



University of Wisconsin-Madison

Department of Art History

Newsletter — September 2011

Art History to Celebrate 85th Anniversary and Opening of New Museum

The histories of the UW-Madison Art History Department and the university art museum have always been intimately intertwined, so it is appropriate that we are inviting alumni and friends back to campus to celebrate our department's anniversary as well as the opening of the Chazen Museum of Art's new wing later this year (October 28-29, 2011).

German-born scholar, Oskar Hagen (1888-1957) founded our department in 1925, making it one of the oldest art history departments in the country. A versatile scholar who studied Spanish, Italian and German Renaissance art at the Universities of Berlin and Munich, he completed his Ph.D. at the University of Halle with a thesis on Correggio 1913, and further developed an expertise in American art after his arrival in Wisconsin. His publications include monographs on Matthias Grünewald, Correggio, and Leonardo da Vinci, as well as surveys of modern art, Spanish art and American art. He began his career as a curator at the Kunstgewerbe Museum in Halle before moving to the University of Goettingen where he taught from 1918-1925; as Director of the Goettingen Handel Festival he also revived the performance of Handel operas. Long before a dedicated art museum was constructed, Hagen established the nucleus of an art collection to complement the teaching of art history, but it was left to his pupil James Watrous to expand the art history department and establish an art museum in the Conrad A. Elvehjem Building, which opened in 1970. Following a model used at Harvard and elsewhere, the new building was designed to house the museum collections and galleries as well as the art history department offices and classrooms, and a dedicated art library, thus offering a space for creative synergy between research, teaching, looking at art and presenting it to the public.

Over the years, the museum and department have complemented each other's missions. With expertise in ancient art and archaeology, the major cultures and periods of European art, American and American Indian art, architecture and material culture, as well as African, Chinese and Japanese art, our department offers crucial assistance to the museum in re-

searching acquisitions, in mounting exhibitions and presenting public programs. Access to the museum collection for regular study and research, special museum based courses and exhibitions developed by faculty in conjunction with their students and research internships have all contributed to launching successful careers of many museum professionals as well as private dealers and specialists in auction houses. Currently, alumni of our department hold key positions at the Baltimore Museum of Art, the Boston Museum of Fine Arts, the Harvard University Museums, the Block Museum at Northwestern University, the Contemporary Museum in Honolulu, Milwaukee Art Museum, the Jewish Museum in New York, the Pennsylvania Academy of the Fine Arts in Philadelphia, the Legion of Honor in San Francisco, and the Smithsonian Museum of American Art in Washington, D.C. The new wing of the Chazen Museum of Art, scheduled to open October 20th, will more than double the museum's exhibition and gallery space. It will enhance access to the museum's permanent collection with dedicated galleries for African art, Asian art, twentieth-century and contemporary art from the Lane Collection and the Chazen Collection. The facility also includes impressive new galleries for changing exhibitions, a new print study room, an object study room, an auditorium equipped for showing vintage films, and a studio for small art classes and demonstrations of artistic techniques.

We look forward to seeing you at our alumni event *Celebrating 85 Years of Art History at UW-Madison*. Together we will explore the new museum wing, celebrate the achievements of Art History alumni and current students, and think about new directions in our discipline. The program will include a keynote lecture by Peter Galassi, Director Emeritus of the Department of Photography at MoMA, on our distinguished alumnus, photographer/curator, John Szarkowski; roundtables on curatorial practice and distinctive career paths for art historians; and scholarly papers by our alumni and current students. The program is available on the department website: arthistory.wisc.edu.



Oskar K. Hagen (1888-1957), who founded the Art History Department in 1925.

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Letter From The Chair

As I write, there is excitement in the air as the expansion of the Chazen Museum of Art nears completion, and preparations are under way for its grand opening in October and our own 85th anniversary celebration. We see this as an opportunity to engage with our alumni and to highlight the successes of past and present students, and to envisage exciting ways of featuring the museum in our curriculum.

This issue of the newsletter looks back at our department's distinguished history with a story on the 85th anniversary celebration and a reminiscence contributed by our alumni, **Arn Lewis** and **Beth Irwin Lewis**, concerning their experience studying art history during the last years of our founder Oskar Hagen. We also take stock of the significant achievements of a number of our current students. Four Ph.D. candidates have won prestigious Chancellor's Fellowships—**Peter Bovenmyer**, **Amy Powell**, **Matt Rarey** and **Lucy Traverse**; Amy also won the highly competitive Dana Allen Dissertation Fellowship at the Institute for Research in the Humanities. Other stories focus on the ways in which our students are gaining curatorial experience and contributing to the public programming of the museum: **Giovanni Bottero** researched a collection of Japanese Satsuma ceramics; **Tamara Schenkenberg** worked on a display of German medals; and the students of my seminar participated in a symposium and radio interviews for WPR on an exhibition of Russian icons in the Chazen this spring. The success of our students continues to receive crucial support from the generous gifts of our alumni and friends. The Shirley and Willard Fritz Mueller Graduate Travel Fund, has recently received a series of generous donations in honor of **Shirley Mueller**, who died in December 2010. We report on how this fund is supporting the research of Ph.D. student **Marsely Kehoe** in the Netherlands.

Great students are drawn to our outstanding faculty, who continue to garner prestigious awards and reach a broader public with their publications and exhibitions. We report on **Jill Casid** winning the H.R. Romnes Award to continue her research on the history of photography and contemporary visual culture, the promotion of **Nancy M. Mithlo** to Associate Professor with tenure, and the retirement of **Narciso Menocal** after almost fifty years of teaching. Our faculty members have also



been instrumental in creating innovative new programs that provide special research and learning opportunities for our students. Stories in this issue give updates on the BLC (Buildings-Landscapes-Cultures) summer field school conducted by **Anna Andrzejewski**, the Sardis Excavations in Turkey, directed by **Nick Cahill**, and the Material Culture Program, directed by **Ann Smart Martin**.

Our department also fulfills the lofty goals of the Wisconsin Idea by extending our educational mission to a broader community outside the university classroom through public programs and exhibitions. We contributed to the Year of the Arts programming by bringing world renowned artist/curator **Fred Wilson** to campus in early March, and later in the same month co-sponsored with the Material Culture program an international conference, "The Life of the Object: An Experimental Workshop and Conference on Production, Consumption, and Creative Reuse in American Culture." Friends of Art History were treated to lectures by faculty members **Henry Drewal** and **Anna Andrzejewski**, and by Ph.D. candidate **Matt Rarey**; alumnus **Jim Dennis** also hosted a wonderful reception for our Friends in the Jacobs House, designed by Frank Lloyd Wright.

Faculty and students from our department also organized two exhibitions, developed during the academic year. **Ann Smart Martin** and her class organized *Hand-made Meaning: the Value of Craft in Victorian and Contemporary Culture* which was shown at the James Watrous Gallery of the Wisconsin Academy in the Overture Center. Students in my seminar on icons organized the exhibition *Holy Image Sacred Presence: Russian Icons, ca. 1500-1900* shown at the Chazen Museum of Art's Mayer Gallery from mid March to

early June. Our faculty have reached audiences further afield, both in the United States and abroad. This summer, **Nancy Marie Mithlo** returned to the renowned exhibition of contemporary art at the Venice Biennale to orchestrate alternative spaces for American Indian artists including UW-Madison print-maker John Hitchcock. The exhibition *Dynasty and Divinity: Ife Art in Ancient Nigeria*, for which **Henry Drewal** wrote the introductory essay, was shown in 2010 at the British Museum in London, and has recently toured four US cities (Houston, Richmond, Indianapolis, and New York). Drewal's traveling exhibition *Soulful Stitching: Patchwork Quilts by Africans (Siddis) in India* was on view at the Schomburg Center in New York until June and is currently being shown at the Museum of the African Diaspora in San Francisco (July 15- Sept 18, 2011). **Suzy Buenger** wrote an essay for the Leipzig exhibition of Max Beckmann's Portraits, *Facing Up to the Third Reich. Berlin 1933-1937*.

A strong academic department depends on the support of its hardworking staff. I am pleased to acknowledge the contributions of **Bob Klipstein** who has ably served as Department Administrator since last summer; **Jacob Esselstrom**, Curator of Visual Resources, who provides our faculty with invaluable teaching resources and technical support as well as staffing our public lectures and symposia; and **Chris Stricker** who joined us in July to serve as receptionist and support our Development and Outreach efforts and all aspects of department communications, including this newsletter. Finally, **Teddy Kaul** has just been hired as Student Status Examiner and will oversee our graduate admissions process, undergraduate and graduate programs, curriculum and timetable.

We look forward to welcoming you to campus October 28-29th for our 85th anniversary celebration (see www.arthistory.wisc.edu). We will also be inviting you to attend a symposium honoring **Narciso Menocal** in early April. In the meantime, we hope you will keep in touch by mail, e-mail (arthistory@ls.wisc.edu) or Facebook. We ask for your continued support of our educational mission by giving to the Art History Fund or the 85th Anniversary Fund (please click on University of Wisconsin Foundation logo at www.arthistory.wisc.edu)

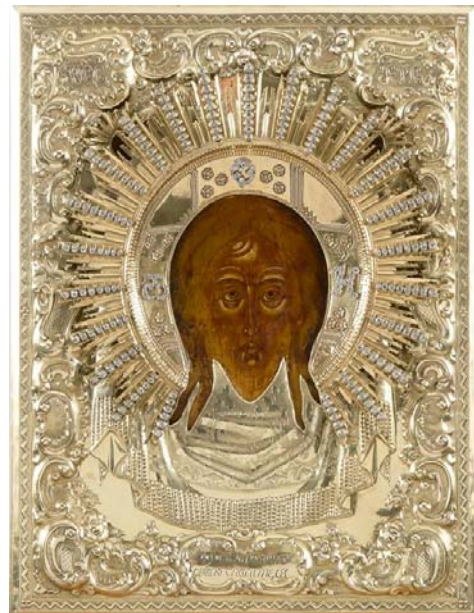
Thomas E. A. Dale, Chair

Russian Icon Exhibition Engages Students In Museum Practice And Public Outreach

The icon is a distinctive religious artform of Eastern Orthodox Christianity, designed to appeal to the senses of the devotee by offering a tangible focus for contemplation in the form of portraits of Christ and the saints or narrative images of church festivals that bring alive sacred history. In the spring semester this important tradition of religious art was presented to the public in an exhibition drawing on the Chazen Museum of Art's collection of almost forty Russian icons, *Holy Image, Sacred Presence: Russian Icons, 1500-1900*, on view in the Chazen Museum's Mayer Gallery from March 12 to June 5, 2011. The exhibition was the product of a joint undergraduate/graduate seminar (AH815: *Icons and the Senses*) led by Prof. Thomas Dale in the fall semester. Students not only learned about and pursued original research on icons in the museum collection; they also gained invaluable experience in mounting an exhibition and presenting their research to a broader public.

Each student was responsible for researching two icons, writing label copy and extended catalogue entries detailing the iconography, stylistic features function and historical context of the icon. Small groups of students composed wall texts to introduce major sections and themes of the exhibition and discussed ideas for the display of the icons with Chazen exhibition designer, Jerl Richmond. The main concept of the exhibition was to give people an understanding of how icons functioned as religious objects in both sacred and domestic space and how they evoked a sacred presence.

The exhibition evoked as much as possible the original setting of the icons. For example, at the north entrance to the gallery space the resplendent icon of the mandylion ("Holy Face" of Christ) was placed in a low case angled upward towards the viewer to simulate a "proskynetarion" or icon stand in an Orthodox church. The icons were also contextualized by the inclusion of a brief presentation of images Russian Orthodox Church interiors and domestic icon corners displayed on a monitor at the entrance to the exhibition. The presentation's sound-track of Russian orthodox music provided by John Barker (Emeritus Professor of History) also helped evoke the auditory dimension of Russian sacred space. Finally, student research on the icons was made immediately accessible to Smart Phone users by including QR (Quick Response) codes on the labels which connected them to an exhibition website with extended catalogue entries hosted by Art History. Web entries were written



Mandylion, Russian Icon, 19th-century, Chazen Museum of Art



Karen Kettering (B.A. '88)
Vice President & Specialist,
Russian works of Art,
Sotheby's, New York

by Peter Bovenmyer, Ashley Cook, Sam Desrochers, Jose Gutierrez, Madison Luskin, Sarah Maricle, Alexandra Newman, Nicole Rodriguez, Alex Schultz, Caitlin Silberman, Mark Summers and Matt Westerby (see <http://arthistory.wisc.edu/exhibitions/icons/index.html>).

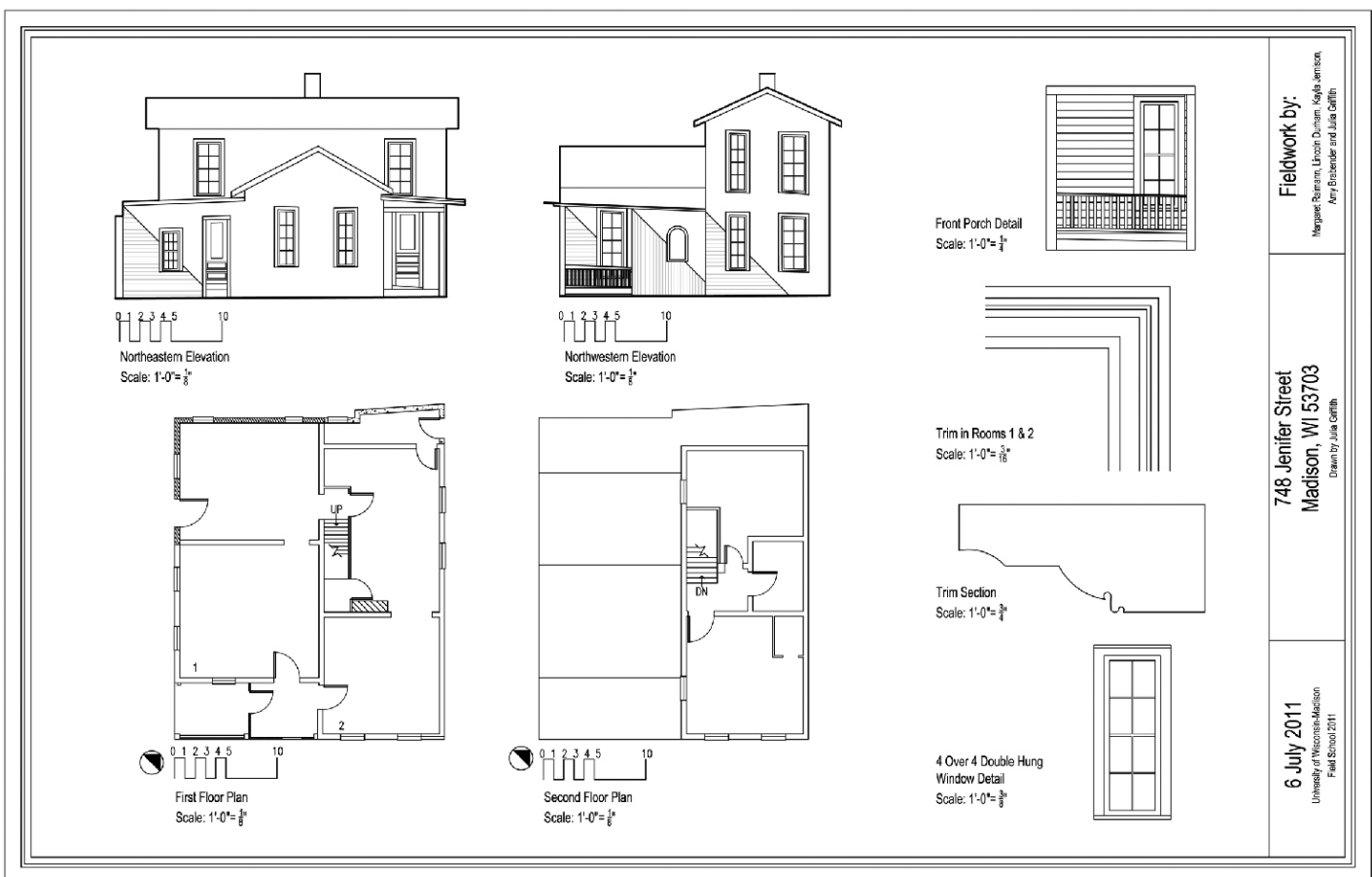
Students from the seminar contributed to the museum educational mission in other ways. Peter Bovenmyer, Caitlin Silberman, Mark Summers and Matthew Westerby were interviewed about the exhibition for Wisconsin Public Radio's Sunday Afternoon Live at the Chazen (archived at http://www.chazen.wisc.edu/Podcasts/Russian_Icons2.mp3). Art History also sponsored a symposium, *Russian Icons in Context*, in which four students (Peter Bovenmyer, Ashley Cook, Caitlin Silberman, Matthew Westerby) presented the fruit of their research alongside distinguished scholars of Russian orthodox religious culture, including Alexei Lidov, Director of the Institute of World Culture in Moscow, and Art History alumna, Karen Kettering, now Vice President at Sotheby's in New York for Russian Art. Prof. Lidov gave the keynote lecture on "Russian Icons and the Creating of Sacred Spaces." Dr. Kettering spoke about "Collecting as Performance: Joseph Davies and Russian Orthodox Religious Art." Also participating were faculty from Slavic Languages and Literature (Judith Kornblatt and Irina Shevelenko) and from the History Department (Leonara Neville and David McDonald).

BLC Offers Applied Learning Opportunities For Students of Architectural History

The Buildings-Landscapes-Cultures Ph.D. Companion Program is completing its second year. A collaborative Ph.D. between the Department of Art History at Madison and the School of Architecture at the University of Wisconsin-Milwaukee, BLC attracts a range of students with varying degrees of research and design experience. It offers opportunities for students enrolled at one institution to take advantage of the resources of the other through course sharing and cross-campus advising.

Particularly exciting about the program are the opportunities it offers students for hands-on learning in keeping with the Wisconsin Idea. This has developed over the course of the last two years through the teaching of the two core courses in the program – a methods course (taught each spring at UWM) and a field methods course (taught every summer at Madison). These courses and others taught by faculty in the program stress projects in the region. Students work with local historical societies and groups on projects of interest to both. This year's methods course, taught by Prof. Arijit Sen, enrolled 12 students – a mix of students from Madison and Milwaukee. The course culminated in a day-long student symposium at UWM in May, including papers by Madison students Ashley Cook, Andrea Truitt and Alexandra Schultz. In Milwaukee this past spring, students worked in the “East Village/Brady Street neighborhood” on projects that ranged from a study of commercial streetscapes to individual houses to churches to carriage houses.

Students have also spent time working with Prof. Anna Andrzejewski on fieldwork for an upcoming conference to be held in Madison in June 2012. The Vernacular Architecture Forum (VAF) annual meeting will bring over 300 architectural historians and preservationists to the region for two all-day field tours, which represent the product of work Anna and her students have conducted over the past five years. Participants will see the product of the past three years' sum-



mer field schools, two in rural southwestern Wisconsin and this year's class in Madison's Third Lake Ridge neighborhood.

This summer's class, located on the east side of Madison, allowed twelve students the opportunity to work on everyday housing in a working-class neighborhood. The students worked closely with the 3rd Lake Ridge neighborhood to

Continued from page 4

identify priorities for documentation, such as the Klose Cottage (see illustration). Art History major Julia Griffith drew floor plans and elevations of the 1866 building, which represents one of the last surviving and best presented examples of a once common house form in Madison, the “upright and wing,” which is now nearly absent despite its once ubiquitous presence in the 3rd Lake Ridge neighborhood.

Other opportunities will allow students to continue to work on field-based projects in courses and for their doctoral research. This summer, Prof. Andrzejewski received a grant she applied for in conjunction with the Southwestern Regional Planning Commission to survey historic buildings and prioritize them for preservation/adaptive reuse. These kinds of opportunities make BLC not only a model of the kinds of activities the University supports as part of the Wisconsin Idea but also a leading pioneer in architectural heritage research in the U.S.

Students and faculty in BLC this year will be working hard toward research for the 2012 meeting of the Vernacular Architecture Forum (VAF) next June. For more on this exciting conference, organized by Prof. Andrzejewski with the help of her BLC students, visit www.vernaculararchitectureforum.org.



Karl Goetz (German, 1875–1950), *The Sinking of the Lusitania*, 1915, 58 mm.

Chazen Museum of Art, University of Wisconsin-Madison, The Andrew Laurie Stangel Collection

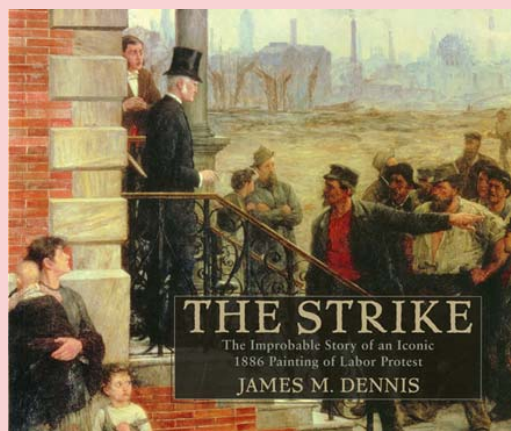


Ph.D. Candidate Tamara Schenkenberg Curates Display Of German Medals

In late 2009, the Chazen Museum of Art learned that a collector in New Hampshire, UW alumnus Dr. Andrew Stangel was considering donating to the museum his sizable collection of German medals of the late 19th through the early 20th centuries. Because the majority of the collection comprises works created during the First World War, Tamara Schenkenberg, who is completing a dissertation on German art of that period, was asked to research and curate a small display of the material.

My work on the project began in earnest in May of last year. The first step was to catalogue the collection, a process which required that I research each medal's label information to the fullest extent possible. This led me to deepen my understanding of the medal as an artistic medium with its own unique approach to material, technique, and narrative. Concurrently, I researched the imagery and context of each medal. This important preliminary stage allowed me to complete the next phase of the project, which included gallery a guide that will accompany the display of Dr. Stangel's collection.

When the display opens in October (in the niche case between Gallery 7 & 8 of the Elvehjem Building), the public will see a selection of some of the best-known medals created in Germany during the late 19th and early 20th centuries. For the accompanying gallery guide, I composed an essay that explores the German art community's growing interest in the medal medium after the turn of the century and the political character of German medals during this period. The booklet will also showcase some individual works in the exhibition to further illuminate the rich craftsmanship and narrative strategies so prominently featured in Dr. Stangel's collection.



Professor Emeritus Jim Dennis publishes timely book

Jim Dennis (Ph.D. '63), Professor Emeritus of Art History at UW-Madison has just published Robert Koehler's, *The Strike: The Improbable Story of an Iconic Painting of Labor Protest*. (Madison: University of Wisconsin Press, 2011). Jim explains why *The Strike*, by German American artist Robert Koehler, exhibited just days before the tragic Chicago Haymarket riot of 1886, became an iconic painting for the labor movement at home and gained international attention after being exhibited at the 1893 World's Fair. Jim's book came out just as Madison was engulfed in protests of its own related to the new law curtailing collective bargaining in the State.

Ph.D. Candidate Giovanni Bottero Learns The Art Of Curating At The Chazen

Many alumni, who have gone on to distinguished careers as museum professionals, have gained essential experience working on projects for our university museum. Giovanni Bottero, currently in his second year as Ph.D. candidate in the field of Japanese art reports that curatorial work involves much more than research.

Curating the niche case display of Satsuma ceramics from Ed Rogan's private collection of Japanese art has been an extremely valuable experience for several reasons. First, it gave me a chance to research an area of Japanese visual and material culture that I had yet to explore. Second, engaging in the study of Satsuma ware, a type of ceramic that was expressly produced for Western consumption in the years following Japan's forced opening of its borders, helped me gain a more thorough understanding of the social, political and economic aspects of the cultural exchange between Japan and the West. This exchange also played a pivotal role in the production of *ukiyo*e woodblock prints, my narrower field of study.

More importantly, this experience allowed me to gain insight into curatorial work. In the early stages of the project Professor Gene Phillips and I visited Ed Rogan to view and take photographs of the Satsuma collection. After having catalogued and studied the ceramics, I made a preliminary selection of the pieces for the display with the intention of emphasizing the opulence and variety of Mr. Rogan's collection. In choosing the objects for display, I was hoping to highlight the salient features of Satsuma ceramics: its often extravagant forms, its lavish decoration, and its technical as well as narrative qualities. I then began collaborating with Jerl Richmond and Steve Johanowicz, who designed and prepared the case, to determine what would be the most effective way to arrange the objects in the display. In the meantime I also met with Chazen editor Susan Day who guided me through the process of writing object and wall labels as well as the gallery guide. Finally, once the definitive selection of the pieces had been made and the arrangement of the display had been decided, I visited Ed Rogan a second time to interview him about his passion for Japanese art and once again study the Satsuma ceramics before they were shipped to the museum.

Curating this display gave me the opportunity to make practical use of my academic skills in a different setting. By having almost complete creative control over the overall design of the project I was able to develop new skills that are not part of the academic curriculum such as establishing an ongoing relationship with Mr. Rogan, whom I thank for giving me a chance to study his collection, and working in collaboration with the museum staff to organize the display.





Alumni Arn and Beth Lewis,
who studied with Oskar Hagen

Reflections On Art History At UW-Madison, 1953-1962

In February, the department chair received a special gift from our alumni, Arn Lewis (M.A. '54, Ph.D. '62) and Beth Irwin Lewis (M.A. '58; Ph.D. '69): the original typescript of the Habilitationsschrift by our founder Oskar Hagen (1888-1957) on the Italian Renaissance artist Correggio. Arn served as Hagen's last TA and was entrusted with the magnum opus by Mrs. Hagen shortly after her husband's death. Upon receiving this treasure, the chair asked the Lewis's to write the following reminiscence about the department during Hagen's last years. Arn and Beth both went on to pursue successful careers in art history. Arn, who taught at Wells College and the College of Wooster, is a specialist in American architectural history; Beth has focused her research on George Grosz and German art of the late nineteenth and early twentieth centuries.

When new academic disciplines are formed they tend to be characterized by energy and vision. Rarely are these grand experiments immediately supported with the space, means, and personnel necessary to turn them into desired realities. This was true of the Art History Department at Wisconsin, established in the mid-1920s by the respected German art historian, Oskar Hagen. Fortunately, Professor Hagen found a genuine home in Madison and at the University. Despite the limited resources and even distinguished col-

leagues who may have asked him to explain what art history was, he persisted with enjoyment, determination, and craft, publishing solid studies on Spanish and American art.

Our experiences in the department date intermittently from 1953 to 1962. At the beginning of this period it consisted of three professors, Hagen, James Watrous, and John Kienitz. Later Frank Horlbeck and David Loshak joined the department. Art history classes were popular, a consequence of effective teaching and a growing national realization that art in history was worth looking at closely. If the department in this period were judged according to today's standards, facilities, and sophistication, it would probably seem primitive. Spatially, it was small--a seminar room and three offices located at the end of the main east-west hallway in Bascom Hall. There was no museum for traveling exhibitions or the permanent collection. There was no curator to care for the works that had been donated to the university over the years; "managing" the collection was usually entrusted to a graduate student who needed an assistantship. The slide collection was not housed in a single location. On the other hand, the main library's holding of art publications was excellent.

Classes were held in rooms of various sizes scattered through Bascom, occasionally in 112, the largest classroom on the main floor of the building. In those days, lectures were lectures; professors spoke and students took notes. Professors normally taught two to three courses a semester; seminars became increasingly popular.

Students hired to run the slide projectors for art history classes were central to the success of a lecture. They hand-fed Leipzig slides (3 3/4" by 4") into space-consuming, inadequately-ventilated Bessler projectors. If a slide was left in too long, one could watch the heat bubbles popping on the screen. Slide assistants also had to contend, sometimes simultaneously, with the new Kodak carousels intended for 2" x 2" slides. Though the department in the 1950s and the early 1960s may seem foreign by present standards, the introduction to art history we received was impressive. The professors who taught us were knowledgeable, inspiring, engaged. They cared. Once after class, Oskar Hagen, then suffering from declining health, apologized, saying that we should have heard him in his prime. He then likened his lectures of earlier days to a symphony broken intentionally into movements marking the passage of a 50-minute period. Students understood the quality of this instruction for which the department was increasingly respected. We all benefited from its growing reputation; graduate students who came to Madison to study art history in these years were intelligent and serious. Their subsequent publications have been numerous and influential.

The evolution of Oskar Hagen's dream is itself a work of art, a unique work because it has been continuously enriched and refined. And each moment in this evolution, underdeveloped as it may seem to later observers, is, nevertheless, an essential step in this magical process.

Recent Gifts In Memory Of Shirley Mueller Support Marsely Kehoe's Research In The Netherlands



In 1982, Shirley L. Mueller and her husband Willard Fritz Mueller, now Professor Emeritus of Economics at UW-Madison, established a fund to support travel by art history graduate students to attend conferences and pursue their field research. Shirley had worked in the Office of the Associate Deans of the College of Letters and Sciences for many years, and prior to that for Wisconsin Senator Gaylord Nelson. After she and her husband moved to Madison in 1969, she began taking art history classes and enjoyed the lectures of our faculty so much that she decided to find a way to support the department.

Shirley Mueller died in Middleton, Wisconsin on December 8, 2010. Over the past year, her husband and many friends have made generous donations in her memory to the Shirley L. and Willard Fritz Mueller Art History Graduate Student Fund. New contributions were sufficient to support the dissertation research of one of our Ph.D. candidates Marsely Kehoe, who needs to travel to the Netherlands.

Marsely is completing final research on her dissertation, "Dutching at Home and Abroad: Dutch Trade and Manufacture of Foreign Materials and Landscapes in the Golden Age." This project offers an ambitious new approach to the Dutch Golden Age of the seventeenth century: Marsely has coined the term "Dutching" to explain the impact of Dutch global trade in the fashioning of a hybrid cultural identity in artistic and architectural projects of the Dutch both at home and in their colonies. At the time of writing, Marsely had just set off to spend three weeks of intensive research in Dutch archives as background to a chapter that explores how the 17th-century genre of *pronkstilleven* ("ostentatious still life") enters into a dialogue about trade.

The types of objects that appear in still life paintings, such as nautilus shell cups and ceramic wares, are inventoried in shipping manifests, lists of imported materials, and in auctions of shipments seized by privateers. In working with these documents Marsely will document the types of objects imported, the relative amounts brought to the Republic, their prices, and the timing of shipments. She will then relate this information to the appearance of these trade items in still life painting. Ultimately, she hopes to be able to document in concrete ways how the Netherlands' role in global trade and colonization impacted artistic production at home.

Amy Powell Wins Dana-Allen Dissertation Fellowship At IRH

Ph.D. Candidate Amy L. Powell has been awarded a 2011-12 Dana-Allen Dissertation Fellowship from the Institute for Research in the Humanities at UW-Madison. This highly competitive fellowship, awarded to a maximum of three advanced doctoral candidates in the Humanities each year, provides one semester of funding, office space, and a year of full participation among the Institute's interdisciplinary community of scholars. The fellowship is made possible through a generous bequest to UW-Madison from the Chicago artist Eugene F. Dana (B.S. 1936) and named for Mr. Dana and Glenn R. Allen.

Amy earned an M.A. from the Department in 2007, and she is a student affiliate of the Center for Visual Cultures at UW-Madison. Her research encompasses modern and contemporary art in global frameworks, particularly modern and contemporary African art and photography, African cinema, critical theory focusing on postcolonial theory and contemporary theories of representation, new media and subjectivity, transnational feminist art, the history and theory of photography, and the history and theory of museums and curatorial studies. She has published exhibition and book reviews in the journals *African Arts* and *Invisible Culture*. Her most recent co-curated exhibition, "New Media at the Charles Allis," appeared at the Charles Allis Art Museum from June 2-September 15, 2010 in Milwaukee, WI. She was also awarded a 2011-2012 UW-Madison Chancellor's Fellow and held a 2010-2011 Smithsonian Predoctoral Fellowship at the National Museum of African Art in Washington, DC.



As a Dana-Allen Fellow, Amy will work to complete her dissertation, "Time after Modernism: Postcoloniality in Contemporary Art." The project focuses on time as a formal and critical lens for postcolonial themes in contemporary art and cinema. A version of her first chapter, "Phantom Projections, Creole Cinema: Time-Images and Isaac Julien's *Fantôme Afrique*," appeared in the 2009 issue of the *Chicago Art Journal*. Amy has presented her research at the 2010 Arts Council of the African Studies Association Triennial at UCLA, at the Smithsonian National Museum of African Art, and at the 2010 Savannah College of Art and Design Symposium "Africa on My Mind: Contemporary Art at Home and Abroad."

Nancy Mithlo, Leading Scholar Of American Indian Art, Awarded Tenure

We are pleased to celebrate the promotion of Nancy Marie Mithlo to associate professor with tenure. A leading figure in the field of American Indian art and visual culture, Mithlo joined our department in fall 2007 as part of the Chancellor's Cluster Hire Initiative in American Indian Studies and holds a cross-appointment in the American Indian Studies Program. She previously taught at Smith College and the University of New Mexico.

Mithlo's research and teaching focus is on representation in visual arts, popular culture with emphasis on the place of indigenous artists in cultural production and the perception of by non-indigenous communities. In her critical work about the complex questions of histories of indigenous minorities and the of race, ethnicity and gender. Mithlo's first book, *Stereotype* (School for Advanced Research Press, 2009), considers the power of visual images in conveying stereotypes of Native American women. She explores how works of or visual advertising such as Land O'Lakes butter packages, all participate in fashioning



understanding the intersections of race and representation and museum displays. She places particular emphasis on the contemporary arts world, their distinctive Native Americans and their self-representations. In her teaching she challenges her students to think about the shared American colonial past, suppressed centrality of visual production to constructions of American Indian identity. Her book, *Our Indian Princess: Subverting the* (University of Wisconsin Press, 2009), considers the power of visual images of Native American women. She explores how works of or visual advertising such as Land O'Lakes butter packages, all participate in fashioning

Prof. Mithlo's research agenda over the next five years includes three book projects already in progress. Her second book, *Bleeding Venice: A Decade of Indigenous Curation at the Venice Biennale*, under contract with SUNY Press, considers the presence of indigenous art at the oldest international exhibition of contemporary art, the Venice Biennale. A third book project, *I'm an Indian First and An Artist Second: The Photography of Tom Jones* (University of Wisconsin Press, due 2013), will adopt a biographical approach to studying UW-Madison Professor Tom Jones' photography, focusing on his community-based portraiture, and his negotiation of modernist traditions of abstraction and geometric design. She is also editing two field-defining publications that will be particularly important for teaching: *Manifestations: New Native Art Criticism* published by the Museum of Contemporary Native Art with support from the Ford Foundation; and a special issue of *Wicazo Sa Review* on "Curatorial Practice and Native North American Art."

Mithlo also has two major exhibitions in the works. "Blood Memory: Indigenous Genealogies and Imagined Truths" will be shown at the Museum of Contemporary Native Arts at Santa Fe, New Mexico and then travel nationally, including a stop at the Wisconsin Academy's Watrous Gallery in Madison. "The Calendar-maker's Son: The Photography of Horace Poolaw (1906-1984)" will be shown at the Smithsonian National Museum of the American Indian Art in New York in 2013, with a reduced version at The North American Native Museum, Zurich. Preparation for the latter project has already served as a significant focal point of her teaching of undergraduates and mentoring of advanced undergraduates and graduate students interested in gaining curatorial experience and distinctive indigenous perspectives on self-representation and museum practice.

Students Supported By Art History Fund, Schoerger Fund, And Material Culture Program

Each year, our graduate students travel extensively to pursue research for Masters theses and Ph.D. dissertations. They also are active participants in national and international conferences. Thanks to generous donations to our general Art History Fund, the Schoerger Fund and the Chipstone Foundation's annual support for the Material Culture Program, we have been able to defray the costs of these trips over the years, even as travel becomes increasingly expensive. We can only fund a fraction of the cost of this travel with current funds but welcome donations to the Art History Fund to allow us to support our students more fully. This year's recipients include: Giovanni Bottero, Amy Brabender, Linde Brady, Marguerite Heckscher, Caroline Malloy, Alexandra Newman, Amy Powell, Corey Pillen, Matt Rarey, Sarah Scarlett, Sooyun Sohn, Janine Sytsma, and Andrea Truitt.

Art History Hosts Fred Wilson To Celebrate Year Of The Arts

Art History hosted internationally renowned artist Fred Wilson for a series of events on campus this spring, culminating in his April 5th public lecture “The Silent Message of the Museum” attended by over 200 engaged audience members. Wilson’s many achievements include his selection as the 2003 United States representative to the Venice Biennale and his 1999 designation as a MacArthur Foundation Fellow.

Wilson is known for his unique brand of irreverent museum “interventions”—unexpected juxtapositions of exhibit labels, historic objects and display techniques that poignantly expose racial and class bias. A highlight of UW-Madison’s “Year of the Arts,” Wilson’s visit was supported by a coalition of interested entities across campus, including the Art History Department, the Arts Institute, the Art Department, the Center for Visual Cultures, the Material Culture Program, and the University Lectures Committee. Wilson’s program included a workshop and brown bag lunch with graduate students, visits to studio classes in the Art Department, and an interactive museum exercise with art history professor Nancy Marie Mithlo’s undergraduate class “Multiculturalism and the New Museology.” His collaboration with students in uncovering select exhibit strategies at the Chazen Museum by looking carefully at object juxtaposition, color and histories of race was exemplary of his potent curatorial investigations. Department faculty anticipate on-going conversations with the artist as plans for future curatorial studies, including classes, research and internship opportunities, emerge.



Artist Fred Wilson with Prof. Ann Smart Martin in the Chazen Museum of Art

Material Culture Program Report

Last year was the busiest ever for UW-Material Culture! We focused on craft, skill, and the making of things throughout the fall and winter with classes, exhibitions, and lectures. Marc Vallon from the UW Music School treated Prof. Martin’s decorative arts students to his knowledge of and performance on the baroque bassoon, including discussion of the creative nature of early music performance and his own experience in making the instrument. Students tried their hands at planishing silver and slip-trailing ceramics. Ethan Lasser and Kate Smith of Chipstone also taught creative classes analyzing contemporary and historic craft traditions.

Students similarly gained hands-on experience in exhibition practice when Martin’s exhibition course brought numerous 19th-century handmade items from Wisconsin historical societies into public view for the first time. Part of a partnership between the Wisconsin Academy of Arts and Sciences, the Wisconsin Decorative Arts Database and the Material Culture program, the exhibition *Hand-made Meaning: the Value of Craft in Victorian and Contemporary Culture* was held at the James Watrous Gallery at the Overture Center.

Funding by the Mid-America American Studies Association (MAASA) enabled the material culture and art history graduate student groups to produce an extraordinary conference in late spring, “The Life of the Object: An Experimental Workshop and Conference on Production, Consumption, and Creative Reuse in American Culture.” This international gathering included a keynote address by Hannah Rose Shell, as well as three dozen papers, exhibitions, and a consumerism workshop. Bravo! The students’ first conference was a great success.

The conference had followed quickly on the heels of a lecture on object meaning and creative museum practices by renowned contemporary artist Fred Wilson. Wilson met with undergraduate and graduate students and faculty interested in future collaborative museum training. Finally, three courses and field schools (vernacular architecture, folklore, and material culture) rounded out our study in the summer of 2011.

We are revisiting our program’s structure and goals and added five new faculty members from Anthropology, Scandinavian Studies, Design Studies, Classics and Musicology. Finally, we bid good-bye to our founding members Terry Boyd and Jean Lee who both retired this year. Their teaching, guidance, expertise and good nature will be sorely missed.

Jill Casid, Pioneer In Visual Culture Studies, Wins Prestigious Romnes Faculty Fellowship

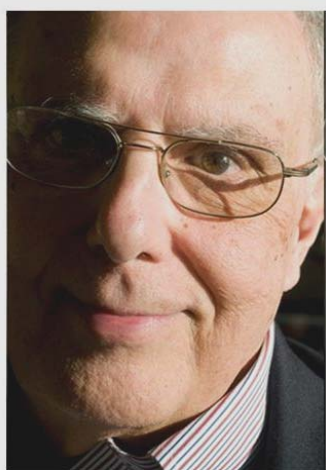
On the heels of winning the Hamel Faculty Fellowship in 2009, and a sabbatical this past academic year, Jill Casid has been awarded one of the campus's most prestigious research awards from the UW Graduate School--the H. I. Romnes Faculty Fellowship, which recognizes outstanding faculty up to four years past their first promotion to a tenured position. The fellowship provides \$50,000 in flexible research funding.

Prof. Casid, who joined our department in 2002 as part of the new Cluster Hire in Visual Culture Studies, is one of a handful of scholars actively shaping the new trans-disciplinary field of visual culture, an outgrowth of art history that brings together the study and practice of art and all that is visual, encompassing the sciences, humanities, social sciences and the arts. She is also founding Director of UW's Center for Visual Cultures (2007-2010).

Her first book, *Sowing Empire: Landscape and Colonization* (University of Minnesota Press, 2005), investigates ways in which colonial Caribbean horticulture in the eighteenth and nineteenth centuries transformed both the landscape of the Caribbean colonial territories and the colonizers' homelands in Europe, thus adding fresh insight into our understanding of the colonial enterprise and cultural hybridity. Her second book, *Shadows of Enlightenment: Reason, Magic, and Technologies of Projection* (forthcoming from the University of Minnesota Press) takes projection as both object and method by which to reconsider the role of technologies for casting an image in the production of "reason". During her sabbatical in Paris, she completed the manuscript of her third book, *The Volatile Image: Other Histories of Photography*. In this work she explores the important "non-Western" traditions of photography within decades of its invention in Latin America and India. She also considers practices of photography relating to sexual and gender subcultures that employ the camera as a performative tool rather than a recording device.



The Romnes will support Casid's research on three new projects--a book focused on transplantation and chimeras, an anthology of essays on *Visual Transculture* for the University of Minnesota Press, and a collection of essays on *Transcultural Genealogies: Post-colonial Theory and the Story of Modern Art* for Ashgate Press.



Narciso Menocal Retires From Teaching

Professor Menocal loves teaching so much that he once told our department chair that he would "have to be dragged out of the classroom on a stretcher" rather than retire. In his forty-seventh year of teaching at UW-Madison, he was still composing new lectures, staying up until the wee hours of the night to add new images to his PowerPoint presentations. But faced with significant reductions in benefits as a result of the recent State budget, Prof. Menocal surprised his colleagues by retiring from the Department at the end of the spring semester. By his own account, he is happily spending more time at home, enjoying leisurely breakfasts with his dear wife Marta who recently retired from a demanding career in real-estate.

Prof. Menocal has been an inspiring mentor to countless numbers of students, several of whom have gone onto prestigious careers as practicing architects and as architectural historians. His published work on Louis Sullivan and Frank Lloyd Wright, as well as his professional service on the Board of the Society of Architectural Historians, has left a mark on the field, just as his evolving work on the art, architecture and literature of Cuba promises to do.

Prof. Menocal began teaching in the Department in 1974. He came to UW-Madison after earning his Ph.D. at the University of Illinois. He also holds bachelor's and master's degrees in architecture from the University of Florida. Prof. Menocal's research has resulted in numerous books and articles, many of them dealing with questions of iconography and iconology. Particularly notable is his ongoing work on Louis Sullivan, including his 1981 book, *Architecture as Nature: The Transcendentalist Idea of Louis Sullivan* (University of Wisconsin Press, 1981), and his contribution to *Louis Sullivan: The Poetry of Architecture*, co-authored with Robert Twombly, entitled "The Iconography of Architecture: Sullivan's View" (W. W. Norton, 2000). Prof. Menocal also served as editor for *Wright Studies*. Beyond his distinguished research record,

Menocal Retires... (cont'd from p. 11)

Prof. Menocal has been an engaging and inspiring teacher. Insisting that all his students call him by his first name, Narciso has constantly challenged them in the classroom to be full participants, partners rather than passive observers, in the process of discovering underlying principles of architecture and design. The range of courses he has taught over the past several decades is astounding. In addition to teaching regular surveys of western architecture from the Renaissance to the present, he has taught advanced courses on the French utopian neoclassicists, Frank Lloyd Wright (in two parts), Viollet Le Duc, the Art and Architecture of Cuba, and Form and Content in American Architecture 1855-1900 (among countless others). His courses on Wright were particularly well received, often recruiting a full house. It is no exaggeration to say that Prof. Menocal consistently has a loyal coterie of students; they assemble outside of his office during office hours and meet him at the Terrace to discuss their research. His devotion to his students is unquestionable – and will remain a vital part of his legacy in the Department.

Never known to be idle, Prof. Menocal will continue his active research agenda during his retirement. He is currently working on a book which he describes as focused on post-colonial nationalist myths in Cuban literature, art and architecture between 1825 and 1964. In part a return to his Cuban roots, this book will break new ground in studies of Cuban art and architecture, which is sorely in need of serious study in the wake of an expanding tourist economy.

A symposium in Narciso's honor will be held April 13-14, 2012. One of his former students, Richard Cleary (Professor, Page Southerland Page Fellow in Architecture and Graduate Advisor, Architecture, University of Texas at Austin), will deliver a keynote lecture. Details will be posted later in the Fall at www.arthistory.wisc.edu.



Sardis Excavations Update

The ancient city of Sardis, which lies about 60 miles east of Izmir in Turkey, is one of the most significant ongoing archaeological excavations of the ancient Eastern Mediterranean. At its height of power in the 7th to 6th centuries BCE, Sardis was the bustling capital of the kingdom of Lydia, made famous by its incredible wealth and the minting of gold coins under King Croesus.

Prof. Nick Cahill, who has devoted much of his career to researching and excavating Sardis, assumed responsibility as Director in 2008. A number of his students have participated in the excavations, and a recent Ph.D. candidate, Vanessa Rousseau, completed her dissertation on Roman wall painting at Sardis. In addition, current graduate students, Ashley Cook and Mark Summers, are cataloguing materials for the Sardis Database.

This summer Prof. Cahill is supervising a team of about 40 scholars and students from all over the world. Current projects include the excavation on hills suspected to be the Palace of Croesus and in the Hellenistic temple of Artemis, geophysical prospection on the city site and in one of the tumulus mounds of the "royal cemetery" at Bin Tepe, restoration of the altar of Artemis and other buildings, and planning for a protective shelter over the Lydian fortification and the late Roman Synagogue. He is also pursuing a project to study some of the world's earliest coins through elemental analysis, funded by a Vilas Associate Award from UW.

Shown here is a monumental terrace wall of the 6th c BC, perhaps part of the Palace of Croesus, with the acropolis of Sardis in the background. In the photo, left to right are: photographer Karen Heredia (Harvard University); archaeologist Güzin Eren (Middle East Technical University, Ankara); architect Brianna Bricker (University of California at Santa Barbara).

Graduate Student News

Peter Bovenmyer was awarded a Chancellor's Fellowship to support the completion of coursework and research for the Ph.D. He was selected by his peers to present the paper "'Man, Know Thyself': A Matter of Monk's Medicine in the Salomon Glossaries" for the Friends of Art History in Spring 2012. He participated in the "Russian Icons in Context" symposium this spring with a paper entitled "Clouding Hybridity: Two Icons of Saint Nicholas from the Chazen Museum of Art." He also became a Student Committee member of the ICMA (International Center of Medieval Art).

Ashley Lonsdale Cook presented three papers in the Spring 2011: "The Performance of Separation at Escomb Church" for *Vagantes* in Pittsburgh; "Defining the Boundaries of Private Devotion: Sacred Architecture in Russian Icon Painting" for *Russian Icons in Context Symposium* at UW-Madison, April 16, 2011; and "Riots and Ritual: Performance at St. Hedwig's Church, Milwaukee, WI" for *Milwaukee Stories, 2011 BLC Student Symposium, Buildings-Landscapes-Cultures*, at the University of Wisconsin-Milwaukee, May 12, 2011. She was also elected to the Board of Directors for *Vagantes*, Medieval Graduate Student Conference and selected as a member of the Graduate Student Council for the ICMA.

Gianofor Fields reports that she and Prof. Ann Smart Martin have launched www.itsamaterialworld.org, a blog devoted to Material Culture. Their goal is to create an online meeting place for all those interested in Object Studies.

Marguerite Heckscher (MA'10) is doing photo archive work at the National Museum of African Art-SI this summer, has been awarded a FLAS Fellowship in Swahili, and will be Associate Lecturer for Intro to African Art and Architecture in the fall.

Alexandra Schultz is currently studying Arabic in the Arabic, Turkish and Persian Language Immersion Institute run by

Global Studies at UW-Madison with the support of a FLAS fellowship. She has also been awarded a FLAS fellowship for the 2011-2012 academic year to continue her research on medieval Iberian architecture and issues of cultural exchange between Christian and Islamic communities in frontier zones. In March 2011, she presented a paper entitled "San Baudelio de Berlanga: the reorientation of an Iberian church in a frontier landscape" at "Reading Medieval Landscapes," the 28th Annual New England Medieval Studies Consortium Graduate Student Conference at Brown University.

Sarah Stolte curated an exhibition in March for Project Lodge entitled "SolidARTity." The show documented the art and signage associated with the protests at the Wisconsin Capitol this Spring. Sarah was interviewed on WORT's "Eight O'Clock buzz" program with Tony Castañeda and the show was reviewed in the Capital Times (http://host.madison.com/news/local/govt_and_politics/article_d4ec3340-42e7-11e0-bf5c-001cc4c002e0.html).

Mark Summers presented a paper in March 2011, "Guardian Angels: Seraphim in Romanesque Catalonia" at the University of Pittsburgh at *Vagantes*. Mark, along with Peter Bovenmyer, Ashley Lonsdale Cook, Alexandra Schultz, and Matthew Westerby submitted a successful application to host *Vagantes* here at UW in 2013. He has joined the Board of Directors as a representative of Madison as a future host institution and will be collaborating with medieval graduate students from other departments in planning and hosting the conference.

Matt Westerby presented a paper, "Miracles and Moveable Feasts: The Liturgy of the Pentekostarion in a Two-Sided Tablet Icon from the Chazen Museum," at *Russian Icons in Context*, a symposium held by the dept. of Art History, in conjunction with the Chazen Museum's exhibition "Holy Image, Sacred Presence: Russian Icons 1500-1900." Currently Matt is leading a student subcommittee for the ICMA Image Database.

Recent UW Art History Graduates

PhD:

Jordi Falgas Cassanovas, (5/11): *Buenger, Menocal, Andrzejewski, Chopra, Egea: "Modernity and Tradition in Catalan Noucentisme: Rafael Masó's Regionalist Architecture, 1911-1917."

Kirsten Elise Gilderhus, (5/11): *Buenger, Phillips, Marshall, Andrzejewski, McClure: "Homage to the Pyramid: Geometric Abstraction, Mesoamerican Architecture, and the Art of Josef Albers."

Laurentia Ann McIntosh (5/11): *Hutchison, Martin, Vanderwaal Taylor, Howell, Buenger: "Maria van Oosterwyck Separating Fact From Fiction."

Sooyun Sohn (5/11): Dale, *Hutchison, Martin, Modersheim, Vanderwaal Taylo: "Fully Integrated Household Objects: Jan Luyken's *Het Leerzaam Huisraad* (1711)."

MA:

Beth Ann Harrington (5/10): *Martin, Lee

Sonia K. Meyers (8/10): *Casid, Fujimura

Meekyung Macmurdie (8/11): *Casid, Marshall

Andrea Truitt (8/11): Andrzejewski, *Martin

Kasie Elaine Veen (8/10): *Marshall, Phillips

Graduating Seniors, May 2011

Francis Young Bea, Rebecca Claire Ben-shoof, Corriisa Mae Bielefeldt, Kenneth Jordan Campbell, Krista Rania Carpenter, Nicholas Evan Coombs, Morgan Loel Crouch, Maurice Wilbur Demus, Samantha Lee DesRochers, Alexander Recchia Feigenbaum, Taryn Charlie Ginsberg, Jose Genaro Gutierrez, Sally Dianne Haulfman, Katherine Laura Hayden, Julie Anne Jones, Kathryn Elizabeth Koenig, Kate Ruth Lochner, Mary Elizabeth Louis, Carolyn Marie Lucas, Madison Rae Luskin, Daniel Lee Lyman, Sarah N. Maricle, Sarah Danielle McCarty, Alyssa Jo Mehus, Martina Lynn Meyer, Allison Elizabeth Nye, Katherine Miranda Reshel, Hanna Elaine Shesto, Jann Keiko Toyama, Paige Malone Walker.

Alumni News

Bo Black (BA '69) The "Queen of Summerfest", who became executive director in 1984 and departed in 2003, returned home ready to attend to the Big Gig. Bo Black was the face of Summerfest for years. It's her first trip back to Milwaukee in several years, and her first time back at Summerfest in almost a decade.

Nichole Bridges (MA '02, PhD '09) Associate Curator and Head of her department at the Baltimore Museum of Art, was recently awarded an NEH Planning grant for the re-installation of the African art collection.

Louisa Brouwer (BA '09) will be attending the 60th annual Attingham Summer School in to take place throughout England, as a Royal Oak Foundation Scholar. In September, she will begin a one-year placement at Fairfax House in York, England, working as an Assistant Curator at the 18th-century historic house museum.

Dee Boyle-Clapp (BA '84) was recently named Interim Director of the Arts Extension Service, located at the University of Massachusetts Amherst. The Arts Extension Service develops the arts in communities and community through the arts with continuing professional education for arts manager, artists and civic leaders.

Thomas Dewey (PhD '76) is on the verge of submitting a major manuscript to a university press in the South and hoping to have a good news item for us within the next month or two. He also had the honor of presenting a research paper and to chair a session at the 2006 annual conference of the Southern Graphics Council (now Southern Graphics Council International).

Susan Funkenstein (PhD '01) continues to research Weimar visual culture. Her publications include articles in *Modernism/Modernity*, *German Studies Review*, and *Woman's Art Journal*, and her essay on Gret Palucca in Bauhaus visual culture is forthcoming in *New German Dance Studies* (University of Illinois Press, 2012). She presented a paper on Oskar Schlemmer at the Society of Dance History Scholars Conference and will deliver a paper on Hannah Höch at the German Studies Association Conference. Susan and her husband live in Pittsburgh, where she teaches art and design history at the University of Pittsburgh and Carnegie Mellon University.

Vivien Green Fryd (PhD '84) served as Juror for Smithsonian's Eldredge Prize for Distinguished Scholarship in American Art. She was also invited speaker at two recent symposia. In early May she gave a paper entitled "Different Approaches to Commemorating Washington: Greenough's

Statue, Brumidi's Apotheosis Mural, and the Washington Monument," at a conference on *George Washington Lives Here: His Commemoration at Mount Vernon*; later the same month she presented the paper, "Representing the Constitution in the U.S. Capitol Building: Freedom and Slavery," in the international conference *Constitutional Cultures: Concepts and Representations of Constitutions in the Atlantic World* held at Münster, Germany.

Ryan Grover (BA '00, MA '02) is Curator at the Biggs Museum of American Art, Dover, Delaware and adjunct professor in Art History at the Delaware College of Art and Design, Wilmington, Delaware. He is launching the first of a three-phase remodeling project at the Biggs Museum of American Art to its galleries to include new LED lighting system, audio/visual equipment, and reinterpretation of its permanent collection. The Museum has also just finished a complete redesign of its permanent collection storage facility creating an "open storage" solution for its rapidly growing holdings of early American furniture, silver and ceramics as well as American paintings and sculpture from 1740 to the present.

Erin Hanke (BS '04) will begin her doctoral studies in harpsichord and early music at SUNY Stony Brook in the fall as the recipient of a full Staller tuition scholarship.

In June 2011, **Cynthia Hammett** (BA '64; MA '66) participated in a group exhibition, "Dinner at Eight," at the Fort Worth Community Center of the Arts, featuring six of her paintings of fruits and vegetables from markets in Tuscany. In August 2011, The Bristol Library (Bristol, ME) exhibited a series of paintings and prints based on Melville's "Moby Dick." An additional show in Damariscotta, ME (January 2012) will feature a series of oils and mixed media paintings of coastal Maine. During the summer, she is also active with Mid-Coast Printmakers.

Dr. Jane Hutchinson (PhD '64), after 49 years on the UW-Madison Art History faculty, from TA to full professor and departmental chair (2 terms), will retire at the end of December. She plans to remain in Madison for the present, to devote time to her own research, after mentoring eight PhD's and four MA's in a row during the last decade. [Full story next issue]

On July 1, 2011 The Contemporary Museum, Honolulu (TCM) and the Honolulu Academy of Arts merged. **James F. Jensen** (BA '71), who had been Deputy Director for Collections and Exhibitions at TCM, became the Curator of Contemporary Art at the Academy. He moved from Madison to Honolulu right out of graduate school at UW (M.A.

Arts Administration) and had worked previously from 1976 to 1991 at the Academy and just marked 20 years, 1991-2011, at TCM.

Justin Lowman, (BA '96) After studying Art History and Classical Humanities at the UW, Justin worked as a Preparator in the Los Angeles area for ten years--three at the Los Angeles County Museum of Art and the J Paul Getty Museum for seven of which the last three was spent reinstalling the Antiquities collection at its Malibu location. Recently, he completed an MFA in Studio Art from Art Center College of Design in Pasadena. In addition to time in the studio, he also teaches for the Armory Center for the Arts in Pasadena. Feel free to browse the blog he uses to post studio documentation: www.jusitnlowman.blogspot.com

Laurentia McIntosh (PhD '10) will present a paper, "Maria van Oosterwijk: Subverting the Guild System and Attaining Success in the Dutch Golden Age," at the 2nd Feminist Art History Conference, to be held at American University (Washington DC) in November.

Joann Moser (PhD '76) recently presented a paper on Chiura Obata's Yosemite prints at the First International Moku-hanga Conference in Kyoto, Japan.

Eleanor Nett (BA '02) recently wrapped production in New Orleans and Shanghai on director Rian Johnson's "Looper" starring Joseph-Gordon Levitt and Bruce Willis due out in fall of 2012.

Cassie Olien (BA '10) After her work at the Ringling Museum of Art in Sarasota, FL last summer, Cassie studied German in Berlin. Come September, she will return to the U.S. to continue her studies at Northwestern University, where she will pursue a PhD in Art History as well as participating in a Classics Cluster program.

Tom O'Brien (MA '92, PhD '98) is Associate Professor of

Art History at SUNY-Suffolk County Community College. In addition, he is Assistant Academic Chair for the Philosophy, Visual Arts and Women's Studies Department, overseeing the Visual Arts program. Previously he taught at the UW-Madison, Beloit College, Long Island University – CW Post, the New School, and New York Institute of Technology. Tom is married to Karen Levitov, has two children – Henry, 7 and Vivian, 4 – and lives in New York.

Moyo Okediji (PhD '95) Associate Professor at University of Texas-Austin has a new book in press with University of Rochester Press called *Western Frontiers of African Art* due out fall 2011.

Andrew Scott (BA '10) interned during the summer of 2010 at the Ringling Museum of Art in Sarasota, FL. He assisted staff within the library, curatorial, conservation, and registrar departments. While there, he also helped prepare an upcoming exhibition on copies of Andrea del Sarto's *Pietà* and *Madonna della Scala*. Using auction catalogues, newspaper clippings, and 19th-century accounts of the private art collections of Europe, he was able to trace the history of these copies into the early 1800s. He then studied German at GLS Language School in Berlin, and Italian at the Scuola Leonardo da Vinci in Rome. This fall he will pursue his M.A. in Italian Renaissance art history at Syracuse University.

Michael Shin (PhD '01) is Associate Professor of Chinese Archaeology and Art History at Seoul National University. He has just published three articles on the Jesuit missions in East Asia.

Joann Skrypzak (PhD '07) has been living in Germany since 2004 and freelancing as an art historian since 2007. Since returning from a one-year maternity leave she is currently completing the first English translation of Willi Baumeister's art theory *Das Unbekannte in der Kunst* (The Unknown in Art) (1947) and an article on the boxer motif in Laszlo Moholy-Nagy's photomontages.

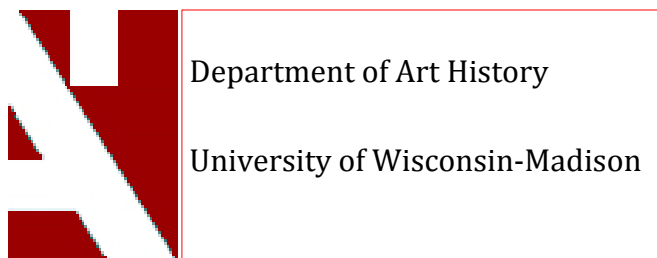
AN INVITATION TO DONATE TO THE ART HISTORY DEPARTMENT

Along with my fellow Art History alumni, I am looking forward to celebrating 85 years of the Art History Department at UW-Madison. I look back fondly on the professors, courses, and experiences that created a lifelong love of art for me.

In celebration of the department's educational mission, I hope you will consider a gift to the 85th Anniversary Fund. Graduate student support, curatorial interns, and travel grants that enable students to pursue vital fieldwork are just some of the ways that your gift will make a difference. For information on all giving opportunities, please contact me at jon.sorenson@supportuw.org or 608-262-7211. On Wisconsin!

Jon E. Sorenson, BA-Art History
Director of Development
University of Wisconsin Foundation





232 Elvehjem Building
800 University Avenue
Madison, WI 53706
Phone: 608-263-2340

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UPCOMING EVENTS IN THE ART HISTORY DEPARTMENT

Friday, October 28-29: 85th Anniversary Celebration and Alumni Symposium with keynote lecture by Peter Galassi, Director Emeritus of Photography, MoMA, New York (October 28th at 5:00p.m.)

Thursday-Friday, April 13-14, 2012: Symposium in Honor of Narciso Menocal with keynote lecture by Richard Cleary, Southerland Page Fellow in Architecture, University of Texas-Austin

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

And join us on Facebook

for up to date listings on these events and others!

