



University of Wisconsin-Madison

Department of Art History

Newsletter **September 2014**



Chipstone Foundation Supports Launch of Curatorial Studies with 75k Grant

As Art History introduces new curatorial studies courses in the fall, we are pleased to announce that the Chipstone Foundation of Milwaukee has generously agreed to support the curriculum with a grant of \$75,000.00. Chipstone is already the department's most generous donor. In addition to funding the Stanley and Polly Stone Professor of American Decorative Arts and Material Culture (beginning in 1998) and the program budget for Material Culture, over the past fifteen years, Chipstone has supported summer internships for undergraduates at Historical Societies throughout Wisconsin, endowed the WDFG Chipstone-Watrous Fellowship in American Decorative Arts and Material Culture (starting July 1999), and funded two crucial research tools for the decorative arts: the Digital Library for the Decorative Arts hosted by UW-Memorial Library, and The Wisconsin Decorative Arts Database, hosted by the Wisconsin Historical Society. Art History's curriculum has also been enriched by having the Chipstone Fellow and Lecturer in Material Culture (currently Sarah Carter) teach one course per year in the broader field of American material culture and decorative arts.

The promotion of innovative curatorial and exhibition practice is an important part of Chipstone's mission, and the new grant

builds on previous support in those areas. Chipstone has lent significant works of American furniture and ceramics from its collection to the Chazen Museum of Art for use in teaching and in two exhibitions organized by Ann Smart Martin. It has also supported three exhibitions at the Milwaukee Art Museum curated by graduate students of our department (Megan Doherty, B.A. Harrington, and Emily Pfotenhauer). Furthermore, a generous grant of \$10,000.00 from Chipstone supported the Think Tank on Curatorial Studies in April 2013.

The new grant will support programing and publication of student research for exhibition courses, curatorial internships, a Curatorial Innovations Fund that will provide seed grants to students for individual curatorial projects, and a special Decorative Arts/Material Culture exhibition fund to support future projects including an exhibition on Global Linkages in Design and Materials that will complement the launch of a new undergraduate Global Arts survey. The grant will also fund a new lighting system in the Art History Curatorial Lab Space that will be used for students to mount exhibitions.

(Cont'd p. 3)



The Exhibition, "Capturing Nature" researched and curated by students in the Chazen Museum's Mayer Gallery

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Letter from the Chair



As I prepare to pass the baton to Gene Phillips, I am proud to reflect on what the Department has accomplished in the past six years. Among the highlights of my term, I would include the campus visit of distinguished artist and curator, Fred Wilson, the department's 85th Anniversary Celebration in the opening year of the new Chazen wing, the symposia co-sponsored by the Center for Visual Cultures in conjunction with our department's theme *Object Body Mind and the Senses*, the Visiting Artist residency of Faisal Abdu'allah, and the Think Tank on Curatorial Studies. Thanks to the considerable efforts of faculty and staff, we have implemented or are in the process of implementing significant strategic goals that will enhance Art History's mission and intellectual life for many years to come.

At a time in which some public figures have questioned the value of Art History, we have reformed our undergraduate curriculum to emphasize how art, architecture, material and visual culture offer important lenses for understanding global culture and cultural interaction. New breadth requirements shift emphasis from Europe to the complete range of cultures in different time periods. We are also beginning to revamp our Western surveys by introducing some online sections and more web-based learning materials, and by re-designing assignments to reinforce crucial skill sets, ranging from formal analysis of objects in the museum to critical essay reviews and web-based exhibitions. The Master's Degree requirements have also been changed to reflect a more global perspective, and we have streamlined the Ph.D. requirements to allow students to enter the doctoral program directly from the B.A.

Aware of the challenges that our students face once they graduate, we have broadened their career options by developing new tracks and certificates, including significant applied learning opportunities. The Buildings-Landscapes-Cultures (BLC) program, inaugurated in 2009 under the leadership of **Anna Andrzejewski**, is a joint Ph.D. curriculum with UW-Milwaukee that focuses on vernacular architecture, cultural landscapes and urbanism. Its annual summer field school, focused in small towns and urban neighborhoods throughout Wisconsin, equips students with the tools they need to document and interpret buildings within richly layered historical, social and cultural contexts, and offers a significant form of public outreach to the State. We have also supported the creation of a graduate certificate in the Trans-disciplinary Study of Visual Cultures (2012), conceived by **Jill Casid** and affiliate **Adam Kern** to foster cutting-edge interdisciplinary research bridging artistic practice, the humanities, sciences and social sciences in a global context. A new Double M.A. in Art History and Library and Information Studies, beginning this fall, will prepare students for careers as special collections and art librarians. Finally, as reported on the front page, in 2014-15, we are launching undergraduate and graduate certificates in Curatorial Studies to support students interested in museum professions, public arts and humanities, and various aspects of art business and entrepreneurship.

To support these ambitious initiatives, we have benefited from new faculty hires and the expansion and reconfiguration of our support staff. Our perspective on global culture and cultural interaction has been enhanced by the hire last fall of **Jennifer Pruitt**, our first Islamic specialist on faculty, funded by the Mellon Initiative for the Humanities, and by two recent transfers. **Preeti Chopra**, a specialist in colonial and post-colonial architecture and urbanism in India, moved from Languages and Cultures of Asia in Spring 2014, and **Michael Jay McClure**, who focuses on contemporary art and visual culture of the US and Europe with emphasis on critical theory and gender and queer studies, is moving from Art in fall 2014. We have also built on traditional areas of strength in the department with the recent hires of **Yuhang Li** in Chinese art and visual culture (fall 2013), and **Shira Brisman** in Early Modern Northern European art and print culture (fall 2014). Professors Pruitt and Chopra have helped us rebuild strength in architectural history and support BLC; Professors Brisman, Li, and McClure promise to be key players in our new Curatorial Studies curriculum.

The expansion of faculty and curricular programs has been supported by the addition of one new staff position and a reconfiguration of duties. **Chris Stricker** has served as receptionist, administrative assistant for the chair and faculty, and communications point person since June 2011. **Teddy Kaul** was hired in fall 2011 in the student services area and his position has recently been redefined to focus more attention on advising and tracking student progress in all programs; he also supervises timetable and curricular implementation. We continue to benefit from the steady hand of **Bob Klipstein**, our department administrator since 2010, who focuses on financial administration and human resources, and from **Jacob Esselstrom**, our Curator of Visual Resources, who was hired in 2007. Beyond providing digital images, websites, and support for new digital pedagogies in the classroom, Jacob has recently overseen the creation of a new Curatorial Lab Space, the renovation of the former Hagen Room to provide two new faculty offices, and technological updates for our classrooms. He will also supervise the conversion of the old Gallery Shop into a new conference room and student conversation space.

All of these changes that contribute so much to the core teaching missions of the department have been sustained through generous financial support. The College of Letters and Sciences and its Mellon Initiative for the Humanities have made possible the hiring of new faculty; the Chipstone Foundation of Milwaukee has supported the development and implementation of Curatorial Studies (p.1); and individual alumni and friends are contributing funds that sponsor curatorial internships in partnership with the Chazen and other museums and historical societies throughout Wisconsin. Alumni donations past and present are also funding student research and conference travel, visiting artists and lecturer positions that enrich our curriculum, and public programming and outreach. Thank you all for your sustained support!

One measure of the success of our department can be found in the recent awards won by faculty and students—ranging from **Henry Drewal's** impressive career achievement award from the Association of African Studies (p. 10) to undergraduate major **Brontë**

Art History Major Brontë Mansfield Wins Beinecke Scholarship to Study Victorian Art

Brontë Mansfield has won an impressive array of awards including the Hildale Undergraduate/Faculty Research Award, the Theodore W. Zillman Award for Summer Research from the Phi Kappa Phi Honor Society, and the Beinecke Scholarship. Brontë will use the Hildale Award to fund research on her senior thesis on the representation of mermaids in Victorian visual culture under the supervision of Nancy Rose Marshall. The Beinecke Scholarship, a nationally competitive award, will support her graduate work. She will apply in the fall to programs where she can continue research on Victorian art and visual culture. The following is an excerpt from an interview with Prof. Marshall.

What was your first memory of an artwork that spoke to you? I grew up with a supposed Millais painting, but I was not exposed to much art as a child; I come from a literary household. I loved Beatrix Potter's books. At age 17, I went to stay in London. I walked into the Victoria and Albert Museum and that was revolutionary for me.

You also make art. I was in the art club in high school; I doodle all the time. I did cartoons for the Badger Herald with my doodle bunnies.

Why Victorian art? So much of it draws on literature. Dickens reviews Millais. Beatrix Potter writes about seeing art exhibitions. Everyone shared a culture. There's more of a delineation between cultural fields nowadays.

What skills do you feel art history has given you? In a world without art history I wouldn't be where I am today. I would not have had these opportunities. As an art historian, I can see things in paintings I want to talk about that no one has discussed. I think people are excited by the mermaid paintings of Burne-Jones.

I took Art History 202 in my first semester. I had always thought art was secondary to literature, that it was frivolous. After being in 202 and doing a paper on a Marc Jacobs perfume ad, I realized this was a way of guiding me in how I was already thinking. Art History makes you see things from a multitude of perspectives. It gave me a toolbox for learning, teaching me how to write. There's a lot more scholarly documentation than in English. You have to back up your arguments. I like finding



evidence. I wanted to be a forensic scientist as a child.

What about your experience as an assistant to Drew Stevens in the Print Room of the Chazen Museum? I stumbled into the Chazen Museum my first day and applied for a job, and I've worked there my entire three years in college. Before I was even in classes here, I was working in the museum, which is one reason it has been such a formative experience for me.

What was unexpected about your museum job? The people are lovely and funny. Also I didn't expect to un-frame a Hundertwasser print and find cat food in the frame. And I didn't expect to love it so wholeheartedly as I do. Knowing archival materials... I don't just like it, I love it. I didn't know I'd be using power tools quite so often as I do. It's a small museum and everyone works on a variety of things. I've worked as a preparator, a volunteer coordinator, in conservation--a taste of all the things they do in a museum.

What was your most humorous moment related to art history? Arguing with philosophy students in a coffee shop. We were discussing material culture and got into a heated argument about whether icebergs were material culture.

How do you use art history in everyday life? I use art history all the time. I was questioned by a friend who is a lawyer about cultural property. I thought cultural property was treated differently from regular property because of the de-accessioning of art objects. It made me think about questions such as: are human remains objects?

Chipstone Foundation Grant (Cont'd from page 1)

Contributing to the L & S Careers Initiative, the new curriculum will formalize curatorial training we have offered sporadically in the past and expand applied learning opportunities in the form of exhibition projects and individual internships. We will engage current faculty and museum professionals from across campus, as well as alumni and other outside experts in the Curatorial Methods Colloquium to be inaugurated this fall under the leadership of Henry Drewal. This course will introduce advanced undergraduates and graduate students to a broad range of questions, theoretical and practical, related to curatorial practice. The core of the course is a series of sessions on curatorial strategies. Particular emphasis will be placed on integrative and collaborative approaches to curating a wide variety of material: art, film, music, books, anthropology/culture, archeology, history, geology, zoology, dance, etc. Students will also be introduced to the distinctive collections and resources on campus and in the region. Three other curatorial courses will round out the curriculum this academic year: an exhibition course taught by Jill Casid on the history of photography, drawing on the Chazen's collection—*The Wet Archive: History, Desire and Photography's Liquid Intelligence*—to be shown in the Chazen Museum in Spring 2015, an exhibition course taught by Faisal Abdu'Allah, Henry J. Drewal Visiting Professor of African and African Diaspora Arts, on the Arts of Dislocation scheduled to be shown in the Chazen in Fall 2015, and a Curatorial Studio class taught by Visiting Professor and Artist in Residence, Anna Campbell.

BLC Program Promotes Community-Based Learning in Milwaukee, Madison, Upper Midwest

One of the strengths of the Buildings-Landscapes-Cultures Program (BLC) is its emphasis on community-based learning. In 2014, this was achieved through several classes and service-based projects. The BLC Methods course, taught by Prof. Anna Andrzejewski focused on collaborative projects in two neighborhoods: Washington Park in Milwaukee and Westmorland in Madison. Students worked with community organizers on individual research projects ranging from the documentation of individual houses to oral histories to landscape-based histories. Research on Westmorland will be published in the neighborhood newsletter, *The Courier*.

The BLC's annual field school continues this summer in Milwaukee's Washington Park neighborhood. Once an affluent streetcar suburb on the west side of Milwaukee, the neighborhood went through a period of economic decline after World War II, but is currently undergoing a Renaissance. Students will document buildings threatened by this latest transformation—mainly structures from the early 1900s. Led by Prof. Arijit Sen, this month-long immersion experience is supported by a major grant from the Wisconsin Hu-

manities Council, which has funded the BLC field school for the past three years.



Sarah Fayen Scarlett leads CHE tour

BLC faculty and students also increasingly play an active role in the Center for Culture, History and the Environment at the Nelson Institute. CHE brings together scholars and citizens from different backgrounds to better understand humans' relationship with the environment across time and space. Through tours, talks, and workshops, CHE also promotes community engagement, thus working in the domain of the "public humanities." This year, Prof. Andrzejewski and Sarah Fayen Scarlett (Ph.D. student) led a day of CHE's annual

5 day place-based workshop tour on "Landscapes of Extraction." Anna and Sarah took the group of 30 on a walking tour of Mineral Point's mining landscapes. Anna will begin her three-year term as part of CHE's faculty steering committee this fall.

Finally, BLC is part of a team of scholars who received seed funding as part of a new Mellon initiative on the "Global Midwest." This project is supported by the Humanities Without Walls consortium, based at the Illinois Program for Research in the Humanities at the University of Illinois at Urbana-Champaign. The Humanities Without Walls consortium is funded by a grant from the Andrew W. Mellon Foundation, and aims to bring together scholars from across disciplines and across Midwestern institutions to work on public-based research projects. Prof. Andrzejewski is working with folklorists and linguists from the Center for the Study of Upper Midwestern Cultures on "Midwest Vernaculars," which is likely to lead to future field school activities across several Midwestern states in coming years. To view some of the exciting work of the BLC program, see <http://blcprogram.weebly.com>.

Letter from the Chair (cont'd from p. 2)

Mansfield's Beinecke Scholarship to study Victorian art in graduate school (p. 3). We also celebrate the placement of our graduates in museums and educational institutions, as well as various arts-related businesses throughout the country (See Focus on Alumni, Alumni news, pp. 11-15).

In the upcoming year, distinguished alumni will contribute their time and expertise to the new Curatorial Studies Colloquium, and your gifts will support a series of exciting programs, which you are all cordially invited to attend. In the fall semester, we welcome Prof. Richard Guy Wilson who will give the first annual Narciso Menocal Lecture in Architectural History on the topic "Edith Wharton and Frank Lloyd Wright: Reshaping the American Interior," (Oct. 2, 2014); and *New York Times* Art Critic Holland Cotter will give the lecture "Found in Translation," addressing the challenges of communicating the complexities of global contemporary art to a broader audience (Oct. 30, 2014). In the Spring, distinguished manuscript scholars Christopher de Hamel (Cambridge), Marc Epstein (Vassar), David J. Roxburgh (Harvard), and Conrad Rudolph (UC-Riverside) will participate in the symposium we are co-sponsoring with the Lubar Institute, "Visualizing and Translating Scriptures: The Saint John's Bible in context" (Feb. 26, 2015). In addition to welcoming new faculty members Michael Jay McClure and Shira Brisman (see story p. 10), we look forward to hosting two visiting artists. Anna Campbell joins us from Grand Valley State to teach courses in Curatorial Studies, sculpture, film and women's studies; Faisal Abdu'Allah returns to the department in the Spring as the Henry J. Drewal Visiting Professor of African and African Diaspora Art to teach an exhibition seminar and a lecture course on contemporary African Diaspora Artists in the UK.

As I prepare to take a sabbatical to focus on writing a book in the upcoming year, I am grateful that Gene Phillips will once again offer his considerable leadership skills to chair the department. Please send him your input or questions about department initiatives in the upcoming year, and contact him (qephilli@wisc.edu) if you have questions about how you can contribute to the department. As always, Chris Stricker (cstricker@wisc.edu) is happy to receive your news for Face-Book, and the next newsletter. Thank you for your continuing support of Art History!

Thomas E. A. Dale

FIG Course Shares Undergraduate Research in Chazen Exhibition, “Capturing Nature”

In the spring semester, Ann Smart Martin teamed up with History of Science Professor Lynn Nyhart to offer an unusual experience for freshman in the context of a small First-Year Interest Group (FIG) class. In the course of a single semester Martin and Nyhart introduced students to a wide range of interpretive strategies for objects from collections as diverse as the Limnology Lab, the Chazen Museum of Art, the Zoology Museum, and the Physics Museum. The results of their research were presented in an exhibition, “Capturing Nature: Instruments, Specimens, Art,” shown in the Chazen Museum of Art’s Mayer Gallery, and other smaller displays were featured in Birge Hall and Chamberlin Hall.

The premise of the class and resulting exhibitions was that the meaning of objects of natural history and science can be communicated through unexpected juxtapositions and different modes of presenta-

tion within the framework of an exhibition. Thus, the exhibition in the Mayer Gallery brought together objects not often seen together in an art museum—scientific



Lauren Silverstein looks through a 360 mm convex glass lens in “Capturing Nature”

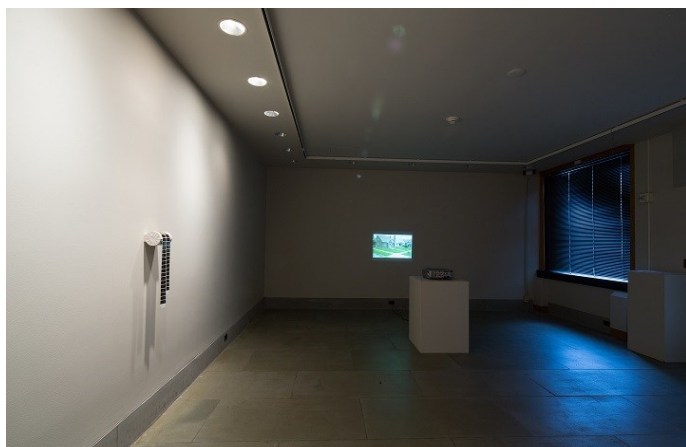
instruments, specimens of natural history, geological samples and works of art. In the process of viewing these objects in juxtaposition and reading the students’ interpretive labels, the visitors to the exhibition were introduced to the ways in

which art interprets natural history and science, and individual specimens and instruments take on certain artistic values. Students from a wide range of disciplines chose objects from campus collections, wrote label copy and helped conceptualize the exhibition as they worked together in small groups under faculty supervision.

The structure of the course was flexible, allowing students to pursue the avenues of research that interested them. What was particularly unusual was the chance for freshmen to create an ambitious exhibition within the compressed time-frame of a couple of months. It was an exciting demonstration of public humanities at the undergraduate level, using the exhibition as the medium to share student research and learning (for full story see <http://www.news.wisc.edu/22581>).

New Art History Curatorial Lab and Exhibition Space Supports Student Curatorial Projects

Last fall Art History gained a new space to support Curatorial Studies. The former Whyte Gallery, at the north entrance of the Elvehjem Building, will support the teaching of exhibition courses as well individual student exhibitions and curatorial projects. Lighting is minimal at present, but thanks to the generous support of the Chipstone Foundation, we will be able to install a new museum-quality, LED lighting system in the upcoming year. Two student-curated exhibitions have already been shown in the space.



River Bullock’s exhibition *Word is Bond*

In the fall semester, Ph.D. candidate **Lex Lancaster** curated the exhibition “*Our House!! Unsettling the Domestic, Queering the Spaces of Home*” (Oct. 17-Nov. 8, 2013). This curatorial project began in 2012 with the imperative to make space for the intimate connections and public feelings that exceed normative logics of family and home. This second iteration of *Our House!* took advantage of the new Curatorial Lab Space to exhibit a range of art forms—sculpture, photography, conceptual installation, video and performance—that aimed to materialize something like a safe space for unsettlement as much as belonging. The exhibition wished for a destabilized queer location beyond mere place-setting, imaging instead a form of aesthetic practice (making and curating) that works as its own space-making activity. It included works by current and former graduate students in the art and art history departments at UW, as well as established artists and scholars with interdisciplinary creative and theoretical practices.

As a component of her research in sound studies, performance, and contemporary art, PhD candidate **River Bullock** curated *Word is Bond* (March 26-April 17, 2014). *Word is Bond* showcased works by Helen Hawley, Jeannine Shinoda, and Anna Vitale—contemporary artists who use words and sound to communicate through narrative, repetition and queered tradition.

New Art History Curatorial Lab (cont'd from p. 5)

Thinking with the influential work of speech act theory, *Word is Bond* re-posed the questions of what words do and how words practice performativity on and through aesthetic forms. The artworks traversed genre and included video, sculpture, printmaking, and voice performances to rework idioms of conceptual writing and visual arts. The exhibition culminated in a closing event with poetry and performances by Anna Vitale, Lewis Freedman, and the collaborative team *Cover Cover* (River Bullock and Anna Vitale). The exhibition was co-sponsored by the A.W. Mellon Workshop: "Art and Scholarship."

Both projects demonstrated how crucial exhibition practice is to our students' formation as scholars and curators. In coming years we look forward to having a full program of student-curated exhibitions as capstone projects in the new Curatorial Studies certificate programs for both undergraduates and graduate students. It will also be used for occasional class projects including those planned for the Curatorial Studio to be taught next Spring by Visiting Associate Professor and Artist in Residence, Anna Campbell. Art History welcomes these opportunities to share student work with a broader public.



Lex Lancaster with Prof. Jill H. Casid

Exchange Student Maggie Chang from Taiwan Came to Madison to Study Victorian Art

Maggie Chang is a visiting student at UW-Madison from National Taiwan University, where she majors in Foreign Languages and Literatures and minors in Drama and Theater. Given a wide choice of universities in Britain, Europe and America, Maggie picked UW-Madison in order to augment her knowledge of Victorian literature through study of the art of the period with Nancy Rose Marshall. She completed an essay on the illustrations of Alfred, Lord Tennyson's poem, "The Lady of Shalott," by Pre-Raphaelite artists William Holman Hunt and Dante Gabriel Rossetti. What follows is an interview conducted by Prof. Marshall.

You received a highly competitive scholarship to study Victorian art at UW-Madison. Tell me about that. It is a new program. Taiwan was traditionally focused on science, but this is for the humanities. It is from the Education Ministry. There has been recent emphasis on funding for the humanities. It is about developing a way of thinking, a philosophy. Traditionally people thought, you have to feed your child, but now they have realized you also have to feed their brain.



Maggie Chang with painting by Victorian artist Daniel Maclise, *Scottish Lovers*, 1863 (Chazen Museum of Art)

They have programs at a number of schools in the UK, the US, and Europe. I submitted a writing sample, a transcript, and a proposal. As a shortlisted candidate, I was interviewed by seven professors at once. They asked me to defend my proposal to test the flexibility of my thinking. After that, there was a two-week challenge: I had to read two scholarly volumes and write reviews of them. Then we had to discuss these reviews and answer questions. I read two books about medievalism in the Victorian age. I was asked how this contributed to my research field and to Taiwan. Because there was not a direct relationship between what I was doing and contemporary society, social scientists challenged me. I have a slight doubt about the research relevance, but I said that the Victorian period was a time of change, due to the Industrial Revolution, and that Taiwan is today in a similar position. The middle-class growth in the 18th and 19th centuries in Britain is happening today in Taiwan and there are similar problems of class conflict.

You have mentioned that in Taiwan college students are expected to have a sense of responsibility to their country, to give back due to the investment that is made in their education. How does that affect your decision to work in art history? Being asked these questions in the interview made me realize I have to bear it in mind and think of it in a critical way. Instead of "I love art," I have to ask what angle and what perspective I want to have.

What are some differences in educational systems you have perceived? In Taiwan you take a college entrance exam that determines what you study and it can be hard to change fields. National Taiwan University is different from others in that it is more liberal and you can study a range of topics, but still you can be more flexible here. At UW the training is very good in each department--art history, English, and drama. You receive not just knowledge but training in specific skills, and professors are clear about skills, self-conscious about the learning process. I acquired the basis to do historically-based work. There are great online resources and databases. I feel very fortunate to have come here.

Endowments and Gift Funds at Work

We gratefully acknowledge the support we receive from our alumni and friends, which is so crucial to the success of our students and outreach programs. This past year two students served as curatorial interns in the **Chazen Museum of Art**. With support from the **Joan Mirviss Fund** and matching funds from the Chazen, **Giovanni Bottero** pursued research on the Japanese collections. With funding from **Barbara Kaerwer**, the Art History Fund, and the Chazen, **Christy Wahl** researched and contributed to the catalogue of the upcoming exhibition *The Human Condition: The Stephen and Pamela Hootkin Collection of Contemporary Ceramic Sculpture* (September 5–November 30, 2014), served as editorial assistant for the exhibition catalogue, *Michael Lucero: Interlude 1978-1979* (Madison WI, 2014), and is helping edit catalogues for the recent exhibitions *Ikeda Manabu and Tenmyouya Hisashi* (December 13, 2013–February 16, 2014) and *"I knew him." Jim Dine Skulls, 1982–2000* (May 16–August 17, 2014). Next year, she will work on German and Austrian art in the Kaerwer Collection. Two other students will work on curatorial projects at the Chazen with matching funds from the Chazen, the Art History Fund, and the **Chipstone Foundation**: **Berit Ness** will be researching and writing entries for a new Handbook of the Chazen Museum of Art; and **Ann Glasscock** will be researching the Chazen's decorative arts collection.

Long-standing endowments have supported the following students with academic-year fellowships in specific fields: **Ann Glasscock** as the **Chipstone-James Watrous Wisconsin Distinguished Graduate Fellow** in American Material Culture; and **Holly Rubalcava** as the **Charles C. Killin Wisconsin Distinguished Graduate Fellow** in East Asian Art. As part of a longstanding arrangement, the **Kohler Foundation** funded **Sarah Stolte** as curatorial intern working on an exhibition of Paul Seifert as well as assisting the curator of the Wade House Museum. The Art History Fund was used to support student research and conference travel last year for **Daniel Cochran**, **Jessica Cooley**, **Stephan Osdene**, **Holly Rubalcava**, **Caitlin Silberman** and **Janine Sytsma**. The **Margaret Davidson Schorger Fund**, established to support research in Italy is funding two student research trips: **Sophia Farmer** is visiting sites and museums in Italy this summer to prepare a dissertation topic on Italian Fascism and visual culture; and in the fall, **Peter Bovenmyer** will examine medieval scientific manuscripts in Italian libraries in conjunction with his dissertation, "Anatomy Envisioned: Classical Knowledge and the Production of the Medieval Body."



James S. Watrous

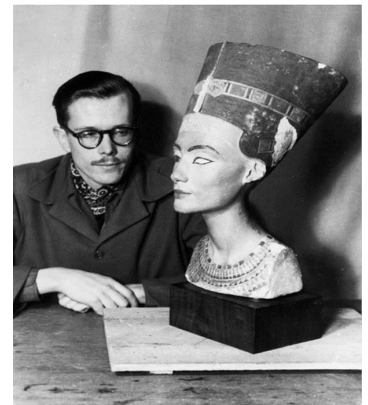
For special seminars and public programing, we continue to benefit from the **Watrous Fund** honoring James S. Watrous (d. 1999), distinguished alumnus (BA, 1931; MA 1933; Ph.D. 1939) and dynamic professor and chair who built the Conrad A. Elvehjem Building, including the first permanent art museum on campus. A couple of years ago we used the fund to support a course on Islamic architecture and urbanism taught by Manu Sobti of UWM, while he was a fellow at IRH on campus, and this past year the Watrous Fund made possible a special presentation of Cultural Property Law by Kimberly Adlerman for Prof. Geiger's seminar "The Visual Arts as Cultural Patrimony." In keeping with Prof. Watrous's engagement with artistic practice and with the museum in the upcoming academic year, the Watrous Fund will be used to enrich our curriculum by supporting our Visiting Associate Professor and Artist in Residence, Anna Campbell, and a symposium on the Saint John's Bible in context to be held Feb. 26, 2015 in conjunction with the Chazen's exhibition of the Saint John's Bible. Finally donations in honor of Professor Emeritus, Narciso Menocal will support the First Annual Narciso Menocal Lecture in Architectural History, given by Richard Guy Wilson on Oct. 2, 2014.

Art History's "Monument's Man," Kenneth C. Lindsay

On Friday February 7, 2014, the film "The Monuments Men" opened in movie theatres around the country. The "Monuments Men" were a group of over 300 men and women who helped save cultural treasures from the destruction of World War II. Among them was **Kenneth C. Lindsay** (1919-2009), a graduate of UW-Madison in Chemistry and Math (B.A. 1941); and Art History (M.A. 1948; Ph.D. 1951). As an undergraduate he became fascinated with art history but was initially dissuaded from pursuing a career in the field by his father.

During World War II he first served with signal intelligence at SHAEF headquarters and later came to France, landing at Omaha Beach with the U. S. 3rd Army. Following the conclusion of the war in 1945, Lindsay was appointed to the Wiesbaden Collecting Point under the supervision of Monuments Officer Walter. Lindsay uncrated the ancient Egyptian portrait bust of Queen Nefertiti (see photo). After the war, he returned to UW-Madison as a graduate student in Art History. He completed his Masters thesis on the imperial crown of Hungary, a masterpiece of medieval metalwork, and his Ph.D. dissertation on Kandinsky. He went on to a distinguished career of research and teaching in art history at Williams College and SUNY Binghamton in New York State. He was an authority on Russian modernist painter Wassily Kandinsky and European modernism.

In 2007, he was featured in the "The Rape of Europa," a documentary film, which outlines the systematic theft, deliberate destruction and salvaging of works of art and monuments in the wake of the Nazi occupation of Europe. In the film, Lindsay describes uncrating the bust of Nefertiti: "It was so heavy. I almost broke my back lifting her out. And there was that face, staring up at me. What a woman. She is so elegant."



Lindsay with bust of Nefertiti

Field Report from Sardis (Nick Cahill, Director of the Sardis Excavations)

Lots of good things are emerging from this season's excavations at Sardis in Turkey. In the possible Lydian palace area, Will Bruce (Ph.D. candidate, Classics) has been excavating a Byzantine cemetery—13 graves this year. Yilmaz Bey says that the bodies are almost all women and children. He's found one case of trepanation, where they used a stone or something to file away the skull to open a hole into the brain; this was thought to cure diseases or allow evil spirits to escape. He claims that the survival rate was 75-80% in the Medieval period.

Will Bruce has also been excavating part of a Roman villa, and beneath, a Hellenistic room or basement of some kind. He has found probably the earliest evidence for fired brick in this part of the world in one of the rooms. Under all this, he has found two huge walls built of limestone blocks, which should be something monumental and public, but could be either a Hellenistic or Lydian palace. Guzin Eren is digging a trench at the front of the hill, and so far is in Late Roman levels, but hopes to get deeper after midseason break. In a sanctuary of the Imperial Cult near the center of the city, Sinem Çakır of Ege University in Izmir is digging parts of a late Roman house, with tile floors and wall painting. Unfortunately the faux marble wall painting is barely stuck to the walls, and in many places roots have grown between the painting and the wall, so the team of conservators has been working nonstop to edge and fill them with grout. Another trench there dug by Eliza Gettel of Harvard has passed through a few meters of almost sterile Medieval gravel and has just uncovered a drain of some kind, belonging to a late use of the area; she is almost down to the incredible heap of marble spolia, inscriptions, statue fragments and such found last year, and has found a

few bits of inscriptions, parts of a life-size Julio-Claudian portrait head, and some architectural fragments.

Near the Synagogue, Gencay Öztürk of Ege University is excavating at the intersection between two colonnaded avenues, and finding a great scatter of huge marble blocks. We are not sure what they belong to yet—perhaps a monumental multi-bayed arch, one of which is almost 13 m in diameter; but we have yet to study the blocks. Another crew is carefully scrubbing the temple of Artemis to remove biofilms—cyanobacteria, lichen, etc. which eat away at the stone—using a brand-new technique developed by Michael Morris here that can clean stone, removing the biological growth while leaving the patina of age. It looks spectacular and has revealed all kinds of tool marks and details that nobody has ever seen. This is a project of about five years.

Another crew is working on the late Roman chapel behind the temple to stabilize the walls and plan a larger conservation project. Yet another team is working on the design of glass shelter roofs and protective structures over the Synagogue and the Lydian mud brick fortification wall: we hope to have that planned out this fall so we can begin raising funds.



FOCUS ON ALUMNI: Joann Skrypzak (Ph.D. 2007) Enjoys Successful Freelance Career in Germany

Joann Skrypzak studied German modernism with Prof. Buenger, and gained curatorial experience on campus, which proved invaluable for her current freelance activity as editor and curator.



In 2014, I mark my tenth anniversary of living in Cologne, Germany, and my seventh as a freelance art historian, copy editor, and translator of texts dealing with art, design, and architecture. As a graduate student, I focused on modern German art, German cultural studies, and women's studies. I also gained curatorial experience at the then Elvehjem Museum of Art, serving as curatorial intern with Drew Stevens for the exhibition, *Stanley Hayter: Master Printer (1999-2000)*; and guest curator for *Design: Vienna, 1890s to 1930s* (2003). My curatorial experience, especially in the area of the decorative arts, and my German-language skills helped land me my first job in Germany. As the research assistant and coordinator (2004–06) of the exhibition *Hesse: A Princely German Collection*, I was involved in all aspects of preparing the show and its catalogue for the Portland Art Museum, OR (2005–06). Whereas this job required me to spend my workweek in Fulda, Hessen, a three-hour train commute from

Cologne, my current occupation as a freelancer keeps me closer to home. My decision to freelance was based not least of all on personal circumstances (my husband's firm is located near Cologne, and we became parents in 2009). It also grew out of my educational and professional experiences in Madison and Germany.

My work is now chiefly text-based, using online resources. At the same time, I interact daily with artists, art historians, authors, curators, and other museum professionals, as well as a cadre of fellow translators and editors. I've been fortunate to have built up a client base of nationally and internationally esteemed art museums and art book publishers, such as the Museum Ludwig Cologne, the Kunstmuseum Stuttgart, the Albertina Graphische Sammlung in Vienna, the Harvard University Art Museums, Hatje Cantz Verlag, and Taschen Verlag. My current projects include the exhibition catalogue *Intractable and Untamed: Documentary Photography around 1979* (Museum Ludwig), a major publication on William Blake's illustrations of Dante's *Divine Comedy* (Taschen), and a monograph on the work of the Berlin-based Palestine photographer Steve Sabella (Hatje Cantz). I've also published the essay "Kritik an einem Ideal der Weimarer Republik: Das Motiv des Boxers in László Moholy-Nagys Sport-Fotomontagen" (2011) and a review of Allen Guttman's *Sports and American Art: From Benjamin West to Andy Warhol* (2013). Finally I translated, edited, and wrote the introduction to the first English translation of Willi Baumeister's 1947 art theory, *The Unknown in Art* (2013).

Alumna Christena Gunther Works to Improve Accessibility to Chicago Museums

Art History alumna Christena Gunther (B.A. 2006) focused on modern and contemporary art along with material and visual culture, and went on to complete a Master's degree from NYU.

Tell us about your work with the Chicago Cultural Accessibility Consortium. Since graduating from Wisconsin in 2006, I have devoted much of my professional career and academic research to improving accessibility for people with disabilities to cultural spaces, especially museums. Through experiences in New York—especially working at the Metropolitan Museum on accessibility for visitors with disabilities—I have become immersed in the niche field of cultural accessibility.

When my husband was transferred to Chicago in 2013, I assessed my job prospects and the museum field here. I began to recognize there was a dearth of accessible programming and services in Chicagoland museums, and, tellingly, there was also a lack of dialogue about the handful of projects that were happening. After some initial disappointment, I decided to meet with other Chicago cultural administrators and start our own version of the consortium. Thus, Chicago Cultural Accessibility Consortium (CCAC) was born.

Beginning in fall of 2013, we assembled a steering committee that I head with two colleagues, and together we have been planning and producing training programs for cultural administrators from museums, theaters, zoos, parks, etc. After six months, we have put on five free programs and have had a total of nearly 200 attendees. Our topics ranged from distilling the Americans with Disabilities Act (ADA) for cultural administrators, to advice on how to provide programs and services for visitors who are blind or have low vision.

CCAC's momentum is building, and we plan to continue providing monthly programs and workshops to equip cultural administrators with the skills and information they need to take to their organizations. Looking to the future, I see the potential of our becoming a non-profit, but in the meantime, we are busy programming and connecting Chicago's cultural administrators to issues surrounding cultural accessibility.

How did your Art History degree and other experiences at UW prepare you for the various projects you are involved with?

My Art History Degree helped me shape my social justice philosophy as it applies to museums and how visitors access the collections that museums preserve. As an Art History major, I relished learning about the works of art and artists themselves, but I was drawn to museum work, especially underserved audiences. My Art History professors encouraged this exploration, and through different papers and projects, I was able to dive deeper into these ideas, while still learning plenty of art history.

Also, as most art history majors know too well, there is a lot of writing that goes with the degree. This allowed me to tighten my prose and sharpen my visual thinking skills—skills that have served me well in my subsequent career.

When reflecting on my Wisconsin education overall, I must also applaud the Integrated Liberal Studies (ILS) program. The three or four ILS classes I took have stuck with me well beyond graduation—I find that I think regularly about issues that were raised, and the inter-disciplinary approach is key in my career that straddles different fields.

What were your most memorable learning experiences in our department? I can remember in particular taking Prof. Jill Casid's pro-seminar, where my final project centered on bringing art to underserved audiences, and my undergraduate honors thesis exploring the ethical dilemmas surrounding cultural plunder, with Prof. Ann Smart Martin as my advisor. Both Prof. Casid and Prof. Martin introduced new concepts to me, ideas that helped me to articulate and broaden my thoughts and connect past and current artists, writers and thinkers.

What advice would you give to current art history undergraduates interested in developing their careers in public arts? Internships and informational interviews are two critical ways to garner "real world" experience and help you understand what museums/nonprofits are all about. I've had around 5 or 6 internships, most unpaid, which showed me what areas I'm most interested in, connected me to professionals who have encouraged and supported my career, and added to my résumé. So the most important advice I have is to make time for internships!

When I moved to Chicago last year, informational interviews allowed me to get a handle on the job-front, learn more about how departments work, and add to my network. I probably conducted around 15 or 20 information interviews over a two-month period. Having a career in the arts, to some extent, is contingent on who you know. Scheduling the informational interviews and having had several internships meant that there were more colleagues rooting for me to succeed.



New Faculty Members Join Art History

We are pleased to welcome two new faculty members to Art History this fall: Shira Brisman and Michael Jay McClure.

Shira Brisman is an innovative scholar of early modern painting and print culture. She joins us from Columbia University in New York, where she has completed a two-year Mellon post-doctoral fellowship. A graduate of Yale University, Dr. Brisman, completed her Ph.D. dissertation on the topic, "Briefkultur: Art and the Epistolary Mode of Address in the Age of Albrecht Dürer" in 2012.



Assistant Prof. Shira Brisman

Her current research investigates the boundaries between privacy and society, patterns and aberrations, religious modes of thinking and categories of secularization. Her first book manuscript, *Albrecht Dürer and the Epistolary Mode of Address*, argues that the experience of writing, sending and receiving letters shaped how Dürer

conceived of the message-bearing properties of the work of art. A second project, *Contriving Balance*, is a historical portrait of the concept of symmetry. This book will explore how the early modern mind sought correlations, imagined rotations, and interpreted deviations from expected patterns. Her research has been supported by fellowships from the Center for Advanced Study in the Visual Arts, the Albrecht Dürer Scholarship at the Germanisches Nationalmuseum, the Samuel H. Kress Foundation, and the American Council of Learned Societies.

Michael Jay McClure joins Art History as Associate Professor, teaching the history and theory of contemporary art. He received his MA and Ph.D. in History of Art from Bryn Mawr and also holds an MFA in Creative Writing (Poetry) from the University of Iowa Writers' Workshop. Having taught in the UW Art Department since 2006, while serving as affiliate of Art History, McClure hopes to strengthen the department's commitment to interdisciplinary exchange, curatorial studies, and to expanding visual analysis to encompass otherwise overlooked elements of visual and creative culture.

McClure's research elucidates the ways in which the interrelated strangeness of form, the dispersion of the figure, and the disintegration of media in contemporary art perform a break from modernism. McClure insists we mark this break in the bounds of form, medium, and signification as "queer" in its radical challenge to legibility, including the ways in which bodily forms have been identified and made to signify in terms of gender and sexuality.

More generally, McClure specializes in contemporary art's relationship to post-structuralism, psychoanalysis, new media, and modernism, and has a long-standing commitment to explicate the volatile intersection between art, gender studies, and queer theory. He has considered artists such as Matthew Barney, Nan Goldin, Pipilotti Rist, Trisha Donnelly, Andy Warhol, Pierre Huyghe, Felix Gonzalez-Torres, Jasper Johns, and the dancer Jonah Bokaer.



Associate Prof. Michael Jay McClure

His first book manuscript, is titled *Rematerialized: Queer Objects in Contemporary American Art*, and he is completing a second book project, tentatively entitled, *Notes on an Exhibition: Contemporary Art and Forms of Reference*. His honors include the Emil Steiger Distinguished Teaching Award and the Mrs. Giles M. Whiting Dissertation Fellowship in the Humanities.

Henry Drewal Wins African Studies Leadership Award

On March 20, 2014, Prof. Henry Drewal received the prestigious Leadership Award from the Arts Council of the African Studies Association at its Triennial meeting in Brooklyn, New York. The award recognizes individuals whose accomplishments best exemplify excellence in the study of African and African Diaspora arts and whose innovative contributions and vision have advanced the field. ACASA president John Pepper praised Drewal for "your impressive scholarly work in the field of African and African Diaspora art, your achievements in the areas of teaching, mentoring, research, curating, as well as your demonstrated generosity of spirit and collegiality." Drewal was joined by current and former students and colleagues, including alumni, Cynthia Becker, Nichole Bridges, Amy Powell, Janine Sytsma, Kim Miller, Shannen Hill and Matt Rarey.

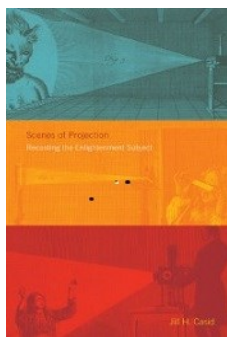


FACULTY NEWS

Anna Andrzejewski presented papers at the Society of Architectural Historians and Society for American Urban and Regional Planning History related to her book project *One Builder: Marshall Erdman and the Post-World War II Building Industry*; an article is forthcoming in *Making Suburbia* (University of Minnesota Press, 2014). She is project manager for the Global Midwest/Humanities Without Walls Mellon grant, "Vernaculars of the Midwest" and will serve as co-editor of the journal *Buildings and Landscapes*.

Suzy Buenger is completing an article on Max Beckmann's Berlin landscapes of 1936-37. In the fall she will collaborate with students on a new project to catalogue the Barbara Mackey Kaerwer collections of German & Austrian prints, publications, and decorative arts in accessible print and on-line formats.

Nick Cahill has just published and has in press 5 articles related to ongoing Sardinian excavations, including studies of Lydian coinage and the Sanctuary of Artemis. See his report on this season's finds (p.8).



Jill Casid's second book, *Scenes of Projection. Recasting the Enlightenment Subject* (University of Minnesota Press) will be out in Jan. 2015. UW has just awarded her a Vilas Research Investigator Award. She is at work on a 3rd book,

What is Art History?

Thomas Dale published "Pictorial Narratives of the Holy Land and the Myth of Venice in the Atrium of San Marco," in *The Atrium of San Marco in Venice: The Genesis and Medieval Reality of the Genesis Mosaics*. (Berlin 2014). UW awarded him a sabbatical and Chair's Fellowship (2014-15) to complete his book *Romanesque Sculpture, the Senses and Religious Experience*.

Henry Drewal has two major exhibitions in the works. He is co-curator with alumnus Bolaji Campbell of *Whirling Return of the Ancestors: Egungun Arts of the Yoruba*; he is also curatorial advisor for the exhibition, *Striking Iron: The Artistry of*

African/Diaspora Blacksmiths, organized by the Fowler Museum-UCLA. He has made a short film, *Festival of Twins – Anecho, Togo, 2004* for the Fowler Museum-UCLA 50th Anniversary (fall 2013), and has in press four essays and articles, mostly related to his current research project on the senses and "sensiotics" in Yoruba art and culture. For his recent leadership award in African Studies, see story on p. 10.

Gail L. Geiger presented "Race, Global Trade, and Venice at the End of a Millennium: il Fornimento Venier," at the Annual Meeting of the Renaissance Society of America in New York City. She also presented a pre-concert lecture on "Leonardo da Vinci: His Observed and Interpreted Universe" at the Madison Early Music Festival in July.

Dan Fuller was on leave in Uruguay where he learned about the photographic, film, and archives communities, and gave a lecture on the technology of silent film and its impact on film aesthetics prior to WWI: "Haciendo cine mudo con aparatos antiguos" at the Centro de Fotografía de Montevideo.



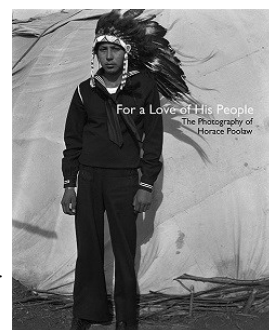
Yuhang Li co-curated and co-authored with Judith Zeitlin the exhibition and associated catalogue, *Performing Images: Opera in Chinese Visual Culture* (University of Chicago Press, 2014). Shown at

the University of Chicago's Smart Museum, the exhibition received rave reviews. Li also presented in several conferences on a wide range of topics such as the visual representation of Chinese backstage and court fashion design and politics in the early twentieth century China.

Nancy Rose Marshall has been researching her book on Victorian attitudes toward and representations of fire. A UW Vilas Associates fellowship supported her travel to Britain for research on the cremation movement, the newly coined "disease" of pyromania, and the development of the London Metropolitan Fire Brigade.

Ann Smart Martin continues her work with the Smithsonian Natural History Museum's forthcoming permanent exhibition on *American Enterprise*. Her article "Scottish Merchants: Sorting out the World of Goods in Early America" was published in *Transatlantic Craftmanship: Scotland and the Americas in the 18th and 19th centuries*. Simon Gilmour and Vanessa Habib, eds. (Edinburgh: Society of Scottish Antiquaries, 2013).

Nancy Marie Mithlo has left UW for Los Angeles to teach at Occidental College and serve as Curator at the Autry Museum. With Tom Jones, she co-curated and edited the catalogue for the exhibition, *For a Love of His People. The Photography of Horace Poolaw* (Yale University Press, 2014), shown at the National Museum of the American Indian in New York Aug. 9, 2014 to Feb. 15, 2015.



Steven Nadler, professor of philosophy and affiliate of Art History, has just been named Bascom professor.

Gene Phillips, after a stint as Director of the Center for East Asian Studies, will chair Art History again starting in August. He has prepared for publication an article on pictorial narratives of Shuten Doji, King of the monsters in early modern Japan.

Jennifer Pruitt has published two articles related to her book project on Fatimid architecture and urbanism: "Method in Madness: Reconsidering Church Destructures in the Fatimid Era," *Muqarnas* 30 (2013), 119-140; and "Miracle at Muqattam: Moving a Mountain to Build a Church in the Early Fatimid Caliphate (969-995)," in *Sacred Precincts: Non-Muslim Religious Sites in Islamic Territories* (Brill, 2014). She has co-authored a third study with Glaire Anderson, "The Three Caliphates, a Comparative Approach," *The Companion to Islamic Art and Architecture*, (Blackwell Companions to Art History) to be published later in 2014.

ALUMNI NEWS

1960s-1970s

Joan B. Mirviss (BA, 1974) in addition to running her Madison Avenue gallery devoted to Japanese art in New York, has authored an essay "The Golden Age of Japanese Ceramics: Japanese Artists and American Patronage" for the Walters Art Museum publication, *The Betsy and Robert Feinberg Collection: Japanese Ceramics for the Twenty-first Century*. Lectures across the globe have included engagements at the Walters Art Museum, Baltimore, the Musée Cernuschi, Paris, the Asian Art Museum, San Francisco, and Columbia University. This October she returns to Madison to participate in a workshop on connoisseurship for the Curatorial Studies Colloquium.

Joann Moser (Ph.D. 1976) gave a lecture on American printmaking at Peking University, as well as two lectures at the Central Academy of Fine Arts in Beijing in June 2014.

1980s-1990s

Dee Boyle-Clapp (BA, 1984) Director of the Arts Extension Service at UMass Amherst, hosted the symposium *Arts Policy on the Ground: The Impact of the National Endowment for the Arts* in September 2013. Speakers included the NEA Deputy Director Patrice Walker Powell, and NEA program directors Jason Schupach, Design, Sunil Iyengar, Research & Publications, and Wayne Brown, Music and Opera, plus other distinguished guests. This event marked the Arts Extension Service's 40th Anniversary and launch of the new National Arts Policy and Archives Library, which contains an extensive suite of publications from the National Endowment for the Arts (NEA) the Arts Extension Service, Americans for the Arts, and the National Assembly of State Arts Agencies. The archives from The Association of American Cultures is anticipated in 2014. Additional information can be found: <http://www.umass.edu/newsoffice/article/national-endowment-arts-materials-anchor> or <http://www.artsextensionservice.org/content/national-arts-policy-and-archives-library>

Rhonda Gould (BA, 1986) left Wisconsin in February 2013 and moved to Tacoma, WA with her husband Major Michael Gould. Mike and she met and married in 2011, and he spent almost all of 2012 in Afghanistan as an active reservist. He is

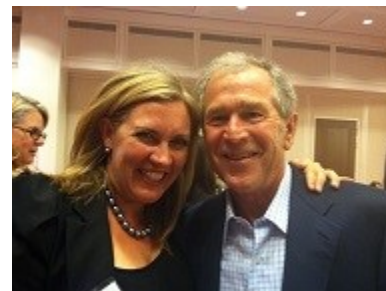
currently in the JAG Corp at Joint Base Lewis McChord near Tacoma. They have three kids ages 14, 16, and 18. It's been 28 years since she received her BA in Art History and 18 since her MA in Library and Information Studies. Her library career in Wisconsin was spent working primarily in youth services at the Burlington Public Library and Lakeshores Library System in Waterford. She was on the 2008 Caldecott Medal selection committee and President of the Wisconsin Library Association in 2011. Recently, she was elected Vice President/President Elect of the Association for Specialized and Cooperative Library Agencies, a division of the American Library Association. She started a library consulting business in Tacoma and has presented at state and national library conferences. For fun, she sings in a women's barbershop chorus! She has been a barber-shopper for 17 years and sings bass (the low part)! Her current chorus, Jet Cities, recently competed at a regional competition and came in 6th place out of 25

David N. Israel (BA, 1986) recently co-authored *The London Gallery Project* with Pamela Fletcher (Bowdoin College) as part of the Local/Global: Mapping Nineteenth-Century London's Art Market <http://www.19thc-artworldwide.org/autumn12/fletcher-helmreich-mapping-the-london-art-market>

Stefanie Solum (BA, 1991) is Chair of the Art Department at Williams College and was just promoted to full professor. Her book, *Women, Patronage, and Salvation in Renaissance Florence: Lucrezia Tornabuoni and the Chapel of the Medici Palace*, will be published in December.

Elaine Berndes (BA, 1993), as a Founding Affiliate of The Bush Institute's Alliance to Reform Education Leadership and the Founding Managing Director of The Ryan Fellowship, recently had the honor and pleasure of having dinner with President George W. Bush (at the same table!) at the Bush Institute in Dallas, Texas and was able to share with him the impact her non-profit organization has on urban education. The Ryan Fellowship was created to directly take on the issue of underperforming schools by addressing the single largest factor why those schools fail: a lack of transformational leadership. The Ryan Fellowship focuses on preparing the most highly qualified educators at a turning point in their career, to lead urban schools as transformational leaders, who are deeply committed to closing the achievement

gap. The Ryan Fellowship empowers urban schools across the country with leaders who are "change agents" that possess both the qualities and skills to create schools that can rapidly and effectively accelerate student achievement. Elaine appears below with former President George W. Bush.



Paul Stoller (BS 1993; MA 1995) has opened the Australian branch of Atelier Ten, the environmental design consultancy where he has worked since graduating from architecture school in 1998, and is involved in a range of terrific building and master plan projects across Australia. His wife, Annie Tennant, is leading the development of the public realm at Barangaroo, a large waterfront redevelopment in central Sydney that will create a new financial center for the city as well as an extensive street network, new public waterfront, a residential precinct, and parks. Their little boys, Anders and Sebastian are enjoying the lovely parks throughout the city and their grandparents. Paul is bemused that over fifteen years after completing his MA Thesis on NYC architect Harvey Wiley Corbett, he has received a small flood of inquiries into that research!

Rock Hushka (MA, 1994) Director of Curatorial Administration and Curator of Contemporary and Northwest Art for Tacoma Art Museum co-curator Dr. Jonathan Katz from the University of Buffalo have co-curated an exhibition titled "Art AIDS America," which opens next summer at the Los Angeles Museum of Contemporary Art [LAMOCA], and will then travel nationally.

Anne (MA, 1994) and Ted (MA, 1995) Grevstad-Nordbrock have been in East Lansing, Michigan for 12 years. They are parents to Fritz, age 12, and Karin, age 9. Anne is a K-12 art educator who combines gallery lessons with hands-on studio projects for educational programming at MSU's Broad Art Museum, the Flint Institute of Arts, and the Lansing Art Gallery. Ted, after many, many years of juggling his desk job in the State Historic Preserva-



tion Office in Lansing with his Ph.D. studies, is finally finishing his dissertation in Urban Geography. He will begin a tenure-track position at Iowa State University in January 2015. The family is really "smitten with the mitten" (as Michiganders like to say), but they are off to a new adventure in the great state of Iowa!

Karen Levitov (MA, 1996) is the new Director and Curator of the Paul W. Zuccaire Gallery at Stony Brook University, New York. After thirteen years as Associate Curator and Manager of Program Administration at The Jewish Museum in New York, she is excited for a new challenge and the opportunity to lead Stony Brook University's exhibition program. She will also teach a course in museum studies.

Gretchen Wagner (BS, 1998) is organizing an exhibition at the International Print Center New York which will open in July, and is currently teaching at Webster University in the Department of Art, Design, and Art History.

2000 to present

Maggie Iliff (BA, 2001) just became a licensed architect (June 2014) in the state of Wisconsin (after receiving her Master of Architecture in 2006 for the University of Wisconsin - Milwaukee)! She is currently working at an architecture firm in Wauwatosa, WI - AG Architecture and has been there since May of 2005. .

Kevin Krapf (MA, 2002) has completed a project on the African island of Sao Tome. He worked as the Cultural Attaché at the US Embassy in Libreville, Gabon,



which also covers Sao Tome. They contacted LA artist Edgar Arceneaux -- a Social Practice artist known for the "Watts House Project" -- and he led the effort, which encompassed a series of works collectively titled "3 Million Years." This type of project, Social Practice, was a first for the State Department. It fell under the category of the Department's Arts Envoy program.

Becky Strauss Lipkind (BA, 2002) is currently working at The Morgan Library & Museum as the Director of Individual Giving but will be leaving in July to join Concert Artists Guild as their Director of Development.

Rebekah Adamek (BA, 2003) is working at an all-girls charter school in Manhattan as a Director of Curriculum and Assessment. She says it is a challenging and fulfilling role! Recently, she had the opportunity to travel to Panama with some fellow '03 Badgers. She continues to live in New York (and loves it) after 10 years.

Erin Hanke (BS Math/ AH, 2004) just completed her Doctorate in Music at SUNY-Stony Brook where she was teaching assistant to Arthur Haas and recipient of a full Staller scholarship. Her final recital featured music of the French baroque and her doctoral paper considered the use of Johann Sebastian Bach's chorale "Ich habe genug" within Alban Berg's Violin Concerto. Her lecture recital was entitled "Bach's Humor: The Capriccio in B-flat Major as Parody". Erin has accepted a position as Kantor of Bethany Lutheran Church in Naperville, IL.

Tasha Hillen Ford (BA, 2005) was promoted in 2013 to Assistant Director of both the Student Academic Resource Center and the University Testing Center at the University of Central Florida. She also has big personal news from 2014. On January 16th she and her husband Jonathon welcomed their first child, daughter Micah May Ford.



Antje K. Gamble (BA, 2005) As an An-

drew W. Mellon Curatorial Fellow, Antje is currently curating an exhibition of WWI posters for the centennial of the conflict at the University of Michigan Museum of Art entitled "Mine More Coal: War Effort and Americanism in World War I Posters" May 9-September 27, 2015 - The Jan and David Brandon Family Bridge - UMMA

Lydia Kutko (BA, 2005) is currently an art consultant living and working in New York City.

Kristen Titus (BA, 2006) was named on *Time Magazine's* 30 Under 30 Changing the World here: <http://idas.time.com/2013/12/06/these-are-the-30-people-under-30-changing-the-world/slide/kristen-titus/> As executive Director of Girls Who Code, heads up a significant effort to introduce teenage girls to computer science. Kristen credits her time at Wisconsin for much of her current success.

Eva Quigley Timmons (BA, 2007) and her husband Andy Timmons welcomed their daughter Hazel on July 23, 2013.



Louisa Brouwer (BA, 2009) will have her first article published in *Antiques* (November 2014). Based on her master's thesis for the Winterthur Program in Material Culture, the article discusses the garnet jewelry Martha Washington bought from Susanna Passavant of London in the late 1750s-60s. Passavant was a jewelry retailer in London in the 18th century who sold luxury goods to important Americans.

Kay Wells (MA, 2009) just completed her Ph.D. in Art History at the University of Southern California and has been appointed Assistant Professor in the Department of Art History at University of Wisconsin-Milwaukee, starting fall 2014. Her dissertation was titled "Tapestry and Tableau: Revival, Reproduction, and the Marketing of Modernism." She will be teaching American Art at UWM.

Lydia M. Johnson (BA 2010) has served since 2010 as Gallery Director at Robert Simon Fine Art in New York. The gallery specializes in Old Master Paintings and Sculpture from Europe and the Americas. In 2014, she organized the exhibition *Looking South: Three Centuries of Italian Art* Presented by Otto Naumann and Robert Simon, focusing on Italian paintings from the 16th to 18th centuries. She also mounted a display for *Spring Masters New York* at the Armory and co-chaired Art's Night Out, an annual gathering for young patrons of exhibiting dealers and New York cultural institutions. In 2012, she co-founded Salon 1863, bringing together young collectors and emerging artists. She has also served since 2010 on the Benefit Committee of the Apollo Circle (Young Patrons of the Metropolitan Museum of Art).

Amy Powell (MA, 2007; Ph.D. 2012) begins her new position Sept. 16th, as curator of modern and contemporary art at the Krannert Art Museum at the University of Illinois. Amy and her husband are thrilled to be returning to the Midwest from Texas!

After his acting internship in St. Louis, **Maurice Demus (BA, 2011)**, moved back to Chicago and found an agent. Since then

he's been auditioning for TV/Film/commercials--everything in the city! He's been doing a lot of film shorts and a few plays and booked one commercial so far, which recently started airing on TV. He wrapped his first full length independent horror film *When the Lights Go Out* last September. It was his first feature as a lead character. When not acting, he's applying to be a substitute teacher and working for an internet company from home.

Jordi Falgas (Ph.D., 2011) gave a lecture in fall 2013 at Stanford University on the architecture of Rafael Maso. He spent two weeks in California conducting research and visiting several house-museums by famous architects in the Bay Area and Los Angeles. In April, he published several essays in a book entitled *Maso: Public Architecture During the Mancomunitat*, which he also edited. Besides directing the Rafael Maso Foundation, he has recently been appointed curatorial adviser to Casa Vicens, a building by Antoni Gaudí in Barcelona to be remodeled as a house-museum. Additionally, it was announced that he will head the project to establish a new modern and contemporary art museum in the city of Girona.

After living in Chicago for a year, **Kate Lochner (BA, 2011)** returned to school in 2012, enrolling in an MA in Art History and Visual Culture at Richmond, the American International University in London. She secured two internships in London, working as a Visitor Services intern at the Nunnery Gallery in East London, and as the Visual Arts Intern in the Marketing Department at the Barbican Centre. She submitted her thesis, "New Visions Realized in the Musée d'Orsay: Exploring Relationships between Art, Architecture, and Curatorship" in September 2013. She returned to the US, and is actively seeking employment.

Andrea Truitt (MA, 2011) was awarded a Henry Luce/American Council of Learned Societies Dissertation Fellowship in American Art for the 2014-2015 academic year.

Melissa Goldstein (BA, 2012) completed her MA at Sotheby's Institute of Art. Her training at Sotheby's has focused on the current art market, the operations of galleries, museums, auction houses, and private dealers. She has just accepted a position at Bridgeman Images as assistant to the senior account managers.

Current Graduate Student News

Katie Apsey was chosen as a 2014 fellow for the Smithsonian Institution's Summer Institute in Museum Anthropology. Katie's research, which was supported by a Chancellor's Fellowship last year, focuses on film documentation of indigenous performances at World's Fairs and identifying material culture items from the Smithsonian collection. She was also selected to participate in the Center for Curatorial Leadership's Mellon Foundation Seminar in Curatorial Practice in New York.

Peter Bovenmyer was awarded the 2013 Douglas Schewe Award for his paper, "Machines of Desire: The Cleveland Table Fountain and the Technology of Love." He presented "The world is damned and lost: Alexander the Great and the Mirror of the Deep" at the International Congress on Medieval Studies, Kalamazoo, Michigan in May.

Alicia Cannizzo presented "The Corpse and the Worm: The Late Medieval Transi Tomb" at the International Congress on Medieval Studies at Kalamazoo. In Sep

tember she begins her Ph.D. at CUNY.

Daniel Cochran completed his second year of studying Turkish on a FLAS Fellowship. He is currently on the Board of Directors for the Vagantes Medieval Studies Conference and was elected as the Regional Student Director for the American Academy of Religion. He also presented a paper at the International Congress on Medieval Studies in Kalamazoo.

Jessica A. Cooley published "Disability Art, Aesthetics, and Access: Creating Exhibitions in a Liberal Arts Setting" in *Disability Studies Quarterly* (vol. 34, no. 1). She also presented three conference papers: "Querying, Queering, and Crippling: Thomas Eakins and The Gross Clinic" at CAA in Chicago; "Moby-Dick, Seascapes, and the American Body" at *Critical Juncture: Exploring the Intersections of Race, Gender and Disability* at Emory University; and "Painted Difference: The American Civil War, Disability, and Aesthetic Ruptures" at the *27th Annual Society for Disability Studies Conference* in Minneapolis, MN.

Ashley Cook, presented "Monstrous Met-alwork and Apotropiac Alloys: Framing the Fuller Brooch and the Alfred Jewel" at the International Congress on Medieval Studies in Kalamazoo in May after successfully completing her prelims.

Ann Glasscock presented "Pomanders and Plagues: The Material Culture of Perfume in Early Modern Italy" at the University of Missouri-Columbia's Art History and Archaeology Graduate Student Symposium on March 8, 2014.

Marcela C. Guerrero has accepted the position of Curatorial Fellow at the Hammer Museum in Los Angeles. Marcela will be working on the 2017 exhibition "The Political Body: Radical Women in Latin American Art, 1960-1985."

Marguerite Heckscher was awarded a Summer Foreign Language Area Studies (FLAS) Fellowship to return to Tanzania this summer and study Kishambaa.

(Cont'd p. 15)

Graduate Student News (cont'd)

Amy Hughes was awarded the Light and Glass Society's Scholarship for travel and conference funding to attend its annual conference in Würzburg, Germany.

Berit Ness, with a generous grant from the Brittingham Trust, conceived, designed, and executed a website that highlights a selection of public art across campus. See www.publicart.wisc.edu

Caitlin Silberman presented material from her dissertation at the annual conferences of the North American Victorian Studies Association (NAVSA) and the Nineteenth-Century Studies Association (NCSA), as well as at the Historians of British Art's Young Scholars Session at the CAA. In April, with the support of a travel grant from the Paul Mellon Centre for Studies in British Art, she conducted dissertation research in England. During the summer, she supported her research at the Freer in Washington with the Walter L

Arnstein Prize, and additional awards from the Library of the American Philosophical Society in Philadelphia, and the Linda Hall Library of Science, Technology and Engineering in Kansas City, MO. In September, she will take up an internship at the Norton Simon Museum in Pasadena, CA.

Chris Slaby, awarded a Chancellor's Fellowship in 2013-2014, researched Korean-style ceramics in Japan. This work, tentatively titled "From Ido to Hagi: Contact, Appropriation, and Identity in Korean-Style Japanese Teabowls," examines the relationship between identity and objects. Chris presented early thoughts on this work at *Discussions on Asia: The Midwest Graduate Student Conference* (UM-Twin Cities) and the Trans-Asia Graduate Student Conference (UW-Madison).

Sarah Anne Stolte received a Vilas Travel Grant to conduct dissertation related research at the Curt Teich Postcard Archives in the Lake County Discovery Museum,

recognized throughout the world as the largest public collection of postcards and related materials.

Lucy Kimiko Hawkinson Traverse was awarded a CLIR Mellon Dissertation Fellowship for archival work abroad, and the Dana Allen Dissertation Fellowship at the Institute for Research in the Humanities.

Christy Wahl presented her paper, "Come Attraverso la Strada: Avgust Černigoi's Artistic Traversal and the Problem of Centering Central-Europe's Avant-Garde," at the American Association of Teachers of Slavic and East European Languages' annual conference at UW-Madison.

Matthew Westerby will be a Graduate Scholar-in-Residence at the Newberry Library in Chicago in 2014-2015. In October 2013 he presented a paper at an International Symposium in Ripoll, Spain, on the Romanesque stone portal at the abbey church of Santa Maria de Ripoll.

RECENT ART HISTORY GRADUATES

Graduating Seniors (2013-2014)

December: Megan Maria Budde, Elena Claire Johnson, Rebecca Marie Kaye, Guus Sanders. **May:** Elizabeth Ann Amherdt, Taylor Marie Barry, Diana Kay Berenz, Ryan Kenneth Berg, Rachel Sarah Breslauer, Caroline Margaret Byrd, Sydney Alexa Clark, Olivia Aliece Demarinis, Kayla Everman, Tyler Joseph, Alexandra Lea Jagodzinski, Catherine Sophia Jones, Catherine Kim, Carissa Jayne Kramer, Anna S. Lee, Andrea Christine Leibrandt, Sofia Rose Majstorovic, Anneliese McGavin, Kavya Nallamothu, Hadley Nelson, Alyssa Anne O'Connor, Mary Catherine Pieger, Alexandra Rohner, Laura Leigh Fielding Sevelis, Hae Jo Shin, Andrea Leigh Smith, Megan Elizabeth Smith, Breanne Elizabeth Sommer, Haoyu Tong, Samantha Wolf, Danielle Morgan Zwang.

PhD:

Linde Brady Lehtinen "Consuming Images: Paul Outerbridge, Jr. and the Art of American Commerce, 1920-1945." Committee: Buenger (chair), Andrzejewski, Casid, Boswell, Kroiz.

Stefan Osdene "American Neon Signs: Illumination and Consumerism." Committee: Martin (chair), Andrzejewski, Vaughn, Schatzberg, Pennick.

Matthew Rarey "Revolting Visions: Contesting Aesthetics in Brazil's Era of Slave Rebellion." Committee: Casid (chair) Drewal, Sweet, Chopra, Albuquerque.

Tamara Schenkenberg "Kriegszeit and Der Bildermann, Agents of German Kultur: Paul Cassier's Art Publications During the First World War." Committee: Buenger (chair) Casid, Andrzejewski, Koshar, Kroiz.

Janine Sytsma "Departures: A Critical Study of the Ona Group and Onaism." Committee: Drewal (chair) Casid, Mithlo, High, Olaniyan.

Beth Zinsli "Fragments along the Archipelago: Photography of the Contemporary Spanish Caribbean and its Diasporas." Committee: Casid, (chair), Andrzejewski, Kroiz, McClure, De Ferrari.

MA:

Alicia Cannizzo "Putrefaction and Purification: Resurrection Imagery in the Medieval Transi Tomb." Committee: Dale, (chair), Shank.

Sophia Farmer "The Great War and the Italian Avant-Garde: Evolution and Devolution in Carlo Carrà's Artistic and Literary Works." Committee: Buenger (chair), Casid.

Monica Welke "Constructing American Identity: Rookwood Pottery and the Japanese Aesthetic." Committee: Andrzejewski, (chair) Phillips.





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UPCOMING EVENTS IN THE ART HISTORY DEPARTMENT

October 2, 2014: "Edith Wharton and Frank Lloyd Wright: Reshaping the American Interior," 1st Annual Narciso Menocal Lecture in Architectural History, given by **Richard Guy Wilson** of the University of Virginia.

October 3, 2014: "Embodied Knowledge: Sensory Studies the 21st Century," WID Center, symposium organized by **Henry Drewal**

October 30, 2014: "Found in Translation," public lecture by **Holland Cotter**, Art Critic of the New York Times

February 26, 2015: "The Saint John's Bible in Context" a public lecture by **Christopher de Hamel** in conjunction with the exhibition of the Saint John's Bible at the Chazen Museum of Art, and the symposium, "Visualizing and Translating Scriptures," organized by Lubar Institute, Art History and Chazen Museum of Art



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