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Newsletter — September 2010

UPCOMING EVENTS IN THE ART HISTORY DEPARTMENT

- Friday, October 1:** Friends of Art History Lecture:
Professor Henry Drewal, "Dynasty and Divinity: Ife Art in Ancient Nigeria".
- Tuesday, October 12 :** The BLC Program will host public lecture by Carl Lounsbury,
"What Made Early American Architecture American: The Origin of Regional Building Practices".
- Thursday-Monday, April 7-11, 2011:** The Material Culture Focus Group will host
"The Life Of The Object: An Experimental Workshop And Conference On Production, Consumption, and Creative Reuse In American Culture".

Visit: <http://arthistory.wisc.edu/ahweek.html>
And join us on Facebook
for up to date listings on these events and others!



DREWAL WINS IRH SENIOR FELLOWSHIP



Professor Henry Drewal

Henry John Drewal, Evjue-Bascom Professor of African art and Afro-American Studies, has been appointed senior fellow at UW's Institute for Research in the Humanities, one of the most prestigious honors in the humanities offered by our university. He joins **Julia Murray** (Chinese art) who became Art History's first senior fellow at the IRH last year. Over the next four years, Drewal will focus on a new research project, "Senses in Understanding of Art : Arts of the Yoruba-speaking People in West Africa."

Since joining our faculty in 1990 Drewal has built an international reputation with innovative scholarship and an impressive series of exhibitions on the arts of the Yoruba people of West Africa and their Diaspora. To date he has published over a dozen major books, including exhibition catalogues, monographs and essay collections, and over seventy articles in the

most respected journals of art history and African studies, and in essay collections. In contrast to earlier art historians working in his field, Drewal has, from the outset, been committed to what he himself describes as "arts history." Over thirty years of field work have taught him that his objects of study are part of multimedia environments encompassing not only the visual arts—carving, beadwork, textiles—but also the performative arts of dance, sacred theater, masquerade and poetry. The material object is constantly in dialogue with the oral word and the performative. The book Drewal co-wrote with Margaret Thompson Drewal, *Gelede: Art and Female Power among the Yoruba* (Bloomington, 1983) offers a ground-breaking, holistic study of the masquerade society known as Gelede, drawing on religion, gender studies, visual art and the performative arts of song, masking and dance. A second seminal study co-written by Drewal with John Pemberton and Rowland Abiodun, *Yoruba:*

Nine Centuries of African Art and Thought (New York, 1989), explores a broad range of objects in different media (masks, beaded textiles, carved stools, divining trays, sculpted ancestor portraits etc), which Drewal set in their original ritual contexts, drawing on many years of field work, archival and field photographs, and oral histories.

A second significant aspect of Drewal's work is bridging the divide between the classic periods of African art as understood by Western audiences and its contemporary manifestations, both in Africa itself and in diaspora traditions including Brazil, the Caribbean and the United States. Drewal has brought this lesser known material to light in a series of spectacular exhibitions, including *Introspectives: Contemporary Art By Americans And Brazilians Of African Descent (1988-89)*, organized with David Driskell for the California Afro-American Museum *African Reflections: Art From Northeastern Zaire* (originated by Enid Schildkraut of the American Museum of Natural History , NY, 1993); *Beads Body and Soul: Art and Light*

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Lauren Kroiz joins Art History faculty

The Department of Art History is pleased to welcome Dr. Lauren Kroiz, who is joining our faculty as Assistant Professor of American art this fall. A graduate of the University of Chicago, Dr. Kroiz received her Ph.D. in History and Theory of Art from MIT in 2008, and taught as Visiting Professor at Bowdoin College (2008-10). Her research and teaching focus on art, material and visual culture of the United States during the late 19th and early 20th centuries, with particular interests in issues of race and representation, art and globalization.



Dr. Lauren Kroiz

Dr. Kroiz's Ph.D. dissertation, *New Races, New Media: The struggle for an American Modern Art, 1890-1925*, offers an alternative account of American modernism based on the consideration two key aspects of the American experience at the turn of the twentieth century: a new racial diversity fostered by the influx of new immigrants from Southern and Eastern Europe and internal migration of native born black and white

Americans to northern cities; and advances in the technology of image-making—film, photography and improvements in graphic reproduction. She focuses on hitherto marginalized modernists, culturally hybrid outsiders who formed partnerships with the renowned American photographer Alfred Stieglitz to forge a productive form of aesthetic heterogeneity. During the 2009-10 academic year, she held a post-doc at the University of Illinois at the Phillips Collection Program in Washington, D.C. where she completed a book manuscript based on her dissertation currently entitled, *Cocktails, Composites and "Ellis Island Art" The Struggle for American Modernism*. This work has recently been awarded the Phillips Book Prize and will be published by the University of California Press as part of a new series sponsored by the Center for the Study of Modern Art at the Phillips Collection.

Letter from the chair—Thomas E. A. Dale

It is with great pride that I look back on the achievement of our students and faculty. In this newsletter we feature stories about eight undergraduate majors who were honored by the Phi Beta Kappa Society, a recent Ph.D. graduate, **Meghan Doherty** (Ph.D. '10) who won a prestigious ACLS Fellowship, a recent art history major, **Aurelia Moser** (B.A. '09) who had a wonderful experience researching and teaching abroad in France with the help of a Fulbright, and a collaborative exhibition in Milwaukee involving current graduate students **BA Harrington** and **Amy Powell** as well as alumna **Martha Monroe** and faculty member, **Jill Casid**. We also profile a prominent alumna, **Melanie Herzog**, whose career has taken unexpected turns as she moved from completing an MFA as a ceramicist to establishing herself in art history as an authority in American Indian art, Afro-American and Women's Studies. All of these stories speak to the wide range of opportunities our department affords its students, including the pursuit of original research and field work both within the United States and around the globe, and presenting new ideas to a broader public through scholarly exhibitions and museum internships. Our department's key role in two major campus programs—Material Culture and Visual Culture Studies—and a third inter-university program with UW-Milwaukee, Buildings-Landscapes-Cultures (BLC), is also fostering cutting-edge research and learning that is truly interdisciplinary.

Among the many recent successes of our faculty, we celebrate the promotion of **Ann Smart Martin** to full professor, and the appointment of **Henry J. Drewal** as Senior Fellow at the Institute for Research in the Humanities. He joins **Julia Murray** who began her four-year senior fellowship at the Institute last year. We feature a brief story about Murray's award-winning exhibition on Confucius. Other professorial honors include the award of a Vilas Associate fellowship to **Nick Cahill** for his work on ancient Lydian coinage at Sardis, and sabbatical leaves for three other faculty members. **Suzy Buenger** will be completing research for her book on the German expressionist painter, Max Beckman, entitled *Beckmann, The European, 1925-45: The Uninterrupted Work of Seeing*. **Jill Casid** will be on leave in Paris researching a *The Volatile Image: Other Histories of Photography*. Finally, **Anna Andrzejewski** will be on leave in the fall semester to research books on vernacular architecture within the rural landscape of southwestern Wisconsin and on Marshall Erdmann. She also begins a one-year term on the City of Madison Plan

Commission.

I would like to report briefly on the four department priorities I listed in last year's newsletter: rethinking our undergraduate curriculum, enhancing our global cultural reach, expanding our development efforts, and fostering a greater sense of intellectual community among our faculty and students. We have begun the conversation about curricular change, especially concerning how we teach the grand surveys of Western art, and we are developing a new entry-level undergraduate course that considers art and visual culture globally according to major themes. We have secured the support of Middle Eastern Studies, Religious Studies and the Lubar Institute for the Study of Abrahamic Religions to request a new faculty line in Islamic art, and we hope that this initiative will bear fruit in the near future either through a Title VI program or private donations. We have temporarily been able to fill an important gap in our curriculum courtesy of Christiane Clados, honorary fellow in Anthropology, who taught an introductory survey of Pre-Columbian art last fall, and is again teaching a course for us this fall.

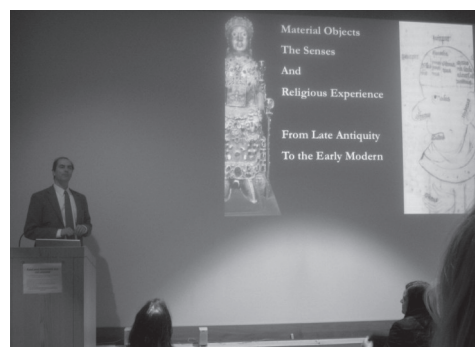
In the area of development, I am pleased to report that Prof. **Nancy Rose Marshall**, last year's chair of the Development Committee and our Visual Resources Curator, **Jacob Esselstrom** (M.A. '04), have begun to update our modes of communication with current students, alumni and friends, by introducing a Facebook Page (accessible at www.arthistory.wisc.edu). She is also working with Jacob to revamp our department website. On the fundraising side, a fund in honor of **Ray Reider Golden** (B.A. '69) has reached maturity, and interest income will be available to "meet the Department's most pressing needs" with special consideration given to projects related to Ray's areas of particular interest: ceramics, Northern European and American art. A story in this issue also highlights the successful joint venture with the Chazen to fund a graduate internship in the museum last year: **Matthew Rarey** worked on the new installation of African and African Diaspora art. We would like to be able to continue this arrangement in the future, but we don't have the funds available to contribute our share. I would encourage our alumni and friends—many of whom are museum professionals and patrons—to support

this essential opportunity for students to gain curatorial experience with an internship at the Chazen or other area museums. The cost of a standard project assistantship of this kind, including tuition costs amounts to about \$25,000.00. Please get in touch with me (tedale@wisc.edu; 608-263-5783) or with **Jon Sorenson** (B.A. '85) (Jon.sorenson@uwfoundation.wisc.edu; 608-267-7211) if you would like to learn more about supporting our department.

This past year our department worked on building a stronger intellectual community by inaugurating a thematic biennium focused on the theme *Object, Body, Mind and the Senses*. We explored the ways in which physical objects and works of art mediate between the physical world of the senses and the realm of the mind, the spiritual or the other-worldly. The public programming included lectures by Jacqueline Jung (Yale), John Onians (East Anglia) and Eric Palazzo (Poitiers), and a series of linked symposia organized by members of our department in conjunction with Center for Visual Culture's year-long theme, "Visualities beyond Ocularcentrism" coordinated by **Jill Casid**. One of these

symposia *Material Images, The Senses and Religious Experience* brought back to campus our distinguished alumna, **Pamela Sheingorn** (Ph.D. '74; CUNY) to speak on "Seeing Hearing: The potential for Multisensory Reception in Early Illustrated Lives of Mary." Another important venue for stimulating conversation among our faculty, students, alumni and friends is the Friends of Art History Lectures series. This past year we enjoyed stimulating talks by two faculty members, **Nancy Rose Marshall** on the Pre-Raphaelite painter Dante Gabriel Rossetti, and **Narciso Menocal** on Cuban Architecture. For the first time, our Friends were also given the chance to hear a lecture by one of our talented graduate students: Ph.D. candidate **Marsely Kehoe** spoke on vernacular architecture and cultural hybridity in colonial Jakarta.

Two other important occasions for the exchange of ideas are the Department colloquium series, organized this year by **Gail Geiger**, offering faculty and students a venue to present new work, and the Honors colloquium in which we showcase the research completed for honors theses by some of our talented graduating seniors. This year, we heard stimulating (continued page 5)



Alumni News, continued..

Leah Purisch (BA '97, MA '00) currently works as a professional portrait painter from her home in Lake Mills, Wisconsin.

Jennifer Rice (BA '92) launched her own company in 2006, Rice Public Relations LLC, specializing in PR and marketing for Seattle area non-profit arts organizations. Clients include dramatic and musical theatre companies, art galleries, dance companies, touring productions and choral groups.

Abraham Ritchie (BA '06) is an active art critic and writer. He is the Chicago Editor for the online arts website ArtSlant and maintains the Chicago Art Blog on the ChicagoNow site, a subsidiary of Tribune Media, Inc. He has also written art criticism for Madison Newspapers, Inc., NewCity, and

CulturalChicago.com. Abraham also curated "Beautiful Form" at 65GRAND gallery in 2009. Currently he is a Trustee Scholar at the School of the Art Institute of Chicago in the New Arts Journalism graduate program (MA 2011) and was selected to attend the Stone Summer Theory Institute, a week long intensive symposium on the "Aesthetic and the Anti-Aesthetic" from which a book will be produced. Abraham also works part time at the Art Institute of Chicago as a Departmental Technician for the American Art Department.

Elena Saporta (BA '73), ASLA, LEED AP, has been a practicing Landscape Architect since 1980. Her firm, based in Cambridge, MA, is currently celebrating its 20th year in business.

Andrew Scott (BA '10) and Cassie Olien (BA '10) are second-year interns at the Ringling Museum of

Art in Sarasota, FL. Cassie is organizing the re-installation of one of the museum's galleries with highlights from their outstanding collection of ancient Cypriot antiquities (mirroring work on her senior honors thesis under Professor Cahill). Andrew is developing a gallery guide which will connect an upcoming special exhibition on 17th century tapestries from the KHM in Vienna with tapestries in the Ringling's permanent collection. Both recommend the Ringling's internships to anyone interested in pursuing a career in the field.

Junhyoung Michael Shin (PhD '01) has been appointed assistant professor in the Department of Archaeology and Art History at Seoul National University.

Marsha Stevenson (BA '74) is art librarian at the University of Notre Dame.

Aurelia Moser (BA '09) reflects on how UW prepared her for Research, Teaching in France

As an undergraduate in Art History at UW, I had the opportunity to conduct research, explore a range of study specializations, and pursue travel opportunities culminating in my current work in the south of France. I can't help but be grateful for my initial introduction to art historical research.

Through internships at the Art Institute of Chicago and the Helen Louise Allen Textile Collection, I developed a familiarity with art historical library resources, art handling, exhibition installation, and museum collections cataloguing, supplemented by classroom study in Art History, Museum conversion of the AIC

ducted at bibliothèques systems, and graduated as a Junior at



Since graduation, I've comfortably juggled responsibilities as a continuing graduate student and a government employee in educational sector of the European Union, and I really have my experience at Madison to thank for my current projects and continuing ambitions. Positive exposure to art historical research thus far in my education contributes to my interest in post-graduate and professional museum and library studies, and I look forward to continuing grad school in NYC as of the Fall (2010). Art History opened me up to a world of fascinating academic opportunities and allowed me to maximize my appreciation for travel throughout the world. Alors, merci bien, I couldn't be happier [see photo].

Gros bisous, Aurelia



Jon Sorenson, Alumnus: Development Update

One of the best parts of my job is to connect with Art History alumni all over the country. Hearing stories of favorite professors, challenging classes, and current art pursuits is both interesting and invigorating. Not all of our alumni are curators, professors, art consultants, or docents. Like me, many pursued these avenues, but chose to take other paths to law school, public service, and film directing, to name a few. Whatever path is chosen, learning to look carefully and thoughtfully remains a constant for me and many of my fellow art history alumni. It comes in handy when I have time between appointments to take in a show at the Metropolitan Museum or the Art Institute of Chicago. Focusing on one Bronzino drawing or one Matisse painting is a treat that I savor. This ability to focus intensely on a work of art is something that I learned while an art history student at the University of Wisconsin and it has brought much joy to my life.

Whether you are on a family vacation in Europe marveling at the abundance of art or walking by some of the incredible public sculpture

in our major cities, I hope you will remember your art history experience at UW-Madison. I also hope that you will remember us in your philanthropy. Any gift of any size goes a long way to ensure that current students, majors and non-majors, have a life-changing and long-term relationship with art. Thank you for your support and please consider me as a resource for how to make a perma pledge for an annual gift, set up a permanent endowment, or establish a bequest from your estate. I also urge you to consider supporting specific initiatives such as the new fund to support curatorial internships (announced in Letter from the Chair). Giving on-line is an easy option and will go right into the Art History fund to support students and programs immediately. Click on the "Support Art History" link on the department website at www.arthistory.wisc.edu.

Jon E. Sorenson, BA, '85
Director of Development College of Letters & Science
Jon.sorenson@uwfoundation.wisc.edu or 608-262-7211

Alumni News

Sarah Arnett (BA '05) works at Gladstone Gallery in Chelsea, New York City.

After graduation, **Lydia Barry Kutko** (BA '05) moved to New York City with now-husband (Stefan Kutko, Engineering '05) to attend The Fashion Institute of Technology MA Art Market: Principles & Practices program. Lydia is currently a freelance writer in the arts; regular contributor (arts) to a small women's lifestyle magazine, and recently completed writing the Art Style Guide, a pocket-sized manual of collecting art based upon defining one's own unique art style.

Jane Bianco (MA '04) is currently curatorial assistant with the Farnsworth Art Museum in Rockland, Maine. This past year she has curated three print exhibitions featuring nineteenth and twentieth century works from the museum's permanent collection, collaborated with the curator of historic properties on documentation and display of Victorian jewelry from the Farnsworth Homestead for a clothing exhibition (reviewed in a recent issue of Ornament Magazine); and with rug historian Mildred Cole Péladeau has curated and designed the exhibition *Rug Hooking in Maine and Beyond*, a display of historic Maine rugs from The Metropolitan Museum in New York, Maine institutions, and private collectors. In June, 2009 she presented research on the Maine-to-Massachusetts travels of polymath Jonathan Fisher (1768-1847) at the Dublin Seminar in Deerfield, Massachusetts, and continues to research his work and travels. She has recently been elected to the Maine Archives and Museums Board, and serves on its Communications Committee.

Cynthia Becker (Ph.D. '00) was promoted to Associate Professor of Art History at Boston University in 2009 and is currently pursuing research in Morocco with support from a Fulbright Hays grant.

Rebecca Beverstein Wanek (BA '01) is currently the Director of Development at the George Washington University's School of Business in Washington, DC.

Dee Boyle-Clapp (BS '83) is Program Coordinator and instructor for the Arts Extension Service, UMass Amherst, and teaches online courses for arts organization and museum administrators.

Lynn T. Courtenay (Ph.D. '79). Lynn gave the inaugural address (en français) at an interdisciplinary conference on Marguerite of Burgundy held at the Maison Dieu in Tonnerre, Burgundy. Since then, the conference papers (and others) have appeared: *Les établissements hospitaliers en France du Moyen Âge au XIXe siècle*, directed by Sylvie Le Clech-Charton, (University of Dijon, 2010). Also just launched is the English translation of *Les charpentes du Xe au XIXe siècle*, published with a new English-French glossary by Brepols (2010) as Roof Frames from the 11th to the 19th century, ed. Patrick Hoffsummer on which Courtenay worked with an international team of specialists. Numerous articles in the Oxford Dictionary of the Middle Ages (OUP, 2010).

Louisa Brouwer (BA '09) is currently completing the second year of the Winterthur Program in American Material Culture. Her master's thesis, primarily based in England, will look at the transnational trade of jewelry between England and America in the 18th century.

Robert Cozzolino (MA '00, PhD '06) is Curator of Modern Art at the Pennsylvania Academy of the Fine Arts in Philadelphia. He is organizing a retrospective of Peter Blume (1906-1992) and an exhibition of artists' portraits and self-portraits drawn largely from PAFA's collection. His essay "Henry Koerner, Honoré Sharrer and the Subversion of Reality: 'Magic Realism' and the Photograph," will appear in *Shared Intelligence: American Painting and the Photograph*, ed. B. Buhler Lynes and J. Weinberg (University of California Press, 2010). He is also contributing an essay to PAFA's upcoming Henry O. Tanner exhibition catalogue. In addition to his museum activities he presented papers at the conference "Belief and Disbelief in the Space Between, 1914-1945" at the University of Portland, OR this past June and last year spoke in the Terra Foundation for American Art's symposium, "What's Modern About American Art?" He has also written for www.artjaw.com, a Philadelphia-based writing project about working in the art world.

Linde Brady (MA '05) will be the sole juror for "Image Ohio 2011", a statewide exhibition focusing on photographers and video artists, in association with the Roy G Biv Gallery in Columbus, Ohio. The works will be exhibited in early 2011 at the Shot Tower Gallery on the campus of Fort Hayes as a satellite exhibition of Roy G Biv Gallery.

John Forbes (BA '67) is currently cataloger at Regenstein Library University of Chicago.

Vivien Green Fryd (PhD '84) is chair of the History of Art Department at Vanderbilt University. Most recent publications include: "Lifting the Veil of Race at the U.S. Capitol: Thomas Crawford's Statue of Freedom," COMMON-PLACE, 10, no. 4 (2010) and "Bearing Witness to the Trauma of Slavery in Kara Walker's Videos: Testimony, Eight Possible Beginnings, and I was Transported." Continuum: Journal of Media & Cultural Studies, 24, no. 1 (2010): 145-59.

Laura Furney (MA '93) is Managing Editor of the University Press of Colorado in Boulder.

Daryl Haessig (MA '03) is currently the Associate Director of Lakeland College's Madison Center, advising adult undergraduate students and teaching Art History II (Renaissance to Contemporary).

Arielle Hambrecht (BS '06) received an MA in the Humanities from the University of Chicago in 2007 before moving to San Francisco where she works for the Fine Arts Museums of San Francisco in the Objects Conservation Department at the de Young Museum.

Cynthia Hammett (BA '64, MA '66) is one of three painters exhibiting at Fort Worth Community Center of the Arts. *WE3: West to East*; April 2010.

Erin Hanke (BS '04) is a merit scholarship recipient and MA candidate at Mannes College of Music in New York City. She received a teaching assistantship at the Eugene Lang College of Liberal Arts for Spring 2011. This past summer she participated in the 33rd Ringve International Summer Course

held at Sund Folkehøyskole and the St. Olav Festival in Inderøy, Norway.

Tasha (Hillen) Ford (BA '05) recently married (March 2010) and has relocated to Orlando, FL.

Meghan Meulemans (BS '06) completed a certificate of Historic Preservation at the University of Washington in Seattle and will be finishing the Master of Science in Architecture History/Theory degree program this fall. Her thesis investigates the role of women as designers, clients, and promoters of modern architecture in interwar France. Meghan volunteers at Historic Seattle, where she has helped to nominate a 1915 bungalow as a City of Seattle Landmark and works on other historic preservation projects.

Kim Miller (MA '95) received tenure, and was promoted to Associate Professor of Art History and Women's Studies at Wheaton College (Norton, MA). She also received a National Endowment of the Humanities Fellowship for University and College Teachers for her book manuscript, "Selective Silencing and the Shaping of Memory in Post-Apartheid South African Visual Culture". Miller also received the 2010 Carrie Chapman Catt Prize for Research on Women and Politics, and is the first art historian ever to win that award.

Joann Moser (PhD '76) is Senior Curator at the Smithsonian American Art Museum. Two recent publications include: "Digital Déja Vu," in Printed on Paper: The Techniques, History and Conservation of Printed Media, ed. Jane Colbourne and Reba Fishman Snyder, (Newcastle upon Tyne UK, 2009), 177-184 and What's It All Mean: William T. Wiley in Retrospect (Berkeley, CA /Washington D.C., 2009).

Nora Nett (BA '02) is Vice President of Physical Production at Endgame Entertainment, and recently oversaw production of the Nicolas Cage suspense thriller titled "The Hungry Rabbit Jumps", due out in 2011. Nora will oversee the Joseph Gordon Levitt & Bruce Willis sci-fi feature "Looper" by writer/director Rian Johnson this fall in New Orleans.

Abayomi Ola (MA '05) received his PhD (May 2009) in art history from the University of Iowa, Iowa City. He starts the second year of a full-time tenure track position as assistant professor of art history at Spelman College, Atlanta, GA, in the fall semester.

As the Outreach Specialist for the statewide digitization program Wisconsin Heritage Online, **Emily Pfothner** (BA '02) provides training and support to Wisconsin libraries, archives, museums and historical societies planning digitization projects. She continues to build the Wisconsin Decorative Arts Database (<http://content.wisconsinhistory.org/decorativearts>), which now features more than 1,000 artifacts from the collections of over 40 museums and historical societies throughout the state.

Kelsey Pieper (BS '08) will be beginning the MA program in Art History - Modern/Contemporary Art at George Washington University in fall 2010.

Art History Majors honored by Phi Beta Kappa Society

We are pleased to congratulate eight Art History majors who have been honored by The Phi Beta Kappa Society: Elizabeth Ellison Books, Adrienne Rene Bullis, Alexandra Ileana Demet, Ana Maria Dvecic, Treena Nicole Fischer, Mia Lucille Forslund, Sarah Louise Gill, and Andrew Kevin Scott. Phi Beta Kappa, the nation's oldest and best known academic honor society, was founded at the College of William and Mary in 1776. Only the top 10% of seniors are considered for the honor. Here, in their own words, are the stories of some of these students, their scholarly interests and what they have gained from their experiences as art history majors.

Ana Maria Dvecic: "I am particularly interested in contemporary art because its possibilities are endless and there is always something new to learn and discover. I have really enjoyed my experience at the University of Wisconsin and I am really glad I chose Art History as my major. I have had the opportunity to explore a wide-range of topics and develop new ways of analyzing art, history, and culture on a daily basis. The enthusiasm of my professors throughout these years has been inspirational. Their support and encouragement has helped me develop a confidence in my abilities and an appreciation for the subject that I will carry with me throughout my life."

Alexandra Demet: "My interest in art history began as a mere curiosity: Two years ago I saw that Prof. Jill Casid was teaching a course on word-image theory, which I thought might be germane to my work in literary studies. That was the start of my work in art history, which now encompasses a broad range of theoretical approaches to visual culture from the early modern period to contemporary. I'm currently putting together a long-term project (under the guidance of Prof. Casid) on psychoanalytic theory and the vexed subject of hysteria—namely, the development and deployment of representations of the hysteric body in art and visual culture, primarily during the nineteenth century and on to rise of artistic and literary modernism in the early twentieth century. This forms the nexus from which I will be exploring a number of inter-related questions about subjectivity, agency, power relations, gender and sexed embodiment."

Henry John Drewal continued...

in the Yoruba Universe (1998), shown at UCLA's Fowler Museum and UW's (then) Elvehjem Museum; *Mami Wata: Arts for Water Spirits in Africa and its Diasporas* (2008-09), shown at the Fowler Museum, UW's Chazen Museum and at the National Museum of African Art of the Smithsonian Institution, Washington, D. C. (where it received rave reviews in the *New York Times* and *Washington Post*); and two smaller traveling exhibitions, *Joyful Blues: Yoruba Indigo Dyed Textile Arts (Adire) and Patchwork Quilts of the Africans (Siddis) of India*.

The third area of innovation in Drewal's scholarship relates most closely to his research project for the IRH. While there is a natural tendency for art historians to emphasize the visual, recent

Mia Forslund: "I am currently concerned with interrogating issues of gender equality and difference both in the early modern period as well as in more contemporary art movements. Though I did not begin my academic career at the university knowing I would pursue a degree in art history, I am so glad I discovered all that the program has to offer. From my experience as an art history major, I have gained a greater appreciation for the many works of art I have so long admired, through in-depth study of the social and historical contexts in which they were produced. Additionally, the art history courses I have taken have helped me to develop my critical reading and interpretation skills, which have benefited me both in my academic studies and in other areas of my life. I hope to continue my studies within the field of art history after completing my undergraduate degree."

Sarah Gill: "After studying abroad in Florence, Italy my Junior year, I developed a passion for Renaissance art. I found that being surrounded by the art I was studying was very different than seeing an image on a screen, and I was able to be much more engaged with the art. I was able to revisit paintings and sculptures that were not fresh in my mind and get a better feel of the little nuances that unfortunately slides often cannot show. Also being able to be apart of the culture that surrounds the art offers a very different environment for viewing art. I have really enjoyed my four years studying art history at UW-Madison. I found that the professors were approachable and extremely willing to help with any additional information that was not covered in class. While I was also thinking about applying to graduate schools abroad many of the faculty were able to offer me advice and helpful suggestions which I appreciated."

Andrew Scott: "Although I enjoy all types of artwork, I have concentrated mostly on that which was produced during the Italian Renaissance. Prof. Geiger has challenged me to look closely at how artists of that period interacted with a variety of social, political, and economic circumstances. As a result, I have gained a better understanding of the peoples and places of Early Modern Europe. I would not be in the position I am today without the skills I have learned as an Art history major. My studies have encouraged me to look at the world with an analytical eye, while simultaneously enhancing my appreciation for the beauty of human creativity."

this project with support from two prestigious fellowships this year, a senior fellowship at the Sainsbury Research Unit of the University of East Anglia in Norwich (UK) in the Spring semester, and a fellowship at the National Museum of African Art-Smithsonian Institution in Washington, D. C. this summer.

His research on art and the senses has already been a part of his teaching at UW and will be enhanced in the future. For example, he has taught seminars on "African Masking and the Senses" and this fall he will teach a museum studies seminar that will focus on multi-sensorial and interactive ways of displaying African art for the new permanent gallery that will be part of the new Chazen Museum expansion scheduled to open in October 2011.

Martin promoted to Full Professor

Ann Smart Martin, Stanley and Polly Stone Professor in American Decorative Arts and Material Culture celebrates another important milestone this year with her promotion to full professor. Since joining our faculty in 1998, Prof. Martin has established one of the nation's leading programs in Material Culture, an interdisciplinary field that expands the canon of art history to include simpler objects used in the rituals and transactions of daily life, ranging from humble ceramic chamber pots to high-style furniture and contemporary design.

Martin has enriched the department's curriculum by introducing a team-taught introductory course, Dimensions of Material Culture, and a broad range of specialized courses encompassing topics from American and British furniture and decorative arts in the eighteenth century as well as contemporary "Outsider art" in Wisconsin. She has placed particular emphasis on 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 our own Chazen Museum of Art at UW-Madison. Students have gained important experience learning 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 on collections and small exhibitions through internships throughout the state, including the Kohler Foundation, the Wisconsin State Historical Society, the Chipstone Foundation and the Milwaukee Art Museum. Prof. Martin also regularly



Professor Ann Smart Martin

explores the material culture and vernacular architecture of the state through extensive field trips and field-study, including a recent one connected with Martin's course "Vernacular Art: Arts of the Edge."

Martin's highly acclaimed monograph, *Buying into the World of Goods: Early Consumers in the Virginia Backcountry* (Johns Hopkins University Press, 2008) has won two awards: the 2008 Fred Kniffen Book Award from the Pioneer America Society and the Association for the Preservation of Landscapes and Artifacts; and the 2009 Hagley Prize in Business History. Reconstructing the world of one country merchant, John Hook, doing business on the edge of the upper Shenandoah Valley between 1760 and 1810, Martin reveals how the "acquisition of consumer goods created and validated a set of ideas about taste, fashion, and lifestyle."

Prof. Martin has a second book well under way, *Banish the night: Reflection and Illumination in Britain and America, 1660-1860*. This exciting new project shows Martin's quite dramatic new research trajectory, which moves from the single case study of her first monograph to a much broader work that encompasses the changes in forms and materials of furniture, decorative arts and interior design, resulting from the revolutionary changes brought about by the introduction of artificial lighting between the mid-seventeenth and nineteenth centuries. She also has an exhibition project in the works: "Do-it Yourself at Home: Feminism and Femininity in 150 Years of Craft," that she developed with a class this Spring to be shown at the James Watrous Gallery in Madison's Overture Center this fall.

Report on the Material Culture Program

The Material Culture program is in the midst of an exciting three-year cycle of conferences and workshops. The Material Culture Focus Group received a generous grant from Associated Students of Madison for a small workshop and conference in March 2010 featuring performing artist and professor at the University of Chicago, Theaster Gates. As a preliminary to his important multi-sensory exhibition, "To Speculate Darkly" at the Milwaukee Art Museum and his performance for the Whitney Biennial, the students engaged with Gates' exploration of craft labor, race and the museum in America. Among the participants in the symposium were art history graduate students Sarah Fayen, BA Harrington, Stefan Osdene, Alex Schultz, Andrea Truitt, and Matt Westerby.

An even bigger event is planned for April 7-11, 2011 when the Material Culture Focus Group will host "The Life Of The Object: An Experimental Workshop And Conference On Production, Consumption, and Creative Reuse In American Culture" with generous grant funding from the Middle America American Studies Association. This multi-day event will include as many as one hundred scholars from multiple disciplines as part of the annual conference for the Midwestern regional meeting of the American Studies Association. It will also complement a new effort to promote American Studies programming at the UW-Madison.

Looking ahead, the Material Culture Program, under the auspices of the Landscapes-Buildings-Cultures (BLC) program, will host the 2012 meeting of the Vernacular Architecture Forum. Many of our art history graduate students are preparing for this conference by pursuing fieldwork to be showcased in presentations and by helping lead organizer, Prof. Anna Andrzejewski, with planning.

Finally, Professor Martin led a museum class in the spring of 2010 to craft an exhibition, opening in December 2010 at the James Watrous Gallery at the Overture Center. The exhibition *Handmade Meaning: The Value of Craft in Victorian and Contemporary Culture* will combine Victorian "fancywork" objects such as hair wreaths, red-work textiles and hand-painted china, drawn from small historical society collections from all over Wisconsin and recorded in the Wisconsin Decorative Arts Database (wisconsinhistory.org/decorativearts.) These are juxtaposed with artworks made by contemporary Wisconsin artists working with similar craft processes and materials to open discussions of art, craft, Do-it-Yourself (DIY) and women's history.

Alumna Melanie Herzog's unconventional pathway to art history



Melanie Herzog (MA '89, PhD '95) is Professor of Art History at Edgewood College in Madison, Wisconsin. In her research she explores the arts of North America and artists' encounters across cultural and geographical borders. Recent publications include: *Elizabeth Catlett: An American Artist in Mexico* (Seattle WA, 2000); *Milton Rogovin: The Making of a Social Documentary Photographer* (Tucson AR, 2006); "Dancing in Two Worlds: The Portraits of Tom Jones," in *Wisconsin People and Ideas* (Spring 2006); and "Elizabeth Catlett: In the Image of the People," a catalogue essay that accompanied an exhibition at the Art Institute of Chicago in 2005. In what follows, Prof. Herzog tells us how an unusual combination of faculty resources and opportunities at UW-Madison prepared her for her current career.

"My experience as a graduate student in Art History was a bit unusual in those years (1986-1995). It was while I was working toward my MFA in Ceramics at UW-Madison (Art, '86) that I was introduced to the Art History Department and began to think about graduate work in Art History. What I found compelling about the Department was the opportunity to study a range of art from a variety of art historical perspectives, and to pursue work in other fields that would broaden and enhance my understanding of art history. My MA thesis, "Gathering Traditions: The Arts and Crafts Movement and the Revival of American Indian Basketry," emerged from a research assistantship with Professor Beverly Gordon (School of Human Ecology) in support of the exhibition "Native American Art: The Collecting Experience" at the Elvehjem Museum, and my work with the Museum's then-newly acquired collection of Native American baskets. While pursuing my MFA I had also developed the visual resources collection for the Native American Studies Program at UW-Madison. While my Ph.D. minor was in Women's Studies, I also drew upon my work in Afro-American Studies as I pursued the research that led to my dissertation, "My Art Speaks for Both My Peoples': Elizabeth Catlett in Mexico." Coming to art history as an artist, gaining knowledge in fields of inquiry that are inherently interdisciplinary, and receiving mentoring and support from faculty in Art History who are both scholars and educators comprise the foundation of my subsequent professional work.

As a graduate student I learned a great deal about teaching, first as a teaching assistant and then as a lecturer in the Department. My studies of Native American Art culminated in an invitation to develop a course on Native American Art for the Art History Department; I regularly taught this course until I began full-time teaching at Edgewood College. I also taught 20th Century Women Artists, and brought my knowledge of art history to my teaching in other UW-Madison programs and at other institutions.

Though the shift in focus from the priorities of a leading research institution to those of a small liberal arts college was initially challenging, my graduate education in Art History at UW-Madison prepared me well as an educator and scholar in the field."

Meghan Doherty awarded prestigious ACLS Fellowship after completing Ph.D.

Meghan C. Doherty, (Ph.D. 2010) has been awarded an American Council of Learned Societies (ACLS) Recent Doctoral Recipient Fellowship. One of only sixteen recipients, Dr. Doherty will be spending this next year preparing her dissertation, *Carving Knowledge: Printed Images, Accuracy, and the Early Royal Society of London*, for publication.

Doherty's dissertation and the ensuing book investigate how the visual effects of intaglio printing mediated the knowledge produced by the Royal Society of London, 1660-1700. She argues that printed images were the precondition and product of looking at nature. The first two chapters are close studies of artist's manuals that show how drawing and engraving were entwined with the production of knowledge. The final three chapters feature case studies that look at the critical role engraving played in presenting knowledge to a wide audience. Each case study examines a different type of mediation: the lens of the microscope; the reading and collecting practices of natural historians; and the editorial practices of a journal. This project adds to our understanding of the development of science in early modern England.

Doherty acknowledges the unusual opportunities provided by the department and its innovative programs in Material and Visual Culture, and the particular role played by her advisor, Dr. Jill H. Casid, in

offering the support and direction needed to successfully complete her program of research. She came to the Art History department in 2003 as the Watrous/Chipstone Fellow and during her time in Madison was involved in many scholarly projects including curating an exhibition of works on paper from the collection of the Chipstone Foundation which was displayed at the Milwaukee Art Museum. Jon Prown encouraged her work from the beginning and not only gave her the opportunity to curate an exhibit, but also continued to support her work as her interests shifted toward visual culture. With the support and encouragement of Robin Rider and Gail Geiger, she also prepared an exhibition from the Special Collections of Memorial Library which featured printed book illustrations showcasing the Medici patronage of science and natural history in Italy in the 16th to 18th centuries. This exhibition was planned to complement a traveling show "*Natura Morta*: Still-Life Painting and the Medici Collection" which was on view at the Chazen Museum of Art.

The fruit of her research at UW-Madison has already been presented and published prior to the completion of her degree. A version of her master's thesis, "Robert Thornton's *New Illustration*: Imaging and Imagining Nation and Empire," was included in a volume of works on art and science in 18th and 19th century. In addition, a portion of both her first and second chapters of her dissertation will appear in the selected conference proceedings.

Milwaukee Exhibition showcases dialogue between old and new media

An exhibition co-curated by Art History alumna, **Martha Monroe** (B.A. '03; M.A. '06) and Ph.D. candidate **Amy L. Powell** (M.A. '07), *New Media at the Charles Allis*, begins with a question: what is *new* about new media? Installed throughout the historic rooms of the Charles Allis Art Museum in Milwaukee where Monroe is curator, the works employ a range of artistic strategies to interrogate the interplay between "new" and "old" media, challenging assumptions that new media are entirely new or that certain technologies are dead, their problems no longer relevant to twenty-first century audiences.

Professor Jill Casid (UW Art History), exhibits a series of her own works, *Intimographies*, that use an iPhone application titled "Shake It" to recreate the visual effects of SX-70 Polaroid photo-



graphs for iPod Touch. The scale and display of her images in handmade wooden boxes lined with velvet interiors recall a much older form of photography: the nineteenth-century Daguerreotype that circulated in small, unique boxes designed to be held in the hand. **BA Harrington** (M.A. '10) constructed the boxes in the installation. James Barany of the Milwaukee Institute of Art & Design uses nineteenth-century audio and imaging devices that include a photograph, phenakistoscope, magic lantern and three stereoscopes. Barany repurposes these tools to frame his performance of six areas through site-specific digital video and audio. Sabine Gruffat, Assistant Professor of Digital Media (UW Communication Arts), makes videos that combine archival footage with the artist's own investigations of industrial and natural landscapes to ask about the role of media and the video camera in our access to history and memory. Stephen Hilyard (UW Art Department), creates beautiful high-definition animation that takes the viewer inside a morning glory flower and the painted landscape of a decorative serving plate. Chele Isaac (MFA '08) returns to the final decades of the twentieth-century to follow a late Victorian figure, dressed in a neoprene gown, through a series of settings that now include the bedroom and bathroom of Charles Allis' master suite. The exhibition runs from June 2 to September 15, 2010.

BLC Summer Field School brings Wisconsin Idea to Mineral Point

One of the most laudable traditions of the University of Wisconsin is its commitment to the "Wisconsin Idea"—the principle that the university should extend its mission outside the classroom to enrich people's lives within the state and beyond. Prof. **Anna Andrzejewski**, co-director of the **Buildings-Landscapes-Cultures** (BLC) program is putting the Wisconsin Idea into action by engaging her students and state residents in the research and documentation of historic vernacular architecture and cultural landscapes of small towns in Wisconsin.

For the past two years, the BLC Program, with support from the Art History Department and the Chipstone Foundation, has offered a summer fieldschool course. This class gives the students hands-on experience analyzing the physical evidence of individual buildings while teaching them current methodologies for interpreting historic structures in their broader cultural contexts. This summer, the course focused on Mineral Point, Wisconsin. Nine students—five of whom were from Art History—spent one week of the four week class in Mineral Point studying mid-nineteenth-century buildings (some of the oldest surviving in the State). The students worked closely with Nancy Pfotenhauer of the Mineral Point Historical Society, and others in the community.

What distinguished this year's course was the range of houses and building types studied, including a Mission Church, small, working-class cottages, associated with Cornish miners who came to the region in the 1840s to pursue lead mining, and large federal-style houses associated with the wealthiest settlers, who engaged in commercial activities and land speculation. This diverse cross-section of buildings allowed students to explore how Mineral Point functioned as a community during the mid-nineteenth century. Their work also enriched the history of Mineral Point by showing that Cornish settlement was but one part of a much more complicated history, in which settlers from a variety of ethnic and economic backgrounds contributed to the growth of this regional commercial center.

Their research will contribute to a major conference to be held in Madison in June of 2012. The Vernacular Architecture Forum (VAF) annual meeting will bring about 300 scholars to the region, and one of the all-day tours will highlight the students' work in Mineral Point and southwestern Wisconsin.



Ph.D. students Sarah Fayen and Alexandra Schultz

Murray presents research to broader public in New York exhibition on Confucius

Julia K. Murray, currently Senior Fellow at the University of Wisconsin's Institute for Research in the Humanities, had the opportunity to share her current research on representations of Confucius with a broader public by curating an international loan exhibition, "CONFUCIUS: His Life and Legacy in Art," shown at the China Institute Gallery in New York City from February 11-June 13, 2010. The exhibition was accompanied by a fully illustrated catalogue with scholarly essays and got a rave review from Holland Cotter in *The New York Times* (March 25, 2010). The groundbreaking show examined the material and visual culture of the state and family cults for worshiping Confucius, which started over 2,000 years ago. Julia's objective in organizing the exhibition was to reveal the diversity of images and appropriations of Confucius over the centuries. This is a timely issue as China is now promoting Confucius as a national symbol, just decades after denouncing him during the Cultural Revolution. The exhibition was co-curated by Lu Wensheng, the director of the Shandong Provincial Museum in China, who made it possible to bring treasured objects from Confucius's hometown of Qufu, Shandong. Some of the works were being shown outside China for the first time.



In connection with the exhibition, Julia gave several public lectures and seminars, including some at Confucius Institutes at various U.S. universities and at the UW's Center for East Asian Studies. In a colloquium for the Art History department, she presented an overview of her experience guest-curating the show, offering some practical advice to our faculty members and graduate students who may have the opportunity to work on exhibitions as independent curators. Her scholarly presentations included a seminar on transformations of Confucius's image in early portraits, at the Sinological Institute, Leiden University, The Netherlands; and a paper on illustrated biographies of Confucius at the conference "Voices of Telling Images of China," held at the Chester Beatty Library in Dublin, Ireland.

Recent UW Art History Graduates

PhD:

Janet Lee Spurgeon (12/09): "Western Aesthetics and Avant-Garde Trends in the Formation of Modern Nibonga".

Meghan Doherty, (5/10): "Carving Knowledge: Printed Images, Accuracy, and the Early Royal Society of London". Casid, Geiger, Hutchison, Hsia (History of Science), Turner (Rutgers)

Amy Ortiz-Holmes (5/10): "Something to Keep My Hands Occupied: Reviewing Tramp Art in Context, 1860-1940". Martin, Andrzejewski, Leary (Scan. Studies), Gordon (SOHE), Lee (History)

Vanessa Rousseau (5/10): "Late Roman Wall Painting at Sardis". Cahill, Dale, Martin, Aylward (Classics), Kleijwegt

MA:

Marguerite Heckscher (5/10): Drewal, Dale

Peter Bovenmyer (8/10): Dale, Geiger

Brandon Cook (8/10): Dale, Geiger

Timothy Shea (8/10): Murray, Phillips

Graduating Seniors, May 2010:

Sydney Borman, Kristine Broderick, Julia Brotton, Jenna Cioffi, Winifred Coyne, Treena Fischer, Mia Forslund, Samantha George, Sarah Gill, Rachel Grauer, Alison Hanrahan, Rachel Hildebrand, Adam Hutler, Bethany Kapellen, Teresa Karolewicz, Sarah Klowden, Chad Kollmansberger, Victoria Krezowski, Kaitlin Kropp, Catherine Olien, Travis Olson, Sonia Pace, Craig Partovich, Julia Pastor, Jessica Polsky, Jennifer Romlin, Andrea Samz-Pustol, Andrew Scott, Layla Shadman, Kate Siegel, Lauren Simon, Olivia Strait, Jennifer Underwood, Alison Wermuth, Emily White, Leigh Wilcox.



Letter from the Chair continued..

presentations by Cassie Olien, Leigh Wilcox, Andrew Scott, Sara K. Woldt, Lydia Melamed Johnson and Adam R. Hutler.

We look forward to welcoming you to Friends lectures by Professors Henry Drewal and Anna Andrzejewski, and Ph.D. candidate Matt Rarey in the upcoming year. Also on the calendar are lectures by Carl Lounsbury of Colonial Williamsburg (Oct. 12), the artist/curator Fred Wilson (March/April) in conjunction with UW's Year of the Arts, and a symposium organized by Material Culture in April 2011. These and many other events will be posted on our Art History web page and Facebook site.

Finally, I am pleased to report that we have hired two new talented staff members.

Linda S. Naunapper, who holds a graduate degree from UW-Milwaukee, joined us in late January as our new Student Programs administrator, replacing Kate Bartlett who took a new job in the Mathematics department in December. **Bob Klipstein**, a graduate of the UW-Business School with a focus in Human Resources, joined us this summer as our new Department Administrator. He succeeds Joan Schleicher who departed in May for a position in Human Resources.

Please keep in touch and send your news either through by e-mail to Linda at arthistory@ls.wisc.edu.

Mithlo reflects on how recent leave has enriched her teaching and

Teaching may be one of the most apparent activities professors engage in, but a year outside the classroom does not necessarily translate into downtime. When asked how my time “off” as a Woodrow Wilson and a UW Vilas Fellow has gone so far, I reply without hesitation that over the past year I have experienced some of the most demanding and fulfilling experiences of my academic career. The primary focus has been my second book project *Bleeding Venice – A Decade of Indigenous Curation at the Venice Biennale* under contract for publication with The State University of New York Press. In this manuscript, I theorize the five American Indian art exhibitions I curated from 1999 to 2009 as contributing centrally to the development of emerging global curatorial practices. Research for the book involves interviewing artists, curators, Biennale officials and collectors about their participation in the field of contemporary American Indian arts and in particular about their perceptions of the



Photo: **Nancy Marie Mithlo** with Dorothee Peiper-Riegraf, and Elisabetta Frasca. The painting displayed above is by Minnesota Chippewa artist David Bradley.

Visual Culture Center focus on the Senses supports Department thematic year

In partnership with Art History and the Material Culture Program, the Center for Visual Cultures helped launch our two-year theme, *Object, Body, Mind and the Senses*, devoted to the senses in historical and cross-cultural perspectives. What we call “common sense” might lead us to believe that the senses are relatively static across the distances of time and geography, that how we experience art, how we see, hear, taste, feel aspects of our visual and material cultures is what we share in common with others. And, yet, the “sensual turn” in exciting new interdisciplinary scholarship radically questions such assumptions, demonstrating the rich differences in sense experience and even in what we understand the senses to be. To confront the changes catalyzed by the introduction of new digital technologies and the move toward virtualization and simulation, the year’s events took this dynamic moment of change as a vital opportunity to reconsider forms of mediation, modes of perception, and sensory experience by concerted questioning of what is new, what is global, and what remains local, differenced, embodied, affective, and material about cultural interfaces and interactions.

The year-long public conference “Visualities Beyond Ocularcentrism” reconsidered sense experience both before and in the wake of the digital. The series began in September with a lecture and workshop on “Race as Ocularcentrism” by Jennifer González (UC-Santa Cruz). With the Eye Research Institute, the Center hosted “Seeing Beyond the Art-Science Divide” which featured a lecture and workshop by psychologist Stephen Palmer (UC-Berkeley) who presented his latest research in vision science and color perception. In October, a lecture on “The Gas Screen” by Brent Keever (Paris Center for Critical Studies) addressed the question of what critical senses are needed to apprehend the fluidity of contemporary phenomena. October’s program also included a public lecture and workshop by art historian John Onians (University of East Anglia) whose recent book on Neuroarthistory challenges humanities scholars to respond to the latest research in the neuroscience of perception. Rounding out the fall semester were a lecture on “The Newtonian Slave Body” and workshop on “Fugitive Colors” by historian of science James Delbourgo (Rutgers) and a lecture and workshop on “The West Indian Front Room” and domestic material culture in and across migrant

Biennale as a site where new aesthetic paradigms are produced.

The most recent exhibition I sponsored – “Rendezvoused – To Go Somewhere” featuring the work of UW Assistant Professor of Photography Tom Jones and artist Andrea Carlson – opened June 6, 2009 at the University of Venice Ca’ Foscari with financial support from UW-Madison Graduate Research Award, the Smithsonian Institution and the Ho Chunk Nation. Our curatorial team included Art History and Material Culture Program MA student B.A. Harrington, Art Department MFA student Dyani Reynolds-White Hawk, recent art department MFA graduate Paul Baker Prindle (now a faculty member and gallery director at Edgewood College) and Leah Ann Walker, a 2009 BS recipient in Biology. This committed team lived and worked communally, installing and interpreting the exhibit theme of invented histories, performance and the circulation of material culture for a global audience.

Diasporas by London-based artist, curator, and scholar Michael McMillan.

The spring semester featured two major all-day events. The first on “Thinking through Diagrams” led by Michael Witmore (English, UW) and Daniel Selcer (Philosophy, Duquesne University) showcased new work by John Bender and Michael Marrinan (Stanford), James Elkins (School of the Art Institute of Chicago), Tom Conley (Harvard), Dalia Judovitz (Emory), and Daniel Rosenberg (University of Oregon). This interdisciplinary theoretical and historical consideration of the ways in which diagrams organize ways of perceiving and thinking was followed by an equally intensive exploration of the ways in which material images mediated multi-sensory religious experience from late antiquity to the early modern period. Led by Thomas Dale (Art History) the conference included papers by Eric Palazzo (Poitiers), Bissera Pentcheva (Stanford), Pamela Sheingorn (CUNY), Cynthia Hahn (CUNY), as well as UW scholars Walton Schalick III (History of Medicine), Kellie Robertson (English) and Thomas Dale. The series concluded with a workshop, featuring leading specialist on synaesthesia V.S. Ramachandran (UC-San Diego) and philosopher Catherine Malabou (Université de Paris X; University of Buffalo) and a lecture and workshop by philosopher Alva Noë best known for his work on perception in action and the proposition that cognition is a matter of active practice in and with the world.

In conjunction with the series of public lectures and workshops with distinguished guests, the Center also conducted monthly meetings of a Mellon Workshop (supported by the Center for the Humanities). To take advantage of the events in the fall semester and bring this new work into the classroom, Professors Jill Casid and Ann Smart Martin collaboratively designed and taught a new seminar that considered sense experience beyond the prioritization of the sense of sight, the new neuroscience of perception, the variance in sense experience historically and cross-culturally, the particular properties of the material object and the ways in which the material conditions of encounter influence and even shape perception and experience.

Graduate Student News

Marcela C. Guerrero (Ph.D. Candidate) was awarded a Foreign Language and Area Studies (FLAS) to study Haitian Creole this summer at the Haitian Summer Institute organized by Florida International University. Marcela has also received an Honored Instructor Award from the Division of University Housing for her work as a Teaching Assistant in the Department of Spanish and Portuguese. She has just accepted a position as Research Coordinator in the Center for the Arts of the Americas at the Boston Museum of Fine Arts. She will be overseeing their online database and a 13-volume project on Latin American art.

Matthew Rarey (Ph.D. candidate) won the first annual Joaquim Nabuco Award for the Best Essay on Brazil (any field) by a UW-Madison student for “The Cross and the Pelourinho: Christian Violence, Visual Culture, and the Representation of Slavery in Brazil.”

Alexandra Schultz (Ph.D. candidate) was awarded a FLAS fellowship to study Arabic. This language training will enable her to pursue original research on on medieval Iberian architecture and issues of cultural exchange between Christian and Islamic groups, specifically in Soria, a region in eastern Castile. In January 2010, she gave a paper “Iconography of a City: St. Denis, Paris and Athens in Bibliothèque Nationale Mss. fr. 2090-92” at “Taking up Space: an Interdisciplinary Conference” at Duke University.

Janine Sytsma (Ph.D. candidate) was awarded a Fulbright-Hays DDRA fellowship for her dissertation research on Ona, a Yoruba art collective that formed in Ile-Ife, Nigeria, in 1989. Upon completion of her preliminary exams in the fall, Sytsma will return to Nigeria to continue the work that she began during the summer of 2009 as a Research Fellow at the Omooba Yemisi Adedoyin Shyllon Art Foundation in Lagos. While in Nigeria in 2010-2011, she will begin preliminary archival research in Ife, Ibadan, and Benin and conduct extensive interviews with each of the six Nigeria-based Ona artists. Sytsma is also co-curating with Doria Johnson an exhibition of African American Artists Books for the Kohler

Art Library, opening in November 2010.

Andrea Truitt (M.A. candidate) was chosen as a Winterthur Museum (Delaware) Fellow-in-Residence this summer to conduct research using their collection of women’s magazines, decorating periodicals, and domestic advice manuals.

Matt Westerby (Ph.D. candidate) spoke about liturgical drama and the Romanesque cloister sculpture of L’Estany at a student symposium held by the Material Culture Focus Group in March, and in April, with support from a Department travel award, he travelled to New York to present a paper, “Bored Monks and Busy Canons: Monastic Leisure and the Uses of Cloister Sculpture at the Twelfth-Century Abbeys of Cuxa and l’Estany,” at the 2010 Annual Graduate Student conference at Columbia University’s Institute for Comparative Literature and Society.

Beth Zinsli (Ph.D. candidate) received a Nave Short Term Field Research Grant to conduct field and archival research this summer in Havana, Cuba.

GRAD FORUM

Last spring, the Art History GradForum elected new officers: President Meekyung MacMurdie, Vice President Giovanni Bottero, and Secretary/Treasurer Kasie Veen. The GradForum is currently preparing for their annual Visiting Scholar Lecture and Workshop which will be held in the fall. This coming spring the GradForum will be joining with the Material Culture Focus Group to host the Mid-America American Studies Association (MAASA) at the University of Wisconsin-Madison. The conference is tentatively scheduled for April 7-11, 2011 and will focus on the themes of production, consumption, and reuse in American culture.



Beaded royal coronet (*orikògbòfó*)
Nigeria, Yorùbá peoples, mid-20th century
Gift of Drs. James and Gladys Strain, 1993.79

Curatorial Fellow, Matthew Rarey reports on a year’s work at the Chazen

Many of our students chose a career working in museums and even those who wish to become university professors are keenly interested in working with objects in a museum context. This past year a new opportunity arose with the establishment of a year-long curatorial fellowship at the Chazen Museum, an appointment financed jointly by the Department of Art History and the museum. Matthew Rarey reports here on his experience.

“Working with Chazen Director Russell Panczenko and Evjue-Bascom Professor Henry Drewal, my goal was to conduct pre-installation planning for a new permanent gallery of the arts of Africa and the African Diaspora. This was a large task with many aspects, including completing a thorough inventory of nearly 150 works in the permanent African collection; selecting a group of objects to display in the new gallery; assisting with the planning of the overall gallery design; and writing the educator’s guide for the collection. The formidability of the project was lessened by my previous training in museum work. From 2002 to 2006 I was employed by the Spurlock Museum of World Cultures at the University of Illinois, then the Department of Anthropology at the Field Museum of Natural History in Chicago. I then came to UW-Madison’s Art History Department as a graduate student in 2006, and since then have been helped by the Department’s resources and professors in my ongoing research in African art and museum theory. With this training as a background and my advisors as guides, I was able to conceptualize ways to present recent scholarship on the objects while still making the displays accessible to multiple audiences; and grapple with the aesthetics of display space in tandem with accounting for the difficulties created by each piece’s conservation requirements. When the gallery opens in October 2011 as UW-Madison’s first permanent display of the arts of Africa, it will showcase the Chazen’s diverse collection of African art, giving all UW students and visitors continual access to works in this important collection.”