



# UNIVERSITY OF WISCONSIN-MADISON

## DEPARTMENT OF ART HISTORY

### 2007 NEWSLETTER

## NANCY MARIE MITHLO JOINS THE FACULTY

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Seldom is a university academic department offered the opportunity to add a talented new scholar to their faculty. Yet, this spring the American Indian Studies Program suggested we might be a good tenure home for one of their Cluster Hire Initiative candidates. By late May, Nancy Marie Mithlo agreed to come to the University of Wisconsin-Madison, where she will be based half time in Art History and the other in the American Indian Studies Program. Then, typical of her energy and initiative, she left for Venice to participate in the Indigenous Arts Action Alliance's "Requickening Project," part of the 52<sup>nd</sup> Venice Biennale's International Art Exhibition. We are thrilled to have her join the Department: she will strengthen our American area as a specialist in American Indian art, her theoretical concerns compliment those of faculty in Visual Culture, Material Culture, and African and African Diaspora Studies, and her commitment to museum studies enhances our growing collaboration with both the Chazen museum and cross-campus groups.

Assistant Professor Mithlo comes to Wisconsin with an extensive career as a published scholar, experienced  
Nancy Marie Mithlo, continued on page 2.



Nancy Marie Mithlo at the 2007 Venice Biennale, where she co-curated "The Requickening Project."

## JILL CASID RECEIVES TENURE



Jill Casid

We are delighted to announce Jill Casid's promotion to Associate Professor with tenure this year. Jill came to Wisconsin in 2002 as one of the Visual Culture Cluster Hire faculty with her home Department in Art History. She arrived at her first tenure-track position as Assistant Professor with a PhD in Art History from Harvard University (1999). She won both a Smithsonian Dibner Fellowship in the History of Science and Technology and an Ahmanson-Getty Postdoctoral Research Fellowship at UCLA in 2000, and had teaching experience at Tufts University, Harvard, and the University of North Carolina at Chapel Hill.

As a specialist in the field of visual culture studies she has brought to this campus her innovative scholarship already evident in her first book, *Sowing Empire: Landscape and Colonization* (Minnesota, 2005) and soon, a second, *Shadows of Enlightenment: The Magic Lantern and Technologies of Projection* (Minnesota, forthcoming). She has published a number of scholarly articles and has presented papers at numerous symposia and conferences, and held a residency at the Institute for Research in the Humanities at UW. The Department has benefited equally from her talented teaching on both undergraduate and graduate levels, as she taught both courses initiated by Nicholas Mirzoeff and now a range of her own innovative courses from the first-year University seminar, "FIG" to graduate seminars as well as courses on intermediate and advanced levels. She is a conceptual photographer distin-

Jill Casid Receives Tenure, continued on page 4.

## TEACHING FROM THE CHEN COLLECTION

Students in two upper-level courses taught by Professor Julia K. Murray had the opportunity to work with original examples of Chinese painting and calligraphy this past year. After helping the Chazen Museum to acquire about one hundred works from the collection of longtime Madison residents Simon and Rosemary Chen, Professor Murray agreed to curate an exhibition of representative works for the summer of 2007 ("The Hall of Self Reliance: Chinese Painting and Calligraphy from the Simon and Rosemary Chen Collection," on view in the museum from July 6-August 26, 2007).

While researching the collection and planning the show, she chose themes and structured the courses to include the students in the process of exploration and discovery. In fall 2006, upper-level undergraduate majors and graduate students joined in a seminar on "The Amateur Ideal in Theory and Practice," because many works in the Chen works are by people who are better known today for their political and cultural activities. The "amateur ideal" was formulated in the late eleventh century by Chinese critics to promote art that expressed the personality and ideas of a highly educated and cultivated individual, considering it superior to

professional works made for hire or sale. The theme of the spring 2007 course was "Chinese Painting and Calligraphy in the 19th-20th Centuries," reflecting the period to which most of the Chen works belonged. Visits to the museum storeroom were a regular feature on the syllabus both semesters, and the students wrote papers and made presentations on selected pieces.



Russell Panczenko, Julia Murray, Rosemary Chen, Simon Chen

## NANCY MITHLO...

teacher, museum curator, administrator and consultant (see her web site, <http://www.nancymariamithlo.com/>). She began her career in Santa Fe, New Mexico at the Institute of American Indian Arts in the 1980s. After obtaining her PhD from Stanford in 1993 with a dissertation on "The Negotiated Role of Contemporary American Indian Artists: A Study in Marginality," she returned to New Mexico. There she worked in a number of Native American educational venues, started the nonprofit Native American Arts Alliance in 1997, and directed it until 2001. This organization hosted its own Venice Biennale exhibits under "a sovereign platform" first in 1999, again in 2001, 2003, and most recently this past summer. She was an Assistant Professor in the Anthropology Department of Smith College from 2001 until Wisconsin hired her this spring. This brief list of accomplishments does not begin to capture Nancy's extensive career in educational institutions, participation in national and international fine arts exhibitions, and extensive outreach and service in non-profit organizations.

Her book manuscript, "Our Indian Princess: Subverting the Stereotype" due to be published in 2008 by the School of Advanced Research Press (SAR) under their "Global Indigenous Politics" series, addresses Native American self-

representation in contemporary arts. Her research examines how cultural identities are frequently visualized and communicated in reaction to the flawed conventional representations of popular culture – notably those of Native women. Drawing from two decades of interviews and extensive work in Native arts curation, Mithlo's analysis aims to position contemporary Native American art firmly within mainstream art historical discourses examining the role of the artist, censorship, commerce and circulation.

She brings to Wisconsin her enormous enthusiasm and commitment to the complexities of Native American representations in the arts, popular culture, museums, film, and photography. Her family background (Fort Sill Chiricahua Warm Springs Apache Tribe of Oklahoma), her education in cultural anthropology, and her experience in wide ranging communities working with diverse sources enable her to engage in very stimulating intellectual dialogues that as she has remarked "are creative, generative and inspirational, rather than reactive or self-limiting." She believes "strongly in the idea of service, community responsibility and accountability," all demonstrated in her career these past twenty-five years.

## NOTE FROM THE CHAIR

Greetings to everyone at the beginning of a new academic year, the Department's 82<sup>nd</sup>! This past year, the first of my second term as departmental chair, has been both challenging and rewarding. We fended off two serious efforts to hire away valuable faculty and we celebrated the tenure of Jill Casid. We also welcomed two new affiliate faculty, Michael Jay McClure, who teaches the theory and history of modern and contemporary art in the Art Department and Preeti Chopra, who teaches in the Department of Languages and Cultures of Asia and the Environment Textile & Design Department. Finally, we benefited from the American Indian Studies Cluster Hire Initiative, which enabled us to hire Nancy Mithlo as our new specialist in American Indian Art, as you will have noted on our front page!

### STAFF

We lost our invaluable administrative staff, but for the best of reasons: Sandi Russell retired after 27 years at the UW, 9 of them with us, to spend more time with her family. We held a party in early December attended by her two sons and their families, one of whom happily was back from the Iraq war zone. Tom Gombar retired after triumphing over leukemia, and though he still battles related ailments he is smoothing the way for the new staff and now has emeritus status [tgombar@wisc.edu and page 6]. Sunshine Jansen moved down the street to the Geography Department and up the ladder to a higher position. Our loss, their gain.

We were fortunate to hire three new, excellent staff members, Joan Schleicher who transferred from the Wisconsin State Lab of Hygiene in the Public Health sector to become our Department Administrator. Stefanie Wiesneski, now our Administrator for the Undergraduate Program, earned her BA with distinction from UW-Madison with majors in Journalism and Sociology. She also is earning an MS in the Department of Educational Leadership and Policy Analysis. Jacob Esselstrom, our new Visual Resource Curator, holds an MA in Art History from this department ('03). Since



Joan Schleicher, Jacob Esselstrom, Stefanie Wiesneski

then he has worked as an archivist at the Wisconsin State Historical Society appraising, accessioning, processing and cataloging collections of manuscripts and visual materials.

### FACULTY

The faculty have been very productive as scholars, teachers, and community participants in the Department, across campus, and nationally. Julia K. Murray received ACLS / SSRC / NEH International and Area Studies Fellowships and a sabbatical to research, "Mysteries of Kongzhai: Relic, Representation, and Ritual at a Southern Shrine to Confucius." Ann Smart Martin also received a sabbatical for the academic year to pursue her new project on the aesthetics of light in the arts of Britain and America between 1750 and 1850 as they impact the fine arts in Early America. Thomas E.A. Dale has returned from a very productive year at Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art in Washington D.C. Quitman E. Phillips began his first year as director of Religious Studies and concluded his chairmanship of the University Divisional Committee. Henry J. Drewal received several grants to hold a series of events on "Afro-Cuba at the Crossroads: Arts, Culture, History" this autumn. For more specifics see "Faculty Bookshelf," and faculty biographies on our web site.

### SPECIAL THANKS

Our Development Committee has been in contact with a wider group of you than ever before. They designed a new brochure, initiated an active program for the Friends of Art History, and have a much more interactive web site for alumni. We hope many of you will use this site [<http://www.wisc.edu/arth/alumni/>] to keep in touch with us and each other. The year was highlighted by a spectacular evening hosted by Drs. Joseph Cunningham and Bruce Barnes at their art-filled home in the Dakota, New York City, during the College Art Association national meeting.

Many of you have continued to be wonderfully generous to our program and our students. As always the Chipstone Foundation enriches the Stone Professorship of Ann Smart Martin, and related programs in Material Culture and the Decorative Arts. The Schewe Award to the most outstanding graduate student paper continues to open each academic year; the Mueller travel fund also assures many students to conduct research away from Madison. This year Professor Emeritus Frank Horlbeck generously gave us his outstanding collection of slides numbering 45,000, predominantly stunning shots of medieval architecture from Scandi-

Note from the Chair, continued on page 7.

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## MATERIAL CULTURE NEWS

Material culture study in the Art History Department continues to thrive. Prof. Andrzejewski offered several opportunities to learn architectural fieldwork in her summer field school and fall vernacular architecture survey course. Prof. Martin's spring class in material culture method and theory crafted an exhibition entitled "The World at Hand: Ceramics in 18th and Early 19th-Century Britain." Drawing upon several new museum donations as well as some fine examples already in the Chazen collection, this niche case will be on view for several years at the Chazen Museum. (Chazen website) [http://www.chazen.wisc.edu/exhibitions/New\\_on\\_View.html](http://www.chazen.wisc.edu/exhibitions/New_on_View.html)

Be sure to check out the material culture website for this and other digital content of material culture student work. Chipstone project assistant Matthew Rarey created a "virtual" version of the World at Hand exhibition. ([www.materialculture.wisc.edu/worldathand/front.html](http://www.materialculture.wisc.edu/worldathand/front.html).)

Graduate students in Prof. Andrzejewski's classes created a "virtual" field tour of southwestern WI. Meanwhile, the Decorative Arts website page (a joint venture of the University Library Digital Content Group and the Chipstone Foundation) ([www.decorativearts.library.wisc.edu](http://www.decorativearts.library.wisc.edu)) has

reached a remarkable number of fully digitized books for the historical study of the material world. The image collection has been expanded in 2007 to include the Chipstone Prints Collection and the Longridge Ceramics Collection. Approximately 135 prints and 500 ceramic objects are newly represented.

Finally, we are especially proud of our ability to put our students to work helping and learning in the community. Prof. Andrzejewski's students have worked collaboratively with faculty from the School of Architecture and Urban Planning at UW-Milwaukee to document buildings in the "East Village," a Polish-American Milwaukee neighborhood. Prof. Martin continues to work to raise money for a new internship program that provided honoraria for undergraduates to work at local historic sites and museums. The first two competitive internship grants have been awarded to Christy Wilmot and Lauren Bake working for historical societies at Mineral Point and Mount Horeb. Also see the Emily Pfotenhauer's profile on page 11 for more information on her year as a Charles Hummel Fellow for the Chipstone Foundation.

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## JILL CASID RECEIVES TENURE...

guished by extensive curatorial, photographic and performance work. Her affiliation with numerous departments and programs testifies to her talents, Latin, Caribbean and Iberian Studies, Department of Theater and Drama, Women's Studies, LGBT Studies, and Comparative Literature.

Jill also has demonstrated tireless administrative skills. In the Department she spearheaded the development brochure, has been instrumental in curriculum changes, and brought in a new group of honors students as advisor for that cohort. Most importantly, as Associate Director and now Director of the Visual Culture Studies Research Cluster on campus, she has been responsible for creating its organizational structure, writing the proposal for its transformation to a Center, and devising its curriculum. As Jill's own report on their activities this past year indicates, Visual Culture also hosted a major conference and exhibition.

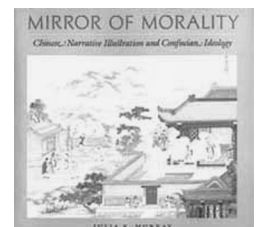
This year Jill Casid's Visual Culture Studies will host three exciting events, "Islam, Religion and Visual Culture" in November, "Visualizing Science," in February, and "Indisciplinarity and the University Art Museum" in April. These three areas wonderfully capture the range and depth of Jill's expertise: cross cultural studies, art and technology, and finally, the museum and interdisciplinary studies. She is a true creative force in the Department and across campus.

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## FACULTY BOOKSHELF

To see extensive profiles and the many accomplishments of the faculty please see their biographies on the Department's web site.

- Anna V. Andrzejewski's book manuscript, "Building Power: Architecture and Ideology of Surveillance in Victorian America" was accepted by the University of Tennessee Press for its distinguished series in Vernacular Architecture.
- Jill Casid's second book, "Shadows of Enlightenment: Reason, Magic, and Technologies of Projection" is forthcoming, University of Minnesota Press.
- Nancy Rose Marshall's book manuscript, "Painting Victorian London: City of Gold and Mud" has been accepted by Yale University Press.
- Ann Smart Martin's book, "Buying into the World of Goods: Early Consumers in Backcountry Virginia" is forthcoming, The Johns Hopkins University Press.
- Nancy Marie Mithlo's manuscript, "Our Indian Princess: Subverting the Stereotype" is forthcoming 2008, School Advanced Research Press (SAR).
- Julia K. Murray published Mirror of Morality: Chinese Narrative Illustration and Confucian Ideology (University of Hawai'i Press, 2007).



# VISUAL CULTURE NEWS AND VISUALIZING TRANS



Doug Rosenberg, *Farmwork (Landscape)*.  
Installation view  
Photo courtesy of Amy Noell and Beth Zinsli

With its research faculty and intellectual and creative resources spanning over sixty-six departments and units in seven colleges, the interdisciplinary Visual Culture cluster at the University of Wisconsin-

Madison is poised to become a recognized research center in 2007. The research center will coordinate the study and practice of the visual across the sciences, social sciences, humanities, and arts and solidify the University of Wisconsin's national visibility in this transdisciplinary field. Its objects of study and production include not merely tangible visual materials but also the more intangible ways of seeing and imagining within which visual objects are used and understood. The field also takes its imperative from the forces of globalization. It considers visibility in a global context and attends to gender, race, ethnicity, sexuality, faith, class, and ability.

In October of 2006, Visual Culture hosted a major international conference at the University of Wisconsin-Madison. The conference drew participants from both sides of the Atlantic and featured keynote addresses by philosopher and new media artist Sue Golding ("The Assassination of Time"), historian, activist, and theorist Nicholas Mirzoeff ("Visual Rights: Minority and the Contemporary"), scholar and artist Olu Oguibe ("At Home in the World: Postcolonial Gestures on the Global Stage"), and the performance duo of Leslie Hill and Helen Paris ("Too Close for Comfort?"). Organized around the concept of "Trans," the conference took the "trans" in such formulations as transdisciplinarity, transculturation, transart, transgender, and transracial as not only its theme but also its point of departure for moving past the threshold of defining the field toward the generation and practice of new integrations of history, theory, and creative practice. This goal was realized in the very structure of the conference itself which combined a pre-conference roundtable discussion on Visual Culture pedagogy, pre-conference lectures by independent curator Ute Ritschel ("Curational Practices in Alternative Spaces") and queer studies scholar Erica Rand ("What's Your Pleasure?: Gender at the Ice Rink, at the Gay Games, and in Everyday Life"), conference break-out sessions with presentations of research on topics ranging from "Queer

Tactics" (chaired by Jill H. Casid, Associate Professor of Visual Culture Studies) "History" (chaired by Nancy Rose Marshall, Associate Professor of Nineteenth-Century Art) and "Space" (chaired by Preeti Chopra, Art History affiliate faculty member and Assistant Professor of South Asian Visual Culture) to the "Transhuman" (chaired by Quitman Eugene Phillips, Professor of Japanese Art), "Objectness" (chaired by Ann Smart Martin, Chipstone Associate Professor of Material Culture and Jon Prown, Director of the Chipstone Foundation), and "Nature/Culture" (chaired by Michael Jay McClure, Art History affiliate faculty member and Assistant Professor of Contemporary Art and Theory), a performance by queer performance artist Tim Miller ("1001 Beds: Trans-sheets, trans-national, trans-formations..."), and a screening of activist filmmaker Judith Helfand's documentary [Blue Vinyl](#).

In addition to Art History's co-sponsorship of the conference as one of the many departmental sponsors, Art History faculty and graduate students were involved in every phase of conference planning and organization from Professors Jill Casid, Preeti Chopra, Henry Drewal, Ann Smart Martin, Nancy Rose Marshall, and Quitman Eugene Phillips who served on the conference advisory committee to PhD candidate Caroline Malloy-Glaab who worked as the project assistant for the conference and PhD candidate Nichole Bridges and MA candidate Matthew Rarey who presented their research in break-out sessions. The active participation of Art History faculty and graduate students was also integral to the series of contemporary art exhibitions that realized the conference aim of fusing the creative and the conceptual: "Visualizing Trans" at the Kupfer Center (Ironworks) curated by a team of curators, including, among others, Art History Ph.D. candidates Amy Noell and Beth Zinsli as well as Art History graduate alumna Emily Pfothenauer (MA 2006), "He Said, She Said: Third Person Theory" in the 7<sup>th</sup> Floor Gallery co-curated by Art History PhD candidate Beth Zinsli, "Diasporic Art Practices" in the 734 Gallery, "Transmutations: Valerie Walker and Mark Nelson" in the Design Gallery, and "Transvideo" at the Madison Museum of Contemporary Art, guest curated by Jill H. Casid, Associate Professor of Visual Culture Studies in the Department of Art History. These conference exhibitions demonstrated the vital research importance of art exhibition spaces that can function as interdisciplinary laboratories. More detailed discussion of the exhibitions and exhibition photographs may be found at [www.visualculture.wisc.edu/Conference/trans.html](http://www.visualculture.wisc.edu/Conference/trans.html).



## THOMAS J. GOMBAR RETIRES

As the Curator of Visual Resources since Autumn 1988, Thomas J. Gombar has been both physically and metaphorically at the heart of the Art History Department's growth, change, and entry into the technological age of digital and online visual communications. Situated in a small office centered along the Department corridor in the Conrad A. Elvehjem building, he has administered a 330,000+ slide collection, which he has transformed into a major digital, online resource available to faculty and to students campus-wide. He has managed the physical remodeling of our classrooms in order to use the new technology, and designed and administered 38 web sites. Through strategic grants, meticulous administration, and innovative ideas he has made us a model of visual resource innovation.

Intellectual curiosity and extraordinary organizational talent lie at the heart of this gifted individual. Originally from Kenosha, he received his bachelor's degree in psychology from Pittsburgh's Duquesne University. He earned an Art History MA degree in 1984, writing a thesis under the direction of Professor Jane C. Hutchison. He focused on Hieronymous Bosch's "Garden of Earthly Delights," giving particular attention to the third wing of that famous triptych, "Hell." As he noted with something of the ironic, witty sense of humor that has endeared him to all of us, he wrote about Bosch's handling of punishment of the sins as a principle of organization. His expertise in Netherlandish art history has continued to be a fount of remarkable knowledge and pleasure for the department's faculty and students.

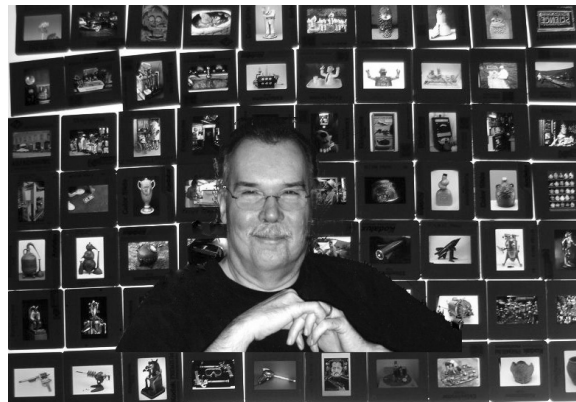
Tom Gombar's extraordinary visual memory and organiza-

tional abilities have enabled him to catalogue, file and remember the location of images that range far and wide. This intricate world provided endless fascination for someone who loves crossword puzzles and "coaxing an orderly system from what appears to be randomness and caprice" as he remarked to Barbara Wolff in an interview some years ago. Our departmental web site intrigued Judith H. Dobrzynski who noted in *The New York Times* (January 14, 1999) her pleasure in the "Find an Image" section, "which lets you sample the work of an artist, architect, period or

site around the world." And this was before Tom obtained the Teaching and Learning with Technology Grant for the *InSitu* Visual Resources Database ([www.wisc.edu/arth/insitu/](http://www.wisc.edu/arth/insitu/)), which allowed him to synchronize the database with course websites, place more self-study tools in students' hands, and provide links to online resources. These successes for the department made possible by Tom's expertise led to his recognition campus-wide; he regularly

fielded questions from the campus, the system, and schools across the country. He has garnered many grants to fund the extensive changes that have transpired over these nearly twenty years of his careful administration.

As an integral part of the UW-Madison community and as a leader in the technological revolution in visual culture that has been at the heart of so much change and innovation on this campus, Tom has more than earned the admiration and respect of the entire community. Upon his retirement in July he was conferred emeritus status for the distinctive contributions he has made to both the profession and to the University.



Thomas J. Gombar

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## VISUAL CULTURE NEWS AND VISUALIZING TRANS...

Building on the success of that conference, Professor Casid has assumed the directorship of Visual Culture for the academic year 2007-2008. With a generous grant from the Anonymous Fund and the assistance of Ph.D. candidate Amy Noell who has been hired as the project assistant, Visual Culture will be hosting a year-long public conference on "New Directions in Visual Culture" in four segments scheduled throughout the coming year: "Visual Theory: Interruption, Interference, Intervention" with guest speakers Norman Bryson and Kaja Silverman, "Islam, Religion, and Visual Culture" with guest speakers Hamid Naficy, Mazyar Lotfalian, Jessica Winegar, and Finbarr Barry Flood, "Visualizing Science" with guest speaker Mike Lynch, and "Interdisciplinarity and the University Art Museum" with guest speaker Alan Shestack. Information regarding the events will be announced in Art History Week and additional details may be found on the Visual Culture website at [www.visualculture.wisc.edu](http://www.visualculture.wisc.edu).

## JOHN SZARKOWSKI (1925—2007)

On one of those winter days when snow traces convert warming air into mists along Lake Mendota, nineteen-year old John Szarkowski set off with his camera. He stopped in front of Science Hall, his back to the lake, and focused the lens toward the Victorian Gothic Music Hall, softly visible against the opaque sky. A curtain of slender tree trunks and curving branches played subtly against the lines of the architecture and faded into the mist beyond. To his right, the nearby pier of Science Hall's staircase echoed the vertical of Music Hall's steeple. The pier also marked the beginning of the low retaining wall running ahead toward the south along the foot of Bascom Mall. Szarkowski positioned himself so that the wall, also flanking the sidewalk parallel to Park Street, angled deeply to the left side of his composition. Pools of melted snow on the pavement at his feet reflected the nearby trees in sharp silhouettes. Two distant figures protected against the damp in knee high boots, coats and caps came toward him in the winter afternoon. In his evocative photograph Szarkowski captured the UW-Madison campus during his first year (1943-44) as an undergraduate. He also chose the photograph as a gift to the University Club when he returned to the University in the Spring of 2000.

Perhaps no alum has better exemplified the impact the Art History Department has had on a former student than John Szarkowski (BA 1948), who died July 7 at the age of 81. Although he came to the University already interested in photography and music, as an Art History major he learned the full power of the visual arts from the Department's founder, Oskar Hagen, and from faculty Jim Watrous and John Kienitz. Fourteen years later, he had succeeded Edward Steichen as Director of Photography at New York's Museum of Modern Art, a position he used for 29 years to bring about the recognition of photography as an art. He spotted the talents of such now-famous practitioners as Diane Arbus, Garry Winogrand, and Lee Friedlander. He brought to the public's attention others such as Atget and Lartigue. After his retirement in 1991 he returned to his own photography, some of which appeared in the traveling exhibition and catalogue, *John Szarkowski: Photographs* (2005). As Verlyn Klinkenborg remarked in the *New York Times* of July 10<sup>th</sup>, "It's worth remembering how much Wisconsin there was in the voice of John Szarkowski."

We were fortunate when Szarkowski accepted a residency sponsored by the U.W. Arts Institute in the Spring of 2000. Based in the Department of Art History, Szarkowski taught the History of Photography, gave public talks, many interviews and photographic critiques. In his "A Semester with John Szarkowski," Dan Fuller noted that "Nostalgia must have played its part in his acceptance of the residency...but more important was his sense that the time had come to repay his alma mater for services rendered some fifty years before." [See Newsletter 2000, p. 6]. John Szarkowski certainly left all of us with an indelible impression of expertise and a great affection.



John Szarkowski, Music Hall, Madison, Winter, 1943-44.  
Photo courtesy of the University Club.

### NOTE FROM THE CHAIR...

navia, England, the Continent, Mount Athos and elsewhere. These we hope to scan and catalogue for campus use and access well beyond UW-Madison. Finally, the generous gift of the Eugene Casselman Architecture Image Collection (focusing on Spanish Medieval Architecture) will be accessible in September on the UW Libraries Digital Library site at <http://digicoll-dev.library.wisc.edu/Arts/>.

# STUDENT AND ALUMNI UPDATES

## SENIOR HONORS THESES

**CAITLIN BEDUHN:** "Women and the Carnavalesque in Goya's *Los Disparates*" (Advisor, Marshall)

**MADELEINE BRECHIN:** "Rapport with the Past: Alberto Giacometti's Study and Use of Ancient Egyptian Art" (Advisor, Buenger)

**RAE GANCI:** "Reconsidering Whiteness: Racial Representation in the Graphic Novels of Chris Ware, Marjane Satrapi, & Gene Yang" (Advisor, Casid)

**EVA QUIGLEY:** "From Classical to Fancy: The Influence of Ancient Sites on American Fancy." (Advisor, Martin)

**CHRISTINA SOURS:** "Final Images: Contemporary Art's Role in (Re)defining Genocide" (Advisor, Casid)

## UNDERGRADUATE NEWS

**CAITLIN BEDUHN, MADELEINE BRECHIN, and CHRISTINA SOURS** each received Trewartha Undergraduate Honors Research Grants.

**LAUREN MONTEEN and NAOMI FINEBERG,** with the help of Prof. Marshall, worked to form an Art History Society - an opportunity for majors to get to know one another and discuss important issues in art.

**AURELIA MOSER** was a summer intern at the Art Institute of Chicago in the Goldman Study Center (Department of Prints and Drawings). Next year she will be attending the Université de Provence in Aix-en-Provence, France, and continuing her thesis research. This travel is supported by the F. Chandler Young Travel Award, awarded by the University of Wisconsin-Madison Honors Program.

**JESSICA POLSKY** interned at the National Museum of Women in the Arts in Washington, DC this summer.

**CHRISTY WILMOT** received a Caxambus Foundation Summer Internship Award. Receiving an honorarium of \$2,000 she worked with the Mineral Point Historical Society in the refurbishing of Orchard Lawn.

## GRADUATE CANDIDATES

**MA Candidates:** Richard Busby, Eunjung Choi, Christine Gesick, Laura Haertel, Marina Kliger, Caroline Malloy, Sloan McBride, Susan Newman, Amy Noell, Stefan Osdene, Matthew Rarey, Patricia Zahn, Beth Zinsli

**PhD Candidates:** Linde Brady, Nichole Bridges, Meghan Doherty, Amanda Flaata, Kirsten Gilderhus, Marcela Guerrero, Elizabeth Hooper-Lane, Michelle Huang, Tamara Huremovic, Linda James, Marsely Kehoe, Saadia Lawton, Laurentia McIntosh, Laura Mueller, Amy Ortiz-Holmes, Jae-Suk Park, Soo-Yeon Park, Cory Pillen, Vanessa Rousseau, Joann Skrypzak, Sooyun Sohn, Lee Spurgeon

## GRADUATE NEWS

**LINDE BRADY** has accepted a graduate internship in the Department of Photographs at the J. Paul Getty Museum in Los Angeles. For the next academic year she will be working on an exhibition of August Sander's work with associate curator Virginia Heckert, as well as conducting research for her dissertation work at the Getty Research Institute.

This past March, Linde gave a gallery talk at the Madison Museum of Contemporary Art, discussing the distinctive qualities of modern and contemporary photography included in *In Depth: A Closer Look at MMoCA's Permanent Collection*.

**NICHOLE BRIDGES** was awarded a UW dissertator's grant as well as a fellowship from The Metropolitan Museum of Art for 2008. Nichole is a graduate student of Professor Henry Drewal and was in Congo-Brazzaville completing her dissertation fieldwork under a Fulbright Fellowship. She returned to Madison in August in order to begin the writing and has received a UW dissertation award for this first phase of her work.

**RICHARD BUSBY** presented a paper entitled "In the Eyes of the Bardi: How the Patrons Would Have Interpreted the Holy Confessors Chapel in Santa Croce, Florence" at the International Congress on Medieval Studies in Kalamazoo, MI, on May 10.

**MEGHAN DOHERTY** is curating an exhibition in Memorial Library Special Collections titled, "Under the Medicean Stars: Medici Patronage of Science and Natural History, 1537-1737."



Megan presented her paper titled, "The Engraver's Burin and the Status of Knowledge in Early Modern Scientific Illustrations" at the 14th Annual Group for Early Modern Cultural Studies Conference, February 22-25, 2007, in Chicago. She was also appointed the Francis Bacon Foundation Fellow of the Huntington Library for one month.

**JORDI FALGAS** returns to the Department to continue his PhD coursework this fall after a three-year appointment as Cleveland Fellow in Modern Art at the Cleveland Museum of Art. During his time there he co-curated *Barcelona & Modernity: Picasso, Gaudí, Miró, Dalí* (Cleveland Museum of Art and Metropolitan Museum of Art, New York).

This summer he is in Spain, curating an exhibition entitled *Dalí inèdit: els dibuixos de Montserrat (Unseen Dalí: The Drawings from Montserrat)* to open September 14 at the Centre Cultural Fundació Caixa Girona, in the city of Girona. He is also working on a book, as editor of a volume due out Spring 2008 that will commemorate the 100th anniversary of the construction of the Palace of Catalan Music.

**AMANDA FLAATA** received a Gorham Phillips Stevens Fellowship to attend the American School of Classical

Studies in Athens next year. She'll go there with her husband to work on her dissertation on temples of the Mother in Greece and Turkey. She also won a Vilas Travel Fellowship from the University of Wisconsin-Madison for travel expenses.

**CHRISTINE GESICK** gave a paper on aspects of her current research at the 27th Annual Conference of the Vernacular Architecture Forum in Savannah, GA, last March.

**MARCELA GUERRERO** presented her paper "(A)Wake in the Sea: Memory and Art in the Island of Hispaniola" at the "Contextualizing Immigration" symposium at Purdue University March 2-3. This summer Marcela is studying Portuguese after receiving a Summer FLAS (Foreign Language and Area Studies) Fellowship from the Department of Latin American, Caribbean, and Iberian Studies.

**MARSELY KEHOE** received a FLAS Grant for study of Dutch Language and Culture for the 2007-08 school year. Her master's paper, "Antwerp's Rubenshuis: A Historic House Museum at the Crossroads of Nationalisms," has been published by the online journal of the University of Iowa's Graduate Art History Society, Montage.

## GRADUATE DEGREES AWARDED AUGUST 2006 – AUGUST 2007

### PhD

**JOANN SKRYPZAK** (5/07), "Sporting Modernity: Sports, Art, and the Athletic Body in Germany, 1919-1936," Buenger\*, Phillips, Marshall, Rudy Koshar, Pamela Potter

**JAE-SUK PARK** (8/07), "Dongpo in a Humble Hat and Clogs: 'Rustic' Images of Su Shi and the Cult of the Exiled Immortal," Mark Csikszentmihalyi, Nicole Huang, Geiger, Murray\*, Phillips

### MA

**RICHARD BUSBY** (8/07) "In the Eyes of the Bardi: How the Patrons Would Have Interpreted the Holy Confessors Chapel in Santa Croce," Dale\*, Geiger

**SABRINA L. CHECKAI** (8/06) "Transformable Space and the American Dream: a Gender Analysis of the Marketing Materials and House Plans of Levittown, Pennsylvania," Andrzejewski, Casid\*

**MARTHA E. MONROE** (8/06), "Consummation of Empire: Greek Slave, Neoclassicism, and National Identity," Andrzejewski\*, Marshall

**GREGORY M. SEIFFERT** (8/25/06), "Elevated Views: Text and Tradition in Paintings by Xia Yong," Murray\*, Phillips

**CHRISTINE M. GESICK** (5/07), "Mapping an Ethno-Religious Urban Landscape: The East Village, Milwaukee, Wisconsin," Andrzejewski\*, Arnold Alanen

**CAROLINE R. MALLOY** (5/07), "O tempora, O mores! Issues of National Representation at the 1907 Irish International Exhibition," Marshall\*, Buenger

**AMY L. NOELL** (5/07), "Translating Consciousness: Towards a Transnational Feminism in Ousmane Sembène's Mooladé," Casid\*, Drewal

**BETH A. ZINSLI** (8/07), "In the Digital Contact Zone: Transcultural Contact and Google Earth," Andrzejewski, Casid\*

**AMY NOELL** presented her paper entitled "'El Chamaco' Draws Harlem: Interpreting Miguel Covarrubias's *Negro Drawings*" at the 42nd Annual Graduate Student Seminar at the Art Institute of Chicago in April.

On May 1, **JAE-SUK PARK** successfully defended his dissertation entitled "Dongpo in a Humble Hat and Clogs: 'Rustic' Images of Su Shi and the Cult of the Exiled Immortal" (Advisor: Murray).

**MATT RAREY** received a 2007 Tinker-Nave Field Research Grant from the Latin American, Caribbean, and Iberian Studies Program to conduct summer field research on the arts, history, and culture of Afro-Mexicans and their representation in a traveling exhibition as well as in an Afro-Mexican museum in Mexico. The project is titled, "Afro-Mexican Cultural Production and Identity." The grant covers airfare and a stipend.

Matt was also actively involved at the TRANS conference, presenting his paper "Our Tibetan Cabinet."

**LEE SPURGEON** has been selected to participate in the 9th Japan Art History Workshop (JAWS) in connection Seattle Art Museum's exhibition, Japan Envisions the West: 16th-19th Century Japanese Art from Kobe City Museum.

The mission of JAWS is to foster the next generation of scholars in Japanese art history by offering them the chance to present new research, participate in intellectual discussions, and view Japanese art in different contexts. This year it will be held in Seattle from November 30 to December 10, 2007 with the support of the Seattle Art Museum and Kobe University.

## ALUMNI NEWS

**MADELEINE BRECHIN (BA 2007)** begins the MA in Curating the Art Museum program at the Courtauld Institute of Art this fall. She is also one of four students to receive the Ineva Baldwin/Helen C. White Award of the Col-

lege of Letters and Science.

**ROBERT COZZOLINO (PHD 2006)** is co-curator of "George Tooker: A Retrospective," which will open at the National Academy Museum, New York in October 2008, the Pennsylvania Academy in January 2009, and the Columbus Museum of Art in Summer 2009. Cozzolino is also a contributor and general editor with Marshall Price of the exhibition catalogue. He will be organizing a symposium, "New Perspectives on George Tooker" for the Pennsylvania Academy for March 2009.

**STANLEY I. GRAND (PHD 1993)**, currently Associate Professor of Art and Museum Director, has been promoted to full professor at Southeast Missouri State University.

**SHANNEN HILL (PHD 2003)** recently accepted the post of Assistant Professor African Art and Archaeology at the University of Maryland, College Park.

**ANNA HUNTLEY (BA 2004)** graduated from the Cooperstown Graduate Program this spring with an MA in History Museum Studies. She recently started work as an Exhibition Project Manager at the Field Museum in Chicago where she will be working on several of the permanent halls, including the Hall of Jades, Grainger Hall of Gems, and Evolving Planet.

**ROCK HUSHKA (MA 1994)** recently accepted the position of Director of Curatorial Administration at the Tacoma Art Museum in Tacoma, WA. He will also retain his position as the Curator of Contemporary and Northwest Art.

**ALEXIS KOWALSKY (MA 2003)** is currently working as a cataloger in the Furniture and Decorative Arts Department for Leslie Hindman Auctioneers in Chicago.

**KEVIN KRAPF (MA 2004)** moves to Guadalajara, Mexico in November to begin his post as a Vice Counsel at the American Consulate. As a public diplomacy officer in the U.S. State Department, he will work on international cultural exchanges and artistic programs in the future. He also continues to paint whenever possible.

**DANIELLE LINDENBERG (BA 2007)** will begin teaching elementary school in New York City as part of the Teach for America program this fall.

**ELIZABETH MCGOEY (BA 2003)** is currently a PhD

## DOUGLAS SCHEWE AWARD

**Richard Busby** won the Douglas Schewe Award for the best graduate student paper of 2006. His paper was entitled, "Family, Intercession, and Salvation: The Function of the Baroncelli Chapel at Santa Croce," and was written for Prof. Dale's 415 course in Spring 2006.

student at Indiana University-Bloomington focusing on early American modernism with minors in American Studies and Art Theory. She recently completed her MA at IU with a thesis entitled, "Decorative Taste, Religious Space: The Interior Redecoration of the Second Presbyterian Church of Chicago."

**BROOKE MULVANEY (BA 1999)** has been the Curatorial Assistant of Prints, Drawings, and Photographs at the Milwaukee Art Museum since April 2005.

**JEN OLANDER (BA 2005)** recently completed an MA in Historic Preservation from the University of Kentucky.

**JOAN MIRVISS (BA 1974)** is relocating Joan B Mirviss LTD to a new gallery on Madison Avenue in New York City. To assist with this expansion Ms. Mirviss hired **LAURA MUELLER (ABD)** as full-time Gallery Director. The new gallery is scheduled to open in September 2007.

**ELEANOR NETT (BA 2002)** recently co-produced "Solstice" and was a production executive on "The Brothers Bloom" starring Rachel Weisz and Adrian Brody. She is currently overseeing a documentary called "Every Little Step" exploring the history and revival of the Broadway classic, "A Chorus Line."

**EMILY PFOTENHAUER (MA 2006)** is working as the Charles Hummel Fellow for the Chipstone Foundation. In an innovative new collaboration with Chipstone, the Wisconsin Historical Society, and the Material Culture Program at UW-Madison, she has created the Wisconsin Decorative Arts Database—an online archive of decorative arts objects from the collections of historical societies and museums across Wisconsin. Since July 2006, she has partnered with ten contributors from around the state—including the Milwaukee Public Museum, the Neville Public Museum of Brown County (Green Bay), the Chippewa Valley Museum (Eau Claire), and Wisconsin Historical Society sites Pendarvis (Mineral Point) and Villa Louis (Prairie du Chien). She has photographed, researched, and published online over 175 examples of furniture, ceramics, and textiles made in Wisconsin or with a history of Wisconsin ownership. The database is hosted by the Wisconsin Historical Society and can be viewed at <http://content.wisconsinhistory.org/decorativearts>

Emily's work on Wisconsin artifacts started with her master's thesis, advised by Professor Ann Smart Martin. She undertook a major fieldwork project to find and document furniture made in Mineral Point, Wisconsin between 1830 and 1900. With support from Chipstone, Emily has also

curated an exhibition based on this research which is currently on view at the Pendarvis state historic site.

**EVA QUIGLEY (BA 2007)** is completing her second internship in the decorative arts department at the Minneapolis Institute of Arts this summer. She enters the masters in Art History program at the University of St. Thomas in St. Paul, Minnesota this fall.

**ANNABEL RHODEEN (BA 2006)** has accepted a position as Visitor Services Assistant at the Yale Art Gallery.

**SUSAN SCHAFFER (BA 1994)** is pursuing a doctorate from the Institute of Fine Arts in New York City, focusing on Modern Italian Architecture (advisor Jean-Louis Cohen). She is currently doing research for her dissertation on post-war Italian Architectural culture at the University of Florence.

**TANYA TIFFANY (BA 1995)** received her PhD from The Johns Hopkins University in 2003, and has been Assistant Professor of Renaissance and Baroque Art at the University of Wisconsin-Milwaukee since 2004. Tanya recently completed a Center for 21st Century Studies Research Fellowship at UW-Milwaukee.

**DORRIE UNERTL (BA 2007)** will begin the graduate program in Student Affairs Administration in Higher Education this fall at the University of Wisconsin-La Crosse.

**LINDSAY WADLEIGH (BA 2006)** is currently employed as the Patron Relations Coordinator at the California Center for the Arts, a 12-acre arts facility in San Diego County. Lindsay manages museum store operations and coordinates museum outreach programs.

**REBECCA WASHECHECK (BA 2007)** will be working as an English teaching assistant for the French Embassy in Montpellier, France, beginning this fall.

**ELEANA WHYTE (BA 2006)** was in Berlin, Germany last summer doing an internship at the New National Gallery. Primary among her many diverse tasks was helping the curator for an exhibition of Picasso's sketches.

Check out the updated Art History Web site at  
<http://www.wisc.edu/arth>.

Keep in touch with the Alumni Update form!

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## 2007 Newsletter

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