

Northwestern University Department of Art History

Newsletter:

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3

Letter from Hollis Clayson, Department Chair

August 2003

It is my great pleasure to announce that since our last newsletter (late 2001), the Art History Department has gained five superb new faculty colleagues. A search in 2002-03 for the Mary Jane Crowe Professor of Art History (following the retirement of O.K. Werckmeister in the spring of 2001) succeeded extremely well. **Hans Belting** (Professor, Hochschule für Gestaltung, Karlsruhe, Germany, 1993-2002), eminent scholar of Medieval, Early Modern European and Contemporary art and theory, will occupy the Crowe Professorship in 2003-04, and we are optimistic about Hans remaining on our faculty for at least four years thereafter. **Ann Marie Yasin** (Ph.D., U. of Chicago) is our new tenure-line colleague in Ancient art. A specialist in the art of Late Antiquity, she became a member of the department in fall 2002. She joins Carrie Lambert (Ph.D., Stanford U.), historian of American art who arrived in the fall of 2001, as our second “new” Assistant Professor. **David A. Robertson** (Ph.D., U. of Pennsylvania), trained as a specialist in late Medieval art, became the Director of the Block Museum (see below) in the summer of 2002, and was appointed as a Lecturer in the Art History Department. We are very fortunate to welcome **John Peffer** (Ph.D., Columbia U.), historian of African art who concentrates upon contemporary South Africa, as a Visiting Assistant Professor for two years, 2003-05. He comes to us following a Visiting Professorship at Smith College. Finally, **Christine Bell** (Ph.D., Northwestern U.) joins the College as a WCAS advisor in the fall of 2003, and at the same time becomes a Lecturer (in 19th-century American art) in the Art History Department. We are very happy to



announce that both **Sarah E. Fraser** and **Claudia Swan** have been promoted to the rank of Associate Professor with tenure. The College Art Association presented Millard Meiss Awards (publication subventions) to both of them in 2002 for their forthcoming books: Sarah E. Fraser's *Performing the Visual: Making Wall Paintings in China and Central Asia, 618-960*, Stanford University Press; and Claudia Swan's *Mimesis and Imagination in 17th-Century Dutch Art: Jacques de Gheyn II (1565-1629)*, Cambridge University Press.

The retirement of **Sandra Hindman** in the spring of 2002 created a large void in the faculty “family,” and trimmed the ranks of “old-timers” to only two: David Van Zanten and me. As a (very young) Professor Emerita, Sandra continues her hectic bi-national professional activities, transiting between Chicago and Paris. We offered our adieux and best wishes to her at a June 2002 Farewell Party, held at the Evanston home of Hollis Clayson.

As always, visiting professors enrich both intellectual and social dimensions of department life. In spring 2002, **Annie Coombes** (Birkbeck College London; African Art) and **Régis Michel** (Curator, Louvre Museum, Paris; 20th-century European art) were Visiting Mary Jane Crowe Professors. In spring 2003, **Serge Guilbaut** (Univ. of British Columbia, Vancouver; 20th-century French art) joined the department as Visiting Crowe Professor, when we also welcomed, **Carol Knicely** (Univ. of British Columbia), **Richard Wollheim** (Emeritus Professor, Univ. of California Berkeley) as a joint appointment with the Philosophy Department. We are thrilled that Richard is returning in the spring of 2004. In 2002-03, **Ana Maria Reyes** (Univ. of Chicago) continued as Adjunct Lecturer of Latin American Art. The stimulation supplied by these and other visitors the last two years was complemented by our new year-long Graduate-Faculty Research Colloquium and series of Department Lectures, detailed below.

Above: Professor Emerita Sandra Hindman at her Farewell Party, June 2002.



Two colleagues are fellowship-winners in support of their 2003-04 leaves. **Sarah E. Fraser** will continue as Principal Investigator of the Mellon International Dunhuang Archive, supported by the Andrew W. Mellon Foundation, through the project's projected completion at the end of 2003. For 2003-04, she has been selected to participate in the CSCC (Committee on Scholarly Communication with China) Fellowship – American Research in the Humanities in China, administered by the ACLS and funded by grants from the NEH and the Starr Foundation, in support of her research at the Sichuan Chinese Academy of Social Sciences, Chengdu. Sarah's new project is "Between Gansu and Qinghai: Ethnic Difference in 20th-century Chinese Archaeology." I will head east, then west during my leave: in the fall of 2003, **Hollis Clayson** will be a Fellow at the Clark Art Institute in Williamstown, Mass., and in the spring of 2004, a Scholar at the Getty Research Institute in Los Angeles. My new project studies the travails of U.S. artists in Paris between the American Civil War and WW I.

We are excited to announce that our Art History Summer Seminar Abroad "series" has resumed. Thanks to the support of the Deans of the Graduate School and WCAS, the Seminar is reborn in the summer of 2003, and will hitherto become a fixed component

Above, left: Associate Professor Sarah E. Fraser and Ph.D. student Ming Tiampo at the ShanghaiART warehouse, December 2002. Right: Spring 2003 Visiting Professor Serge Guilbaut.

of our first-year Ph.D. program. The entire first-year class of six students will join **Stephen Eisenman** in London and Oxford in September to study the art of William Morris. In the summer of 2004, the new class will study in Berlin with Hans Belting.

Our Ph.D. candidates continue to receive national and international grants and awards in support of their research and beyond. Our Ph.D.'s keep on landing prestigious teaching, museum and research positions at a very impressive rate and level of excellence. An index of the excellence of our program in American Art, overseen by **Carrie Lambert**, is our selection again by the Henry Luce Foundation to receive an award in support of American Art Dissertation Research. The first grant, bestowed in 1998, has been followed by a second (and even larger gift) in 2003. The excellent tenure of **Sarah E. Fraser** as the Director of Graduate Studies (2000-03) deserves credit as an indisputable element of the success of our Ph.D. program. Likewise **Lyle Massey** has done an outstanding job since assuming the Directorship of Undergraduate Studies in 2002. Our undergraduate majors go on to fascinating and impressive post-graduation destinations and pursuits. The students' and alums' individual achievements are narrated in detail below.

The campus in the immediate vicinity of Kresge Hall has changed dramatically. The McCormick Tribune Building, Medill School of Journalism, stands commandingly (for better or worse) due east of Kresge. And just opened to the south of us is **Crowe Hall**, a four-story field-stone structure oriented east-west that links the two south arms of the old 1951 structure, adding more than 120 offices to the Kresge complex enabling all of the previously scattered Humanities Departments on campus to come together in the same structure. Kresge's old south garden is surrounded by architecture on four sides now, but remains open to the sky, and is home to a new café. Thus the Art History Department's real estate now extends south



from the department office anchor and a cluster of pre-existing offices in the southeast corner of “Old Kresge,” and turns the corner west into the new building. The offices of Professors Yasin, Belting, Eisenman, Clayson and Pepper will be located in Crowe.

The Mary and Leigh Block Museum of Art, opened in September 2000, is an angular glass and limestone, two-story 6,000 square foot structure that won an Honor Award for its architect, Dirk Lohan of Lohan Associates in Chicago, from the Chicago chapter of the American Institute of Architects. David Mickenberg, long-time Block Director, who spearheaded the plans for the new building, left Northwestern in January 2002 to become the Director of the Davis Museum and Cultural Center at Wellesley College. The new Director of the Block, **David A. Robertson**, came to us after having served as the Associate Director of the Smart Museum at the University of Chicago, and had previously directed Campus Museums at the University of Oregon and Dick-

enson College. Under his creative stewardship, the Museum has established a Board of Advisors and a vital film program, *Block Cinema*. David and his staff have planned a rich array of exhibitions for the coming year including *Drawn toward the Avant-Garde* (Nineteenth- and Twentieth-Century French Drawings from the Royal Museum of Fine Arts, Copenhagen), *Honoré Daumier: Public and Private Domains, Up To and Including Her Limits* (a site-specific installation based on Carolee Schneemann’s performances from 1974–1976), and *Lorna Simpson: 31*.

Eric Sundquist, Dean of Weinberg College of Arts and Sciences, stepped down and returned to UCLA in June of 2002, and shortly thereafter **Daniel Linzer** (NU Professor of Biochemistry, Molecular Biology and Cell Biology) succeeded him as the Dean. In less than a year’s time, Dan has shown himself to be a strong supporter of the Art History Department. Julie



Marchenko exited the Slide Librarianship in early 2003 after a maternity leave, **Roman Stansberry** became the Coordinator of the Slide Library, **Roslynn Regnery** (B.A. ‘02 Oberlin) joined the staff as our principal cataloguer, and **Jessica Rowe** (B.A. ‘97 Smith, M.A. Design ‘01, IIT) has just been hired as the Digitization Coordinator. She will take our Visual Resources Collections into the 21st century. **Russ Clement**, the Head of the Art Collection in the University Library, continues to enrich our holdings, improve their accessibility, and indeed enhances every aspect of the conditions of our labor in Deering Library. **Russell Maylone**, at the helm of Special Collections, continues to deepen resources for our research and teaching. **Emily Long**, Department Assistant, and **Deborah Nelson**, Program Assistant, wizards of efficiency and dedication, continue to run the department effectively and with good cheer.

I come to the end of my chairship in September 2003, to be succeeded ably by **David Van Zanten** and then Sarah E. Fraser. Let me close by sending warmest regards to our far-flung alumni and friends, and encouraging all of you to keep in touch. The new department chairs will welcome your support and suggestions.

Above left: Interior corridor of the new Mary Jane McMillen Crowe Hall. Above right: Exterior of Crowe Hall (Destefano & Partners, Chicago, IL, Lead Architect)

Department News

Ph.D. degrees conferred 2002

Rebecca Parker Brien, "Art and Natural History at a Colonial Court: Albert Eckhout and Georg Marcgraf in Seventeenth-Century Dutch Brazil" (*Advisor: Professor Larry Silver*)

Nnamdi Elleh, "Architecture and Nationalism at Abuja, Nigeria: A Study of the Ideologies of 'Federal Style', 1975-1991" (*Advisor: Professor David Van Zanten*)

David J. Getsy, "Physicality and Modern Sculpture in Late-Victorian Britain" (*Advisor: Professor Whitney Davis*)

Elizabeth M. Grady, "The Controversy Over the Acquisition of Modern Art by Public Museums" (*Advisor: Professor O.K. Werckmeister*)

Nina A. Rowe, "Aestheticized Oppression: Personification of Church and Synagogue on the High Medieval Cathedral Façade" (*Advisor: Professor Sandra Hindman*)



Ph.D. degrees conferred 2003

Sarah Betzer, "Flesh to Stone: Ingriste Women and Portraiture in the Circle of Ingres Between Rome and Paris, 1825-1870" (*Advisor: Professor Hollis Clayson*)

Gregory Foster-Rice, "The Visuality of Race: *The Old Americans* and *The New Negro* in American Art, c. 1925" (*Advisor: Professor Stephen Eisenman*)

Jennifer Jolly, "David Siqueiros, Josep Renau, the International Team of Plastic Artists and their Mural for the Mexican Electricians' Syndicate, Mexico City, 1939-1940" (*Advisor: Professor O.K. Werckmeister*)

B.A. degrees awarded in 2002

Majors

Adam Agress
Dana Atlagic
Rebecca Bebawy
Brice Blatz
Linda Chinery
Lindsay Forbess
Jennifer Haddad
Annie Hanan
Cassandra Heckman

Abigal Hoover
Christina Park
Claudia Urvois
Kathrin Zeller

Minors

Kathryn Achenbach
Kristen Duboc
Rebecca Godsil
Cassandra Kegler
John Luyat
Melissa Pena
Katherine Suellentrop

B.A. degrees awarded in 2003

Majors

Anna Blessing
Mary Florcruz
Samantha Friedman
Joanne Gialelis
Janine Lew
Tira Lobell
Nina Markoff
Amanda Mason
David Peterson

Talia Raviv

David Schmitz
Elizabeth Uihlein
Megan Washburn
Amy Wollkind

Minors

Alexandra Schioldager

Above: Professors Carrie Lambert and David Van Zanten at the Farewell Party for Professor Emerita Sandra Hindman, June 2003.



The **2002 Carson Webster Prize** was awarded to senior **Dana Atlagic** for her thesis, "Perpetuating Inequalities: A Look at Happenings Through Gendered Criticism." Dana also received departmental honors along with **Lindsay Forbess**, for her senior thesis, "Eating Disorders and the Power of Art."

The **2003 Carson Webster Prize** was awarded to senior David Peterson for his thesis, "National Endowment for the Arts v. Karen Finley: Understanding U.S. Government Arts Funding Amidst Controversy, Political Warfare and Ideological Clashes." David also received departmental honors. Other students receiving departmental honors in 2003 were **Talia Raviv** for her thesis, "The Many Faces of Weegee: A Study of Jewish Immigrant Identity," and **Amy Wollkind** for her thesis, "Social Pieties: Burgundian Donor Portraits of the Fifteenth Century."

The **Department of Art History website** underwent a facelift this summer. Visit the newly designed page here: <http://www.arthistory.northwestern.edu/>

Above: Senior David Peterson accepts the Carson Webster Prize from Professor Hollis Clayson, June 2003.

The department sponsors an **Art History Lecture Series** every year. The following is the schedule from 2001-2002:

Richard Neer, *Professor of Art History, University of Chicago*
 "The Athenian Treasury at Delphi and Its Reception: The Politics of Architectural Sculpture in Archaic Greece"
 October 10, 2001

Sarah McPhee, *Associate Professor, Art History, Emory University*
 "Who was Costanza? An Episode in Gianlorenzo Bernini's Biography"
 November 26, 2001

Fred Orton, *Professor of Art History and Theory, University of Leeds*
 "Rethinking the Bewcastle Monument: Bede, Rome, Reckoning Time Sundials, and the Renewal of Science"
 January 21, 2002
 and "Rereading 'Beginning with Intention': Making Flag and Drawing Horses"
 January 22, 2002

Pamela Lee, *Assistant Professor of Contemporary Art, Stanford University*
 "Study for an End of the World: Tinguely in America"
 April 12, 2002

Ciraj Rassool, *University of the Western Cape, Trustee of the District Six Museum and a councilor of the South African Heritage and Resources Agency*
 "Recalling Community in Cape Town: Creating and Curating the District Six Museum"
 May 8, 2002

Janet Hess, *Visiting Assistant Professor of Art History, Northwestern University, 2001-02*
 "Gazing at the King: Nationalism, Art History, and Africa"
 May 22, 2002

Nicholas Thomas, *Chair of Anthropology, Goldsmiths College, London and Founding Director, The Centre for Cross-Cultural Research, Canberra, Australia*
 "The blood on the print: tattoo histories and photographs"
 May 29, 2002

Timon Screech, *Reader in the History of Japanese Art, School of Oriental and African Studies, University of London and Senior Research Associate, Sainsbury Institute for the Study of Japanese Arts and Cultures*
 "The Use and Abuse of Erotic Prints in the Edo Period"
 June 6, 2002



The department sponsored the following lectures in 2002-2003:

Dale Kent, *Professor of History, University of California Riverside*
 "Patronage and Patriarchy in Early Medicean Florence"
 October 17, 2002

James Elkins, *Professor, Department of Art History, Theory and Criticism, The School of the Art Institute of Chicago*
 "What is Visual Literacy? And Who Has It?"
 November 18, 2002

Hans Belting, *Professor of Art Studies and Media History, Institut fuer Kunstwissenschaft, Staatliche Hochschule fuer Gestaltung Karlsruhe*
 "Arthur Danto and the Crisis of the Work of Art in Post-Modernism"
 January 17, 2003

Jas Elsner, *Humfry Payne Senior Research Fellow in Classical Archaeology in*

the Classics Department at the Corpus Christi College of Oxford University
 "Inventing Christian Rome: The Role of Early Christian Art"
 Tuesday, January 21, 2003

Rebecca Spang, *Reader in French, University College London*
 "Stuff and Money in the Time of the French Revolution"
 April 3, 2003

Leonard Barkan, *Arthur W. Marks '19 Professor of Comparative Literature and the Director of the Society of Fellows in the Liberal Arts at Princeton University*
 "Aesthetics and Desire: A Renaissance Meditation"
 April 10, 2003

Above: Block Museum Director David Robertson and Anne Helmreich (Ph.D. '94) at the CAA conference in New York, 2003. Right: Professor Van Zanten and Ph.D. students (l-r) Jessica Keating, Touba Ghadessi, Justine DeYoung and Shalini Seshadri in Nantes, France, December 2002. The group was in France attending the symposium "Destinées Croisées Idées et Villes en Chantier" at University of Paris XII of which Professor Van Zanten was an organizer.

Alex Potts, *Professor and Chair of Art History, University of Michigan, Ann Arbor*
 "Autonomy in post-war art, quasi-heroic and casual"
 May 1, 2003

Mimi Yiengpruksawan, *Professor of Japanese Art, Yale University*
 "The Eyes of Michinaga: A Japanese Case Study in Art and Illumination"
 May 7, 2003

David Craven, *Professor of Art History at the University of New Mexico*
 "Orozco's Prometheus and the Threat of Imperialism"
 May 15, 2003

Richard Wollheim, *Professor Emeritus of Philosophy, Univ. of California at Berkeley & Visiting Professor, Depts. of Art History and Philosophy, Northwestern University, Spring 2003*
 "Three Grades of Pictorial Organization (with special reference to Jacob van Ruisdael)"
 May 22, 2003

Serge Guilbaut, *Professor of Art History, University of British Columbia and Visiting Professor of Art History, Northwestern University, Spring 2003*
 "Jean Fautrier: The Color of Horror"
 June 5, 2003



The following departmental colloquia on faculty and graduate student research were held in 2002-03:

Professor David Van Zanten

"Paris Space"

October 10, 2002

Respondent: Carmen Niekrasz (Ph.D. student)

Ming Tiampo (Ph.D. student)

"Art in an Era of New Internationalism, Exchanges and Experiment in France and Japan, 1945-1965"

Respondent: Professor Stephen Eisenman

November 14, 2002

Leah Boston (Ph.D. student)

"Political Vision in the Salons of Les XX (1884-1893)"

Respondent: Professor Claudia Swan

January 23, 2003

Professor Hollis Clayson

"19th C. Women Artists in France: Rosa Bonheur, Mary Cassatt, and Biography in the History of Art"

Respondents: Justine DeYoung, Shalini Seshadri (Ph.D. studentx)

February 6, 2003

Professor Stephen Eisenman

"William Morris"

Respondent: Leslie Ureña, Patrick Tomlin (Ph.D. students)

April 24, 2003

Professor Lyle Massey

" '...almost as infallible as the object itself.' : Picturing the Female Body in the 18th Century Obstetrical Atlas"

Respondents: Spring '03 Visiting Prof. Carol Knicely and Jessica Keating (Ph.D. student)

May 19, 2003



The 13th Annual Northwestern University Graduate Symposium in the History of Art was held on April 27, 2002 at the Mary and Leigh Block Museum. The keynote address, "What the Artist Intended? Elisabeth Vigée-Lebrun Paints the Children of France" was given by Mary D. Sheriff, Daniel W. Patterson Distinguished Term Professor of Women's Studies, University of North Carolina. Other presenters included Kristina Van Dyke (Harvard University), Ewa Packiewicz-Grigar (School of the Art Institute of Chicago) Francis Chung (formerly of Northwestern University), Sarah Gordon (Northwestern University), Andre Dombrowski (University of California, Berkeley), and John L. Butler-Ludwig (University of Chicago).

The 14th Annual Northwestern University Graduate Symposium in the History of Art

was held April 19, 2003 at Mary and Leigh Block Museum of Art. The keynote address, "The Flight of Form: Auden, Bruegel, and the Turn to Abstraction in the 1940s" was given by Alexander Nemerov, Professor of the History of Art, Yale University. Other presenters included Jerry A. Marino (Florida International University), Ellen O'Neil Rife (Brigham Young University), Mike Dooley (University of Iowa), Meredith TeGrotenhuis (Northwestern University) and Natasha Medvedev (UCLA).

The following Ph.D. students participated in the annual **Art Institute of Chicago Graduate Student Seminar**:

Francis Chung, "Art in the Shadow of Life: The Phenomenological Theatricality of Rauschenberg's *White Paintings*" (2002)

Leah Boston, "Modern Mao: Collective Consciousness or Creative Kitsch" (2003)



Top right: Ph.D. student Meghan Wilson and presenter Ellen O'Neil Rife at the 2003 Graduate Student Symposium. Bottom right (l-r): Professor Carrie Lambert, keynote speaker Alex Nemerov and Ph.D. student Michael Golec also at the Symposium.

Faculty News

Hollis Clayson's *Paris in Despair: Art and Everyday Life under Siege (1870-71)* was published by the University of Chicago Press in summer 2002. Other recent publications included a lengthy review of *The Studio of the South* exhibition in the *Art Bulletin* (Dec. 2002). In July 2002, she was a visiting scholar in the Terra Foundation Summer Residency Program in Giverny, France. In 2002-03, she lectured at the University of Kansas, New York University, Wellesley College, and the Terra Museum of American Art in Chicago; and participated in the symposium, "Femme Fatale: Fashion and Visual Culture in Fin-de-Siècle Paris," at the Fashion Institute of Technology, New York. In January 2003, she was named the vice-chair of the Board of Advisors of the Block Museum of Art. In winter-spring 2003, she was a member of the External Review Committee of the Ph.D. program in Art History at the University of Southern California, and the Regional Selection Committee for the Andrew W. Mellon Fellowships in Humanistic Studies. In July 2003, she became the Chair of the Editorial Board of the *Art Bulletin*. Next year, she will be a Fellow at the Clark Art Institute in Williamstown, Mass. (fall 2003), and a Scholar at the Getty Research Institute in Los Angeles (spring 2004). During her leave, she will be working on a book-length study of the travails of expatriate U.S. artists in Paris entitled "Mary Cassatt's accent, or the (un) making of a cosmopolitan in Paris."



Stephen Eisenman is completing work on two books, a textbook entitled "A Critical Introduction to European Art," co-authored by former colleague Karl Werckmeister, and "Catalogue of 19th Century Painting in the Norton Simon Museum," co-authored with Richard Brettell. He published an article, "Class Consciousness in the Designs of William Morris" in the Winter 2002-3 *Journal of William Morris Studies*. He is also continuing work on his book on Morris. He will conduct archival research in London and Oxford in late August, and later lead a seminar in London for 1st year NU graduate students. Eisenman is scheduled to lecture on Morris at a "Morris and Modern Design" symposium at the Huntington Library in early December 2003, and later that month, at the annual meeting of the MLA (Modern Language Association). He was recently elected President of the CAA affiliated Radical Art Caucus.

Sarah E. Fraser has two books coming out this fall. *Performing the Visual* is published by Stanford University Press and an edited volume in Chinese on Buddhist art (*Buddhist Material Culture, Temple Wealth and Patronage*) is in press with Shanghai Fine Arts Publishing House. She has lectured at the Smithsonian Institution as part of their Silk Road Series, the new Asian Art Museum in San Francisco, and Fudan University in Shanghai. After serving as the Director of Graduate Studies since 2000, she will be department chair, 2004-2007.



Sandra Hindman became Professor Emerita of Art History in September 2002. She continues to supervise graduate students, will occasionally teach in the department, and pursues research and writing on medieval manuscripts. In October 2003, she led a workshop in the Seminar on the Book at the Newberry Library, and in May 2003 with Nina Rowe she gave a paper at Kalamazoo in honor of Michael Camille on Jean Fouquet's art and hypermedia. She was named a member of the Board of Trustees at the Newberry Library in June 2003.

Carrie Lambert has been working on a book on Yvonne Rainer and the American avant-garde of the 1960s and 70s. In 2002-03 she presented related work in lectures at the University of California, Berkeley, and the College Art Association Annual Conference in New York. An essay on the film *Lives of Performers* was published in *Radical Juxtapositions*, a scholarly catalog on Rainer's art. A new essay on Rainer's short film pieces is forthcoming from the Video Data Bank at the Art Institute of Chicago.

Lyle Massey has edited and contributed to a collection of essays for the National Gallery and the Center for Advanced Study in the Visual Arts entitled "The Treatise on Perspective: Published and Unpublished" (Yale U. Press). In addition, she is completing her book manuscript entitled "The Gamble of the Gaze: Body and the Eye in Renaissance Perspective." In 2001-2002 she was an NEH fellow at the Newberry Library in Chicago.

Above left: Professor Hollis Clayson University Library Board of Governors event, June 4, 2002. Above right: Professors Ann Marie Yasin and Claudia Swan at the 2003 Graduate Student Symposium.



John Pepper is Visiting Assistant Professor of African Art History, 2003-2005. He is a contributor to *African Arts*, *Third Text*, and *Cabinet*. He is the author of "The Struggle for Art at the End of Apartheid" Ph.D. thesis, Columbia University, 2002. His essay "The Diaspora as Object" will be included in the catalogue for the upcoming exhibition, *Looking Both Ways*, at the Museum for African Art in New York.

Claudia Swan spent the calendar year 2002 in Berlin, as a fellow at the Max Planck Institute for the History of Science. Her research focused on patterns of collecting and exchanging objects ranging from wonders of nature to works of art in 17th-century Holland, for a book she is now writing called *The Aesthetics of Possession: Art, Science, and Collecting in Early Modern Holland*. Her book, "Mimesis and Imagination in 17th-century Dutch Art: Jacques de Gheyn II (1565-1629)" is forthcoming from Cambridge University Press. In 2002, she married David Miller Dabbs; and in 2003 was awarded tenure and promotion to Associate Professor.

In the summer of 2002 **David Van Zanten** finished a year's leave supported by a Guggenheim Fellowship. His book, "Paris Space," is progressing. December, 2002, he helped organize the symposium "Destinés Croisés: Idées et Villes en Chantier" at University of Paris XII with Florence Bourillon and Karen Bowie. Four NU graduate students traveled to Paris to attend -- Justine DeYoung, Toubia Ghadessi, Jessica Keating, Shalini Shesadri, Leslie Ureña -- and then to see French urban lay-out directly on the ground, touring Paris and the Loire city of Nantes. In April, 2003, he organized and moderated the symposium "The City, the Hinterland, the House, the Grid," at the Graham Foundation in Chicago, exploring the relationship between Chicago modernism and Midwestern space division. The lead speakers were Antoine Picon (Harvard), Ed Taverne (Groningen), Neil Levine (Harvard). In February and May, 2002, interviews with Thierry Pacquot were broadcast on "France Culture."

Above left: 2003 Adjunct Lecturer Ana Maria Reyes and Professor Emerita Sandra Hindman at Professor Hindman's Farewell Party. Above right: Professor Sarah E. Fraser and David Getsy (Ph.D. '02) at the CAA conference in New York, 2003.

Ann Marie Yasin joined the faculty last fall teaching ancient, late antique and Byzantine art. This year, in addition to Greek and Roman art, she will be offering an undergraduate seminar on the Roman and early modern reception of Greek art and a graduate methods seminar on cultural memory and monuments. She is currently working on a book entitled, *Memorials Transformed. Funerary Monuments, Church Space and Saints' Cults in Late Antiquity* which examines commemorative monuments and the construction of social memory in early Christian churches across the Mediterranean. With generous support from the University Research Grants Committee, she will be traveling to Italy and Croatia this summer to continue work on early Christian memorials and funerary basilicas. She recently delivered a keynote address on viewing Roman and early Christian funerary



monuments at the University of Wisconsin-Madison undergraduate Humanities conference and chaired a session on Roman funerary art at the annual meeting of the Archaeological Institute of America in New Orleans. She is also chairing a paper session on North Africa at the upcoming International Congress of Classical Archaeology at Harvard University.

Personal Milestones

Claudia Swan and David Dabbs were married in September 2002, and Carrie Lambert and Colin Beatty tied the knot in March 2003. Ana Maria Reyes (Adjunct Lecturer, 2000-03; Latin American Art) and John Gatti welcomed their son, Lorenzo, in May 2003; Elizabeth Seaton (Ph.D. '00) and Andrew Badeker welcomed their daughter Eleanor Seaton Badeker in August 2002.

Graduate Student News

Christine Geisler Andrews is currently writing her dissertation, "The Boucicaut Books of Hours: A Revisionist Study of a Network of Fifteenth-century Parisian Manuscripts." This year she was awarded a Dissertation Year Fellowship from Northwestern. Her article "The Boucicaut Masters" was published in the fall of 2002 in a special issue of *Gesta* on the identity of the late medieval artist. Christine lives in western Massachusetts and has two children, Steven Maximilian, 4, and Mary Antolina, 2.

Leah Boston is working on her dissertation, "Political Vision in the Salons of Les XX: 1884-1893." She has received a Fulbright award and a twelve-month fellowship from the Belgian American Educational Foundation to fund archival research during the academic year 2003-2004.

Laura Bruck is a fourth year graduate student. She is pursuing her interest in medieval illuminated manuscripts by working on her dissertation entitled "Word into Deed: Text and Image in Thirteenth-century, Paris-produced, Small-format Bibles." In the summer of 2002 she was a recipient of a Barbara Smith Shanley Graduate Travel Fellowship. She is co-curating an exhibit on women and literacy in the Middle Ages and Renaissance at the De Paul University Art Gallery.

Ananda Shankar Chakrabarty is working on his dissertation "The Black Paintings (1979-2002) by Pierre Soulages" and "Prehistoric Engraved Stones: Archaeology as Method and Metaphor." As a member of Professor Samuel Weber's Paris Program in Critical Theory, he has been involved in archival research and interviews with the artist in Paris since late August 2002.



He has also been helping Pierre Soulages with the scholarly work of preparing the fourth volume of the catalogue raisonné of Soulages work. In 2003-2004, he will continue his research in Paris with a Northwestern Graduate Research Fellowship and a Samuel H. Kress Foundation Travel Fellowship. He has taught at Northwestern's School of Continuing Studies.

Justine DeYoung, a second-year graduate student, hopes to write a dissertation on figures of femininity in 19th cent. French paintings of modern life; her minor project will focus on the Roman villa. She looks forward to her position as the 2003-04 graduate fellow at the Block Museum of Art. Justine graduated *magna cum laude* from Williams College in June 2002, earning her B.A. in art history and English literature.



During the first half of 2002, **Eliza Garrison** received a DAAD One-Year Fellowship and a travel grant from the Samuel J. Kress Foundation for her dissertation "The Art Policy of Emperor Henry II (1002-1024)." She has been living in Berlin since April 2000, and put the final touches on the dissertation over the course of the past academic year with the support of a Dissertation Year Fellowship from Northwestern's Graduate School. Her essay, "Henry II in the Pericope Book and Regensburg Sacramentary," appears in *The White Mantle of Churches: Architecture, Liturgy and Art around the Millennium* (Brepols, 2003). Eliza has accepted a one-year position in the Department of Art History, Visual Art and Theory at the University of British Columbia in Vancouver for the upcoming academic year.

Touba Ghadessi is pursuing her interest in the intersections between art, anatomy, and science in early-modern Italy by working on her dissertation, "Identity and Physical Deformity in Italian Court Portraits 1550-1650: Dwarfes, Hirsutes, and Castrati." In the summer of 2002, she was the recipient of the Graduate Certificate in Italian Studies' Travel Fund and a Barbara Smith Shanley Graduate Travel Fellowship. Along with her colleague Meredith TeGrotenhuis, she will participate in the conference "Attending to Early Modern Women" at the University of Maryland in November 2003; she will also teach at Northwestern's School of Continuing Studies during the spring of 2004.

Michael Golec has been named Assistant Professor at Iowa State University. His appointment is split between the Departments of Architecture and Art and Design.

Above left : Professor Claudia Swan with Aron Vinegar (Ph.D. '01) also at CAA. Above right: Ph.D. students Christine Geisler Andrews and Eliza Garrison at the 2003 CAA conference in New York.

Sarah Gordon is working on her dissertation on Eadweard Muybridge's *Animal Locomotion* photographs of 1887. She recently completed a Terra Summer Residency in Giverny, France, and in January will take up a one-month fellowship at the Library Company of Philadelphia and the Historical Society of Pennsylvania. She taught at Northwestern's School of Continuing Studies in the spring and will teach at Lake Forest College this fall.

Jessica Keating is a second year student in art history interested in French academic painting and pedagogical practices. She received her BA in Art History and History from The Ohio State University.

Carmen Niekrasz has been appointed a Helen M. Galvin Fellow in the Graduate School for the 2003-04 academic year. She is working on her dissertation "Tapestry as Natural History at the Polish Court of Sigismund II Augustus, 1520-1572" and plans to spend next year doing research in Krakow, Poland.

Toby Norris spent the period from January 2002 to August 2003 in Paris researching his dissertation "Modern Artists and the State in France, 1918 - 1939." He returned to Chicago in August and will take advantage of a Dissertation Year Fellowship for 2003-2004 to focus on writing.

Jennifer Olmsted is working on her dissertation "Reinventing the Protagonist: Eugène Delacroix's Representations of Arab Men." She has been living in Paris since the fall of 2001. During 2001-2002, she was a Michael Miles Fellow in Northwestern's Paris Program in Critical Theory. In March of 2002 she was awarded a two-year Samuel H. Kress Foundation Institutional Fellowship to research and write her dissertation in Paris (2002-2004). In December of 2002 she gave a paper in Toronto at the Art Gallery of Ontario's "Modernity and the Mediterranean" conference.

Shalini Seshadri is a second-year Ph.D. student in the Department of Art History. She received her B.A. from Georgetown University in Theology, specializing in World Religions. Before coming to Northwestern, she worked for educational and public health non-profit organizations in Washington, DC. She plans to pursue a major in nine-

teenth-century French painting and a minor in Indian art.

Meredith TeGrotenhuis continues her dissertation research, which focuses on Berenice Abbott's photographs of New York City as a case study for exploring the ways in which urban images reflected and influenced the perception of American cities in the 1930s. She received the Predoctoral Fellowship for Summer Travel Abroad for Historians of American Art from CASVA in 2002 and the Shanley Graduate Travel Fellowship in 2003. She will lead a workshop entitled "Constructing the Female Body: Debased, Mutilated, and Dead Bodies in Religious Images" with Toubia Ghadessi during the "Attending Early Modern Women" conference at the University of Maryland in November of 2003.

Patrick Tomlin received his M.A. in art history from Florida State University in 2002. He is currently in his second year in the department, and studies late twentieth century American art.

Leslie J. Ureña is a second-year student in the Department of Art History. She received her B.A. in the history of art from Yale University in 1999, where she focused on the architecture of Toledo, Spain as it pertained to the relationships between Christians, Muslims, and Jews during the Reconquista. She also worked in the Department of European and Contemporary Art at the Yale University Art Gallery. Before coming to Northwestern, she worked at Livet Reichard and Company in New York City, organizing fundraising events for non-profit organizations, and later at the Dallas Museum of Arts Department of European Art as a curatorial assistant. She plans to focus on late nineteenth- and early twentieth-century European and American art for her major, and the art and architecture of Venice for her minor.

Meghan Wilson is working on her dissertation, "Dutch Flower Still-Life Painting in Middelburg, ca. 1600-1620." In June 2003, Meghan moved to New York, where she has been continuing to study Dutch and work on her primary and secondary research. She has received a fellowship from the American Friends of the Mauritshuis and will spend September-November 2003 in The Netherlands, examining paintings and doing archival research.



Above: Ph.D. students (l-r) Leslie Ureña, Justine DeYoung and Shalini Seshadri at the 2003 CAA conference in New York.

Graduate Alumni News



Alex Alberro (Ph.D. '96) has recently been awarded tenure and promotion to Associate Professor at the University of Florida. The MIT Press published his book, *Conceptual Art and the Politics of Publicity*, in 2003.

David S. Areford (Ph.D. '02) is currently completing his first book, "In the Viewer's Hands: The Reception of the Printed Image in Late Medieval and Early Modern Europe." Also, he is curating with Richard S. Field, Peter Schmidt, Peter Parshall, and Rainer Schoch an upcoming exhibition on early printmaking organized by the National Gallery of Art in Washington, D.C. and the Germanisches Nationalmuseum in Nuremberg. He is coeditor with Nina A. Rowe of a book of essays in honor of Sandra Hindman, *The Image in the Text: Manuscripts, Artists, Audiences* (London: Ashgate, forthcoming 2004), the publication of which will be marked by a day-long symposium in June 2004 at the Newberry Library in Chicago. In August 2003, David will join the faculty at the University of Massachusetts Boston, where he has been hired as an Assistant Professor of Art History.

Wendy Bellion (Ph.D. '01) is assistant professor in the Department of Art History at Rutgers, The State University of New Jersey. She is currently revising her dissertation for

publication as an NEH Fellow at the Omohundro Institute of Early American History and Culture, College of William and Mary (and anticipating the August birth of a baby!). During 2002-03, she published an article on Charles Willson Peale's *Staircase Group* (*American Art*, summer 2003); an essay on Peale's "physiognotrace" as a device of political representation (*New Media, 1750-1900*, eds. Lisa Gitelman and Geoff Pingree, MIT Press 2003); a review of Alexander Nemerov's *The Body of Raphaelle Peale* (CAA Reviews Online); an essay on early American optical devices (www.commonplace.org, Oct. 2002); and catalogue entries for a National Gallery exhibition (*Deceptions and Illusions: Five Centuries of Trompe l'Oeil Painting*, 2002). She also presented papers at the American Studies Association annual meeting and the University of Pennsylvania and chaired a session at the Society of Early Americanists' biannual conference.

Sarah Betzer (Ph.D. '03) received her Ph.D. in June 2003 for her dissertation entitled, "Flesh to Stone: *Ingriste* Women and Portraiture in the Circle of Ingres between Rome and Paris, 1825-1870" (Hollis Clayson, thesis advisor). Sarah's current work centers upon the image of the lesbian body in the work of Ingres and Courbet. This has been the focus of her recent conference papers delivered at the First International Conference on Queer Visualities ("Strange Bedfellows: Ingres, Courbet and the Lesbian Body"), and at the Nineteenth-Century French Studies Conference ("Desire, Identification and the Female Body: Preliminaries to Ingres's *Raphael and the Fornarina*"). Sarah teaches eighteenth - twentieth century European art at the University of California, Santa Cruz.

Rebecca Parker Brien (Ph.D. '02) completed her Ph.D. in 2002. She has a tenure-track appointment as an Assistant Professor of 17th and 18th century art in the Art and Art History Department at the University of Miami. Her recent publications include "Albert Eckhouts' paintings of the *wilde natien* of Africa and Brazil," NKJ



Above left: Wendy Bellion (Ph.D. '01) and Professor Hollis Clayson at the 2002 Northwestern Hooding Ceremony.
Right: David Areford (Ph.D. '02) and Paul Jaskot (Ph.D. '93) at the 2002 CAA conference in Philadelphia.

(*Nederlands Kunshistorisch Jaarboek/Dutch Yearbook of Art History, Alternative Worlds*, (2002/2003) and "Report from Ceara: Marcgraf's Brazil," (Index Editora, 2002). In 2003 she co-curated an exhibition "Visions of Empire: Picturing the Conquest in Colonial Mexico" (Lowe Art Museum, University of Miami, 2003) and co-organized an international symposium *Invasion and Transformation: Interdisciplinary Perspectives on Images of the Conquest of Mexico*, held at the University of Miami, March 22-23, 2003. Dr. Brienens is currently revising her dissertation for publication in 2004 by Amsterdam University Press.

Sheila Crane (Ph.D. '01) teaches modern architectural history and theory at the University of California, Santa Cruz. This past year, she presented papers at the First International Conference on Queer Visualities ("Androgynous Architectures: Romaine Brooks, Natalie Clifford Barney & the Reshaping of Interior Space") and at the Society for Architectural Historians' annual conference ("Fernand Pouillon and Roland Simounet: Translating Mediterranean Modernities between Marseille and Algiers" on a panel co-chaired by Nnamdi Elleh). She is currently working on a book manuscript entitled "Landscapes of Ruins and Mediterranean Dreams: Architecture, Memory, and the Postwar Rebuilding of Marseille." Sheila's forthcoming publications include "Digging Up the Present in Marseille's Old Port: Towards an Archeology of Reconstruction" (in the *Journal of the Society of Architectural Historians*), "Mapping the Amazon's Salon: Topographies of Identity in Natalie Clifford Barney's Literary Salon" in (*GenderScapes: Reconfiguring the Moral Landscape*, edited by Loraine Dowler, et al., Routledge, 2004), and "Architectural Translations and Mediterranean Translocalisms: Le Corbusier, Fernand Pouillon, and Roland Simounet between Marseille and Algiers" (in *Contestations: New Positions on Architecture and Urbanism*, edited by Ikem Okoye, Ashgate Press).

Cristina Cuevas-Wolf's (Ph.D. '97) current research focuses on the network of periodicals of the German, Spanish and Mexican avant-gardes in the late 1920s and 1930s. She has received funding from the DAAD (2000) and a Fulbright Fellowship (2002) for her research. She has published her work in the *History of Photography* and in catalogues such as the *Center for Creative Photography: Collections and Archives, 25th Anniversary Edition* (2002). Cristina was recently a Visiting Assistant Professor at the University of Oregon.

Sara Doris (Ph.D. '99) is joining the faculty of the University of Kentucky's Department of Art as a visiting Assistant Professor in the fall of 2003. Her current research focuses on the revision of her dissertation, *Pop Art and the Contest Over Culture*, which is being published by Cambridge University Press.

Greg Foster-Rice (Ph.D. '03) was appointed an assistant professor in the Department of Photography at Columbia College Chicago in Fall of 2002 where he teaches the history of photography to undergraduate and graduate fine arts students. He recently completed and defended his dissertation, "The Visuality of Race: *The Old Americans* and *The New Negro* in American Art, c. 1925" and is preparing it for book manuscript. In April of 2003 he moderated the Art Institute of Chicago's annual Midwest Art History Graduate Student Symposium. He can be reached at gfooster-rice@colum.edu.

David Getsy (Ph.D. '02) received his Ph.D. in June 2002 (W. Davis, adviser), and is the 2002-2004 Andrew W. Mellon Postdoctoral Fellow at the Leslie Center for the Humanities & the Department of Art History, Dartmouth College. He was also a 2002 Postdoctoral Fellow of the Paul Mellon Centre for Studies in British Art, a 2003 Research Fellow at the Harry Ransom Humanities Research Center, University of Texas at Austin, and a 2003 Faculty Fellow in Digital Media at Dartmouth College. In 2004, his book *Body Doubles: Sculpture in Britain, 1877-1905* will be published by Yale University Press and his edited anthology *Sculpture and the Pursuit of a Modern Ideal in Britain, c.1880-1930* will be published by Ashgate Press/Lund Humphries. In 2002-2003, he published and lectured on topics in nineteenth century sculpture and aesthetics, modernist art, and post-war American art. He received a grant to organize a lecture series at the Hood Museum of



Above: Sarah Betzer (Ph.D. '03) on stage at the 2003 Northwestern Hooding Ceremony.

Art, Dartmouth College (2003-2004) titled *Sculpture and Its Publics* and is co-curating an exhibition for the museum on the image of sculpture in 19th century painting. His new research is on the role of relief sculpture in modern art and in theories of representation in Britain, France, and Germany in the years 1890-1930.

Stephen Gleissner (Ph.D. '95) curated *American Art for Wichita: Elizabeth Stubblefield Navas and the formation of the Roland P. Murdock Collection* -- the re-opening exhibition of the expanded Wichita Art Museum, which opened June 1st. The exhibition interprets the Museum's core collection through the collecting strategy of the woman who dedicated her life to its formation. In addition, Gleissner's article "The Mr. & Mrs. William McCormick Blair House," was published in *David Alder, Architect: The Elements of Style* (Yale University Press and the Art Institute of Chicago, 2002). In April Gleissner was named one of the Distinguished Alumni of Wichita State University.



Elizabeth Grady (Ph.D. '02) is working as the Curatorial Assistant to the Diane Arbus retrospective being organized by the San Francisco Museum of Modern Art, and opening in October 2003. She is also lecturing at The Museum of Modern Art and teaching as an adjunct at the Fashion Institute of Technology in New York. The Max Beckmann retrospective on which she

worked as a Research Assistant has just opened at The Museum of Modern Art.

Anne Helmreich's (Ph.D. '94) book *The English Garden and National Identity: The Competing Styles of Garden Design, 1870-1914* was published by Cambridge University Press in August 2003; her essay on representations of Britannia (which began as a paper in an NU seminar led by Hollis Clayson) appeared in *Art, Nations, and Gender: Ethnic Landscapes, Myths, and Mother-Figures* (Ashgate) and she contributed an essay on England's world's fair pavilions to *Art, Culture and National Identity in Fin-de-Siècle Europe* (Cambridge). She recently received an NEH summer stipend as well as a fellowship at the Harry Ransom Center at the University of Texas at Austin to pursue her new research on

attitudes to nature in late nineteenth-century British art. In January 2004 she will begin a new position as Associate Professor of Art History at Case Western Reserve University, Cleveland, Ohio.

Paul Jaskot (Ph.D. '93) was selected as this year's Tomas Harris Memorial Lecturer at the University College, London. In March 2003, he gave talks on Richter, Kiefer and Libeskind under the general theme of "The Political Reception of the Nazi Past and Postwar German Art."

Jennifer Jolly (Ph.D. '03) completed her dissertation, "David Alfaro Siqueiros, Josep Renau, and their Mural for the Mexican Electricians' Syndicate, Mexico City, 1939-1940," and was awarded her Ph.D. in June 2003. This fall she starts as Assistant Professor at Ithaca College in Ithaca, NY.



Jonathan D. Katz (Ph.D. '95) has completed his first year directing the Larry Kramer Initiative for Lesbian and Gay Studies at Yale University, where he also teaches in both the History of Art and Art departments as an Associate Professor (adj). The Larry Kramer Initiative is now the largest and most active Lesbian and Gay Studies program in the country. His three day Queer Visualities conference was a great success, as was his co-organized Queer Eakins symposium. He has an article coming out in the new anthology by Serge Guilbaut from Duke University Press, and two others in new Swiss and German anthologies.

Tony Lewis (Ph.D. '94) is Director of the University of Southern Mississippi Museum of Art in Hattiesburg, and also serves as an assistant professor of museum studies and art history in the art department. He is currently working on a museum studies textbook.

Sherry C.M. Lindquist (Ph.D. '95) has received a Fulbright to France for the spring of 2004 to pursue research on late medieval art, vision, and society as evident in the writings of Jean Gerson. She will be associated with the Musée des Beaux-Arts in Dijon.

Kevin Murphy (Ph.D. '92), Associate Professor of Art History at the CUNY Graduate

Above left: Stephen Perkinson (Ph.D. '98), Margo Thompson (Ph.D. '98) and Isabel Balzer (Ph.D. '97) at the 2003 CAA conference in New York. Above right: Jonathon Katz (Ph.D. '95) and Professor Hollis Clayson, also at CAA.

Center and Brooklyn College, published an introduction to a reprint edition of William E. Barry's 1874 book *Pen Sketches of Old House* (Portland, ME: Maine Preservation, 2002). In the past year, he has also contributed essays on the recent addition to the Florence Griswold Museum in Old Lyme, Connecticut, and on the work of Cape Cod architect David MacLean to the publication

Art New England. Kevin spoke at CAA in New York in a panel on the Gothic Revival, and at Kalamazoo in a session dedicated to the forthcoming posthumous book of Michael Camille.



Bonnie Noble (Ph.D. '98) has been awarded a 12 month grant from the National Endowment for the Humanities to complete the final research and writing of her book, "The Religious Paintings of Cranach the Elder: Art and Devotion of the German Reformation." She has articles forthcoming in *Sixteenth Century Journal* and *Reformation and Renaissance Review*. With the support of a UNC Charlotte Junior Faculty Research grant, she spent part of summer 2003 in Strasbourg conducting preliminary research for a new project on Hans Baldung Grien. She is currently Assistant Professor at UNC Charlotte.

Sylvester Okwunodu Ogbechie (Ph.D. '00) teaches African and African Diaspora Art History at the University of California, Santa Barbara where he is completing a book manuscript on 20th Century Nigerian Art. He remains very active in the field and has recently presented lectures on his research at Columbia University and at the Getty.

Nancy Owen's (Ph.D. '97) book *Rookwood and the Industry of Art* was published in 2001 by Ohio University Press. She has recently completed work on a catalogue for the Philadelphia Museum of Art entitled *Rookwood Pottery in the Philadelphia Museum of Art: The Gerald and Virginia Gordon Collection*. The catalogue accompanies an exhibition opening in October 2003. Nancy has been teaching at Northwestern in the Integrated Arts program, the Gender Studies program and the School of Continuing Studies.

Stephen Perkinson (Ph.D. '98) is presently Assistant Professor of Art History at Bowdoin College. He has recently published a pair of articles: "From an Art de Memoire to the Art of Portraiture: Printed Effigy Books of the Sixteenth Century" in *The Sixteenth Century Journal*, and "Engin and Artifice: Describing Creative Agency at the Court of France, c. 1400" in *Gesta*. Along with fellow NU alum Sherry Lindquist, he served as co-editor of the special issue of *Gesta* in which the latter article appeared. In the past year he delivered a paper at the Annual Meeting of the Sixteenth Century Studies Conference; in 2003-4 he will present his work at the College Art Association conference and at the International Congress of Medieval Studies in Kalamazoo. He lives with wife Heather, son Aidan (born 1 February 2001), and their exceptionally well-traveled dog Arlo in Brunswick, Maine.

Vivian Rehberg (Ph.D. '00) spent much of 2002 recovering from surgery for a ruptured achilles tendon. Now back at her curatorship of contemporary art at ARC/Musée d'Art moderne de la Ville de Paris, she organized the museum's event for Paris's first Nuit Blanche (an all night arts festival in October): a cabaret and city-wide treasure hunt proposed by French artist Fabrice Hybert. After having previously co-curated a solo show of Croatian artist Ivan Kozaric's work with Hans Ulrich Obrist, in Winter 2003 she teamed up with him again to co-curate "Camera," an architecture/video exhibition including structures by Chang Yung Ho, and videos by Wang Jian Wei and Yang Fudong. She also assisted Jimmie Durham on "The Pursuit of Happiness," and has just wrapped up the preparations for an international group show, "Deplacements." She is currently collaborating with architect Didier Fuzia Faustino on the opening project for the museum's Fall season, when the museum's wing of the Palais de Tokyo will close for renovation and the contemporary department, ARC, will move to the Couvent des Cordeliers across town. She is writing "Critics' Picks" for the *Artforum* website, published an interview with Thomas Crow in *Art Press* (12/2001), and recently, a catalogue essay on painter Philippe Richard and an article on photogra-



Above left: Wendy Bellion (Ph.D. '01) and Aron Vinegar (Ph.D. '01) at the 2002 CAA conference in Philadelphia. Right: Professor Stephen Eisenman, Paul Jaskot (Ph.D. '93) and Alex Alberro (Ph.D. '96) also at CAA.

pher Thomas Ruff in the *Tate Magazine* (issue 5, 2003 and on the web). Her translations have appeared in *Art History*, the *Oxford Art Journal*, and in the exhibition catalogue, *Jean Fautrier 1898-1961* (Yale University Press, 2002). In the near future, Vivian will be contributing to a monograph on Orlan, to be published by Flammarion in conjunction with her solo show at the Centre National de la Photographie in Spring 2004, and will continue to deliver general public lectures in the French provinces on contemporary art.

Nina Rowe (Ph.D. '02) begins a 3-year term as Visiting Assistant Professor in the Department of the History of Art and Architecture at Middlebury College. She and David Areford co-edited *The Image in the Text: Manuscripts, Artists, Audiences* (London: Ashgate, 2004).

Elizabeth Seaton (PhD '00) gave birth to a healthy, happy Eleanor Seaton Badeker on August 6, 2002. In 2002 she also co-curated with Robert Eskridge the Art Institute of Chicago exhibition, "To Inspire and Instruct Art from the Collection of the Chicago Public Schools." Last June, she moved to the Manhattan, Kansas, area to be closer to family and begin a position as assistant curator for the Beach Museum of Art of Kansas State University. She is currently working on an exhibition surveying the work of American women printmakers active between 1910 and 1960.

Margo Thompson (Ph.D. '98) passed her second-year tenure review at the University of Vermont in spring 2003. She received a university grant to develop a new course on African-American Art, to be taught in fall 2003. Her article "Finding the Phallus in Female Body Imagery" was published in *n.paradoxa*, an international feminist art journal, in January 2003. She presented a paper, "'Dear Sisters': The Visible Lesbian in Community Arts Journals," at the CAA Conference in Philadelphia, February 2002.

Susan Waller (Ph.D. '99) is an Assistant Professor in the Department of Art and Art History, University of Missouri Saint Louis. In 2002 she received a National Endowment for the Humanities Summer Stipend to research the peasant models of Jean-François Millet and Jules Breton. In 2003 she was awarded a grant from the University of Missouri-Saint Louis Office of Research Awards to complete a manuscript entitled, "The Invention of the Model: Artists and Models in France, 1830-1870," which is under preparation for Ashgate/Lund Humphries. Her recent publications include: "Professional *Poseurs*: The male model in the Ecole des Beaux-Arts and the popular imagination" (*Oxford Art Journal*, autumn 2002) and "Photographers and Censors in the Third Republic in France" (*History of Photography*, autumn 2003).



From 2001 to 2003 **Aron Vinegar** (Ph.D. '01) held two postdoctoral fellowships in the Department of Art History and Communication Studies at McGill University: a Social Science and Humanities Research Council of Canada Postdoctoral Fellowship and a Richard H. Tomlinson Postdoctoral Fellowship. He has been recently appointed Assistant Professor in the Department of History of Art and the Knowlton School of Architecture at Ohio State University. Upcoming publications include: "Skepticism and the Ordinary—From Burnt Norton to Las Vegas," *Visible Language* Special Issue on Learning from Las Vegas ed. Aron Vinegar and Michael Golec 37.3, Fall 2003; and an essay length book review of Michael Fried's *Menzel's Realism*, "Drawing towards (and brushes with) Skepticism," *Oxford Art Journal* vol. 71, no. 1, forthcoming March 2004. He has given numerous conference papers and invited lectures over the last two years. His most recent papers are: "Bourdieu's Panofsky and the Concept of the Habitus," *Bourdieu Beyond the Social Sciences*, University of East London, London, England, June 19-20, 2003; and "Earth's Eye, the Horizon, and the Shadow of the Object," at the 2004 CAA Conference in a session on Walter Benjamin and the Visual Arts. Aron is chairing a panel at the 2004 Society of Architectural

Above : Marilyn Kushner (Ph.D. '91), Sherry Lindquist (Ph.D. '95) and James Van Dyke (Ph.D. '96) at the 2002 CAA conference in Philadelphia.

Undergraduate Alumni News

Historians Annual Meeting in April entitled “A Non-Empathetic Account of Empathy Theory.”

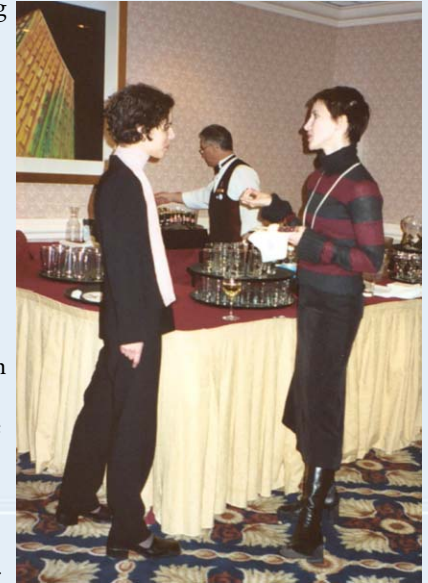
Bronwen Wilson (Ph.D. '99), Assistant Professor at McGill University, will be a fellow this year at the Villa I Tatti in Florence for her new book project: *Facing the End of the Renaissance: portraiture, physiognomy, and naturalism in Northern Italy*. She has also received three-year research grants from both the Social Sciences and Humanities Research Council of Canada and the Fonds québécois de la recherche sur la société et la culture. Her book on *Venice and Venetians in Sixteenth-Century Prints* is forthcoming with the University of Toronto Press (Fall 2004). Publications this year include “Reflecting on the Turk in late sixteenth-century Venetian portrait-books (*Word & Image*), and “Reproducing the Contours of Venetian Identity in Sixteenth-Century Costume-Books” (*Studies in Iconography*).



Above left: Ph.D. student Christine Geisler Andrews and Jennifer Jolly (Ph.D. '03) at the 2003 CAA conference in New York. Above right: Nina Rowe (Ph.D. '02) and Professor Carrie Lambert, also at CAA.

Carolyn Chen (B.A. '01) was recently interning at the Museum of Fine Arts, Boston. She is now working at CDS Gallery in New York City.

Joyce Cheng (B.A. '02) was awarded the Andrew Mellon Fellowship in the Humanities for the year 2002-2003 and has finished her first year in the art history graduate program at the University of Chicago. She is currently writing her M.A. thesis on Symbolist art and literature. A recent award of the Dowley scholarship will permit her to study the German language in Freiburg, Germany, in August 2003. After finishing the M.A., she will continue to pursue the Ph.D. degree at University of Chicago for the next four years with the support of the Century Fellowship.



Erin Colley (B.A. '00) is Publicity Coordinator at the Guilford Handcraft Center, a nonprofit arts organization outside New Haven, CT. She promotes exhibitions in contemporary craft including nationally juried biennials in ceramics and glass. In her pursuit of a career in the art world, she interned in the Curatorial Department of European Painting and Sculpture at the Wadsworth Atheneum Museum of Art in Hartford, CT during summer 2002. She is applying to graduate school to pursue a Masters in Art History in January 2004. She is recently engaged.

Cassandra Kegler (B.A. '02) took part in a year-long, 2002-03, design program at the School of the Art Institute and most recently moved to San Francisco to attend California College of Arts and Crafts for a masters program in graphic design.

Rena Lipman (B.A. '01) has been working at Spertus Museum in Chicago for the past two years. Spertus is the largest Jewish museum between the coasts and will be building a brand new building in the next couple years next door to its current location on Michigan Avenue. Her position title is Museum Operations Manager, and she is responsible for project managing the production of all exhibitions and catalogues, in addition to coordinating the work activities of all personnel.

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* * * *

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