd Page** (BA 08) is working on his MA at Kansas University.

**Jae-Suk Park** (Ph.D. '07, postdoctoral fellow 2008-09) presented a paper at the Fifth International Daoist Studies Conference: The Past, Present, and Future of Daoism, in June 2009, at Wudangshan, Hubei, China.

**Greg Seiffert** (MA '06)[now a Ph.D. student at Princeton] is one of the co-authors of the recent exhibition catalogue "*Outside In: Chinese x American x Contemporary Art*" (Princeton: Princeton University Art Museum, 2009). He has recently passed his qualifying exams and become a dissertator, working on artists in Nanjing in the seventeenth century.

**Junhyoung Michael Shin** (Ph.D. '01) is currently Associate Professor in the Art History Department at Myongji University, Seoul, Korea.

**Lauren Sthal** (BA '07) is a graduate student in Landscape Architecture at UC-Berkeley.

**Becky Straus** (BA '02) is Asst. Director of Individual Giving, Orpheus Chamber Orchestra, New York, NY.

## Masters Student, BA Harrington's work exhibited at Milwaukee Art Museum



*Lineal Conversion*, 2009 Red oak, linen, silk organza, embroidery floss 36" x 45" x 19 1/2", a part of installation, "Lineage"

BA Harrington, currently completing her Masters in our department, is one of our many talented students who has come to art history from the realm of art-making. After completing an MFA in 2007 under the supervision of Tom Loeser, distinguished studio furniture artist teaching in UW's Art Department, BA joined us to pursue an M.A. in Material culture, drawn by that program's emphasis on integrating materiality, artistic practice and cultural history. She remains an active artist and was recently honored by inclusion in an exhibition at the Milwaukee Art Museum, *Remains: Contemporary Artists and the Material Past* (February 12 – June 7, 2009), curated by Ethan Lasser, Chipstone curator and adjunct assistant professor in our department.

The exhibition featured pieces by Harrington, by Beth Lipman and Sarah Lindley, each of whom contributed a body of work that reinterprets material objects from the past. Harrington's own installation, *Lineage* was inspired by an early-American dowry chest in the Chipstone Collection. Its title refers both to the lineage of her own woodworking skills traced back to her grandfather, and the anonymous female ancestry represented by the traditional dowry chests and needlework alluded to in BA's work. On another level, the piece and its title focus on the transformation of physical line. *Lineage* also reveals an exciting synergy that results from wedding artistic imagination and traditional craft with an art historical critical consciousness.

As Harrington explained in an interview with fellow art history classmate Katherine Wells, her work comprises three interconnected disciplines. "There's my traditional training as a furniture maker, then my art training in the MFA program, and then the scholarly research of the art history program. I do see all three of these as part of the same practice; they all feed into each other. When I build things my skills are intuitive, they're second nature to me because I know my tools and materials like the back of my hand. When I

## Two Art History Majors gain valuable museum experience at the Ringling

By an interesting coincidence, two of our talented art history undergraduate majors, **Andrew Scott** and **Cassie Olien**, both served as interns at the John and Mable Ringling Museum of Art in Sarasota, Florida this past summer. They offer a glimpse into the kinds of seminal experiences that help prepare our students for future careers as museum professionals and professors.

Andrew is a senior double-majoring in History and Art History. With the help of Head Librarian Linda McKee, he worked on provenance research for selected objects in the collection. One of the works Andrew focused on was Giampietrino's *Death of Lucretia*, which may be based on Giampietrino's *Lucretia* in the Chazen Museum of Art. His research at the Ringling was facilitated by access to many useful resources, including the museum's Rare Books Collection, its library registrar files, Ringling's personal art history library, and the objects themselves. Andrew also attended a series of staff-led seminars on management, conservation, curatorial and exhibition work, estate planning, and registrar duties, which have offered important insights into the inner workings of museums. In addition, he gave private tours of the Art Museum, the Circus Museum, and the Cà d' Zan. Finally, he has had the privilege to sit in on director's meetings, as well as multiple "webinars." As Andrew writes, "it has been an experience I will not soon forget, and I strongly recommend it to any student."

Cassie Olien, a senior art history major and honors student with an additional certificate in Integrated Liberal Studies (ILS), recently received the Ruth Knatz Memorial Fund Prize, a scholarship awarded by the ILS department. She was also hired by the Ringling to do research on their collection. Like Andrew, she attended staff-led seminars on various topics and took advantage of private tours of the local museums and the Ringling's historic home, the Cà d' Zan. She was particularly excited by the "business of museums" crash course led by the director. According to Cassie, "these seminars and tours have given me great insight as to what goes into different museum jobs. The experience has been absolutely wonderful ... and I have even come across a great idea for the senior honors thesis I plan to complete this upcoming year."

was trained as a furniture maker we were taught how to make reproductions and it was all about solid construction and fine craftsmanship. And now through my art training both the conceptual and physical building processes have become completely integrated... (W)hat I want to do with the art history degree is the same kind of thing. I know the historical context of these archetypal early-American furniture forms that I'm taking on, and I want my scholarly research to become integrated with my work at an intuitive level....To me that is the most exciting thing about *Lineage*..."



## Gene Phillips Investigates Demons and Monsters in Japanese Art

Gene Phillips recently returned from sabbatical in Japan, where he was affiliated with Gakushûin University, Tokyo. He spent the year conducting research on “Shuten Dôji,” a story of slaying demons and rescuing abducted women, believed to have emerged with illustrations in the fourteenth century. From the late 16th through the early 19th century, the tale enjoyed enormous popularity and was given visual form in illustrated handscrolls and books, screen paintings, woodblock prints, and plays. A year of research in Japan has allowed Gene to produce the first full translation of the text of the second oldest and by far most influen-

tial version of the story; view and photograph various illustrated versions; and read the abundant recent Japanese scholarship on Shuten Dôji and related topics. Most importantly, he had time to develop new insights for understanding the history and nature of its illustrations. He is able to point to close connections between pictorial content and elements of purification, protection, and healing rituals practiced in Japan from ancient times down to the present. In pursuing this topic, he attended a number of protection rites at temples and shrines, the most dramatic being one at the temple Engyôji in Himeji.

In June, he gave a presentation in Japanese at Gakushûin on his findings, and is translating and adapting it for upcoming talks at the Freer Gallery of Art in Washington and Harvard’s Reischauer Institute. His work on ritual will immediately have a dramatic impact on his teaching as he reconfigures his course on art and religious practice in medieval Japan for the fall. He also plans to offer a seminar on art and monstrosity in the spring, using his Shuten Dôji research as a catalyst and inspiration for students and his own research projects.

## Nancy Rose Marshall explores Pre-Raphaelite painter Dante Gabriel Rossetti

Prof. Nancy Rose Marshall spent her sabbatical researching a monograph on the Victorian painter and poet Dante Gabriel Rossetti (1828-1882). One of the three leading members of the Pre-Raphaelite Brotherhood, Rossetti helped shift attitudes to painting toward the modernist notion that form, color, and harmonious composition were more important aesthetic attributes than moralizing or elevating subjects. With their daring meditations on the inseparability of the body from the soul, Rossetti’s painting and poetry contemplated the same searching questions posed by the most innovative scientists of the period. The deliberate dissolution of persistent categories of Western thought in the artist’s work blurred conceptual and representational boundaries, often also encouraging a confusion of self and image in the way the viewer related to it. Commissioned by Phaidon Press, Marshall’s book covers Rossetti’s entire career with a focus on the shifting understanding of mind-body connections in the science, literature, medicine, and visual representation of the period.

Working in Britain in the fall, Marshall undertook archival research, viewed paintings and drawings in British collections, and surveyed the extensive historical and secondary literature on the Pre-Raphaelites. In the Spring she returned to Madison as fellow at the UW-Madison’s Institute for Research in the Humanities. Besides giving papers at the North American Victorian Studies Association in New Haven, CT and a symposium on the art of John William Waterhouse at the Royal Academy, London, she published an article,



Nancy and Dante Gabriel Rossetti, *Sibylla Palmifera* 1870 (Liverpool: Walker Art Gallery)

‘James Tissot’s Coloured Photographs of Vulgar Society’ in *Victorian Vulgarities*, edited by Susan Bernstein and Elsie Michie (Ashgate 2009), and made final revisions to her book manuscript “City of Gold and Mud: Representing Victorian London” (Paul Mellon Centre/Yale University Press, 2010).

Next Spring, Marshall will integrate her new research into a 400-level course based partly on her sabbatical research, “Vision and Desire: Pre-Raphaelitism.” Her own digital photographs of the work of Rossetti and other Pre-Raphaelites and transcriptions of archival documents will offer her students unique resources.

## Students gain hands-on experience in Summer Field-school for new Buildings-Landscapes-Cultures Program



Prof. Andrzejewski (left) instructs Caitlin Boyle (center), UW-Mil. Ph.D. student and Jaclyn Binder Wakefield (right), UW-Madison M.A. student, on drawing an elevation of Wiota's general store.

This summer, Prof. Anna Andrzejewski co-taught with Janet Gilmore the first summer fieldschool class as part of the Buildings-Landscapes-Cultures Companion Program. This innovative, joint Ph.D. program between UW-Madison and UW-Milwaukee, founded by Prof. Andrzejewski in collaboration with Prof. Arijit Sen (UW-Milwaukee, School of Architecture), has garnered local, national and international attention for allowing for faculty and student collaboration and interaction across two academic institutions.

Required of all students after their first year of Ph.D. coursework, the month-long fieldschool is a core part of the BLC curriculum because it focuses on teaching students hands-on methods. This year, the fieldschool took place in Wiota, Wisconsin, a small village in Lafayette County. Wiota has a sizable, previously undocumented, concentration of vernacular houses dating to the 1830s associated with settlement by William S. Hamilton and others who came to the region to mine lead ore. In 95-degree heat over the course of a week, the twelve students gained valuable practical experience, learning to record buildings through measured draw-

ings, conduct interviews with local residents knowledgeable about the region's history, and perform archival research. Back in Madison, students turned fieldnotes into final drawings and composed formal reports on their research. The data they collected on Wiota will form part of a conference of the Vernacular Architecture Forum (VAF) that Prof. Andrzejewski is organizing in Wisconsin in 2012. The students' final drawings will appear in the conference guidebook alongside narratives the students wrote on the buildings.

Thanks to generous support from the Chipstone foundation, Thomas Carter (University of Utah, School of Architecture), a pioneer in the field of American vernacular Architecture, joined the class during their week in the field to teach architectural documentation. Prof. Carter said he had never seen such a dedicated group of students produce such high quality drawings without any previous experience. He believes the success of the inaugural fieldschool bodes well for the future of the BLC program. For more on the program see <http://arthistory.wisc.edu/architecturaloption/index.html> and our future website at [www.blc.wisc.edu](http://www.blc.wisc.edu).

### Martin's Sabbatical in England enriches teaching/research on American Decorative Arts

Prof. Ann Smart Martin spent Spring 2008 in England, doing research, studying museum collections, speaking at conferences, and participating in other scholarly gatherings. As guest researcher at the Victoria and Albert Museum in London, she explored decorative arts and furniture in that institution's permanent collections, and studied how the V & A and Royal College of Art graduate program collaborate on teaching museum studies and involving students in exhibitions as potential models for our own collaboration with the Chazen Museum. She was also consultant for the University of Warwick's new material culture program, strengthening ties that have already brought British students to study with her in Madison.

Prof. Martin's research focused on her current book project, *"Banish the Night: Illumination and Reflection in England and America, 1650-1850"* which analyzes how light was manipulated, augmented, and ultimately transformed in Britain and America in the early modern period. She visited historic houses to examine the English antecedents for American homes and the extravagant choices made by wealthy noble and mercantile families. She also studied English timber frame houses as models for the dwellings of the colonial elites whose taste, fashion and household styles were shaped by examples from abroad. Travel in Europe allowed Martin to explore comparisons from eighteenth-century households in Spain, Germany, Holland and Ireland. Visiting the Palace Het Loo in the Netherlands, for example, she examined the most important site for changes in late seventeenth-century decorative arts style in England and America.

Ann's experience in England has already enriched her teaching in concrete ways. In the fall, she taught a new seminar on illumination and reillumination and reflection, *The Art of Light (AH565)*. She also improved older courses. With funding from DoIT she produced short podcast interviews with curators who discuss museum practice and teaching with objects; these will be shown in her undergraduate course, *History of Decorative Arts and Interiors: 1607-1840 (AH 363)*. In one example, two curators look at objects in storage at the Victoria and Albert Museum in London, debating visual evidence and possible techniques that help understand and classify individual objects—a wonderful demonstration of curatorial practice. Other material from museums and exhibitions in Europe will be incorporated into Martin's *Introduction to Museums (AH 601-602)*.



## Gautama Vajracharya Awarded Lecturer Emeritus Status



Emeritus Professor Gautama Vajracharya Receiving Gift From Art History Department

Gautama Vajracharya, lecturer in Indian art, has been awarded the title of lecturer Emeritus. A specialist in Sanskrit language and literature and in Buddhist iconography, Gautama has regularly taught our students Indian art history and Buddhist iconography since 1990, making a significant contribution to our Asian option. Gaining a strong following among our undergraduates, he was nominated for the prestigious Chancellor's Hilldale Award for Excellence in Teaching in 2000. Two former students, who have gone on to become successful scholars in the field, Dr. Saleema Waraich, Smith College, and Dr. Katherine Anne Paul, Curator of Asian Art at the Newark Museum, both spoke, together with Dr. Pratyapaditya Pal, at a symposium held in his honor last September.

Dr. Vajracharya has garnered an international reputation in his interpretation of inscriptions and religious iconography. He has also played a significant role as curator, assisting Pratyapaditya Pal in cataloging the South Asian collection at the Los Angeles County Museum, and contributing to the catalogue of the acclaimed exhibition, *Himalayas: An Aesthetic Adventure* shown at the Art Institute of Chicago in 2003. For the UW's Chazen Museum, he has regularly served as consultant for acquisitions of South Asian art, and he wrote the definitive catalogue of the museum's Watson Collection of Indian miniatures. Gautama and his wife will continue to live in Madison but will also be spending more time on the West coast with their son and his family. We wish them both a very happy retirement.

**Learn more about the Visual Culture  
Program by visiting its web page:  
<http://www.visualculture.wisc.edu/>**

## Jill Casid Wins Hamel Fellowship

Prof. Jill Casid has been awarded a Hamel Faculty Fellowship in the College of Letters and Sciences, a prestigious award that will support her research over the next five years. Casid is one of a handful of scholars actively shaping the new trans-disciplinary field of Visual Culture Studies. She asks such basic questions as "How do we see and perceive, and is seeing physiological or cultural?" She also explores how representational processes affect our perception of, or serve to control people of other races, genders and sexual orientations.

Since joining our department in 2002, Casid has played a central role in building the campus-wide Visual Culture cluster of faculty and developing a new interdisciplinary program which has attracted a strong following among undergraduates and graduate students alike. She is founding director of the Visual Culture Center (2007), under whose auspices she has organized many engaging symposia and workshops, involving film theorists, neuroscientists, biologists, art historians, historians and artists in the search for answers to larger questions.

Prof. Casid is author of two books, *Sowing Empire: Landscape and Colonization* (University of Minnesota Press, 2005) and *Shadows of Enlightenment: Reason, Magic, and Technologies of Projection* (University of Minnesota Press, to be published later this year). During her fellowship, she will work on three new book projects. *The Volatile Image: Other Histories of Photography* explores non-Western traditions of early photography in Latin America and India, and considers practices of photography relating to sexual and gender subcultures. She is also editing two anthologies: *Transcultural Genealogies: Post-colonial Theory and the Story of Modern Art* and *Visual Transculture*.



Professor Jill Casid

## Faculty News

In December 2008 **Suzy Buenger** travelled to the St. Louis Art Museum to consult on the cataloguing of their collection of the German expressionist Max Beckmann. She has published an article on Beckmann's portraits from the Weimar era (in *Of Truths Impossible to Put In Words: Max Beckmann Contextualized* (Munich, 2009)), and lectured on "German Prints from War to Weimar: Methods and Meanings," for the exhibition "Impassioned Images: German Expressionist Prints" at Vassar College. She also won a European Studies Program Grant to develop a new course on the fate of art in World War II, *The Rape of Europa*, for which she conducted research in Italy this summer.

As Director of the Sardis excavations in Turkey, **Nick Cahill** has supervised work at four sites: the Acropolis, which has produced two more of the earliest coins ever made; the ancient theater, where they are uncovering a Lydian house destroyed in the sixth century BC; a terrace near the theater to investigate the city plan; and the early Lydian fortification. Cahill is also planning an exhibition of Lydian art and archaeology for the Yapı Kredi Bank's Vedat Nedim Tör Museum in Istanbul, opening on Jan. 19, 2010. He has edited and contributed an essay to the volume, *Love for Lydia: A Sardis Anniversary Volume Presented to Crawford H. Greenewalt, Jr.* (Harvard University Press, 2008), and has spoken on his recent Sardis research at Harvard and Berkeley, and in conference papers in Ankara, Turkey, and in San Francisco.

**Thomas Dale** pursued research on Romanesque sculpture in France in March with a grant from the Center for European Studies. His article on the nude in Romanesque sculpture is in press (*New Approaches to Romanesque Sculpture*, Brepols, 2009), as are two other studies related to his new book project on cultural appropriation and hybridity in medieval Venice, one for *Dumbarton Oaks Studies*, the other for *The Byzantine World* (Routledge, 2009). In the spring, he gave lectures on the Romanesque sculpture and multi-sensory religious experience at the Center for Me-

dieval Studies in Poitiers, France and at Columbia University in New York. In July he lectured in Ravenna, Italy on the "Mosaics of Ravenna through the eyes of Dante" for the NEH Summer Seminar for College Professors on Dante, directed by UW-Madison's Chris Kleinhenz.

**Henry Drewal** opened his *Mami Wata* exhibition in March at the National Museum of African Art-Smithsonian in Washington, DC which received a rave review by Holland Cotter of the New York Times on Friday, April, 3, 2009. Drewal also wrote the catalogue for the international traveling exhibition, "Dynasty and Divinity: Ife Art in Ancient Nigeria" opening at the Fundación



A 13th century copper alloy casting from Ife -- one of 109 works on display in Spain

Marcelino Botin in Santander, Spain in June. He has edited two exhibition catalogues, *Sacred Waters: Arts for Mami Wata and other Water Divinities in Africa and the Diaspora* (Indiana University Press, 2008), and *Mami Wata: Arts for Water Spirits in Africa and Its Diasporas* (University of Washington Press/Fowler Museum, 2008). Awarded a Senior Fellowship at the Sainsbury Research Unit, University of East Anglia, UK for the spring 2010, he will work on his new book, "Senses in Understanding of Art: Arts of the Yoruba-speaking People in West Africa."

**Dan Fuller's** Wisconsin Bioscope film company will have two films shown in August at the Jornada Brasileira de Cinema Silencioso, an annual silent film

festival sponsored by the Brazilian national film archive in Sao Paulo. In October, two other short films will be part of the Giornate del Cinema Muto, the world's largest silent film festival, held in Pordenone, Italy. In September he begins a new appointment as special librarian for the Wisconsin Center for Theater and Film Research, where he will be working primarily with the archive's collection of still photographs. (See [www.wisconsinbioscope.com](http://www.wisconsinbioscope.com)).

**Gail Geiger** has been devoting much of her time to the University Committee which meets on a weekly basis throughout the year to advise the UW Chancellor. She also was one of three external reviewers invited to evaluate the American University of Rome's Department of Art History.

**Jane Hutchison** gave an invited lecture on "High and Low Music in Netherlandish Painting" at a memorial symposium honoring the late Charles Cuttler held at Loyola University Museum in Chicago.

**Narciso Menocal** published an article related to his ongoing book project on Cuban nationalism in art and culture in the volume *Cuba: Contrapuntos de cultura, historia y sociedad / Counterpoints on Culture, History and Society*. (Ediciones Callejón, 2007).

Among many honors and awards last year, **Nancy Mithlo** won a Ford Foundation Grant; a research award from the Graduate School for the Horace Poolaw photography archive, a UW Research Service Award, and a Visual and Expressive Arts Award from the Smithsonian Museum of the American Indian to support her exhibition "Rendezvous" at the Venice Biennale. She has also been awarded a two-year Vilas Associate Award and a Woodrow Wilson Career Enhancement Award to support her research leave next year, which she will devote to preparing her book on the exhibition of indigenous American artists at Venice Biennale from 1999-2009. Her first book, *'Our Indian Princess': Subverting the Stereotype*. (Santa Fe, NM. 2009) has just appeared.



## Material Culture Celebrates 10th Anniversary Under Martin's Leadership

This past year we celebrated the tenth anniversary of **Prof. Ann Smart Martin's** appointment as first Stanley and Polly Stone Professor of Decorative Arts and Material Culture with the support of the Chipstone Foundation of Milwaukee. Since arriving on campus in 1998, Prof. Martin has overseen the establishment of an innovative multi-disciplinary program in material culture, fostering collaboration among faculty and students from art history, design, history, folklore studies, landscape architecture and anthropology. Serving as Material Culture's founding director, Martin has enriched the department's curriculum by introducing a team-taught survey, *Dimensions of Material Culture*, and a broad range of specialized courses ranging in topic from American and British furniture and decorative arts in the eighteenth century to Outsider art in contemporary Wisconsin. Martin emphasizes engaging the students with objects directly, involving them regularly in special exhibition courses that draw upon Wisconsin collections—including the Chipstone Collection of Milwaukee, the Caxambus Foundation of Milwaukee, and UW's Chazen Museum. Students have learned the complex processes of conceptualizing and physically mounting exhibitions destined to be viewed by a broader public throughout the state. Another form of outreach has involved students working as interns on collections and small exhibitions throughout the state, including the Kohler Foundation, the Wisconsin State Historical Society, the Chipstone Foundation and the Milwaukee Art Museum. Profs. Martin and Andrzejewski also regularly explore the material culture and vernacular architecture of the state through field trips and field-study courses, including Martin's course on "Vernacular Art: Arts of the Edge" and Andrzejewski's summer field-school in Wiota, Wisconsin (see page 8).



Professor Ann Smart Martin

Our department's curriculum in material culture has been enriched by three visiting or adjunct professors, supported by Chipstone: Anna Andrzejewski (2000-02), Glenn Adamson (2001-2006) and Ethan Lasser (2008 to the present). Martin has also overseen the development of essential supporting resources, including the Digital Library for the Decorative Arts, a collection of digital texts and images; the Material culture program website, which showcases virtual exhibitions produced by students and annual student objects studies from the Dimensions of Material Culture class; and the Wisconsin Decorative Arts Database, which offers the public an online catalogue of decorative arts objects made in Wisconsin in the nineteenth and early twentieth centuries. Another recent initiative under the umbrella of Material Culture is the Buildings-Landscapes-Cultures (BLC) architectural history program, developed by Prof. Andrzejewski in collaboration with faculty from UW-Milwaukee.

The anniversary year was highlighted by public lectures given by Material Culture's leading scholars, including Henry Glassie and Pravina Shukla, Dell Upton, Cary Carson and Ann Smart Martin herself. Dean Gary Sandefur hosted a celebratory dinner for Material Culture following Dr. Cary Carson's lecture in March. Finally Prof. Martin herself gained important recognition with three honors. Her book, *Buying into the World of Goods: Early Consumers in Backcountry Virginia* (Johns Hopkins University Press, 2008), was awarded the Fred Kniffen Book Award from the Association for the Preservation of Artifacts and Landscapes in October, and the Hagley Award, for the best book in business history in 2009 by the Business History Association. She was also elected member of the prestigious American Antiquarian Association.

A clear measure of the program's success is the growth of its faculty and the attraction of increasing numbers of students. Thirty-two undergraduates have enrolled in the Certificate program since its inception and a half dozen art history graduate students have gone through the program. Another sign of strength is the recent foundation of the Material Culture Forum, an interdisciplinary organization for students, faculty, and alumni (contact BA Harrington, [bharrington@wisc.edu](mailto:bharrington@wisc.edu) or Stefan Osdene, [stefan\\_osdene@yahoo.com](mailto:stefan_osdene@yahoo.com)).

*"The Material Culture Program at the University of Wisconsin-Madison examines forms, uses, and meanings of objects, images, and environments in everyday life. We want to take a fresh look at old categories of study in order to discover untold stories."*

**Read more about it at: <http://www.materialculture.wisc.edu/index.htm>**





**DEPARTMENT OF ART  
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### **UPCOMING EVENTS IN THE ART HISTORY DEPARTMENT**

**Thursday & Friday, Sept. 24 & 25 : Grad Forum Presents:** - Two Day Event!

Lecture and workshop with Jacqueline Jung, Assistant Professor, Medieval Art and Architecture, Yale University  
Lecture topic: "The Tactile and the Visionary: Notes on the Place of Sculpture in the Medieval Religious Imagination"

**Thursday, October 8 : Visual Culture Center and Eye Research Institute Presents:**

**First Annual Eye Research Institute Vision Science & Visual Arts Poster and Gallery Session:**

***Seeing: Beyond the Art/Science Divide***

Visit the Visual Culture web page for complete details of this event: <http://www.visualculture.wisc.edu/>

**Thursday, November 5th : Art History Department Presents:**

Friends of Art History Lecture with speaker Prof. Nancy Marshall

**Thursday, November 12th : Art History Department Presents:**

Department Colloquium with speaker Prof. Nancy Mithlo

**Visit: <http://arthistory.wisc.edu/ahweek.html>**

**for up to date listings on these events and others!**

