

Northwestern University Department of Art History

Newsletter:

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Letter from Hollis Clayson, Department Chair

At the one-and-a-half year mark in my Department Chairship, I greet you in an upbeat if somber post-9/11 frame of mind. The Art History Department is in a state of change -- "transformation" has become a hallmark in recent years. I am pleased to be able to report many positive developments.

Honors to the faculty have been awarded at a high level in the past two years. David Van Zanten received a Guggenheim Foundation Fellowship for the year 2001-02; Sarah E. Fraser's Dunhuang research has the ongoing support of the Mellon and Luce Foundations; Lyle Massey won a Fellowship from the Newberry Library for the year 2000-01 and an award from *Renaissance Quarterly*; Claudia Swan received a two-year grant from the Max Planck Institute for the History of Science in Berlin and is co-director of NU's new Program in the Study of the Imagination; Stephen Eisenman received a 2001-02 Mellon Fellowship at the Huntington Library; and I was promoted to Professor and received a Millard Meiss publication subvention from the College Art Association. Our graduate students continue to receive national and international grants and awards in support of their research



and beyond. Our Ph.D.s continue to land prestigious teaching, museum and research positions. Our undergraduate majors go on to fascinating and impressive post-graduation destinations and pursuits. The various achievements are narrated in detail below.

American art studies in the Art History Department are prospering. The Henry Luce Foundation has again selected the Northwestern Art History Department to receive an award in support of American Art Dissertation Research. The first grant was bestowed in 1998, and the second (an even larger gift) will arrive in 2003. The Terra

Foundation for the Arts has asked for nominations of our Americanist doctoral students for the 2002 Terra Summer Residency in Giverny. Visiting Americanist Professors kept the American art flame burning during 2000 and 2001. Andrew Hemingway (University College, London) taught in and Christine Bell (Ph.D., Northwestern) and Fred Orton (University of Leeds) in 2000-01. In September 2001, we welcomed our new tenure-line colleague, Carrie Lambert (Ph.D., Stanford), an Americanist-Modernist whose research interests span the 19th and 20th centuries: from Thomas Eakins and Edward Muybridge to Yvonne Rainer and Vito Acconci. Performance and video art of the 1960s and 70s is her principal focus. Across the 2001-02 academic year, Michael Golec (Ph.D. candidate, Northwestern) and Nancy Owen (Ph.D., Northwestern) are also teaching courses in American art.

Emily Long, Department Assistant, and Deborah Nelson, Program Assistant, continue to keep the department running smoothly from Kresge 244.

Above: Assistant Professor Carrie Lambert

On June 25-27, 2001 Sarah E. Fraser gathered with 35 specialists on Buddhist art and culture for the conference **“Merit, Opulence, and the Buddhist Network of Wealth”** at Peking University to discuss materiality and objects associated with the Buddhist experience in China in the eighth-twelfth centuries. The insistence on procuring auspicious karma engendered an impressive range of paintings, printed images, architecture, and ritual objects in medieval China. Papers addressed the concrete manifestations of these practices as well as the production of imaginary Buddhist material culture within literature and the two-dimensional space of pictorial surfaces. The conference had an international dimension hosting scholars from Hong Kong, Japan, Taiwan, France, Germany, the U.S. and 6 Chinese provinces. Its character was multi-disciplinary including perspectives from art history, archaeology, religious studies, and economic history. The conference was the culmination of a three-year project organized by Fraser and sponsored by the Luce Foundation. Over this period Northwestern faculty and graduate students pursued research with Chinese institutions in scholarly and technical issues associated with Buddhist archaeology. The proceedings, forthcoming from Shanghai Fine Arts Publishers, will be out in spring 2002.

The campus in the immediate vicinity of Kresge Hall is changing decisively and fast. Directly to the east of us – blocking, alas, our lake view – a massive five-story building has risen in a matter of months, the Tribune McCormick Center for the Medill School of Journalism. We have all been mesmerized by the rapidity of this construction. In the early morning of September 12, 2001, amidst our collective daze, some of us watched construction workers delicately maneuver a personally autographed I-beam into place on the eastern edge of the steel building skeleton, dedicated to the memory of fallen ironworkers and rescue workers at the World Trade Towers in New York City. A U.S. flag at half-mast surmounted their unique memorial. On October 11, 2001, a Day of Education, a student-faculty program of lectures and discussion, organized by our own Lyle Massey, was held on campus to promote a critical and historical understanding of recent events.



Inside of Kresge Hall, alums will join me in rejoicing at the news that the overhead lights in the seminar room and adjacent classroom are finally equipped with dimmers, and that the department office is being “beautified.” A major addition to Kresge Hall will shortly be underway to the south of the present building, scheduled to open in fall 2003 or thereabouts. It will be a four-story stone structure oriented east-west that will link the two south arms of the present 1951 structure, and will add more than 120 offices to the Kresge complex enabling all of the hitherto scattered Humanities Departments on campus to coexist in the same structure. Kresge’s south garden will be surrounded by architecture on four sides, but will remain open to the sky, and will be home to a new café. Our new real estate will extend south from the department office and the present cluster of offices in the southeast corner of “Old Kresge” turning the corner west into the new building. Yours truly served on the Kresge Building Committee and I have high hopes that the new space will enhance our environment by enabling all colleagues to have adjoining offices on the same floor for the first time.

Above, right: Sarah E. Fraser, Assistant Professor in Chinese Art, NU with Puay-peng Ho, Professor Chinese Architecture, The Chinese University, Hong Kong. Fraser organized a major conference June 25-27, 2001 on Buddhist material culture with Peking University with support from the Luce Foundation. The conference volume entitled “Merit, Opulence, and the Buddhist Network of Wealth” will be published by Shanghai Fine Arts Publishers in Spring 2002.



Jane Crowe Professor of Art History, and an additional colleague in Modern and/or Latin American Art. The search for an Africanist will resume thereafter. Eric Sundquist, Dean of Weinberg College of Arts and Sciences, will leave for UCLA in June of 2002, and a search for his successor is well advanced.

Many of us have been absorbed in and by the fall exhibition at the Art Institute of Chicago: *Van Gogh and Gauguin: The Studio of the South*. My graduate seminar has focused upon the issues raised by the exhibition, and Stephen Eisenman and I gave public lectures at the museum in connection with the show.

Two new major staff members joined the campus Art History community since our last newsletter. They both have significantly enhanced our programs and workaday lives. Julie Marchenko, a pro-active disciple of high technology (including extensive online data-basing of the collection in preparation for its digitalization), became the Slide Librarian in November 1999. Russ Clement's arrival in February 2000 as the Head of the Art Collection in the University Library has greatly improved art collection holdings, the use of space in Deering Library, the implementation of borrowing policies, communications with and responsiveness to graduate students and faculty, and the provision of research services to students at all levels.

Let me close by sending sincere regards to our far-flung alumni, colleagues and friends, and encouraging our alums to keep in touch.



Clockwise from top: Prof. Werckmeister opens gifts at his retirement party; Prof. Tom Cummins (U of Chicago) and Prof. Hollis Clayton at the CAA reception at the Block Museum; Ph.D. candidates Jennifer Olmsted (left) and David Getsy with Prof. Lyle Massey (center) at the CAA Reception.

Department News

PhD's Awarded, 2000-01:

Michael A. Batterman, "The Emergence of the Spanish Illuminated Hag-gadah Manuscript"

Elizabeth Seaton, "Federal Prints and Democratic Culture: The Graphic Arts Division of the Works Progress Administration Federal Art Project, 1935-1943"

Vivian S. Rehberg, "The Rhetoric of Realism: Painting, Politics and Commitment in France, 1940-1956"

Sylvester Okwunodu Ogbechie, "Ben Enwonwu and the Constitution of Modernity in 20th Century Nigerian Art "

PhD's Awarded, 2001-02:

David S. Areford, "In the Viewer's Hands: The Reception of the Printed Image in Late Medieval Europe, c. 1400 – c. 1500."

Wendy A. Bellion, "Likeness and Deception in Early American Art"

Sheila R. Crane, "Reconstructing Place: Transformations of the Vieux-Port of Marseille, 1949-1959"

Cristina M. Ashjian, "Representing 'Scènes et Types': Wassily Kandinsky in Tunisia 1904-1905"

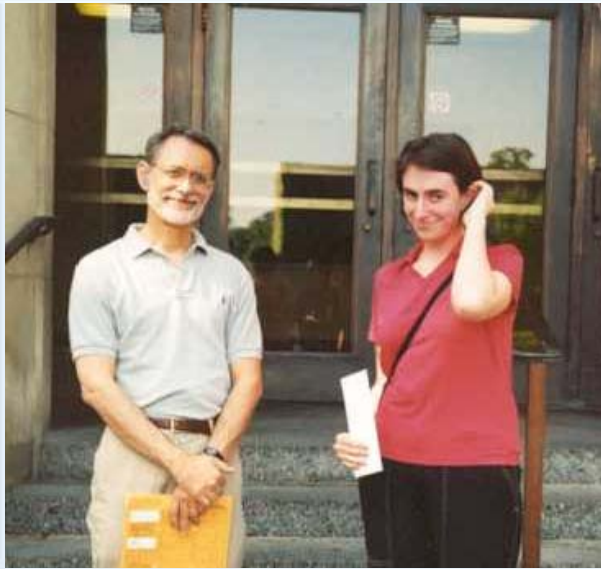
Aron S. M. Vinegar, "Techniques of Imagination: Viollet-le-Duc and the Restoration of the Château de Pierrefonds"

The following Undergraduate majors received degrees in Art History in 2000 & 2001:

Dilip Babu	Sarah Dublin	Soyie (Kristie) Kang
Lindley Barbee	Barbara D. Greenfield	Radha Kotamraju
Lindsey Berns	Claire Jacobson	Susan J. Lee
Erin Colley	Kathleen Kalista	Don Meyer
Catherine Owsiany	Jessica E. Bancroft	Rena Lipman
Lisa Pue	Sharon Bautista	Katherine Nash
Jocelyn Pysarchuk	Rebecca Bebawy	Kristine Palka
Anne Richardson	Stephany Boettner	Jannette Pinson
Lee Stoll	Sarah Carney	Rashimi Rathor
Suzanne Villiger	Carolyn Chen	Arian Sheets
Annastacia Wollmering	Joyce Cheng	Tara Straka
Amy Yang	Brook Crowley	Alison TenHoor
<u>2001:</u>	Brooke Davidson	Kristen Vanderwarker
Hillary Ablon	Abigal Hoover	Jung M. Yi
Asha Agnish	Karen Jensen	



Right:: An architects rendering of the new Kresge building addition.



The following Art History majors received departmental honors in 2001 for their senior theses:

Joyce Cheng, "The Magical Art of Antonin Artaud"

Brook Crowley, "Compassionate Orientalism: Théodore Chassériau's *Arab Horsemen Carrying away Their Dead*, 1850"

Arian Sheets, "Music and Musical Instruments in the Painting of Jan Steen"

The 2000-01 **Carson Webster Prize** was awarded to senior Brook Crowley for her thesis, "Compassionate Orientalism: Théodore Chassériau's *Arab Horsemen Carrying away Their Dead*, 1850." The faculty nominated prize is awarded for the best senior honors thesis and this year was presented at the end of the year department party on June 11.

The department sponsors an **art history lecture series** every year. The following is the schedule from 2000-2001:

Kate Ezra (Coordinator of Art History, Columbia College): "Creating the Canon: Collecting African Art at the Museum of Primitive Art" -- October 17, 2000

Melissa Hyde (Assistant Professor, Department of Art History, the University of Florida): "The Fine Art of Self-Representation: Adelaide Labille-

Guiard Paints Madame Adelaide" -- February 7, 2001

Paul Werner (School of Visual Arts, New York): "Dragonsblood and Ashes: Rediscovering Medieval Manuscript Techniques" -- Feb. 6, 2001

Richard Thomson (Watson Gordon Professor of Fine Art, Department of Fine Art, The University of Edinburgh): "Picturing and Policing the Crowd in 1890s Paris" -- April 19, 2001

Catherine Glynn (Independent Scholar of Indian Art, Adjunct Lecturer, Northwestern University, Spring 2001): "Emulation or Envy: Rajput-Mughal Relations" -- April 24, 2001

Fred Orton (Professor of Art History and Theory, University of Leeds and Visiting Professor of Art History, Northwestern University, Spring 2001): "JJJOHNSCATENARY: Between self and Empirical self" -- May 9, 2001

Christine Bell (Visiting Assistant Professor in Art History) "'War Spirit at Home': Lilly Martin Spencer and the Problem of Female Patriotism" -- May 23, 2001

Richard Neer (Assistant Professor of Art History, University of Chicago) :



Above: Prof. Van Zanten presents the Carson Webster Prize to senior Brook Crowley; Above right: Visiting Professor Fred Orton, Prof. Werckmeister and Professor Stephen Eisenman at Prof. Werckmeister's retirement party.

"The Athenian Treasury at Delphi and Its Reception: The Politics of Architectural Sculpture in Archaic Greece" -- October 10, 2001

Sarah McPhee (Art History, Emory University): "Who Was Costanza: An Episode in Bernini's Biography" (in conjunction with the Graduate Certificate in Italian) -- November 26, 2001

"Medieval Art in the Modern Age: the American Experience: A Symposium," organized by Prof. Sandra Hindman and Ph.D. candidate **Nina Rowe**, was held at the Mary and Leigh Block Museum of Art on February 28, 2001. The symposium was held in conjunction with the exhibit, **"Manuscript Illumination in the Modern Age"** also held at the Block Museum (January 2 -March 4, 2001). Symposium participants included **Elizabeth Bradford Smith** (Associate Professor of Art History, Pennsylvania State University), **Robin Fleming** (Professor of History, Boston College), **Roger S. Wieck** (Curator, Pierpont Morgan Library), **Paul F. Gehl** (Custodian, John M. Wing Foundation on the History of Printing, The Newberry Library), **Kevin Harrington** (Professor of Architectural History, Lewis Department of the Humanities, Illinois Institute of Technology), **Michael Camille** (Mary J. Block Professor of Art History, University of Chicago), **Elizabeth Helsinger** (Chair and John Matthews Manly Distinguished Service Professor of English, Art History and Humanities, University of Chicago).

On Saturday, May 12, 2001, the Department of Art History held its twelfth annual **Graduate Symposium in Art History**, a function organized by graduate students within the department. Contributors to this year's Symposium included the Mary and Leigh Block Museum of Art, the College of Arts and Sciences, The Graduate School, the Office of the Vice President for Research, and the Department of Art History. Laura Bruck-Renzelman and Leah Boston co-chaired this year's event. Professor Jacqueline Musaccio of Vassar College served as the guest speaker, giving a lecture entitled, "Leonardo da Vinci, Cecilia Gallerani, and the Weasel in Renaissance Art." In addition, the Symposium hosted student speakers from

art history departments all over the country. Included were: Alexander Korey of the University of Chicago who addressed "Amulets on Infants: Visual and Documentary Evidence of a Renaissance and Florentine Tradition;" Meredith Davis of Columbia University who spoke on "Fool's Gold (Money and Realism;" Huey Copeland of the University of California at Berkeley who addressed "Slave as Fetish: Subjection as Sight. Pat Ward Williams, Glenn Ligon, and the Figure of Henry 'Box' Brown;" Meghan Wilson of Northwestern University gave a lecture entitled "Tribune Tower: Infamous Stones?;" Christine Wamsler of Columbia University spoke on "Guariento's Coronation of the Virgin: Extending heaven into the Venetian Lagoon."



The following PhD students participated in the annual Art Institute of Chicago Graduate Student Seminar:

2000, Todd Cronan, "Transparency and Mediation: On Frank Lloyd Wright's Utopic Vision"

2001, Ananda Shankar Chakrabarty, "Graven Images of Individuality"

The following faculty, students and staff welcomed new babies since our last newsletter:

PhD Candidate **Christine Geisler-Andrews** & Steve Andrews: Steven Maximilian (7/10/99) and Mary Antolina (4/10/01)

Prof. Lyle Massey & Keith Topper: Samuel (5/22/00)

PhD Candidate **Michael Golec** & Sibylle Gander: Bruno (7/6/00)

PhD Candidate **Rebecca Parker Brien** & Marten Brien: Alice Marieke (10/9/00)

Slide Curator **Julie Marchenko** & Don Filerman are expecting their first child in April 2002.

Above, right: PhD candidate Nina Rowe at the CAA Reception at the Block Museum.

Faculty News

Hollis Clayson's co-edited book, *Understanding Paintings: Themes in Art Explored and Explained*, was published in 2000. Her monograph, *Paris in Despair: Art and Everyday Life under Siege (1870-71)*, is in production at the University of Chicago Press. In press are three articles: "Henri Regnault's Wartime Orientalism," "Slime" (an essay on Jeanne Dunning's work), and "Maternity as Alibi in Mary Cassatt's Paintings of Women and Children." In 2000, she lectured on Rosa Bonheur at the French Historical Studies meeting, on Allegory, Caricature and Gender in the Realm of the Print (1870-71) at the INCS conference in Paris, on Edgar Degas's *Jeantaud, Linet, et Lainé* at the CIHA meeting in London, on Mary Cassatt (in dialogue with Griselda Pollock) in Giverny, France, and on Edouard Manet's *Effet de Neige à Montrouge* at the National Gallery of Art in London. In 2001, she was one of two professors participating in the "Unstable Strategies" Program for advanced doctoral students at the Getty Research Institute. She also lectured on Mary Cassatt at the University of Michigan and the "Modernity" of Paris at the St. Louis Art Museum, delivered a plenary address, "Strangers in Paris: A Soldier (Edouard Manet), An Expatriate (Mary Cassatt), and a Voyager (Paul Gauguin)," at the annual meeting of The Western Society of French Historians, and spoke at the Art Institute of Chicago on "The City of Arles in 1888: Between Tradition and Modernity." She is a faculty affiliate at the Kaplan Humanities Center this year. Recently named to the editorial board of *The Art Bulletin*, she is chairing the search for its next editor. She will be teaching in Pont Aven, France, in the summer of 2002 in the RISD Art and Art History Program housed in the Pension Gloanec.

Stephen F. Eisenman is a 2001-2 Mellon Fellow in Art History at the Huntington Library and Museum, where he is working on a book, *The Perspectives of William Morris*. His recent publications include "(Anti)-Imperial Primitivist: Paul Gauguin in Oceania," *Pacific Studies*, vol. 23, nos. 1-2, March-June 2000, pp. 111-128; "Turismo e morte: i dipinti veneviani di Claude Monet," in *Monet -- I luoghi della pittura, Conegliano: Linea d'Ombri Libri*. 2001, pp. 181-192; "Syr Pereceyvell of Gales by William Morris," in *The World From Here, Los Angeles: The Hammer Museum*, pp. 133-5. Ad-



ditionally, the second, revised and expanded edition of his textbook, *Nineteenth Century Art -- A Critical History* will be published by Thames & Hudson in January 2002. In 2001, he lectured on "The Men's House at Arles" at the AIC and will lecture this January at the Norton Simon Museum, on "Monet and Autonomy" at an international symposium on Monet in Treviso, Italy, and on William Morris and Primitive Communism at the Kunsthistorisches Institute in Munich. He also continues to work with Karl Werckmeister on a new art history textbook (completion expected summer 2002) and with Richard Brettel on the catalogue of 19th C. paintings at the Norton Simon Museum (2003). He will also chair art history sessions at conferences on radical art history in London in April 2002 and for the CAA in February 2003 and also expects to travel next summer for research to London, Oxford, Reykjavik and Stockholm.

Sarah E. Fraser's (PhD UC Berkeley) forthcoming book, *Performing the Visual: Making Wall Paintings in China and Central Asia, 618-960* (Stanford University Press), addresses the status of sketching and issues of cognition and creativity in painting workshops. Her articles and essays include contributions to *Artibus Asiae*, *Orientations*, *L'art de Dunhuang à la Bibliothèque nationale de France* (École française d'Extrême-Orient, 1999), and *Images in*

Above right: Grads, faculty and friends look on as Prof. Hollis Clayson toasts Prof. Werckmeister at his retirement party in May.

Exchange: Cultural Transactions in Chinese Pictorial Arts (University of California Press). In 1999-2000 she was a Getty Post-Doctoral Fellow and Directrice d'Études at the École Pratique des Hautes Études in Paris. Fraser also directs two international research projects on Buddhist art at Northwestern. Under the auspices of the Andrew Mellon Foundation, she contributes to a 3-D image archive of wall paintings and transitive archaeological material from western China. Additionally, with Luce Foundation support, she oversees a three-year project entitled "Merit, Opulence, and the Buddhist Network of Wealth," concerning Buddhist material culture. Essays from the conference on this topic hosted with Peking University in Beijing, June 2001, are forthcoming from Shanghai Fine Arts Publishers.



Julie A. Harris has taught courses in Medieval Art for the University since 1991. A specialist in Spanish art, she has published on the minor arts and their relationship to liturgy, pilgrimage, and the Reconquest. Her most recent publication ("Medieval Encounters" July 1997) concerned the conversion of mosques to churches in the Iberian peninsula. This article stemmed from a larger project on Reconquest booty that was awarded a Getty Post-doctoral Fellowship in 1995. Her current work investigates the connection between polemic and Jewish self-identity in Iberian Haggadot.

Carrie Lambert joined the faculty of the art department in Fall 2001. She will be teaching American and modern art. Before coming to Northwestern from New York she was the managing editor of *October* magazine, and is an alumna of the Whitney Museum Independent Study Program, where she was a critical studies fellow. Since moving to the Chicago area she has been a panelist in the Art Institute's series on "The Legacy of Minimalism," and an

invited lecturer at UIC's Gallery 400, where she spoke on 1970s art and the theory of empathy.

Sandra Hindman published a catalogue entitled *Manuscript Illumination in the Modern Age* for an exhibition that was held at the Block Museum of Art from January to March 2001 (co-authored with Michael Camille, Nina Rowe, and Rowan Watson). With Nina Rowe, she organized a symposium around the American experience of manuscript illumination mostly in the twentieth century (held March 2001). She also contributed catalogue entries to another exhibition, *Leaves of Gold*, this one held at the Philadelphia Museum of Art in 2001. She continues to research and write on late medieval illuminated manuscripts.

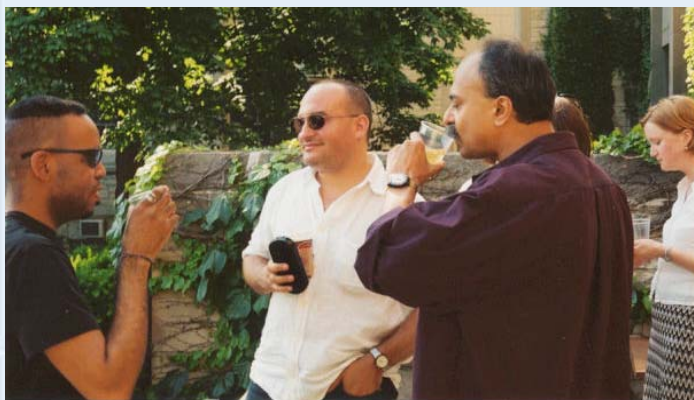
Lyle Massey is currently working on a project that involves analyzing the gendered-coded imagery of anatomical models and illustrations from Leonardo da Vinci's notebooks to William Hunter's obstetrical atlas in the late 18th century. She recently edited a forthcoming collection of essays for the National Gallery and the Center for Advanced Study in the Visual Arts (Studies in the History of Art Series, Yale U. Press) entitled *The Treatise on Perspective: Published and Unpublished*. She is also at work on her own book manuscript entitled *The Gamble of the Gaze: The Body and the Eye in Renaissance Perspective*. She is on leave until January 2002 while an NEH fellow at the Newberry Library in Chicago.

Claudia Swan continues to teach northern European visual culture of the 16th and 17th centuries, and is co-Director of a newly founded cross-school initiative at Northwestern, The Program in the Study of Imagination (www.psi.northwestern.edu). Her study of Dutch art, science and witchcraft in the late sixteenth and early seventeenth centuries, *Making Nature. Jacques de Gheyn II, Natural History, and Witchcraft in the Netherlands ca. 1600*, is currently under review for publication by Cambridge University Press. During the calendar year 2002 she will be in residence in Berlin, as post-doctoral fellow at the Max Planck Institute for the History of Science.

Above: Prof. Claudia Swan and Mariet Westermann at the CAA Reception.

Graduate Student News

Christine Geisler Andrews was the recipient of a fellowship at the Huntington Library in San Marino, CA in 2001. She continues work on her dissertation on the Books of Hours of the Boucicault Master, a 15th century Parisian illuminator. She will have an article on the Boucicault Books of Hours in the journal *Gesta* in Spring, 2002.



David S. Areford is finishing his dissertation "In the Viewer's Hands: The Reception of the Printed Image in Late Medieval Europe, c. 1400 - c. 1500" and will graduate in December 2001. Since completing his 1998-99 Fulbright year in Germany, David has

received several awards from Northwestern: a Mary and Leigh Block Museum Fellowship, 1999-2000; a research grant from the Interdisciplinary Group on French Culture and Society, 2000; and a Dissertation Year Fellowship, 2000-2001. He has also taught several art history courses at Northwestern, the School of the Art Institute, and DePaul University. In 2000, David organized a session on "New Directions in the Study of the Early Printed Image" at the International Congress on Medieval Studies at Western Michigan University, where he also delivered a paper, "The Image in the Viewer's Hands: Devotion and the Manipulation of Early Prints." In 2001, David gave a paper, "Cut-and-Paste Devotion: The Creative Piety of Jacopo Rubieri," at the annual meeting of the Medieval Association of America in Tempe, AZ. He also delivered two invited lectures: "Scenes from a Ritual Murder in 1475: Anti-Semitic Imagery and Simon of Trent" sponsored by the European Studies Forum at Southern Illinois University in Carbondale; and "Before Prints Became Art: Lost Episodes from the History of Printmaking" at a print exhibition symposium at DePaul University. In February 2002, David will present two papers: "The Early Print in Europe and the Act of Viewing" as part of the Works in Progress public lecture series at the National Gallery of Art in Washington; and "Reconstructing Reception: The Prints of Jacopo Rubieri in Context" at the College Art Association

meeting in Philadelphia. Recent and forthcoming publications include: a review of Jeffrey Hamburger's book *The Visual and the Visionary in Word & Image* 17, no. 3 (July-September 2001) and "The Image in the Viewer's Hands: The Reception of Early Prints," in *Studies in Iconography* 24 (2003). David is currently a Curatorial Fellow at the National Gallery of Art in Washington, DC, where he is co-curating an upcoming exhibition of fifteenth-century woodcuts and metalcuts.

Sarah Betzer is completing her dissertation, "Portraits of Women in the Studio of J.-A.D. Ingres, 1826-1870." In addition to presenting papers at the Barnard Feminist Art and Art History Conference and the Western Society for French History annual meeting, her article, "Ingres's Second Madame Moitessier: 'Le Brevet du Peintre d'Histoire'," was published in *Art History* in December 2000. She is currently teaching in the Department of Art History at the University of California, Santa Cruz.

Leah Boston returned to graduate school after ten years of a professional career spent in corporate banking and arts administration. She received a Bachelor of Science in Fine Arts in 1989 from Vanderbilt University and a Master of Arts in Art History from Southern Methodist University in 2000. Leah is in her final year of coursework at Northwestern University and was very pleased to receive funding from the department's Shanley Funds toward a two-week trip in September 2001 for preliminary archival work concerning her dissertation on Les XX, a Belgian avant-garde group of international significance active at the end of the nineteenth century. Leah's interests include the institutional history of the European avant-garde, with a focus on intersections between science, politics, and aesthetics at the turn-of-the-century, and African art of the Diaspora.

Laura Bruck-Renzelman is a second-year student in the Art History program at Northwestern University. In 1999, she graduated from American University located in Washington DC. Before coming to Northwestern, Laura worked as a curatorial assistant in the Rare Book and Manuscript Room at the Walters Art Gallery. She is interested in French and Flemish illuminated manuscripts.

Ananda Shankar Chakrabarty is writing a dissertation entitled "The Black Paintings (1979-2001) of Pierre Soulages (b.1919): A Critical Study of Erasure and Disclosure." His paper "Rembrandt: In/Scribing the Act" was published in the *Northwest-*

Above: Assistant Slide Curator Roman Stansberry, recently conferred PhD Aron Vinegar and PhD candidate Ananda Chakrabarty at the end of the year department party.

ern Journal of Art History (2001). Ananda, along with Heon Seo (Radio/TV/Film), and Marit Folstad (School of the Art Institute of Chicago) received the 2000-2001 CIRA award for "The Hatred of Poetry," a theatrical exhibit of performance, sound, and moving image expressing the philosophy and poetry of George Bataille.

Francis Chung is a second-year graduate student in the Department of Art History, specializing in histories and theories of post-World War II art, cinema, and new media. He received his BA from Georgetown University in 1999. In the summer of 2001, Francis received a Paul Mellon/Ailsa Mellon Bruce Predoctoral Fellowship for Summer Travel Abroad for Historians of American Art from the Center for Advanced Study in the Visual Arts.

Todd Cronan presented the paper, "Transparency and Mediation: On Frank Lloyd Wright's Utopic Vision" at the 2000 Art Institute of Chicago Symposium. He also gave papers at Yale University Graduate Symposium (German Department) in 2001 on "The Image in the Cathedral: Goethe After Benjamin" and at the University of California-Berkeley Graduate Symposium (art history) on "Transparency and Mediation: On Frank Lloyd Wright's Utopia." Todd was also awarded a grant from the DAAD from 10/2000-7/2001 (living in Berlin).

Greg Foster-Rice is completing his dissertation, "The Visuality of Race: Old Americans and New Negroes in American Art and Anthropology, circa 1925." He recently published an article titled "The Visual Construction of Whiteness in the Photography of Doris Ulmann" in a special issue of *The Annals of Scholarship: Art Practices and the Human Sciences in a Global Culture* (volume 14, number 1, summer 2000). Greg was also the recipient of a Henry Luce/ACLS Fellowship for Dissertations in American Art for 2000-2001, and a Graduate Fellow at the Alice Berline Kaplan Center for the Humanities, Northwestern University, 2000-2001. He recently finished his term on the editorial board of the *Northwestern Journal of Art History* and will be teaching the Survey of American Art for the School of Continuing Studies in the Spring of 2002.

David Getsy is the Samuel H. Kress Foundation Fellow in the History of Art at the Courtauld Institute of Art, University of London, and is completing his dissertation, "Corporeality and eroticism in the formulations of modern sculpture in Britain, from the late Victorians to the English modernists." His recent and forthcoming publications include: "'Hard realism': the thanatic corporeality of Edward



Onslow Ford's *Shelley Memorial*," *Visual Culture in Britain* (2002); "The difficult labour of Hamo Thornycroft's *Mower*, 1884," *Sculpture Journal* (2002); "Misplacing Francis Bacon," *Documents* (2002); "Encountering the male nude at the origins of modern sculpture: Rodin, Leighton, Hildebrand, and the negotiation of physicality and temporality," in an anthology on reception studies (2002); "Locating Modern Art in Britain," *Art Journal* (2001); an exhibition catalogue essay on the contemporary Mexican painter Emi Winter (1999); entries on Adolf von Hildebrand, Donald Judd, Jeff Koons, Frederic Leighton, Richard Serra, and the Thornycroft family for the *Encyclopedia of Sculpture* (2002); and individual book reviews on American sculpture in *Documents* (2001) and *Sculpture Journal* (2001). He is editing the anthology, *Sculpture and the Pursuit of a Modern Ideal in Britain, c. 1880-1930*, which will appear in 2003, and co-organized the exhibition and symposium *The Cult of the Statuette in Late Victorian Britain* for the Henry Moore Institute, Leeds (2000). He has recently given papers at the Tate Britain (2001), the Institute for English Studies (2001), the international conference *Locating the Victorians* (2001), the College Art Association (2001), the International Congress of the History of Art (2000), the Henry Moore Institute (2000), and invited lectures at the University of York (2001) and the Courtauld Institute (2000).

Above: PhD students Meredith TeGrotenhuis, Francis Chung and Toubia Ghadessi with Prof. Sarah E. Fraser (third from left) at a department lecture.

Touba Ghadessi is a second-year graduate student in the Art History department. She received her BA in art history, with a minor concentration in biology, in December 1999 from Trinity University in San Antonio. Prior to her arrival at Northwestern, Touba worked as the assistant to the director of development in the McNay Art Museum in San Antonio. Her current interests are Italian paintings in the early modern period in conjunction with the development of the history of medicine and science.

Rebecca Glenn is a first-year graduate student, and she graduated with honors from Brown University in 1996, with a BA in Political Sciences. After receiving her MA in 1999 from the University of Chicago, she worked in the Department of European Painting at the Art Institute of Chicago as a Research Assistant for *Beyond the Easel: Decorative Painting of Bonnard, Vuillard, Denis and Roussel* as well as *Van Gogh and Gauguin: The Studio of the South*. In addition to her research assistant work, Rebecca also did provenance research for the department's permanent collection. This past spring, she taught an art history course at Roosevelt University, *Introduction to Western Art*. Her current interests are eighteenth and nineteenth century French art.

Sarah Gordon is currently in her third year of coursework. She graduated from the University of Michigan with a BA in Art History in 1996. Sarah worked at the National Museum of Women in the Arts and Dumbarton Oaks in Washington, D.C. before returning to graduate school. She received a Shanley Fund Grant in the summer of 2001 to travel to Philadelphia to research the Eadweard Muybridge archives at the University of Pennsylvania. In November 2001, Sarah delivered a paper entitled "Hannah Wilke: Performing Pornography, Realizing Fantasy" at the Barnard Feminist Art and Art History Conference. Sarah studies late nineteenth-century American photography and the arts of Africa.

Elizabeth Grady is working toward completion of her dissertation on the politicization of public opinion of the introduction of modern art in to the National

Gallery in Berlin in the Weimar Republic while working as a research assistant at the Museum of Modern Art on the exhibition, "Gerhard Richter: 40 Years of Painting." She has also published an article, "Politics and Polemics: Conrad Felixmueller and the Politicization of the National Gallery in Berlin," for a catalogue published by the August Macke Haus in Bonn in June.

Jennifer Jolly spent the academic year 2000-2001 in Mexico on a Fulbright Fellowship. She followed that with a summer (June-July 2001) in Spain thanks to a Kress Foundation Travel Grant. She was also the recipient of a 2001 Oberlin Alumni Fellowship. Jennifer is currently writing her dissertation, "David Siqueiros, Josep Renau, and their collaboration at the Mexican Electricians' Syndicate, Mexico City, 1939-1940" with a Northwestern Dissertation Year Fellowship. Her forthcoming publications include: 'History in the Making: a Columbian Exposition Scrapbook' in *Layered Memories: essays on the Commonplace Book, the Scrapbook, and the Album*, (2002); "Two Narratives in Siqueiros' Mural for the Mexican Electricians' Syndicate," *Crónicas*, (in process); "Diego Rivera: Detroit Industry" and "David Alfaro Siqueiros: Retrato de la Burguesía" in Ida Rodríguez Prampolini, *El Muralismo, Producto de la Revolución Mexicana, en América*, in process.

Carmen Cramer Niekrasz is a first-year graduate student who did her undergraduate work at colleges in Missouri, Bulgaria and Hungary. She attended the University of Illinois at Chicago on a University Fellowship between 1999 and August 2001, when she received an MA in art history. Her thesis examined the controversial Depression-era public art and public persona of Missouri painter Thomas Hart Benton. As an intern last summer at the Terra Museum of American Art in Chicago, Carmen co-curated "(Re)Presenting Women," a permanent collection exhibit of paintings, sculpture and works on paper produced by American artists between 1820 - 1960.

Toby Norris is working on his dissertation "Modern Artists' Pursuit of State Support in France between the Wars". He has received a Samuel H. Kress Foundation Travel Grant and will move to Paris in January 2002 to conduct the archival part of



Above: PhD students and undergrads at the end of the year department party.

his dissertation research. He recently completed a Graduate Lectureship at the Art Institute of Chicago, and has been teaching at Northwestern's School of Continuing Studies and at DePaul University.

Nina Rowe has completed her dissertation, "Monumental Fictions: Personifications of Synagogue and Church on the Cathedral Facade" and has presented several papers at the International Congress on Medieval Studies on material drawn from this project. Nina also co-authored (with Sandra Hindman, Michael Camille and Rowan Watson) the book, *Manuscript Illumination in the Modern Age: Recovery and Reconstruction* (2001) and co-curated (with Sandra Hindman) an exhibition of the same name at the Block Museum of Art, January to March 2001. Nina is the recipient of a Leo Baeck-DAAD Fellowship in Germany (1997-1998), a Northwestern Dissertation Year Fellowship (1999-2000) and fellowships from The Memorial Foundation on Jewish Culture and the International Center for Medieval Art.

Meredith TeGrotenhuis is a second-year student, who graduated summa cum laude with a BA in history from Whitworth College in Spokane, Washington, in 1993. She interned both at the Smithsonian Institution in the Civil History department and the Boulder Museum of Contemporary Art. Currently, Meredith is interested in the imaging of cities in the United States in the nineteenth and twentieth centuries.

Janeen Traen is a second-year graduate student in the department of Art History. She graduated summa cum laude, valedictorian, from Truman State University in 2000, with a BA in English. In the summer of 2000, Janeen was a research assistant for the curator of European painting at the Art Institute of Chicago and a development assistant at Art Resources in Teaching in Chicago. Her current interests are escapism in nineteenth century British painting and Northern Italian Renaissance painting.

Ellis van den Boogaard is a first-year graduate student who studied art history in the Netherlands, at the Rijksuniversiteit Groningen. During these years she developed a keen interest in Northern Renaissance paintings and the rediscovery of these works of art in the middle of the 19th century. Thanks to the generous support of the Stichting Fundatie van de Vrijvrouwe van Renswoude te s-Gravenhage, Ellis was able to proceed with her masters at the University of Leuven. Ellis' master's thesis focused on two paintings by Petrus Christus (c. 1410/1415 c. 1475/1476): an *Annunciation* and a *Nativity*.



Meghan Wilson is currently enrolled in her third year of coursework in the Art History department. She received her BA in Art History from Union College, Schenectady NY 1997. From 1997 to 1999, she was at Sotheby's Chicago, and, during the summer of 2000, Meghan was an intern at the Art Institute of Chicago in the Prints and Drawings Department. This past summer, Meghan was awarded a Shanley Fund Grant to travel to Amsterdam for a course on recent developments in her field, 17th-Century Dutch art history, offered by the Amsterdam-Maastricht Summer University. Meghan's minor field is Chicago architecture from the decades surrounding the turn of the 20th century. Last year, Meghan had the opportunity to deliver a paper in this field, entitled "Tribune Tower: Infamous Stones?" at both the Savannah College of Art and Design Symposium on Authenticity in Architecture and at the Northwestern Art History Department Graduate Student Symposium. This year, Meghan is also the Graduate Fellow at the Mary and Leigh Block Museum of Art on campus.

Alex Alberro (Ph.D.1996), is presently Assistant Professor of Modern and Contemporary Art at University of Florida. He is editor of *Two-Way Mirror Power: Dan Graham's Writings on Art* (The MIT Press, 1999), and

Above right: Sandra Hindman pours champagne at Prof. Werckmeister's retirement party.

Alumni News

co-editor of *Conceptual Art: A Critical Anthology* (The MIT Press, 2000) and *Recording Conceptual Art* (University of California Press, 2001). He has recently contributed essays to several edited anthologies, published in a wide variety of journals (including *Artforum International*, *Grey Room*, and *October*), and completed two more book-length manuscripts forthcoming with The MIT Press: *The Best Dishwashing Liquid Around: Conceptual Art and the Politics of Publicity* (2002), and *Spoiled By Language: The Collected Writings of Vito Acconci* (2003).

Sharon Bautista (B.A. 2001) is a Ph.D. student in Art History at Columbia University.

Sheila Crane completed her dissertation, "Reconstructing Place: Transformations of the Vieux-Port of Marseille, 1939-1959," and received her degree in June 2001. An article drawn from her dissertation work, "Deciding Where to Draw the Line: Urban Strategies and the Vieux-Port of Marseille," has recently appeared as a book chapter in the anthology *Making Identities: Conflicts and Urban Space, 1800-2000*, published by Ashgate. She is currently a lecturer in the Department of Art History at the University of California, Santa Cruz, teaching courses in the history and theory of modern architecture. At the upcoming Society of Architectural Historians conference in

April 2002, she will be presenting a paper entitled "The Temple and the Hyphen: Natalie Clifford Barney and the Architectures of Female Homoerotics."

Cristina Cuevas-Wolf (Ph.D. 1997) was the recipient of a Henry Luce/ACLS Doctoral Dissertation Fellowship in American Art (July 96-June 97).



Above: Visiting Prof. Ana Maria Reyes, Prof. Claudia Swan and PhD student Meghan Wilson at the end of the year department party.

She was also the recipient of The Ansel Adams Research Fellowship at The Center for Creative Photography, Tucson AZ (Spring 1998), where she lectured in February 1998 on "Recent Research: Lola Alvarez Bravo." Cristina's article, "Guillermo Kahlo and Casasola: Architectural Form and Urban Unrest," was published in the Autumn 1996 *History of Photography*, vol. 20, no. 3 (London): 196-207. Her other publications include: "Lola Alvarez Bravo," *Center for Creative Photography: Collections and Archives, 25th Anniversary Edition*, Center for Creative Photography, Tucson AZ (January 2002); "Fotografia en Mexico," in *Historia del arte en Iberoamerica*, Editorial Lunwerg, Barcelona, Spain (Fall 2001); Discussant in Colloquium published in *In Focus: Manuel Alvarez Bravo*, The J. Paul Getty Museum, Los Angeles, CA (Forthcoming 2001). Cristina's work-in-progress is entitled "In Defense of Culture: John Heartfield's Photomontages in Political Magazines in Berlin, Paris, and Mexico City, 1933-1939," for which she received a DAAD post-doctoral fellowship for study in Berlin from August 1, 1999 to January 31, 2000 and most recently a Fulbright Fellowship 2002. She currently teaches at the University of California, Davis.

Stephen Gleissner (Ph.D. 1995) has been named Chief Curator of the Wichita Art Museum.

Anne Helmreich (Ph.D. 1997) is an Assistant Professor of art history at Texas Christian University, Fort Worth, TX. She has completed her book manuscript, *The English Garden and National Identity, 1870-1914* with Cambridge University Press, anticipated publication date of June 2002. She has also recently published: "Poetry in Nature: John Everett Millais' Pure Landscapes," in *John Everett Millais: Beyond the Pre-Raphaelite Brotherhood*, ed. Debra Mancoff, New Haven: Yale University Press, 2001, "The Marketing of Helen Allingham," in *Gendering the Landscape*, ed. Anna Robins and Steven Adams, Manchester: Manchester University Press, 2000. She is presently engaged in a study of British landscape painting, ca. 1880-1920, for which she has received funding from the Paul Mellon Centre for British Art, the Yale Center for British Art, and TCU.

Jonathan Katz (Ph.D. 1995), formerly chair of the Department of Gay/Lesbian/ Bisexual Studies at City College of San Francisco, is now an Associate Professor of Art History at SUNY Stony Brook, where he is organizing a queer studies program. He is finishing a book for the University of Chicago Press called *Collective Closets: On the Success of Queer Artists in Cold War America*. He has published on John Cage, Jasper Johns, Robert Rauschenberg, and the Pop art in Germany, Canada, as well as the US, this year. Last year, he won an SSRC Sexuality Research Fellowship Award funded by the Ford Foundation. He is curating a show on Robert Rauschenberg to open in February, 2002, and yet another on the artist Jess. He has been the Artistic Director of the National Queer Arts Festival in San Francisco for the last three years, and directs Queer Museum there, the first museum space dedicated to showing queer art. He founded and chaired the Harvey Milk Institute, now the largest Queer Studies institute in the world, chairs CAA's Frank Jewett Mather Committee, and co-chairs the Queer Caucus for Art which he also founded. He is organizing a multi-day conference and art exhibit called Queer Visualities, to take place at SUNY Stony Brook next November.

Sherry Lindquist (Ph.D. 1995) is currently an assistant professor of art history at Saint Louis University. With Steven Perkinson she is co-editing a special issue of *Gesta* on the subject of artistic identity in the late Middle Ages. She has forthcoming articles in *Gesta*, *Manuscripta*, and chapters in volumes on gender and architecture and illuminated manuscripts. She has coordinated two student-curated exhibits on illuminated manuscripts in St. Louis. Dr. Lindquist has been awarded a J. Paul Getty Postdoctoral Fellowship in the Arts and Humanities for 2001-2002. She is completing her book entitled, *The Late Medieval Monument: Agency, Visuality, and Society at the Chartreuse de Champmol in Dijon*.

Donny Meyer (B.A. 2000) is an M.A. student in Art History at Williams College.

Sylvester Okwunodu Ogbechie (Ph.D. 2000) accepted a tenure track Assis-

tant Professor position in the Department of the History of Art and Architecture at the University of California, Santa Barbara. He is working on a book titled "Ideology of Form in 20th Century African Art" that examines the confluence of art and modernity in the practice of selected African artists. His dissertation, "Ben Enwonwu and the Constitution of Modernity in 20th Century Nigerian Art," was the first thesis defended at Northwestern University on the subject of modern and contemporary African art.

Nancy Owen (Ph.D. 1997) is currently a Lecturer in the Department of Art History at Northwestern. Her book, *Rookwood and the Industry of Art*, was published in 2001 by Ohio University Press. She has written reviews for *Studies in the Decorative Arts*, *Journal of the American Art Pottery Association* and on *AntiquesAmerica.com*. Her articles have been published in numerous publications including *Style 1900*, *Modernism Magazine* *Ohio Valley History*, *Women Building Chicago 1790-1990: A Biographical Dictionary*, and *Decorative Excess and Women Artists of the Early Modernist Era, 1885-1935* (forthcoming). Nancy has also given public lectures at numerous institutions including Terra Museum of American Art, the Gamble House, the Los Angeles County Museum of Art, Barnard College, Chicago Architecture Foundation, Glessner House Museum, the Arts and Crafts Guild, Historic Seattle, the Pleasant Home and the Frank Lloyd Wright Conservancy.

Anne Parker (B.A. 2001) is a student at the Mayo Clinic School of Medicine.



Above right, Prof. David Van Zanten, Prof. Melissa Hyde (U. of Florida) and Prof. Tom Crow (Director of Getty Research Institute) at the CAA reception.

Vivian Rehberg was awarded her PhD in December 2000. Her article, "Realism and Ideology in Andre Fougeron's 'Pays des Mines,' based on a chapter of her dissertation "The Rhetoric of Realism: Painting, Politics and Commitment in France, 1940-1956," was published in Valerie Mainz and Griselda Pollock, eds., *Work and Its Representations: From Painting to Cinema* (Ashgate, 2000). Other publications include her translations of two texts on Aby Warburg by Georges Didi-Huberman, to be published in *Art History* and the *Oxford Art Journal* in Fall 2001, and her recent interview with Thomas Crow, which will appear in the December 2001 issue of *Art Press*. Vivian presented her papers, 'What time is the Revolution?' at CAA in February 2000, and 'How Gauche' at the Association of Art Historians Conference in April 2001. She had to decline an invitation to participate in the conference 'Reconstruction, Consommation, Contestation: Art and Critical Debates in Postwar France', held in Vancouver in October 2001, because she was hired as a member of the curatorial team at ARC, the contemporary art department of the Musée d'art moderne de la ville de Paris. At ARC, she is currently working on two exhibitions that will open in January 2002. Vivian also presented a series of lectures on twentieth-century women artists at the Musée d'art américain in Giverny in October and November 2001. In her spare time, she is writing a book manuscript based on one of the chapters of her dissertation, and is working on another project dealing with post-War French painting, art criticism, and philosophy. She is a founding editorial board member of the London based *Journal of Visual Culture* (the inaugural issue will appear in April 2002).

Liz Seaton defended her dissertation, "Federal Prints and Democratic Culture: The Graphic Arts Division of the Works Progress Administration Federal Art Project, 1935-43" in January 2000. She is developing an educational Web site, "Art Access" (www.artic.edu/aic/artaccess/) for the Art Institute of Chicago, lecturing on topics related to 1930s American art, and acting as curatorial consultant for a private collector of American Prints in Winnetka. Her book, *Federal Art Project Printmaking in California*, is forthcoming from the Book Club of California.

Arian Sheets (B.A. 2001), is assistant curator at the Shrine to Music Museum at the University of South Dakota.

Aron Vinegar defended his dissertation, "Techniques of Imagination: Viollet-le-Duc and the Restoration of the Château de Pierrefonds," in October 2001. The writing of the dissertation was supported by a Josephine De Kármán Fellowship. Aspects of the dissertation were presented at conferences and lectures in the following institutions: St. Hugh's College, University of Oxford; Université de Paris-X, Nanterre; University of Wales College, Newport, Wales; The Camargo Foundation, Cassis, France; McGill University, Montréal, Canada, and the Werner Oechslin Stiftung, Einsiedeln, Switzerland. The papers from the International Colloquium on Viollet-le-Duc in Switzerland will be published in book form in Spring 2002 by ETH Zürich. He also gave a paper entitled "Duchamp's Trois Stoppages-Étalons, Naming, and The Standard Meter," at the College Art Association Annual Conference in Chicago in 2001. Aron was recently awarded two postdoctoral fellowships for 2001-2003: a Social Sciences and Humanities Research Council of Canada/Conseil de recherches en sciences humaines du Canada (SSHRC) Postdoctoral Fellowship, and a Richard H. Tomlinson Postdoctoral Fellowship, Faculty of Graduate Studies and Research, McGill University. He will be affiliated with the Department of Art History and Communication Studies at McGill to advance work on a new project entitled "Between Empathy and Object: Habit, Architecture, and Modernity." Aron is working on an upcoming exhibition at the Westlicht Gallery and Museum in Vienna on a series of panoramic photographs related to his dissertation. He will be writing an essay for the published exhibition catalogue. Aron is also co-editing an issue of *Visible Language* with Michael Golec that will reevaluate the seminal publication, *Learning from Las Vegas*, written by Robert Venturi, Denise Scott Brown, and Steven Izenour.

Ari Weisman (B.A. 1997) earned an M.A. at the Courtauld Institute, University of London, worked for Phillipe de Montebello at the Metropolitan Museum of Art, and is now Curator and Assistant to Jeremy Strick, Director of the Los Angeles Museum of Contemporary Art

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