



University of Wisconsin-Madison

Department of Art History

Newsletter **September 2012**



“What I learned from a Cuban Refugee”: Tribute to Narciso Menocal

*Narciso Menocal retired after almost 40 years of teaching in May 2011. One of his former students, **Steve Preston** (UW BS '04, MS '06; MIT MArch '10), now an architect in the firm of Peter Gluck and Partners, Architects, New York City, tells the moving story of how an art history professor changed both his life and his career.*

If the emotional and intellectual struggles during the time I was under chemotherapy and radiation treatments to cure a lymphoma in 2004 were the dark, the presence of Narciso Menocal that semester was the light. While looking at CT scan images of my head at the time, I first saw the internal bone cavities of my skull as the locus of a disease that was trying to kill me. Then, little by little, I began to realize that these spaces were indeed a beautiful architecture based on strict principles of engineering. My desire for life, coupled with the improvement of my health coming at the heels of the daily desperation of whether that morning, noon, or evening, I was to die, transmuted into what I believe to have been an epiphany. Those images taught me once and forever that engineering without architecture is sterile, and architecture without engineering, nonsense. That single realization would forever change the course of my life, and inspire the work and research I do to this day. To have been capable of such thoughts, however, was because I was a student of Narciso.

Narciso's impact on my life goes beyond words, but the greatest gift he imparted was in training me how to think. I was a bit more quixotic than the typical undergraduate structural engineering student back in those days, but it was my first architectural history course that triggered the immediate release of creativity that was pent-up inside of me. The formal and informal teachings of Narciso funda-



mentally changed who I was and how I saw the world, while his confidence, enthusiasm, and exemplary approach to life have been an inspiration to me ever since. Narciso knows exactly when to let me fail and try again, and precisely when to provide encouragement and support when I needed it the most – always framing the next portal as I finished the previous.

Over the years my relationship to Narciso has been that of a student, graduate assistant, colleague, critic, thesis advisee, and so on and so forth, but I am most proud to be able to call him my friend. He has and continues to be a magnificent role model and mentor to myself and countless others both academically and personally, is a sincere and gentle individual with boundless love for his family and friends, and still commands a room like few can.

So to Narciso, who has a heart of solid platinum, I say thank you. I hope to shine with even a fraction of your brightness someday, for then, I will have inspired others as you have, and furthered your incredible legacy..

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Letter from the Chair

This past academic year our department has marked a number of critical milestones as an intellectual community and we have much to celebrate in terms of the achievements of our students and faculty.

Last October, many of you joined us in celebrating the 85th anniversary of the foundation of our department by Prof. Oskar Hagen. It was a time to look back at a distinguished past, but also to celebrate recent changes and chart future directions for our department. At an initial welcome lunch on October 28th, we learned from Gwen Drury about the important role our department played in the formation of **Porter Butts**, who went on to found the Wisconsin Memorial Union and champion the university's cultural outreach to the state as part of the Wisconsin idea. Alumni and friends joined student guides in the afternoon to view



Alumna Sarah Kianovsky (Harvard University Museums), Keynote Speaker Peter Galassi (MoMA) and Prof. Barbara Buenger

the exciting new galleries of the Chazen Museum of Art, a number of which involved curatorial work by faculty and students from our department. On Friday evening, we were treated to a wonderful account of the career of alumnus **John Szarkowski**, celebrated photographer and longtime Director of the Department of Photography at Museum of Modern Art (MoMA) in New York, given by his friend and colleague **Peter Galassi**. We also profited from a rich array of scholarly papers and roundtable discussions involving our distinguished alumni from around the country as well as current students. Particularly important for our students were sessions considering art history's engagement with the university museum and the development of a museum studies track, and ways in which we can encourage our students to think about a broader range of careers beyond academe.

Our department also began to mark an important period of transition in its faculty ranks. This April we celebrated the career of **Narciso Menocal**, professor of American and European architectural history, who retired in May 2011 and was elevated to the rank of Professor Emeritus. In December 2011, Jane C. Hutchison, professor of Northern European Renaissance and Baroque art retired and we look forward to welcoming alumni and friends to campus for a celebration in her honor on October 12-13th, 2012, at which Peter Parshall of the National Gallery of Art

will offer a keynote lecture. A third faculty member, **Julia Murray**, professor of Chinese art, will retire at the end of the current semester. We have already begun rebuilding our department in these crucial areas, though. This spring, in the wake of Jane Hutchison's retirement, we hired as her successor Dr. Shira Brisman, a recent Ph.D. from Yale, and specialist in Early Modern German Art. Recipient of a prestigious two-year Mellon post-doctoral fellowship at Columbia University, Dr. Brisman will complete her book on *Briefkultur: Art and the Epistolary Mode of Address in the Age of Albrecht Dürer* before joining us in Fall 2014. We hired a second new faculty member, Dr. Li Yuhang, who holds a Ph.D. from the University of Chicago, to teach Chinese art and visual culture. She will join us in Fall 2013; in the meantime, she is completing research for a book based on her dissertation, "Gendered Materialization: An Investigation of Women's Artistic and Literary Reproductions of Guanyin in Late Imperial China" with the support of a post-doctoral fellowship at Grinnell College. Both new faculty members have extensive museum experience and will contribute greatly to our museum studies initiative.

Our department also has the opportunity to expand with the support of a generous grant from the Mellon Foundation and the State of Wisconsin. Within the next three years we will hire two new faculty members in the fields of Islamic and Global Contemporary (Pan-Asian) Art, Material and Visual Culture. Both of these positions will help our department realize one of its strategic goals, to play a leading role in the understanding of global cultures and globalization.

The new Mellon faculty will offer critical support for curricular reforms that we are instituting during the 2012-13 academic year. In an effort to offer more balanced and flexible requirements for our undergraduate majors, we will develop new alternatives for coursework at the introductory level. We will still offer the surveys of Ancient to Medieval Art (AH201) and Renaissance to Modern (AH202) but we will give students the flexibility to take other 200-level courses as gateways to the discipline, including an innovative new Global Arts course that will be team-taught. For breadth requirements students will be asked to cover four of five chronological periods, extending from ancient to contemporary art, and three of five geographical regions, including African and the Middle East, Asia, Europe, the Americas and a special category for cross-cultural and diaspora studies. We are also developing a museum studies track aimed at preparing students for museum careers and allowing all students to gain more object-based learning experiences. The core of this new initiative will include annual exhibition courses, internships and museum theory courses.

One of the surest measures of the success of our program is in the achievements of our students. Recent Ph.D. alumna **Meghan Doherty** has won a prestigious essay prize from the Royal Society in London. Ph.D. candidate **Sarah Stolte** has been awarded a position as Visiting Scholar at the Smithsonian's National Museum of the American Indian during the fall semester. Two other current Ph.D. students were awarded FLAS (Foreign Language and Area Studies) fellowships for the upcoming academic year: **Daniel Cochran** (Turkish) and **Christy Wahl** (Serbo-Croatian). And for the second year in a row our department was awarded five Chancellor's Fellowships in a campus-wide competition.

(continued on page4)

Material Culture Program offers students opportunities for applied learning

In 2012, the Material Culture Program entered its sixth year of coordinating summer internship opportunities at Wisconsin historical societies and museums. Annual grants from the Caxambas Foundation have allowed us to provide honoraria to seventeen students who are then able to gain valuable museum experience without sacrificing summer income. Many of the host organizations are located in the Madison area, but, embodying the Wisconsin Idea of shared knowledge, the program's reach has spread across the state, extending to the Northwoods (Three Lakes Historical Society), north-central Wisconsin (Marathon County Historical Society), and southwest Wisconsin (Lead Region Historic Trust and Mineral Point Historical Society).

For the past several years the program has also focused on creating online collections of material culture objects and related archives. Undergraduate students were paired with local historical societies to help them digitize and share their collections through Wisconsin Heritage Online, a statewide digitization program. Art History alumna Emily Pfothner (M.A. 2006), now Outreach Specialist for the Wisconsin Heritage Online program, provided training in object photography, cataloging and digitization skills, and worked closely with the students and their local hosts to get the projects up and running.

In 2011, Art history student Andrea Hudson worked with the Portage Historical Society to catalog their collection of architectural photographs. She noted how she was able to use what she had learned about architectural styles at UW in her work and "as a material culture certificate student, I was able to assess these objects in a critical light." In 2011, Katie Dreps (History) worked with the McFarland Historical Society to select, research and catalog examples of household goods and folk art from McFarland's Albert Skare collection, an extensive group of Norwegian and Norwegian-American artifacts collected by a local resident in the early 20th century. Katie's own Norwegian heritage inspired her to learn more about these objects: "My grandmother grew up on a farm outside of Lodi, the granddaughter of Norwegian immigrants. ... This internship has been a great opportunity for me to connect with my Norwegian heritage in a direct way."

McFarland hosted another intern in 2012, Art and Scandinavian Studies major Lauren Wojcik. Other interns in 2012 were Katey Smith (Landscape Architecture), who scanned and researched an archive of postcards at the Middleton Area Historical Society, and Maddie Hagerman (Anthropology), who photographed and rehoused artifacts in the UW-Madison Department of Anthropology's collections.

Please visit the Material Culture Program blog, <http://uwmadisonmaterialculture.blogspot.com>, to read reports from the students on their experiences, and visit the Wisconsin Heritage Online portal, <http://wisconsinheritage.org> to view digital collections from the McFarland Historical Society and other participating local organizations.



Letter from Chair (Continued from page 2)

This year's recipients are **Peter Bovenmyer**; **Marguerite Heckscher**, **Lucy Traverse**; **Caitlin Silberman** and **Beth Zinsli**.

Our faculty members have been tremendously productive as scholars and have devoted much time to public outreach over the past year, fulfilling the spirit of the Wisconsin Idea. **Anna Andrzejewski** organized the annual conference of the Vernacular Architectural Forum ("Nature and City: Vernacular Buildings and Landscapes of the Upper Midwest") in Madison this summer, an event that won rave reviews from participants. In connection with this conference, she co-edited two field guides to architecture in Madison and Wisconsin: *Housing Madison: Where We Live, Where We Work*, co-edited with Arnold Alanen (Madison, 2012) and *From Mining to Farm Fields to Ethnic Communities: Buildings and Landscapes of Southwestern Wisconsin*, co-edited with Arnold R. Alanen and Sarah Fayen Scarlett. Andrzejewski is also the recipient of a Vilas Associate Award from the UW Graduate School. **Barbara Buenger** and students in her seminar on Nationalism in the Era of the International organized an exhibition for the Kohler Art Library from March to May 2012: *Crafted Design & Agents of Change: Modern European Publications in the Barbara Mackey Kaerwer Collection*. Archaeologist **Nick Cahill**, recipient of an NEH grant to support the Sardis Excavations and Vilas Associate Award to research the Origins of Coinage, is on sabbatical this year and will be excavating significant tomb at Sardis, which may prove to be that of the legendary Lydian King Croesus. **Jill Casid** was recipient of the Romnes Faculty Fellowship (2011-12) from the UW-Graduate School, and was promoted to full professor. She was also co-convenor with Aruna D'Souza of the Clark Art Institute International Conference, "In the Wake of the Global Turn: Practices for an 'Exploded' Art History without Borders" (Nov. 4-5, 2011). **Thomas Dale** lectured at the Center for 21st Century Studies at UWM in November, and at the Center for Medieval and Early Modern Studies at the University of Minnesota in April; he also spoke at an international symposium on San Marco in Venice hosted by the University of Frankfurt in Bad Homburg, Germany (June 2012). **Henry Drewal**, Evjue Bascom Professor of African and African Diaspora Art, is completing his term as Senior Fellow at the Institute for Research in the Humanities and has just been named a member of the Fulbright Specialist Program for Indonesia and Pakistan. He published a series of studies on the visual culture of Mami Wata and organized a 10-day program, "Look Look, Listen, Listen" featuring Ghanaian artists Atta Kwami, Pamela Clarkson, and Koo Nimo. **Lauren Kroiz** has just published her first book, *Creative Composites: Modernism, Race, and the Stieglitz Circle* (University of California Press, 2012); her manuscript of this book project won the 2010 Phillips Book Prize. **Nancy Marshall's** *City of Gold and Mud: Painting Victorian London* (Yale University Press, 2012) is out, and Nancy has been promoted to full professor. She is also a lead organizer of the annual conference of the National Association of Victorian Studies Association (NASVA), which will take place in Madison from Sept. 28 to Sept. 30, 2012; and with her students, the exhibition, *The Golden Age of British Watercolors, 1790-1910*, opening at the Chazen on September 22, 2012. **Ann Smart Martin** hosted the Consortia for American Material culture (CAMC) at UW-Madison in May to discuss new initiatives in academic programs, digital media and museums. She has also begun a cooperative venture with the Smithsonian Museum of



Alfred William Hunt, *The Devil's Bridge, St. Gotthard Pass*, ca. 1859, Chazen Museum of Art, 1881.7

American History. Besides serving as a consultant to the museum, she will teach an exhibition course in the spring in which UW-Madison students will participate in the research and planning

of the new permanent installation. Working under the auspices of the Institute of American Indian Arts in Santa Fe, New Mexico, **Nancy Mithlo** is on leave to develop national standards for teaching American Indian art using indigenous epistemologies as part of the White House Initiative on American Indian and Alaska Native Education inaugurated by President Obama in December 2011. Mithlo also edited two volumes: *New Native Art Criticism. Manifestations* (Museum of Contemporary Native American Arts, Santa Fe, 2011), a work published with support from the Ford Foundation; and *American Indian Curatorial Practice*, a special issue of *Wicazō sa Review: A Journal of Native American Studies* 27.1 (2012). **Julia Murray**, who has just completed her term as Senior Fellow at the Institute for Research in the Humanities, published several articles on visual culture related to Confucius and participated in international conferences in Seoul and Hong Kong. She has organized a series of lectures on "New Constructions of the Past in the Art History of China" in the Burdick-Vary Lecture Series to be given during the fall semester. Finally in his capacity as Director of the Center for East Asian Studies, **Gene Phillips** served as a member of the Chancellor's Delegation to China with two primary goals: to discuss possibilities for student and faculty exchanges with various universities and to make contacts with artists and curators.

We are proud of the achievements of our faculty, students and alumni. As we look forward to enhancing our strategic priorities in global culture and museum studies, we will be searching for innovative ways to support our students academically as well as financially. As always we welcome your input. Please consider making a contribution towards curatorial internships, fellowship, travel and lecture funds that help sustain this vision. (Donate online at <https://www.uwfoundation.wisc.edu/giving?seq=3974>).

I hope to see many of you at our upcoming events, especially the exhibition, *The Golden Age of British Watercolors, 1790-1910* organized by Professor **Nancy Marshall** and her students for the Chazen Museum of Art (Sept. 22 to Dec. 2, 2012), and the celebration in honor of our colleague **Jane Campbell Hutchison** (Oct. 12-13, 2012). Also not to be missed is the Chazen exhibition "Offering of the Angels: Paintings and Tapestries from the Uffizi Gallery," (Aug. 24-Nov. 25, 2012); in connection with this exhibition Professor **Gail Geiger** will give the lecture, "Giorgio Vasari and the Uffizi Gallery" (Nov. 1, 2012). For details of these and other programs please consult our website: www.arthistory.wisc.edu.

Thomas E. A. Dale, Chair and Professor of Art History

Vernacular Architecture Forum's National Conference Comes to Madison

The study of vernacular architecture—the buildings and cultural landscapes of daily life—is a primary focus of our department's BLC (Buildings-Landscapes-Cultures Program). Sarah Fayen Scarlett, a Ph.D. candidate in architectural history, gives an account of the exciting national conference she helped Prof. Andrzejewski organize this summer and how the experience has enriched her training in field work and research in American vernacular architecture.

When I enrolled in the Art History Department's Buildings-Landscapes-Cultures PhD program (BLC) back in 2009, I immediately marked my calendar with the date June 6, 2012. That was to be the start of the Vernacular Architecture Forum's annual conference, which is held in a different place each year with heavily-researched tours showcasing the region's built environment. The VAF was coming to Madison and was being organized by my prospective advisor, Associate Professor Anna Andrzejewski. I knew the VAF was the professional organization closest to my intellectual interests, and the opportunity to be involved – in some way – helped convince me that it was a good time to come to the University of Wisconsin.

As it turned out, I became heavily involved in planning the 2012 VAF conference. With funding from the Graduate School, I spent two years as Prof. Andrzejewski's project assistant working primarily on research for the day-long tour of southwestern Wisconsin. On a practical level, this position afforded me the chance to learn skills in fieldwork that I need for my own dissertation, including documentation of historic buildings, architectural drawing both in AutoCAD and by hand, mapmaking, and deed and tax research. On a professional level, the position also allowed me to work side-by-side with the amazing array of experts – both in Wisconsin and within the VAF – who collaborated to make this event a great success.



From the beginning, Prof. Andrzejewski and her co-organizer, Arnold R. Alanen, Professor Emeritus in Landscape Architecture and Geography, committed themselves to celebrating the exciting interdisciplinary work going on between students and faculty in Art History's BLC, Material Culture, and Visual Cultures programs, and the departments of Landscape Architecture, Geography, Design Studies, History, Literature, and the UW-Milwaukee's School of Architecture and Urban Design. This type of big-picture, collaborative thinking was front and center in the



Ph.D. Candidate Sarah Fayen Scarlett with Prof. Anna Andrzejewski

inspirational keynote address given by William Cronon, Frederick Jackson Turner and Vilas Research Professor of History, Geography, and Environmental Studies. An influential scholar and renowned speaker, Cronon addressed a packed house at the Majestic Theater off the Capitol Square about the history of Madison's West Side and the entangled role of humans and nature in creating the places we live.

For each day-long tour, conference attendees received a 300-page guidebook full of new research accomplished over three years of summer field schools and directed projects. Contributions came from Profs. Andrzejewski and Alanen, colleagues in the UW and in communities throughout southern Wisconsin, and students (both graduate and undergraduate). Thursday's tour, called "From Mining to Farm Fields to Ethnic Communities," emphasized the interconnectedness of two aspects of southwestern Wisconsin's cultural landscape that are usually considered separate: lead mining and dairy farming. Sites included the quintessential mill town of Mt. Vernon, nineteenth-century Norwegian churches in Perry, two still-operating early twentieth-century farms, and the hamlet of Wiota, whose remarkable 1830s mining-era structures were the subject of the first BLC field school in 2009. As a bus leader that day, I enjoyed sharing my research about Mineral Point, where the groups spent an extended lunch break. Friday's tour, called "Housing Madison: Where We Live, Where We Work," explored the different patterns of development, design, and preservation in Madison's suburbs. The neighborhoods of Third Lake Ridge, Eken Park, Maple Bluff, Westmorland, University Heights, University Hill Farms, and the recent new urbanist development at Middleton Hills challenged the popular conception of suburbs as monolithic and formulaic. The conference also included lectures on Saturday and optional tours on Sunday to Frank Lloyd Wright's Taliesin and to the John Michael Kohler Arts Center in Sheboygan, the latter led by Art History Professor Ann Smart Martin.

After two years of work, four short days flew by quickly. But undoubtedly, this VAF conference, which was well-attended and widely hailed as one of the best in years, has raised the profile of the BLC program and will have lasting positive consequences. With June 6, 2012 now crossed off my calendar, I can look back and say that it indeed has been an exciting time to be at the UW.

Art History Seminar mounts Exhibition of Books from Kaerwer Collection

Students in Barbara Buenger's graduate seminar, *Nationalism in the Era of the International*, were able to work with a selection from the magnificent collection of early twentieth-century German and Austrian publications donated to the Kohler Art Library by University of Wisconsin-Madison alumna, Barbara Mackey Kaerwer. Art librarian Lynette Korenic, herself an alumna with degrees in art, art history, and library science from both Madison and the University of California-Santa Barbara, invited the class to mount a small library exhibition to highlight the collection, and all selected at least one German and one Austrian item related to their own research interests and backgrounds. Students participating included three art history grads, Amy Brabender, Holly Rubalcava and Christy Wahl, as well as students from other disciplines, Booth Wilson (Comm Arts), Eve Stano (Library School), and José Vergara (Slavic Studies).

As they investigated a wide variety of texts from older literature to contemporary artistic programs and dramas, these students considered both the artistic languages chosen and their relation to artists' larger concerns and the movements and times in which they worked. During those decades artists increasingly considered art and design agents of change, capable of improving the quality of life and society; the new visual aesthetic and formal languages they crafted represented emergent technological, economic, and social ideals. The children's books, political pamphlets, art and design periodicals, woodcut prints and exhibition catalogues in the show reflected a variety of ways in which avant-garde form became employed in printed materials. The incomparable opportunity to work with originals -- to see, for instance, how the quality of paper related to the deliberate fragility of certain images -- and how all the techniques chosen -- abstract, decorative, or figurative -- related to the texts, reminded

all of the vital interaction of words and images, how aesthetics always remained foremost in the minds of these artists who sought to change the world. Work on these short entries became the focus of several seminar meetings and directly complemented the larger projects students had undertaken for the semester. Aside from the accomplishment of seeing entries through to completion and a handsome exhibition, the group was also able to enjoy a last long discussion with Barbara Kaerwer herself, who not only told us more of the history, delights, and discoveries made as she formed her collection, but was thrilled to learn of the interests and training of this group who brought so many new insights to bear on these remarkable texts.



Suzy Buenger with Barbara Kaerwer and students in seminar *Nationalism in the Era of the international*.

German Exchange Program offers opportunity for interdisciplinary research in Berlin

Christy Wahl is a second-year M.A. candidate working on Modernism in the Balkans under the direction of Prof. Barbara Buenger.



Mies van der Rohe, Neue Nationalgalerie, Berlin

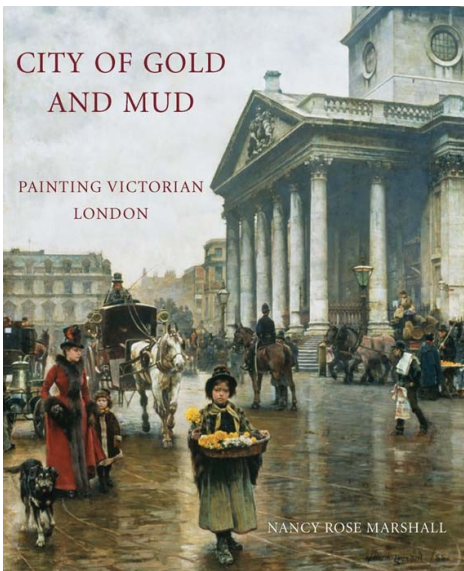
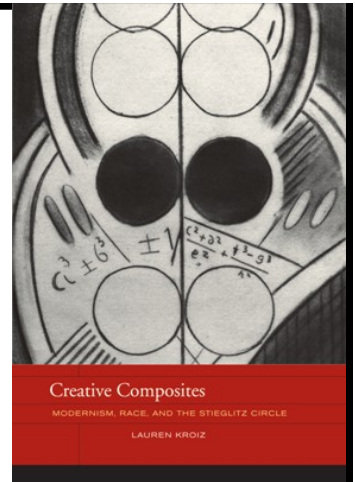
I had the pleasure of giving my paper, "Mies van der Rohe's *Neue Nationalgalerie* and its Visual and Conceptual Relation to Modernist Pre-War Architecture," in the lobby of the gallery with Gerhard Richter's *Panorama* exhibition as a backdrop. The paper examined the influences of both modernist architecture and German neoclassical models, most notably those Karl Friedrich Schinkel in relationship to Mies's design for the Neue Nationalgalerie. Working closely with my advisor Professor Barbara Buenger on the study trip application as well as on the paper greatly contributed to the success of this interdisciplinary event.

This past May I took part in a 10-day interdisciplinary study trip to Berlin organized by UW-Madison's sister Center for German and European Studies at the Hebrew University and funded by the DAAD (*Deutscher Akademischer Austausch Dienst*). The topic, "Mnemonic Topography: Architecture and Formation of German Memory," included themes such as political representation in Berlin architecture, Jewish identity and Holocaust Memorials in Berlin, and Berlin as a center of scholarship and learning. Eighteen graduate students from various disciplines and countries were selected to participate in this excursion with each student presenting a site-specific paper assigned to them by the Center based upon their individual field of study.

FACULTY BOOKSHELF

Lauren Kroiz's first book, *Creative Composites: Modernism, Race, and the Stieglitz Circle* (University of California Press) is coming out in September..

In turn-of-the-century New York, the photographer and modern art impresario Alfred Stieglitz and his allies embraced a racialized aesthetic discourse in their expressions of identity in the modern era. This book examines the often-neglected role played by immigrant artists and critics in the Stieglitz circle, including Japanese-German author Sadakichi Hartmann, Mexican-born caricaturist Marius de Zayas and English Sri-Lankan curator Ananda Coomaraswamy, as well as better-known U.S.-born painters, including Arthur Dove and Georgia O'Keeffe. *Creative Composites* argues for a new understanding of early American modernism as a "composite modernism." It analyzes episodes in the Stieglitz circle's use of diverse new media – photography, caricature, film, and collage – to frame their modernist practice as part of the ongoing national dilemma of integrating difference. <http://www.ucpress.edu/book.php?isbn=9780520272491>



Nancy Rose Marshall's new book, *City of Gold and Mud. Painting in Victorian London* (Yale University Press) was released in April, 2012.

London was the quintessential modern city of the 19th century, and its artists were the first to rise to the challenge of depicting the many facets of this new world. From the 1850s to 1900, the city underwent vast changes, resulting in rapid urbanization, a dramatic increase in population, and the creation of dramatic contrasts between the "gold" of its wealth and splendor and the "mud" of its squalor and poverty. Artists sought to make sense of this novel and exciting—but often bewildering—environment in images not only of the pageantry, parks, and rituals of the city but also of its newly visible street types: minstrels and chimney sweeps, street urchins, shoe-black boys, and flower girls.

City of Gold and Mud raises questions about the Victorian metropole in terms of how these popular paintings of modern life portrayed national and imperial identities; relationships of race, class, and gender; and the values, desires, and fears of their makers and users. Nancy Rose Marshall draws on artists' writings, arts criticism, popular poetry, news reports, cartoons, tourist guides, religious tracts, and more to paint a vivid and multifaceted picture of London during this critical time in its economic and artistic development.

"...bewildering and engrossing to read, rather like the experience of London itself."—Ruth Gilding, *World of Interiors*

Nancy Marie Mithlo is senior editor of *Manifestations*.

The edited volume *Manifestations: New Native Arts Criticism* addresses the most pressing concerns in the field of contemporary Native arts practice, including the nature of place, identity debates, pedagogy, vocabulary, professional standing, and our global presence. As the central training institution for emerging Native artists, poets, filmmakers and museum studies professionals nationally for the past fifty years, the Institute of American Indian Arts is the authority on Indigenous aesthetic practice in Native North America. Not since the Heard Museum's 1992 Shared Visions has such a comprehensive survey of our field been attempted. A product of the Ford Foundation's Advancing the Dialogue in Native Arts in Society initiative, IAIA's *Manifestations* publication represents the most authoritative source for emerging dialogues on Native arts practices and concerns.

Manifestations highlights the work and biographies of sixty contemporary Native artists who have made central contributions to the contemporary Native art field. The publication features sixty biographical essays by fourteen Indigenous authors (curators, art historians, anthropologists and academics), more than 100 full color reproductions four contextual essays by senior theorists and scholars; and forewords by the MoCNA Director, Patsy Phillips and the Vision Project manager, Will Wilson.



FOCUS ON FACULTY

Jane Campbell Hutchison Retires

Jane Hutchison, who has taught Northern European Renaissance and Baroque art at UW-Madison since 1964, retired at the end of the fall semester in 2011, and we will welcome her many former students, friends and colleagues for a special celebration in Madison **October 12-13, 2012.**

A graduate of Western Maryland College, Oberlin College and UW-Madison, Prof. Hutchison wrote her Ph.D. dissertation under the direction of James Watrous on the celebrated 15th-century print-maker, known as the Hausbuchmeister, a work which was subsequently published as her first book in 1972 and remains a classic study for that artist. Since then she has published a series of volumes on the history of Northern European print-makers for the essential reference work in the field, the *Illustrated Bartsch*, including volumes on *Master E.S. - Martin Schongauer*, *Israel van Meckenem*, *Wenzel von Olmütz* and *Monogrammists* (New York, 1981) and *Mair von Landshut and Monogrammists* (New York, 1991). She is also author of the highly acclaimed *Albrecht Dürer: A Biography* (Princeton, 1990). Prof. Hutchison's research has informed a series of outstanding exhibitions that have reached both local and international audiences. These include: *Six Centuries of*

Master Prints: Treasures of the Herbert Greer French Collection (Cincinnati Art Museum, 1993); *'s Levens Felheid: De Meester van het Amsterdamse Kabinet of de Hausbuchmeister, ca. 1470-1500* = *The Master of the Amsterdam Cabinet or Housebook* (Rijksmuseum, Amsterdam & Städelches Kunstinstitut, Frankfurt-am-Main, 1985); and *Graphic Art in the Age of Martin Luther* (Madison WI: Elvehjem Museum of Art, 1983). To support the university museum's teaching mission, Prof. Hutchison also arranged a ten-year loan of Dutch and Flemish Paintings from a private collection in the Netherlands (1974-84).

Perhaps most important in the current context, she has been an inspirational teacher to countless students, both as a regular instructor for Art History 202 (Renaissance to Modern) and a broad range of more specialized courses in German, Flemish and Dutch art from the fifteenth to seventeenth centuries. Over the course of her career she has supervised seventeen Masters theses/papers and eleven Ph.D. dissertations. Students have come from as far away as South Korea to work with her, and her alumni have obtained teaching posts throughout the United States and in South Korea.



Retiring to the Washington, D. C. area Jane has plans to complete a number of significant works already in progress: a book-length manuscript on late medieval and Renaissance painting in German-speaking lands; a book tracing the history of trends in the collecting of German art in the United States and a new edition of the standard history of Dutch painters' guilds and their connections with the sixteenth and seventeenth-century Chambers of Rhetoric (Rederijker Kamers). Close members of her family reside. We will greatly miss her for her wonderful erudition, her keen institutional memory, and perhaps most of all, her dry sense of humor.

In Honor of a Transcendental Scholar: Celebrating Narciso Menocal

Former students, colleagues, family and friends joined the Art History Department in a moving two-day event honoring Professor Emeritus Narciso Menocal April 13th and 14th. Organized by Prof. Anna Andrzejewski, the celebration, entitled, "In Honor of a Transcendental Scholar", was generously funded by the University Lectures Committee, the Department of Art History, the Material Culture Program, and the Buildings-Landscapes-Cultures Program, and the Department of Landscape Architecture.

On Thursday evening, Dean Gary Sandefur paid tribute to Narciso, noting how "his writings have encouraged us to consider the relationships between architecture, nature, culture and ideals." He also appealed to Narciso's well-known sense of humor, joking that it was ironic that "Narciso devoted a considerable amount of his career to studying, writing and teaching about Frank Lloyd Wright's breathtaking buildings and the cosmic rhythm of Louis Sullivan's ornamentation while, for many years, his office window looked out on the Humanities Building... a building described as "menacing," "toxic" and "incoherent by many." The highlight of the evening program was a public lecture by one of Narciso's celebrated alumni, Richard Cleary, Professor and Page Southerland Page Fellow in Architecture, University of Texas at Austin: "Frank Lloyd Wright and the Romance of the Master Builder." Prof. Cleary gave a wonderful account of how important the traditional techniques of stone workers and other craftsmen were to crucial aesthetic qualities of Wright's architecture, including buildings such as Taliesin and the Unitarian Meeting House in Madison. Cleary also noted that his studies as an M.A. student with Narciso encouraged his interest in Wright, and he has fulfilled that promise as he now ranks among the leading scholars working on Wisconsin's native son. He included notes from his classes with Narciso in his lecture, which sparked laughter from the audience. A fitting conclusion to the evening's celebration was a reception at the Katherine and Herbert Jacobs House (Wright's first Usonian house) generously hosted by UW alumnus and Professor Emeritus James Dennis, who restored Wright's masterpiece during the 1980s.

Cont'd p. 9

Narciso Menocal (cont'd from p. 8)

The Saturday morning program included moving tributes delivered by Narciso's friends, former students, and colleagues. Participants heard about Narciso's college days from his friend, Emma Macari (City University of New York), and of his riveting and challenging lectures from his many students. Steven Preston, who recently received his M.Arch from MIT, gave an inspiring talk about his current design projects, which he tied to his time as an undergraduate working with Narciso. In a wonderful complement to Narciso's work on prestigious architectural commissions from Frank Lloyd Wright, Prof. Anna Andrzejewski gave a lecture based on her current research showing how Wright's ideas were adapted as part of a regional modernist vernacular vocabulary in houses designed by local architects in Madison. The event concluded with a luncheon for all participants at the Memorial Union, and further tributes from Narciso's students and family. What emerged from this celebration was the portrait of Narciso as both an outstanding teacher/scholar and a tremendously generous and humane mentor who has always been as interested in his students as human beings as he has been in their learning.



Narciso Menocal in the Jacobs House (Photo: Steve Preston)

Several attendees expressed the desire to continue an annual lecture event in Narciso's honor – something the Art History Department firmly supports. We invite you to make a contribution to the Art History Fund with a special designation for the Narciso Menocal Lecture Fund using the UW Foundation link on the art history web site at www.arthistory.wisc.edu. For further information on this initiative and different alternatives for giving to the Art History Department in Narciso's honor, please contact Jon Sorenson at jon.sorenson@supportuw.org.

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In memoriam: Art History Honorary Fellow, Prof. John House Dies at age 66



Prof. John House (Photo: Nancy Marshall)

It is with deep sadness that we announce the sudden death of Professor John House, on February 7, 2012. He was the partner of Professor Nancy Rose Marshall, and an honorary fellow of our department. Emeritus Professor of nineteenth-century European art at the Courtauld Institute of Art, specializing in Impressionism, John has been a regular presence in the department since 2002. In 2005, to a sell-out crowd, he gave the inaugural lecture of the Friends of Art History, a wonderful, provocative discussion about why impressionism was so controversial in its own time. Over the years he has regularly contributed to Professor Marshall's classes on nineteenth-century art, has given advice to graduate students, and has offered his expertise to the Chazen Museum, most recently as participating in docent training on nineteenth-century art. Whenever in town, he could always be counted on to participate in department events.

Serving as Walter H Annenberg Professor at the Courtauld Institute of Art in London at the time of his retirement in 2010, Prof. House taught at the University of East Anglia (1969-76) and University College London, before joining the Courtauld in 1980. He was a prolific scholar, publishing numerous essays and monographs on Impressionism and regularly contributing major exhibitions of nineteenth century art. Among his many publications are: *Monet: Nature into Art* (Yale University Press, 1986); *Impressions of France : Monet, Renoir, Pissarro, and their rivals*, (Boston: Museum of Fine Arts, 1995); *Impressionism: Paint and Politics* (Yale University Press, 2004), *Impressionists by the sea*, exhibition catalogue (London : Royal Academy of Arts, 2007).

A fine lecturer and scholar, generous teacher and friend, a lover of life, he will be greatly missed by our community.

FOCUS ON ALUMNI

Nichole Bridges draws on UW experience at Newark Museum

Previously Curator for African art and department head for the arts of Africa, the Americas, Asia, and Oceania at the Baltimore Museum of Art, Nichole N. Bridges (PhD '09) has recently joined the Newark Museum in New Jersey as Associate Curator for the Arts of Africa.

Students of museum studies may be familiar with Newark Museum founder John Cotton Dana's inclusive vision for this institution, founded in 1909, as one that serves its community through objects from around the world that reflect "good design." The museum embraced African art early, with the first African objects entering the collection in 1915 and the first African art exhibition in 1926. Dana himself traveled to North Africa and collected art there. Today, the museum's African art collection is comprised of approximately 5,000 objects with a firm commitment to collecting works by contemporary African artists in addition to historical works.

As Associate Curator for the Arts of Africa, working with a senior curator, I am developing exhibition content and strategies for new, expanded permanent collection galleries for African art that will occupy the museum's entire south-wing second floor (8,000 square feet). I will also co-edit the first published catalogue of the African art collection, and working with museum educators and school teachers, I am developing new curricula to teach high school students about the museum's African art. Much of the momentum for these extensive projects has come from generous funding by the Andrew W. Mellon Foundation, which endows my position, and from a Challenge Grant from the National Endowment for the Humanities. The Newark Museum is now one of just three art museums in the country to employ more than one curator for African art. Other current projects I am working on include coordinating a guest-curated exhibition on royal and urban arts from Kumasi, Ghana (for which I will travel to Ghana at the end of the summer) and studying the museum's extensive 600-piece African textiles collection in anticipation of another exhibition.

My experiences as a graduate student in the Art History Department reinforced my interest in and prepared me for my work today as a curator in an art museum.

As a curatorial intern at the former Elvehjem Museum of Art, I enjoyed a serendipitous opportunity to handle the intake and curate an exhibition and several focused installations drawn from a large private collection of African art that was lent to the museum. The resulting exhibition, *Perspectives: African Art from the Bareiss Family Collection*, opened during fall 2004 for a year and a half. Prior to that, I was a student co-curator for the exhibition, *Revealing Forms: African Art from the Elvehjem Collection* (2002), which was the result of a full-year seminar taught by Prof. Henry Drewal, my Ph.D. advisor. Additionally, my multi-year appointment as the Art History Department student liaison to the Elvehjem's Museum Council helped to prepare me for the work I do today with collectors and donors. All of these experiences during my time in the Art History Department strengthened my love for discovering collections of African art and sharing with audiences their strengths, stories, and surprises.

Coincidentally, I am fortunate to have encountered two UW alumni since my arrival at the Newark Museum. Katherine Anne Paul (Ph.D. '03 Languages and Cultures of Asia) is Curator, Arts of Asia, and Laura Mueller (MA 'XX, Ph.D. Candidate) was recently guest curator for the Newark Museum's recent exhibition *Poetic Pastimes: Japan and the Art of Leisure*.



Art History BA and Alumni Connections support recent UW grad Levi Pronbaum



Working in the field of modern and contemporary American art under the direction of Prof. Lauren Kroiz, Levi Pronbaum (BA, 2011) wrote his senior thesis on the topic, "Towards an Aesthetics of Black Gay Hybridity: Mark Bradford, Glenn Ligon, Lyle Ashton Harris."

UW's Art History Department has given me the broad academic foundations and connections that ensured a productive transition into arts work and further studying. After finishing my BA in Spring 2011 I moved to New York and connected with Art History alumna **Karen Levitov (MA '96)**, Associate Curator at the Jewish Museum, who gave me the chance to put my research background in contemporary African-American art to good use as a curatorial intern for the exhibition *Kehinde Wiley- World Stage: Israel*. When my time at the Jewish Museum ended, I provided support to the contemporary Israeli arts non-profit *Artis* through a busy season of grant disbursement, artist training, art fairs, and public performances by the political action group *Public Movement*. The critical research and writing skills I gained from the Art History Department ensured that I was a valuable contributor in both places. This fall, I start my MA in Art History at the Courtauld Institute of Art in London. My UW professors have prepared me in additional way: by sharing their deep sensitivity to and curiosity about the experience of art. I am grateful to them for nurturing my investment in the relationship between content and its contexts, and the personal, social and political challenges that objects help us encounter and understand.

Doherty wins Royal Society award for research at intersection of art and science

One of the exciting research areas in which Visual Culture Studies have greatly expanded the scope of art history is in the exploration of visual representations for scientific purposes. Far from serving as mere “illustrations” of texts, these images have been shown to reveal distinctive techniques of observation that are culturally, historically, and philosophically constructed.

A scholar at the vanguard of this area of research, our alumna **Meghan C. Doherty (Ph.D. 2010)** has recently won the prestigious **Notes and Records Essay Award** from the Royal Society in London for her article, “Discovering the “True Form:” Hooke’s *Micrographia* and the Visual Vocabulary of Engraved Portraits.” The essay based in part on research that Doherty pursued for her doctoral dissertation at UW-Madison under the direction of Prof. Jill Casid focuses on the profusely illustrated treatise of the English natural philosopher, Robert Hooke (1635-1703). Doherty examines the intersection of visual conventions for portraiture with the viewing of the microscopic world, showing how Hooke used the visual vocabulary developed by engravers for translating a 3-dimensional world into a 2-dimensional representations.

Judged by a panel of three historians of science, Doherty’s paper was awarded a cash prize of 500 pounds Sterling and a subscription to the journal *Notes and Records*, which will publish her essay later this year. According to the panel, “Doherty shows persuasively and elegantly how contemporary visual codes in portraiture informed and enriched Hooke’s natural philosophical representations in the *Micrographia*. We found this a fascinating paper, well researched, written and presented with flair, and with a maturity and clarity of purpose that marked it out as a clear winner.” (See <http://royalsociety.org/news/notes-records-essay-2012/>). Doherty, who was the recipient of a prestigious ACLS Fellowship in 2010, is currently Director and Curator of the Doris Ulmann Galleries and Assistant Professor of Art History at Berea College in Berea, Kentucky. She is completing a book manuscript based on her dissertation, *Carving Knowledge: Printed Images, Accuracy, and the Early Royal Society of London*.



Jordi Falgas Leads New Museum in Girona, Spain

Jordi Falgas (Ph.D. 2011) studied modern Spanish art and visual culture under the direction of Prof. Barbara Buenger, and was appointed Director of the Rafael Masó Foundation in Girona, Spain, in 2008. He reports on how UW prepared him for his current position as Director of the Casa Rafael Masó, which recently opened as a museum dedicated to the early 20th-century Catalan architect of the same name.

In a dark atmosphere of unprecedented cuts and layoffs, corruption scandals, and Spain on the brink of financial collapse, the use of higher education in the humanities is certainly more than disputable. Spain’s system of public museums and universities is under threat, striving for its survival, and it certainly will never be the same. Yet, a PhD from UW-Madison has been my most valuable asset to successfully navigate the dire straits of our current situation.

When I decided to go back to graduate school I needed to solidify my research skills, to critically evaluate my methodology, and reassess my career as art historian and curator. The Art History PhD program exceeded my expectations in academic, professional and personal terms. My advisor, Prof. Barbara C. Buenger, and all faculty members with whom I studied or worked as a teaching assistant challenged me while they also guided me in a constant decision-making process. This included not only what to read, what to write, what to present and what to attend, but also how to proceed, for instance, when I was offered a fellowship at the Cleveland Museum of Art and later when I accepted my current position as director of the Rafael Masó Foundation—all of it before I even passed my prelims and wrote my dissertation. I was also very fortunate to meet an excellent group of fellow graduate students in Madison.

I am happy to report that after a five-year restoration project, in April 2012 the Foundation opened Casa Masó, the birthplace of the architect Rafael Masó (1880-1935) in Girona (www.rafaelmaso.org). Masó was a crucial figure in modern Catalan architecture, an exponent of the classicist *Noucentisme* movement. Leaving behind an early influence of Gaudí’s organicism, Masó adopted certain features of English Arts & Crafts and the new German architecture he had seen at Darmstadt and Dresden. His language relied on an austere classicism, the predominance of geometric and monochromatic designs, and the use of local crafts.

The house-museum features architectural elements, furniture, and decor by Masó and other artists from the *noucentista* period. It also hosts a library and archive open to researchers. (If you are interested, check out our guidebook at the Kohler Art Library). Although executive duties take most of my time, I do find time to do what I like best—research, writing, and exhibition projects, both in and out of the foundation. Currently I am also editing the complete catalogue of the Catalan painter and designer Pep Colomer (1907-1994), a two-volume book and e-book scheduled for publication in 2013, coinciding with a major retrospective of the artist. Finally, I am also glad that after a yearlong review process, my American PhD has been validated in Spain so now I am also a Doctor in Art History from the Universitat de Barcelona.

A Funny Thing Happened on the Way to Chem Lab: Joe Ruzicka's Unusual Path to Art History

Joseph Ruzicka (BA 1982) is an Art Appraiser in Art Appraisal Services, Internal Revenue Service, Washington, DC. He has held curatorial and directorial positions at The Museum of Modern Art, the Milwaukee Art Museum, and the Washington County Museum of Fine Arts.

Medicine is our family business, with generations of physicians and nurses; my dad was Chief of Radiology and Professor of Medicine for many years at UW. I entered my freshman year at Madison with every intention to follow in his footsteps.

Unbidden, in the fall of 1978, I found Art History, my life's calling. That semester, I loaded up on the usual pre-med courses and to fill out my course load with an "easy" class, I took *Renaissance to Modern* (Art History 202), taught by Robert Beetem. Little did I know that, by the first week of October, I would discover my true path. Finding my intellectual way was easy; I did not eagerly anticipate the conversation with my parents about my new academic direction. But they were gracious and supportive, if a bit perplexed. Both had benefited from a rich liberal arts education and were generous in exposing their children to various high cultural institutions, so the idea of Art History was familiar to them. The possibility of mak-

ing a living in it wasn't.

As an Art History major, the world at-large unfolded before me through the discipline itself and the attendant areas in which we must be fluent: history, music, English, French, Italian and German literature. I came to understand that when learning the visual or spoken language of a culture, a person learns how to think in that culture.

Along the way, I learned many important lessons from my professors. Bob Beetem taught his love of British painting, a decidedly rarified field I pursued in my graduate studies. Jim Dennis demonstrated how to describe what I see in a poetic manner. Narcisco Menocal was the first of many non-native-English-speaking professors who instilled in me the obligation to respect and be fluent in my native tongue. Warren Moon taught me how to look and see—that in the practice of connoisseurship, the object at hand is never right until it proves itself so. My academic preparation for graduate school and beyond was unparalleled.

The University at-large instilled in me core values that have guided me well, and which will serve me as long as I live. To name but a few, I live with a sense of tol-



erance and fairness, humility, intellectual integrity and the courage to face the unknown. These values were not explicitly taught, but instead pervaded the institution at all levels and at every interaction. An inexhaustible intellectual pursuit and clear signposts by which I can live an honorable life: these are the irreplaceable gifts that my years at Madison gave me. Plus a funny mascot with a big head!

On Wisconsin!

RECENT ART HISTORY GRADUATES

PhD:

Marsely Kehoe: "Dutching at Home and Abroad: Dutch Trade and Manufacture of Foreign Materials and Landscapes in the Golden Age," * Andrzejewski (thesis director), Casid, Hutchison, Chopra, and Taylor.

Amanda Flaata, "The Early Cult of the Mother in Western Anatolia: An Archeaological Reassessment." * Cahill, Aylward, Martin, Phillips, and Kleijwegt

MA:

Lex Lancaster (5/12) *Casid, McClure

Christopher McGeorge (5/12) *Marshall, Geiger-

Emma Silverman (5/12) *Jill Casid, Michael J. McClure

Mark Summers (5/12) *Dale, Cahill

Graduating Seniors (2011-12)

December Grads: Samantha Kay Beduhn, Alexandra Aileen Clark, Erin Elizabeth Kauppinen, Paula Jane Kuenzle, Taylor Mahan-Rudolph.

May Grads: Kristina Elizabeth Rozenbergs, Jennifer Alicia Baldwin, Lauren Andrea Cantu, Jessica Grace Contreras, Hannah Lee Curtes, Ann-Cecelia Goldin, Melissa Blair Goldstein, Megan Grinnell, Devan Michelle Grossblatt, Kimberly Hernandez, Bianca Hirschowitz, Karlyn Rebecca Hougan, Chad Inman, Elizabeth Susan Johnson, Samantha Florence Kohnert, Jessica Sara Moss, Taylor Catherine O'Doherty, Rachel Mae Rand, Lindsay Rose Elizabeth Sheedy, Sarah Alexandra Short, Elizabeth Anne Van Den Elzen, and Anneliese Mary Verhoeven.



Alumni News

1950s-1970s

Agneta Nordmark (MA, 1959) has a new book, titled *The Rackstad Dance* due to be published Sept. 27, 2012. This work concerns a group of painters active in the 1900s to mid-century near the small town of Arvika in Sweden. The artists made quite a name for themselves and their work has been shown internationally ever since. The central figures in the group were Gustav and Maja Fjaestad, and Agneta's grandparents.

Cynthia Hammett, (BA 1964, MA, 1966) had a 6-week, 3-man show of Maine paintings at the River Grill, Damariscotta, ME; which was followed by a 2-man show at the Fort Worth Community Center of the Arts in April. These were all "western" oriented landscapes: Texas, NM and Arizona. Currently, a selected of her western paintings are on exhibit at the JPS Hospital Foundation, Fort Worth, TX.

1980s-1990s

Dee Boyle-Clapp (BA, 1984) was recently named Director of the Arts Extension Service, a national arts service organization located at the University of Massachusetts Amherst. In addition to teaching in and directing the Arts Management program online and on-campus, Boyle-Clapp presents artist-in-business trainings across the country, and is co-editing and writing a new chapter called Greening Your Nonprofit Arts Organization for the 6th Edition of the Arts Extension Service's book *Fundamentals of Arts Management*. Boyle-Clapp holds degrees in Art and Art History from the UW-Madison, an MFA in Sculpture from UMass Amherst 1988, and an MA in Nonprofit Management from Regis University, Denver CO (2010).

Vivien Green Fryd, (Ph.D., 1984) will be the Terra Visiting Professor at the John F. Kennedy-Institute at the Freie Universität Berlin for the fall semester 2012.

Stephen Savage (BA, 1987) has a new children's book, *Little Tug*, coming out Oct. 2, 2012. His previous book, *Where's Walrus* was awarded a best children's picture book of 2011 by The Wall Street Journal, Publisher's Weekly, Kirkus Reviews and the Horn Book.

Virginia Roberts (MA 1992, MLIS 1994) chaired the committee for, and presented "Self-Published? Locally-Published? Put my book in this library!" at the Fantastic Fiction Workshop for the Michigan Library Association, Grand Rapids, Michigan; she also presented "Care, Training, and Feeding of Volunteers" at the Loleta Fyan Rural Library Conference in Traverse City, Michigan. She won the Loleta Fyan Outstanding Small/Rural Librarian Award for the State of Michigan based on her work in Suttons Bay, Michigan. She has just accepted the position of director of the Chippewa Falls (WI) Public Library and is glad to be back in Wisconsin.

Teri DeVoe (BA 1999) reports that after years of being more in the library world, she finally has an art history connection again! She joined the staff of the Institute of Museum and Library Services (IMLS) in May. Based in Washington, DC, IMLS is a

federal agency focused on research, policy development and grant making to museums and libraries.

2000 to present

Robert Cozzolino (Ph.D., 2000) is Senior Curator and Curator of Modern Art at the Pennsylvania Academy of the Fine Arts in Philadelphia. His exhibition, *The Female Gaze: Women Artists Making Their World* opens in November 2012 and is accompanied by a catalogue featuring contributions by Anna Chave, **Melanie Herzog** (Ph.D., 1995), Michele Wallace and others. It celebrates a gift of nearly 500 works of art by modern and contemporary women to PAFA. He will present a paper on religion in Gregory Gillespie's art at the 6th biennial Wyeth Foundation Symposium on American Art at CASVA in October. He is at work on several projects for PAFA, including retrospectives of Peter Blume and David Lynch as well as a major examination of World War I and American Art.

Eleanor Nett's (BA, 2002) film "Looper" starring Bruce Willis. Joseph Gordon-Levitt and Emily Blunt will open on September 28, 2012 nationwide. She served as Co-Producer, overseeing production in Louisiana and Shanghai.

Jeremy Happel (BA, 2002) received his Masters of Architecture degree (MArch) from the UW-Milwaukee School of Architecture and Urban Planning. He is currently employed as an Architectural Intern at Eppstein Uhen Architects in Milwaukee.

Elizabeth Tucker, (M.A., Art History, 2004) has just moved into the position of Director of Development at the Madison Museum of Contemporary Art and on May 13, She, her husband Ward and daughter Iris (age 3), welcomed Arlo Gregory Tucker into their family, Congrats!

Neil Pohl (BA, 2006) has been the artistic director for Atlas Improv Co (formerly Comedy Sportz - Madison) for the past six years. He will be leaving for NYC in August, and July 28 will be my last night of shows with the company. He has been a theatrical improviser since late 2000.

Marina Klinger (MA, 2008), after 3 years as a Research Associate in the Department of Medieval to Modern European Painting and Sculpture at the Art Institute of Chicago, is leaving the museum in August to start a Ph.D. program at the Institute of Fine Arts at New York University.

Mariel White (BA, 2010) completed an art history master's degree at Christie's Education, London in Art, Style and Design: Renaissance to Modernism. She is currently interning at Leslie Hindman Auctioneers and Christie's in Chicago.

Andrew Scott (BA, 2010) is about to begin his second year in the Florentine Graduate Program in Renaissance Art at Syracuse University in Florence. He is currently researching a late fifteenth-century fresco cycle of uncertain authorship commissioned by the confraternity of the Buonomini di San Martino to decorate their Oratory in the Church of San Martino, Florence. In particular, he is concentrating on how the fresco cycle's content - the idealized representations of the Buonomini's charitable actions - relate to fifteenth-century Florentine concepts of virtue and vice.

Current Graduate Student News

Peter Bovenmyer gave the talk "Redemptive Operations: Configuring Surgery and Salvation in BL MS Sloane 1977" as part of the Mellon Workshop, *Corpus: Premodern Books and Bodies* in March. He also presented this material at a symposium held at the University of Lausanne in June: "Literature, Science and Medicine in the medieval and early modern English periods."

Daniel Cochran was awarded a yearlong FLAS fellowship for the study of Turkish language and culture. Supported as a University Fellow last year, Daniel presented his research on late antique and Early Christian art and architecture at the University of Hawaii, IU-Bloomington, and Brown University.

Ashley Cook and **Mark Summers** the lead organizers of *Vagantes*, the annual graduate student conference in Medieval Studies, which will be hosted by UW-Madison, March 21-13, 2013.

Caroline Malloy recently received a Travel Fellowship from the Huntington Library in order to do research in Glasgow, Scotland & Belfast, Ireland this summer.

Amy L. Powell has been appointed Cynthia Woods Mitchell Curatorial Fellow at the Blaffer Art Museum at the University of Houston. Blaffer is a contemporary art museum dedicated to fostering the careers and understanding of emerging, mid-career, and underrepresented artists and bodies of work through exhibitions, publications, and public programs. In addition to curatorial planning and support, Amy will serve as liaison between Blaffer and the Cynthia Woods Mitchell Center for the Arts.

Congratulations to **Matthew Rarey** who was awarded a 2012-2013 Mellon Fellowship for Dissertation Research in Original Sources from the Council on Library and Information Resources. This fellowship provides for nine months of support for Matthew's research at archives in Portugal and Brazil for his dissertation project, "Print Culture, Slavery, and the Performance of Power: Salvador da Bahia in Revolt, 1760-1840." This award is very competitive—only three students from UW have ever won.

Under the auspices of a Fulbright-Hays DDRA, **Janine Sytsma** completed research in Nigeria for her dissertation on the contemporary Nigerian art collective, the Ona Group. She will conclude this research and continue writing during the 2012-2013 academic year with a University Dissertator Fellowship and a CIC-Smithsonian Institution Fellowship.

Sarah Anne Stolte will hold a Visiting Scholar appointment at the National Museum of the American Indian-Smithsonian Institution in the fall semester.

She participated in the Otsego Institute for Native American Art History's workshop titled, "Native American Art: The Being of Objects" in May at the Fenimore Art Museum in Cooperstown, NY. She received a Dane County Cultural Affairs Commission Grant to fund an upcoming exhibition of contemporary American Indian arts for the Edgewood College Art Gallery titled, "Ancestral Visions : Contemporary Voices." She has been invited to lecture on Contemporary American Indian artists at the University of Wisconsin Rock County in November of 2012. Finally, her paper "Tourists and Indians: Theatrics, Gesture, and Pose in American Indian Postcards from Wisconsin Dells" has been accepted for presentation at the "Recasting Commodity and Spectacle in Indo-America" conference at the Royal Holloway University of London (Nov. 22-23, 2012).

Chancellor's Fellow, **Lucy Traverse**, presented two papers based on her dissertation, "Materializing Spirits and Re-membering the Dead," at the English Department's MadLit conference, "Visual Memory: Mind, Monument, Metaphor"; and "Every Force Evolves a Form: Matter/Materialism/Materialization," at the conference "Boundaries of the Immaterial" at Ohio State University (Columbus, OH). In September, she will contribute a position paper to a seminar on Victorian Psychical Messaging with Professor Jill Galvan at National Association of Victorian Studies in American hosted by UW-Madison. Additionally, she will present at a three-day conference on "The Art of Death & Dying" co-hosted by the University of Houston and the Blaffer Art Museum in October (Houston, TX), and at a panel on "Photography in Doubt" at CAA in New York next February.

Matt Westerby (Ph.D. candidate) presented "The Count's Two Bodies: Place and Narrative in the Sarcophagus of Ramón Berenguer III and the Claustro-Panteón of Santa Maria de Ripoll" in the session on "Medieval Art and the Cult of the Dead" at the International Congress of Medieval Art in Kalamazoo, Michigan in May.

Funded by a LACIS Tinker-Nave Short Term Field Research Grant and a Vilas Research Travel Grant, **Beth A. Zinsli** (Ph.D candidate) travelled to Havana, Cuba to attend the *11ª Bienal de La Habana*, an international exhibition of contemporary art. (May 11 to June 11, 2012). Beth will incorporate research from this trip into her dissertation project, "Writing with Salt Water and Sunlight: Contemporary Spanish Caribbean Photography in Circulation." She will complete her dissertation this year with support from a Chancellor's Fellowship.

Art History Students awarded Chancellor's Fellowships

For a second year running the Department of Art History has been awarded Chancellor's fellowships to support graduate student research related to the department theme, *Object, Body, Mind and the Senses*. This year's recipients are: Peter Bovenmyer, Marguerite Heckscher, Caitlin Silberman, Lucy Traverse and Beth Zinsli. **Peter Bovenmyer**, who received the first of two years of support last year, is exploring representations of the body in medieval medical and cartographic manuscripts; he is particularly interested in how the use of the books themselves as material objects engaged the bodies and senses of their readers/viewers to promote physical and spiritual health. **Marguerite Heckscher**, Ph.D. candidate in African art, is working on embodiment, the senses and ritual objects and figural sculpture of the Bamana peoples. **Caitlin Silberman** is researching a dissertation about anthropomorphized birds in Victorian art and the changing

understanding of animal and human bodies in post-Darwinian Victorian science and natural history. **Lucy Traverse**, who was also awarded a Chancellor's fellowship last year, is using her funding to facilitate research in photographic archives and participation in conferences related to her doctoral dissertation, "Ectoplasmic Modernities: Materialization Photography at the Turn of the Century." Beth Zinsli will use her Chancellor's Fellowship to complete her doctoral dissertation, "Writing with Salt Water and Sunlight: Circulation and Contemporary Spanish Caribbean Photography."

Two other Chancellor's Fellows students received support last year for dissertation research. **Amy Powell** used a 1-semester fellowship, together with a dissertator's fellowship at the IRH, to

DEVELOPMENT UPDATE

How your gifts make a difference

In an era of budget cuts and austerity we rely increasingly on your gifts to support our educational mission. Regular donations to the fund over the past year, ranging from \$5.00 to \$1750.00, have provided the department with the funds it needs to support student research and travel, to enhance learning opportunities with internships, guest lectures and symposia. Every year, our department reimburses students to support their research travel and trips to give papers at scholarly conferences within the United States and abroad. This year we supported the following students: Peter Bovenmyer: conference paper "Configuring surgery, sanctity and salvation in British Library MS Sloane 1977" presented in Lausanne, Switzerland; Amy Brabender: conference paper "Czech Glass at the 1970 World Exposition in Osaka and the 'Fate of Small Nations'" in Novy Boi, Czech Republic, and research travel in Czech Republic and Austria; Daniel Cochran: conference papers "Re-reading the Portraits in the Mosaic Pavements of Aquileia" at Vagantes, Bloomington Indiana; and "Appropriation of the Didymaion" at Honolulu, Hawaii; Alexandra Lancaster-King: conference paper "Staging Witnesses: Sins Invalid's Crip Queer Performance" at CUNY Graduate Center, New York, NY; Alex Newman: conference paper "The Whole Idea is to deliver what money can't buy": Springsteen's Born in the USA as Object," at National Popular Culture Association Conference; Matt Rarey: conference paper "Spectacle and Slave Punishment in Brazil: A Thesis on the Agency of the Visual," at Southern Historical Association conference, Baltimore; Holly Rubalcava: conference at Princeton University; Matt Westerby: "The Count's Two Bodies: Place and Narrative in the Sarcophagus of Ramón Berenguer III and the Claustro-Panteón of Santa Maria de Ripoll" International Congress of Medieval Studies, Kalamazoo, MI; Sara Witty: conference paper, "A Place of their Own," Vernacular Architecture Forum, Madison, WI.

Many alumni and friends gave for the first time this past year in honor of our 85th anniversary; we have also received special donations in honor of two professors who have just retired: Narciso Menocal and Jane Hutchison. We would like to establish an Annual **Narciso Menocal Lecture in Architectural History**, and welcome donations for a fellowship in honor of Jane Hutchison.

Special endowment funds continue to make a tremendous difference in furthering our educational mission. This past year the **Ray Reider Golden Art History Fund**, established by Leslie Tonner Curtis (BA '68; MA '70) matured and income generated from the endowment will support the Keynote lecture by Peter Parshall at the celebration of Jane Hutchison's career on October 12. A generous endowment provided by alumna **Joan Mirviss** (BA '74) is being used to support graduate student research and curatorial work in the field of Japanese art. And funds provided by department friend, the late **Douglas Schewe** continue to offer recognition for the best graduate student research papers in a given year: this year, in recognition of the outstanding quality of our current graduate students, the department is giving two awards, the first prize to Alexandra Lancaster King for her paper "Specific Objects, Queer Archives: Sadie Benning's Abstractions", and the second prize to Daniel Cochran "Hybridity and syncretism in the Art and Architecture of the Mausoleum of Constantina"

Thanks to all of you for supporting our department. We welcome your ideas to better support our students and programs.

AN INVITATION TO DONATE TO THE ART HISTORY DEPARTMENT

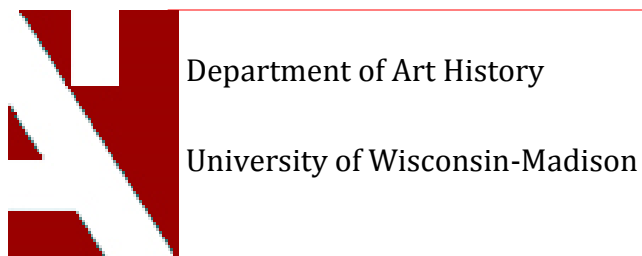
I had a delightful trip to Europe this summer where I had the pleasure of visiting the Louvre and the Musée du Quai d'Orsay in Paris, the Van Gogh Museum, and Rijksmuseum in Amsterdam, and the Groningen Museum. Whether I travel abroad or in the United States, I always seek out art treasures wherever I can find them. My experience studying Art History at UW-Madison gave me a lifelong love of art and also led me on an exciting career path, which included working in the art world. Whether you are working in the art history field or surrounding yourself with art in your life, I hope you will consider a gift to the Art History Annual 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



Chancellor's Fellows (cont. from p. 14)

complete most of the writing of her dissertation "Time after Modernism: Postcoloniality in Contemporary Art." Her project seeks to provide an in-depth account of time in contemporary art by analyzing a range of works united not by shared identity categories (e.g. race, gender, nationality, sexuality) or by media (film and video), but by their use of time as a formal and critical lens for postcoloniality. **Matt Rarey** used his Chancellor's Fellowship to fund an extended research trip to Portugal and Brazil and prepare an article related to his Ph.D. dissertation, "Aesthetic Strategies in a Time of Rebellion: Performative Culture in Salvador da Bahia, 1760-1840." The larger project examines varieties of sensory experience privileged through objects, images, and performances in the context of a series of thirty slave revolts in northeastern Brazil.



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UPCOMING EVENTS IN THE ART HISTORY DEPARTMENT

Thursday September 27, 2012: Opening Reception at Chazen Museum of Art for “The Golden Age of British Watercolors, 1790-1910” exhibition organized by Prof. Nancy Rose Marshall and students in her art history seminar on Victorian Networks

Sept.20, Oct. 11, Nov. 1, 2012 Burdick-Vary Lecture Series: *New Constructions of the past in the Art History of China*, organized by Prof. Julia Murray for the Institute for Research in the Humanities (for details see <http://irh.wisc.edu/events.php?menu=4>)

Friday, October 12-13, 2012: Symposium in Honor of Prof. Jane C. Hutchison ; Keynote Speaker Peter Parshall, Curator Emeritus of Prints & Drawings, National Gallery of Art Washington, "The Disembodied Object: Art and History in a Museum," Oct. 12th at 4:00 in L140

October 22, 2012: Public lecture given by Anne Derbes of Hood College on "Gender and Agency in Late Medieval Italy: the Fresco Program of the Baptistery in Padua" Conrad A. Elvehjem Building, L140 at 6:00 p.m.

November 1, 2012: Public lecture given by photographer/writer Marget Long “The Medium is the Mirage” and Ann Cvetkovich, “The Art of the Queer Counterarchive.”

November 1, 2012: Public Lecture by Gail Geiger, “Giorgio Vasari and the Uffizi Gallery” in conjunction with exhibition, *Offering of the Angels* at the Chazen Museum of Art, Chazen Auditorium, 5:30 p.m.



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

And join us on Facebook

for up to date listings on these events and others!