

# NORTHWESTERN UNIVERSITY

## DEPARTMENT OF ART HISTORY

### NEWSLETTER

### 2005

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#### FROM THE CHAIR

The Art History Department at Northwestern University begins the 2005-2006 academic year strengthened by recent faculty hiring, support from foundations and individuals, and the breadth of faculty-led projects on and off-campus. We expanded our faculty with two important new hires in the fields of African Diaspora and 20th century European art. The Department warmly welcomes these new members. Prof. Krista Thompson (Ph.D. Emory 2002) researches and teaches in the areas of African and African Diasporic photography, race theory, and performance arts. Her forthcoming book *An Eye for the Tropics: Tourism, Photography, and the Caribbean Picturesque* (Duke) addresses the construction of an imaginative geography of the tropics. Prof. Hannah Feldman (Ph.D. Columbia University 2004) works in the area of architectural space and post-colonial politics in France. Her book project is entitled *Art During War: Visible Space and the Aesthetics of Action, Paris 1956/2006*. Together with Assistant Professor in American art, Huey Copeland, who joined the faculty in summer of 2004, Feldman and Thompson offer a range of courses in the long 20th century and contemporary art. Copeland teaches and researches in the areas of modernism and African-American art.

The 2005-2006 calendar also includes an unprecedented number of events and exhibitions curated by art history faculty and doctoral students at the Mary and Leigh Block Museum of Art. This fall Prof. Van Zanten's exhibit "Marion Mahony Griffin: Drawing the Form of Nature" explores the hauntingly beautiful landscape drawings of Griffin, who served as primary draftsman in the Frank Lloyd Wright Studio (September 23-December 4, 2005). In January two additional shows open. Prof. Massey curates "The Gender of Anatomy," dedicated to art, science and anatomy in Early Modern Europe (January 3-March 15, 2006), and Prof. Clayson presents the exhibition "Comic Art: The Paris Salon in Caricature" (January 19-March 12, 2006). All three exhibits will be accompanied by an international symposium (on November 5, 2005, January 28 and February 18, 2006, respectively). These three shows are made possible by the wonderfully productive partnership with the staff and

Director of the Mary and Leigh Block Museum, David Robertson (also Adjunct Faculty in the Art History Department), and with curatorial assistance from our doctoral students. We hope you will join us at these activities during the coming year; please see the regularly updated calendar on our website.

(<http://www.wcas.northwestern.edu/arhistory/news/index.htm>)

The start of 2005 also brings together collaborative efforts under the umbrella of a nascent Chicago Art History Consortium. Together, the University of Chicago, University of Illinois at Chicago, the Art Institute, Newberry Library, and Northwestern's Art History department aim to explore joint efforts in curricular development, fellowships, and lectures. A generous grant from The Terra Foundation for American Art helps establish our organization and funds activities.

Department exhibits and events are made possible by annual support from the Florence H. & Eugene E. Myers Charitable Trust Fund. Special support for Graduate Travel and Research is provided annually by the Barbara Shanley Fund for Graduate Travel, the WCAS Dean's office and the Graduate School. Undergraduate programs in digital art are supported by the Pick-Laudati Fund; and Faculty and Graduate Digital Research for ARTstor was made possible by the Andrew W. Mellon Foundation.

The Department is also fortunate to have a full complement of gifted staff: Deena Sanjana, Carolyn Caizzi, Roman Stansberry, and Eric Raetz; they are also joined this year by Mariya Strauss, Digitization Coordinator who replaced Jessica Rowe. Jessica worked for many years at the University (2001-2005), first as an Image Specialist for the Mellon International Dunhuang Archive, then as the coordinator for the digitization project in the Visual Media Collection. She has developed a firm, forward-looking strategic plan that ensures the future of the collection. (<http://www.wcas.northwestern.edu/slidelibrary/>).

--Sarah E. Fraser, Associate Professor and Chair

# 2005-2006 Schedule of Upcoming Events

## Professor Hamid Naficy

### October 5, 2005 5pm Lecture

"Accented Films: Biographic and Textual Strategies"

October 6, 2005 5pm Colloquium

"Under Cover But On Screen: Women's Screen Representation and Women's Cinema in Iran"

**Hamid Naficy** is Nina J. Cullinan Professor of Art & Art History/Film and Media Studies and Chair of the Department of Art History at Rice University. He holds a Ph.D. in Critical Studies in Film and TV (UCLA) and a M.F.A. in film production. His research interests are in the Diaspora and exile cultures in cinema, Iranian and Third World cinemas, and ethnic television in the U.S. His books include: *An Accented Cinema: Exilic and Diasporic Filmmaking* (Princeton University Press, 2001), and *The Making of Exile Cultures: Iranian Television in Los Angeles* (University of Minnesota Press, 1993).

## Professor Mario Carpo

### October 20, 2005 5pm Lecture

"Leon Battista Alberti and the Early Modern Rise of Identical Reproduction"

October 21, 2005 9am Colloquium

"Non Standard. Contemporary Architecture and Digital Reproducibility"

**Mario Carpo**, an architectural historian, is currently the Consultant Head of the Study Centre at the Canadian Center for Architecture in Montreal and an Associate Professor at the École d'Architecture de Paris-Villette. He has published extensively on the history of architectural theory and his recent work focuses on the relation between architectural thought and information technology, including *Architecture in the Age of Printing: Orality, Writing, Typography, and Printed Images in the History of Architectural Theory* (MIT Press, 2001), *Leon Battista Alberti: Descriptio Urbis Romae. édition critique, traduction et commentaire* (Geneva: Droz, 2000), and *La maschera e il modello. Teoria architettonica ed evangelismo nell'Extraordinario Libro di Sebastiano Serlio (1551)* (Jaca Book, 1993).

## Professor Anthony Lee

### October 26, 2005 5pm Lecture

"When the Cobbling Began: Immigrants, Shoemakers, and Photography in a 19c New England Factory Town"

October 27, 2005 9am Colloquium

"In the Opium Den"

**Anthony Lee** is an Associate Professor in the Department of Art History and Chair of the American Studies program at Mount Holyoke College. His field is American art with a focus on Chinese-American visual culture, avant-garde photography, and the murals of Diego Rivera. His books include studies of San Francisco Chinatown (*Picturing Chinatown: Art and Orientalism in San Francisco*, University of California Press, 2001), Chinese American art (*Yun Gee: Writing, Art, Memories*, University of Washington Press, 2003), Diego Rivera (*Painting on the Left: Diego Rivera, Radical Politics, and San Francisco's Public Murals*, University of California Press, 1999), and Diane Arbus (*Diane Arbus: Family Albums*, Yale University Press, 2003).

## Dr. Lisa Wainright

### October 27, 2005 5pm Reception, 6pm Lecture

"A Century of Counter-Culture"

Held at the Pick-Laudati Auditorium, Mary and Leigh Block Museum of Art

**Lisa Wainright**, Dean of Graduate Studies at the School of the Art Institute of Chicago, explores the demimonde of 1890s Paris and 1970s Chicago as seen through the eyes of Henri de Toulouse-Lautrec and Ed Paschke. October is Chicago Artists' Month and this event is being held in remembrance of our colleague and late Northwestern Art Professor, Ed Paschke.

Co-sponsored by the Block Museum and the Departments of Art, Theory, and Practice and Art History

## "Marion Mahony Griffin Reconsidered"

Symposium in conjunction with the Mary and Leigh Block Museum

November 5, 2005 10am-5pm

Held at the Pick-Laudati Auditorium, Mary and Leigh Block Museum of Art

This symposium will explore the architectural drawings of Marion Griffin and her contribution to the Frank Lloyd Wright Studio. See Griffin's work at the Block Museum, September 23-December 4, 2005; exhibit curated by Professor David Van Zanten.

Speakers:

Paul Kruty, University of Illinois at Champaign

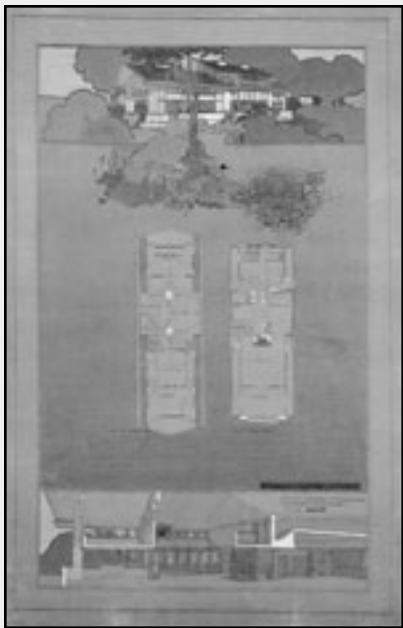
Alice Friedman, Wellesley College

Christopher Vernon, University of Western Australia, Adelaide

Anna Rubbo, University of Sydney

James Weirick, University of New South Wales

Sponsored by the Terra Foundation for American Art, the Myers Fund, Department of Art History, and a private donor.



Walter Burley Griffin, architect, Marion Mahony Griffin, delineator, Mr. G.B. Cooley Dwelling, Monroe, Louisiana, 1910 (built 1926). Watercolor and ink on drafting linen. Gift of Marion Mahony Griffin, 1985.1.112, The Block Museum. Photo by James Prinz.

### Professor Christopher Pinney

**November 10, 2005 5pm Lecture**  
 "The Coming of Photography in India"

**Christopher Pinney** is Professor of Anthropology and Visual Culture at the University College London. His research interests are in popular visual culture in India, the role of the xeno-figure in the creolization of Europe from the 17th century, the continuing relevance of the work of Theodore W. Adorno, colonial photography, and the history of anthropology. His books include: *Camera Indica: the social life of Indian photographs* (University of Chicago Press, 1997), and *Photos of the Gods: The Printed Image and Political Struggle in India* (Reaktion Books, 2004).

### Professor Thomas Lamarre

**January 19, 2006 5pm Lecture**  
 "Anime Otaku: Distributive Vision and Immaterial Labor"

January 20, 2006 9am Colloquium  
 "Tanizaki and the Age of the World Image"

Thomas Lamarre is Professor of Asian Studies at Cornell University. He researches Japanese literature, the novel and cinema of the Meiji and Taishō periods (1868-1926), poetry and

monogatari of the Nara-Heian period (710-1180 ), as well as Japanese art with a focus on Heian (medieval) calligraphy and post-modern anime. His books include: *Uncovering Heian Japan: An Archeology of Sensation and Inscription* (Duke University Press, 2000) and *Shadows on the Screen: Tanizaki Jun'ichirō on Cinema and 'Oriental' Aesthetics* (University of Michigan Press, 2005, forthcoming).

### "The Gender of Anatomy"

In conjunction with the Mary and Leigh Block Museum of Art

**January 28, 2006 9am-5pm**

Held at the Pick Laudati Auditorium, Mary and Leigh Block Museum of Art

Prof. Thomas Lacquer will give the keynote address at this international conference in conjunction with the exhibition "The Gender of Anatomy," addressing art, science and anatomy in Early Modern Europe. Art historians, cultural theorists and historians of science will be brought together to discuss the impact of anatomical images across disciplines, with the assumption that these papers will then form the basis for a much needed edited volume on this topic. The exhibit will be on view at the Block Museum January 3-March 15, 2006. Curated by Professor Lyle Massey. The symposium will have morning and afternoon sessions—with one respondent for each session (from local institutions and Northwestern University).

#### Speakers:

Rebecca Messbarger (Washington University, St. Louis)  
 Katharine Park (Harvard University)  
 Thomas Lacquer (U.C. Berkeley)

Sponsored by the Department of Art History, Alice Berlin Kaplan Center for Humanities, Science and Human Culture, and the Myers Fund.



Anatomized female figure, mezzotint, from Jacques Fabien Gautier d'Agoty, *Exposition Anatomique sur les Parties de l'Homme et de la Femme* (Paris, 1773).

# 2005-2006 Schedule of Events, continued

## **"Caricature in the Modern World, 1700-1900"**

In conjunction with the Mary and Leigh Block Museum

**February 18, 2006 9am-5pm**

Pick-Laudati Auditorium, Mary and Leigh Block Museum of Art

This international conference is open to the public and organized by Professor Hollis Clayson in collaboration with James Cuno, Director and President of the Art Institute of Chicago and Adjunct Professor at Northwestern University. It is held in conjunction with "Comic Art: The Paris Salon in Caricature," on display at the Block Museum, January 19-March 12, 2006.

Invited Speakers include:

Professors Ségolène Le Men (Université de Paris X, Nanterre)  
Todd Porterfield (Université de Montréal)  
Amelia Rauser (Franklin and Marshall College)  
Michele Hannoosh (University of Michigan)  
Shearer West (University of Birmingham)  
Tom Grettton (University College London)  
Mark Hallett (University of York)  
David Bindman (University College London)

Co-sponsored by the Department of Art History and the Myers Fund.



André Gill (André Gosset de Guine), from *La Lune*, no. 66 (June 9, 1867). The Research Library, The Getty Research Institute.

## **17th Annual Graduate Student Symposium**

**April 29, 2005**

Details to be announced

## **Art History Faculty-Graduate Research Colloquium**

A series featuring work-in-progress by faculty and students

**March 2, 2006 5pm**

"Night Dreams:

American Painters in la Ville Lumière (1870-1914)"

Professor Hollis Clayson will introduce her current research on American artists' utopic representations of the City of Light at night during the era of Thomas Edison. Discussion led by third-year graduate student, Hector Reyes. Prof. Clayson's paper will be circulated in advance.

## **Art History Faculty-Graduate Research Colloquium**

A series featuring work-in-progress by faculty and students

**March 30, 2006 5pm**

"Abu Ghraib in the History of Art"

Professor Stephen Eisenman will present his current research regarding art historical depictions of torture in relationship to the photographic documentation of abuse that emerged from the American-held Abu Ghraib prison in Iraq. Responses will be given by graduate students before turning the floor over to general discussion. Co-sponsored by CICS.

## **Kaplan Humanities Center Seminar (HUM 395-0) on Chinese Art (Fall 2005)--Lecture Series**

Course taught by Sarah E. Fraser, Chair, Art History Department, who serves as the Center's Lane Humanities Professor, fall 2006

[http://www.humanities.northwestern.edu/current\\_theme.htm](http://www.humanities.northwestern.edu/current_theme.htm)

### **What is Chinese about Chinese Art?**

This quarter the lecture series and humanities seminar will address the fundamental problem of identity and ethnicity in Chinese art during three critical moments in Chinese history when the status of the dominant culture was in flux. Until quite recently, the category of Chinese art was stable; under the banner of Chinese, we accepted the arts of Tibetan regions, southwest mountain communities on the Thai border, and northwest Central Asian Turkic traditions in an unquestioned narrative of 'Han' China. In order to reassess the concepts of 'minorities,' 'foreign influences,' and the constructed categories of race and ethnicity in the long tradition of Chinese art, this course will examine three dynamic periods: Silk Road Buddhist sites during the 4th-7th centuries; the multicultural period of the Manchu emperor Qianlong during the 18th century; and coastal cultural centers in the 20th century, including the treaty port of Shanghai, Tibet

and Western China, and excavations at Anyang where the search for the origins of modern China began with archaeological digs in 1927.

*What is Chinese about Chinese Art?* Course Lecture Series:

**Professor Nicola Di Cosmo**

Henry Luce Foundation Professor of East Asian Studies at the Institute for Advanced Study, School of Historical Studies

**October 10, 2005** 11-12:30pm Workshop

"Did Guns Matter? The Manchu Conquest in the World-Historical Perspective: Local, Regional, and Global Themes"

Held at the Alice Berline Kaplan Humanities Center, 2010 Sheridan Road

5:00pm Lecture

"The 'Birth' of the Last Chinese Dynasty (1644-1911)"

Art History Seminar Room Kresge 3-430

**Professor Wang Mingke**

Academica Sinica, Institute of History and Philology, Ethnology Department (on leave 2005-2006, Harvard University)

**November 7, 2005** 11-12:30pm Workshop

"Heroes' Journey: Imagined Frontiers in Pre-modern and Modern China"

Held at the Alice Berline Kaplan Humanities Center, 2010 Sheridan Road

5:00pm Lecture

"Historical Mentalities, Genres and Schematic Plots in the Narratives of History in Pre-modern China"

Art History Seminar Room Kresge 3-430

**Professor Jonathan Hay**

Associate Professor of Chinese Painting at the Institute of Fine Arts, New York University

**November 1, 2005** 11-12:30pm Workshop

"Double Modernity, Para-Modernity"

Held at the Alice Berline Kaplan Humanities Center, 2010 Sheridan Road

5:00pm Lecture

"China, Macrohistory, Art: The Parallax of Relational Modernities."

Art History Seminar Room Kresge 3-430



Mary and Leigh Block Museum of Art, Northwestern University

Faculty Curated Exhibitions at the  
Block Museum of Art

**"Marion Mahony Griffin: Drawing the Form of Nature" (September 23 to December 4, 2005)**

curated by Professor David Van Zanten  
Mary and Leigh Block Museum, Alsdorf Gallery

Chicago artist Marion Mahony Griffin (1871-1961) is known primarily for her magnificent drafting style that incorporated architectural plans into dramatic and stylized landscapes. In collaboration with her husband, architect Walter Burley Griffin, Marion Mahony Griffin created a distinct rendering style that helped the Griffins' architecture and planning achieve global recognition in their 1912 plan for the Federal Capital of Australia in Canberra; she also designed and drew for the Frank Lloyd Wright Studio. In the early 1950's Mahony Griffin gave Northwestern the majority of her drawings created for commissions in the United States as well as two beautiful paintings of Australian flora on silk. Despite her importance in the history of early Chicago architectural practices, the Block Museum presents the first exhibition that explores Marion Mahony Griffin's role as an artist. This exhibition will emphasize the Griffins' pioneering role in landscape architecture and represent Mahony Griffin's commitment to an artistic practice defined by a strong connection between architecture, community, and the forms of the natural landscape.

# 2005-2006 Schedule of Events, continued

## Faculty Curated Exhibitions at the Block Museum of Art, continued

### **"The Gender of Anatomy" (January 3 through March 15, 2006)**

curated by Professor Lyle Massey  
Mary and Leigh Block Museum, Alsdorf Gallery

This exhibit, which brings together early Modern prints and printed books, drawings and ivory and wax sculptures, explores the intersection of art and science in anatomical illustrations ca. 1500 to 1800. It is designed to reopen the questions first posed by Thomas Laqueur in his book, *Making Sex* (1990). The purpose is to critically reappraise Lacquer's premise--that a one-sex model dominated medical treatments of sex and gender until the 18th century. Anatomical images consistently contrast the normative against the deviant but they also plumb the depths of visual eroticism, dismemberment and the uncanny. Employing a familiar iconography drawn from medieval Christianity and classical antiquity—Adam and Eve, Venus, Marsyas, the Loves of the Gods—many anatomical images are saturated with the peculiar cultural and social meanings associated with Renaissance and early Modern narratives and myths. Graduate students in Massey's spring 2005 seminar curated the exhibit and wrote the catalogue.

#### **Digital Web Companion to the Exhibit "The Gender of Anatomy"**

Male and female anatomical differences seem to be self-evident, neutral truths of biology. And yet, throughout the history of Western medicine, male and female bodies have been continuously subjected to diverse social, religious, and cultural characterizations that are anything but neutral. This is particularly evident in the early Modern tradition of anatomical illustrations. Digital Media Services and Special Collections in the University Library will mount a digital companion to this exhibit. This web companion of anatomical drawings will be accessible on an unrestricted basis to a worldwide audience and available on kiosk workstations within the gallery space. The primary components of a web companion to the "Gender of Anatomy" will be digital facsimiles of selected images and descriptive essays.

### **"Comic Art: The Paris Salon in Caricature" (January 20 through March 12, 2006)**

curated by Professor Hollis Clayson  
Mary and Leigh Block Museum, Main Gallery

Drawn from a Getty Research Institute traveling exhibition of Parisian satirical drawings, the collection of prints examines the wit, wisdom, and scathing commentary of the famed caricaturists of 19th-century Paris during their heyday, from the 1830s through the turn of the century. A common target for ridicule in the caricatures of the Salon was the socially diverse public who attended Salon events. Honoré Daumier became the master of satirical images of the Salon public. In preparation for this exhibit, two related shows were curated by Hollis Clayson's graduate seminar in the Special Collections, Northwestern Library: "The Space of the Street: La Caricature, 1830-1835" and "James Gillray's Caricatures of the French Revolution and Napoleon's Egyptian Campaign" spring quarter 2005.  
[http://www.getty.edu/art/exhibitions/comic\\_art/index.html](http://www.getty.edu/art/exhibitions/comic_art/index.html)

#### **Professor Hollis Clayson curates exhibitions on Caricature with Graduate Students 2005- 2006**

*I taught a graduate seminar on "Caricature" during the spring quarter of 2005 in anticipation of the appearance of the Getty Research Institute exhibition, "Comic Art: The Paris Salon in Caricature," at the Block Museum of Art. We studied theories of caricature as well as its two great modern forms, the caricature of 18th-century England and of 19th-century France – all topics that were as new to me as they were to the students. An excellent and thoroughly-engaged group, the twelve students also rose to a demanding curatorial challenge: they wrote new didactic material for the walls and objects of the Getty exhibition as well as the present brochure, and they devised two smaller complementary exhibitions drawn from the rich holdings of the Charles Deering McCormick Library of Special Collections. One of the shows intentionally contrasts with the otherwise exclusively French material installed in the galleries. Albeit focusing upon a Frenchman, the contentious figure of Napoléon Bonaparte, it presents fourteen exemplary late 18th-century British caricatures in a show called "Political Currents Across the Channel: James Gillray's Caricatures of France." Our other small exhibition is intended to frame and introduce the Getty show. While "Comic Art" is set within the myriad specialized spaces of Parisian art, "Philippon's La Caricature, 1830-1835 and The Street," presents images set in diverse outdoor public spaces of the French capital to prepare for our entry into the vast and teeming spaces of the Paris Salon.*

--Hollis Clayson, August 2005

# 2004-2005 Events

The Art History Department was fortunate to host several edifying and entertaining events over the 2004-2005 school year. Listed below is a small selection of the many events that took place over the past year.

**Zhong Chen**  
**Film Screening and Artist's Talk**  
January 27-28, 2005

Zhong Chen, the first independent filmmaker in Sichuan, China, hosted a screening of his film, *Love Poems*, followed by a discussion of the film. *Love Poems* is a lavish, yet depressed, love story set against the urban backdrop of Chengdu, a city Chen has great affection for. The next day, Chen hosted a workshop entitled "Chinese Independent Filmmaking in Post Tiananmen Era," which included a screening of his current work, a documentary about the state of filmmaking after the Tiananmen Massacre of 1989.

**Glenn Ligon**  
**Artist's Talk**  
February 8, 2005

Glenn Ligon is a New York-based artist whose paintings and photographs have explored the imbrication of race, sexuality, and representation for over a decade. At once sensuously rendered and acutely critical, his work has been consistently crucial to understanding the postmodern, the multicultural, and the global in contemporary aesthetic practice, as evidenced by his inclusion in such landmark shows as the 1993 Whitney Biennial and 2002's Documenta XI. The subject of recent exhibitions at the Walker Art Center, Minneapolis, The Studio Museum in Harlem, and the Kunstverein Munchen, Ligon's work was most recently on view in a solo show at Regen Projects in Los Angeles. He is currently working on a study of covers of books by and about African-Americans, forthcoming from White Walls.

**Dr. Joel Smith**  
**"Transpacific Photography and the Modern"**  
April 19, 2005

Joel Smith is curator at the Frances Lehman Loeb Art Center at Vassar College. His lecture focused on the contrast between American art photographers of the early 20th century, who adapted Japanese design principles to offset their medium's modern, mechanical identity, and the camera clubs and "Pictorialist" methods of Japanese photographers that expressed a cosmopolitan embrace of the new.

**Dr. Anne Pinget**

Curator of Sculpture, Musée d'Orsay, Paris  
February 16, 2005

"Can a Station Become a Museum for Sculpture?"

**Dr. Kaja Silverman**

University of California-Berkeley  
April 11, 2005

"How to Paint History I & II"

A two-part lecture on the paintings of Gerhard Richter

**Dr. Georges Didi-Huberman**

École des Hautes Études en Sciences Sociales  
April 18, 20, and 21, 2005

"Image, Fact, Fetish"

A three-part lecture

**Dr. Thomas Crow**

Director, Getty Research Center  
Keynote Speaker 16th Annual Graduate Student Symposium  
April 30, 2005

"The Unknown Conversation: The Last Works of Mark Rothko and Eva Hesse"

**Dr. James Cuno**

President and Eloise W. Martin Director of  
The Art Institute of Chicago  
May 12, 2005

"La Poire: Revisiting Louis Philippe (king of the French, 1830-1848) in Caricature"

## 2004-2005 Department Lecture Series

**Professor Sherry Lindquist**

University of Notre Dame  
November 11, 2005

**Professor James Meyer**

Emory University  
November 16, 2005

**Professor Darby English**

University of Chicago  
December 2, 2005

**Professor Sarah E. Fraser**

Northwestern University  
Faculty-Graduate Research Colloquium  
February 11, 2005

# Technological Innovations in Art History

## MIDA and ARTstor

On October 7, 2004 Northwestern University and the Andrew W. Mellon Foundation celebrated a fruitful and productive collaboration on the Mellon International Dunhuang Archive (MIDA). From 1999-2004 the Northwestern Art History Department worked closely with the Mellon Foundation to develop a collection of path breaking images for ARTstor, now one of the largest image databases for research and teaching.



Henry S. Bienen, NU President; Sarah E. Fraser, Associate Professor, Chair, and NU MIDA Project Director, Northwestern; William G. Bowen, President, The Andrew W. Mellon Foundation; and James Shulman, Executive Director, ARTstor.



The capabilities of MIDA are demonstrated at the launch event.

### Mellon International Dunhuang Archive (MIDA)

The Mellon International Dunhuang Archive is the product of a major and ongoing multi-institutional, multi-national effort to recreate high-quality digital reconstructions of the murals, manuscripts and sculpture of several hundred Buddhist cave shrines in Dunhuang, China-- a uniquely important cultural crossroads on the ancient Silk Route in the Gobi Desert. Using digital technology, a team from Northwestern University, in collaboration with the Dunhuang Research Academy (the Chinese administrative unit that seeks to preserve and document the caves), photographed the wall paintings and sculpture in forty-two grottoes. The team captured and rendered high resolution representations of the caves in two-dimensional image files and three-dimensional virtual realities making available material that otherwise is inaccessible (even in person) due to the height, darkness, and location of the paintings. Ultimately, the Mellon International Dunhuang Archive seeks to reunite "virtually" and present to scholars a rich body of primary source materials that remain in China and those carried to off-site collections around the world. The contents of the Archive are on ARTstor, an independent non-profit digital library of art history images (<http://www.artstor.org/info/>).



Scenes from the Dunhuang caves: dramatic desert dunes at dusk (upper right); the Sanwei Mountains, encircling the grottoes (lower left); team members preparing for work inside the grottoes (upper left); Dunhuang is one of Asia's most popular sites drawing Buddhist pilgrims from all over China who gather with project participants (Nell Crawford, Fraser, and Harlan Wallach) at the cave's gate (June 2003).



## Visual Media Collection

Over recent years, the Northwestern University Slide and Research Library has begun a process of digitization that will culminate in the realization of the Northwestern University Visual Media Collection (VMC), a database of over 300,000 digital images and resources for the instruction of art history. Under the past direction of Jessica Rowe and current direction of Mariya Strauss, the Digitization Project is well underway. Through the efforts of three permanent staff members and a rotating work force of graduate students, 10,000 slides from the permanent collection and 10,000 new images have been digitized to date.

The VMC is more than a typical university slide library. In addition to being the site of a robust digitization project, enabled through seed money from the Hewlett fund, it is also the home of rare images, many obtained through the original research of faculty members or works created by the faculty of the Department of Art Theory and Practice.

Using a high-quality scanner, 40 slides are scanned simultaneously, a process that takes 3.5 hours. Each image is retouched in Photoshop, often a time-consuming process depending on the quality or condition of the original slide. All new images added to the collection are born digital. This process, along with the digitization of the permanent collection, means that the Art History department will have a fully digital library, and classes taught fully digitally, by the year 2007.



Jessica Keating, graduate student, and Professor Claudia Swan.

## Art History 367: Promise and Problems of Public Art

Last fall, Christine Bell, adjunct lecturer, taught a course on “Promise and Problems of Public Art.” Readings and discussions on the history and controversies surrounding the making of public art were complemented by field trips that provided an introduction to the conservation profession and, especially, to the special difficulties relating to the maintenance of murals and public sculpture. An aim of the course was the creation of an inventory that documented the physical condition of public art in Evanston. To accomplish this goal, student teams collaborated on the construction of a website that tested ProjectPad, developed by Northwestern’s Academic Technologies. Students uploaded digital photographs of objects taken on-site, then used features unique to the ProjectPad technology to indicate areas of surface or structural damage on each work of art, annotated by field notes that described the nature and extent of the problem. These notes and images can be updated and revised later as each object changes. In addition to providing visual documentation of physical condition, students began to research the history and provenance of the objects they examined. These findings were summarized in catalog essays that also were posted on the ProjectPad site.



Digitization Coordinator Mariya Strauss loads slides into the scanner.

# Graduate Student Travel-- Seminar Abroad

This August, the “first-year” graduate students traveled to Rome under the guidance of Professor Ann Marie Yasin to participate in a two week intensive seminar entitled “Palimpsest City: Negotiating Imperial and Early Christian Rome.” The seminar encouraged a critical rethinking of the relationship between Rome's Imperial and early Christian pasts as appropriated and recontextualized within the imagery and ideology of the medieval, early modern and modern periods. Before departing for Rome each student prepared three on-site monument presentations and one museological presentation intended to convey the history and post-classical significance of a given site. Through the experience of on-site presentations, the seminar exposed the potential limitations of printed research material and reinforced the value of on-site research.

The seminar's rigorous schedule included visits to a variety of sites to illuminate and juxtapose multiple facets of Roman history. The Republican and Imperial fora, Roman baths, theatres, and basilicas were examined alongside Constantinian structures and early Christian churches, such as Santa Maria Antiqua and Santa Pudenziana. While the seminar investigated the continuities and discontinuities between Rome's antique and early Christian past, students additionally gained a critical understanding of the palimpsest nature of Rome's subsequent histories. Sites such as the Lateran, St. Peter's and Palazzo Mattei encouraged students to reflect on the use of spolia and ancient visual motifs within the construction of

medieval, Renaissance, and Baroque visual language. In addition, the concept of spolia provided a critical bridge towards rethinking the appropriations of modern history,



James Glisson presents his research on the Baths of Caracalla to his fellow graduate students and Professor Ann Marie Yasin.

such as Mussolini's conscious evocation of Imperial Rome within his fascist architectural plans for Europe. Finally, students were encouraged to consider contemporary efforts to negotiate Rome's palimpsest nature through current museological approaches, urban archaeological displays, and the ever-present tension between cultural conservation and the continued growth of Rome as a lively urban center.

--Stephanie Nadalo, Graduate Student



Graduate Students and Professor Ann Marie Yasin visited Rome's many monuments.

“Teaching this class reinforced for me what a critical and unique experience studying monuments *in situ* is for all students of art history and how particularly stimulating and productive it can be for graduate students at this early stage of their training.” -- Professor Ann Marie Yasin

## 2006 Summer Trip to Paris

Professor Hollis Clayson will bring first-year graduate students to Paris in the summer of 2006. Prof. Clayson will focus on Paris libraries and museums, and will concentrate additionally on 100 + years of the Parisian built environment that were put in place between Haussmannization (1850-1870) and the era of Francois Mitterand's *grands projets* completed ca. 1990. A trip to Giverny in Normandy is also projected. The course will take place over two weeks in late summer.

# Faculty News

**Professor Hollis Clayson** held fellowships at the Clark Art Institute and the Getty Research Institute in 2003-04 where her current research project took shape: a study of U.S. artists in Paris (1870-1914) and their fascination with night in the City of Light. In fall 2004 she was named to a two-year term as the Martin J. and Patricia Koldyke Outstanding Teaching Professor. Her 2002 monograph, *Paris in Despair: Art and Everyday Life Under Siege (1870-71)*, appeared in paperback in 2005. During the fall semester of 2005, she is the Robert Sterling Clark Visiting Professor in the Williams College Graduate Program in the History of Art. In 2005-06, she will lecture at INSAP V (International Conference on the Inspiration of Astronomical Phenomena), in the conference, "La France dans le regard des États-Unis," in Perpignan, France, in the "Renoir's Women" symposium at the Columbus Museum of Art, on Degas at Harvard University, in the "Expatriate Games" session at CAA in Boston, in an International Electricity Conference in Montreal, at the Clark Art Institute, in the Carlisle-Irving Lecture Series at the Univ. of British Columbia, and at the Vero Beach Museum of Art in Florida. She will chair the External Review of the Art History Department at UC-Santa Barbara. The exhibition(s) on Caricature that she and her spring 2005 graduate seminar curated will open at the Block Museum in January 2006. From 2005-07, she will be a Special Project Manager in the Office of the Provost.

**Professor Stephen F. Eisenman** has dedicated his scholarly and teaching career to the critical study of Modern Art and Design and its many contexts. He is the author of two books on art and artists of the late 19th century: *The Temptation of Saint Redon* (1992) and *Gauguin's Skirt* (1997) and co-author, with Richard Brettell, of the catalogue of 19th century paintings at the Norton Simon Museum in Pasadena (forthcoming). He is also the editor and principal author of *Nineteenth Century Art: A Critical History* (1994/new edition 2002). In addition, he has curated two exhibitions of the art and design of William Morris, and contributed to exhibition catalogues devoted to Monet, Pissarro, Hodler, Gauguin and Van Gogh. Professor Eisenman's research has led him to publish essays exploring questions of racism in Europe and Latin America, and neocolonialism in the contemporary South Pacific. During academic year 2001-02, he was Mellon Fellow at the Huntington Library in San Marino, California where he conducted research for a book devoted to the art

and politics of William Morris. In 2004, he lectured in Madrid on Gauguin and Symbolism; in Auckland, New Zealand on William Morris and the Maori; and in Cork, Ireland on the photographs of Abu Ghraib. In October 2005, he will participate in an international conference on Darwin and the visual arts in Cambridge, England.



Professor Stephen Eisenman with James Cuno, Director and President of the Art Institute of Chicago and James Shulman, Executive Director of ARTstor.

In 2004 **Associate Professor Sarah E. Fraser** was based during her sabbatical leave at the National Library, Beijing and the Academia Sinica in Taiwan, funded by a NEH grant. Her current book project concerns archaeological initiatives under the Republican government in China from 1920-1940. With a grant from the Center for Interdisciplinary Studies in the Arts (CIRA), Fraser also conducted a survey of Tibetan temples in Qinghai province, located on the boarder of Tibet. She lectured at the National Library, Beijing on Zhang Daqian and his efforts to revitalize modern Chinese art with styles borrowed from ancient sites; the essay will be available in an anthology published by the Library. She also gave lectures (in Chinese) at the Archaeology department, Institute of History and Philology, Academia Sinica and the National Palace Museum, Taipei. This December 2005, she will participate in an international conference at the Shanghai Museum celebrating the eighty-year anniversary of the Palace Museum, Beijing. Her book *Performing the Visual: Buddhist Wall Painting Practice in China and Central Asia* (Stanford UP, 2004), was nominated for the Charles Rufus Morey award (CAA) for best 2004 book in Art History, and a winner of the Choice Outstanding Academic Title award. She was also nominated for the Richard W. Lyman Award which recognizes scholars who have advanced humanistic

# Faculty News, continued

scholarship and teaching through the innovative use of information technology. Fraser serves on the Commission for Cyberinfrastructure in the Humanities organized by the American Council of Learned Societies (ACLS) (<http://www.acls.org/cyberinfrastructure/cyber.htm>) and serves on the Editorial Board of *The Art Bulletin* 2005-2008. Prof. Fraser is chair of the Department through the 2006-2007 academic year.

**Assistant Professor Lyle Massey** teaches courses in Italian Renaissance and Early Modern art history. Her work explores the intersection of art and science in sixteenth- and seventeenth-century Europe. Her most recent publication was "Pregnancy and Pathology: Picturing Childbirth in Eighteenth-Century Obstetric Atlases," *Art Bulletin*, vol. 87, no. 1 (March 2005): 73-91 and her book, *Corpus Anamorphosis: The Body and Space in Early Modern Art*



Professor Lyle Massey recreates Brunelleschi's experiment at the Duomo, Florence.

*Theory* is forthcoming from Penn State University Press. In addition, she is curating an exhibition at the Mary and Leigh Block

Museum at Northwestern University January 3-March 15, 2006. Titled "The Anatomy of Gender," the show will focus on early Modern anatomical images (prints, flap sheets, small sculptures ivory and bronze) while highlighting issues of sex and gender. A symposium related to the exhibition will be held on Saturday, January 28, 2006; the plenary speaker will be Thomas Laqueur.

Over the past year, **Associate Professor Claudia Swan** has published two books--an edited volume (co-edited with historian of science Londa Schiebinger) on *Colonial Botany, Science, Commerce, Politics* (University of Pennsylvania Press 2004) and her own book, many years in the making, *Art, Science, and Witchcraft in Early Modern Holland. Jacques de Gheyn II (1565-1629)* (Cambridge University Press 2005). She continues to conduct research on seventeenth-century Dutch culture, and is working on a book tentatively titled "The Aesthetics of Possession: Art, Science, and Collecting in the Netherlands 1600-1650." A

founding Director of Northwestern's Program in the Study of Imagination ([www.psi.northwestern.edu](http://www.psi.northwestern.edu)), she is also formulating a brief history of early modern theories and practices of the imagination. In early March, the day after her final lecture in her winter quarter class on Golden Age Dutch art, Professor Swan gave birth to a daughter, Zora Olivia.

**Professor David Van Zanten** curated the up-coming Block Museum exhibition "Marion Mahony Griffin: Drawing the Form of Nature" and will moderate an international symposium accompanying it, "Reconsidering Marion Mahony Griffin," this November. In the last year, he has been invited to participate in scholarly conferences in Paris (twice), London, Brussels, Princeton, and at the University of Chicago. He will lead a session at the College Art Association meeting in Boston in February, 2006, focusing on European reaction to Chicago building in the early twentieth century. He is organizing a conference, "Louis Sullivan and the Invention of a New American Architecture," to take place September 2006, at the Chicago Historical Society. He has been named a visiting researcher at the Paris Institut National d'Histoire de l'Art for the spring of 2006 to pursue his current MSS on the beginnings of the Haussmannization of Paris and Louis Sullivan's formative years and collaborators. Professor Van Zanten has just been named Mary Jane Crowe Professor of Art and Art History.

## Announcing the Formation of REGNA The Research Group on Nineteenth-Century Art

The strength of our faculty in nineteenth-century art – Professors Hollis Clayson, Stephen Eisenman, and David Van Zanten – provided the impetus for the formation of the group. The aggregated scholarship of these three art historians treats the 19th-century pictorial and architectural arts of Europe (especially France and England) and the United States in detail. At the core of the REGNA mission is the wish to build upon our distinction by nurturing exchange. We seek, therefore, to bring together scholars and students studying the visual arts of the long 19th century (1789 – 1914), on both sides of the Atlantic, to share ideas and promote research. We will promote cross-disciplinary events (both on campus and beyond), invite speakers to campus, and organize seminars and other events involving Northwestern University faculty and graduate students from multiple departments and programs.

## New Faculty

**Assistant Professor Huey Copeland** is currently a Ph.D. Candidate in the History of Art at the University of California, Berkeley (degree expected December 2005). A graduate of the Whitney Museum Independent Study Program, and a 2003 recipient of the Henry Luce Foundation/ACLS Dissertation Fellowship, Copeland specializes in contemporary American art. His research and teaching interests also include the articulation of 'blackness' in the visual field, European modernism and its discontents, the legacies of Conceptualism, African diasporic art historiography, psychoanalytic criticism, and photography as both theory and practice. He is now completing his doctoral thesis "Bound to Appear: Site, Subjection, and the



Professor Huey Copeland (right) with graduate students in 2004.

Disfiguration of Slavery in Multicultural America," which examines the aesthetic, historical, and political significance of 'the peculiar institution' in

the work of Lorna Simpson, Fred Wilson, and Glenn Ligon. His most recent publications are "Bye, Bye Black Girl: Lorna Simpson's Figurative Retreat," and "Untitled (Jackpot!)," which appear in the catalogue accompanying Ligon's exhibition *Some Changes*, now on view at the Power Plant in Toronto.

**Assistant Professor Hannah Feldman** joins the faculty this fall as a professor of modern and contemporary art, after having been a visitor during the winter and spring quarters of 2005. Over the past year, she has been working on completing her book, *Art During War: Visible Space and the Aesthetics of Action, Paris 1956/2006*, which explores public space and image-making in Paris during and after the Algerian War for Independence and which includes two chapters on contemporary Algerian artists. Her article "Of the Public Born: Raymond Hains and La France déchirée," which derives from this work, was published in the Spring 2004 issue of *October*. In the fall of

2004, to mark the recent receipt of her Ph.D. with distinction from Columbia University, she took a brief respite from this project to travel to Buenos Aires, where she began to stake out the parameters of her next book, concerned with collective art practices in Argentina from the 1960s to the present. In the spring of 2005, she lectured at NYU, George Washington University, Notre Dame, and the University of Maryland while also enjoying her post as a newly appointed Exhibition Field Editor for the New York and International Regions at *CAA reviews*. In her spare time, she has been working with a group of Chicago-based artists and professors to launch "open-node," a forum for the discussion and presentation of new media work in Chicago. Next year, she will chair a panel at the annual CAA convention entitled "Regarding Postcolonialism," and will present a paper about the relationship between urban warfare in Paris and the 1961 legislation to preserve the architectural character of the center city at a conference entitled "Art and the City" to be held at the University of Amsterdam's Institute for Culture. In addition, her essay about the German-born Venezuelan sculptor, Gego, entitled "On Not Being Venezuelan," will be published in a volume about the artist edited by Peter Weibel and Nadja Rottner and published by MIT Press.

**Assistant Professor Krista Thompson** (Ph.D. Emory University 2002) specializes in African Diaspora art. Her teaching and scholarly interests include postcolonial theory and visual culture, race and representation, the imaginative geography of the tropics, Caribbean art, African diaspora performance arts, and photography in Africa and the African diaspora. Her current research examines popular photographic practices in the Caribbean and Southern United States. Thompson co-edited a special issue of the journal *Small Axe* on Caribbean Art in 2004 and is currently working on an edited collection on visual culture in the Anglophone Caribbean. She curated an exhibition on colonial photographs of the Bahamas at the National Art Gallery of the Bahamas in 2003. She is the recipient of a Prince Claus Fund publication support grant (2002), the David C. Driskell Center for the African Diaspora post-doctoral fellowship (2003) and Institute for the Humanities fellowship from the University of Illinois (2004). Her book, *An Eye for the Tropics: Tourism, Photography, and the Caribbean Picturesque*, is forthcoming from Duke University Press.

# Undergraduate Honors 2004-2005

The Art History department is pleased to share the following awards, honors and recognitions that were bestowed upon members of the department and alumni over the past academic year.

Winners of the Carson Webster Prize for outstanding Senior Thesis were **Darrah Doyle** and **Lauren Wright**.

When **Darrah Doyle** saw the large tapestry entitled "HIV/AIDS is Our Concern" in Northwestern's Melville J. Herskovits Library of African studies, she knew it had potential as a subject for her honors project because it would join her interest in the public health crisis in the developing world with her art history major. Darrah received a grant from the Weinberg College of Arts and Sciences to travel to South Africa to learn more about the work, the women's group who made it, and the conditions of the AIDS epidemic that led to its creation. She spent seven weeks in South Africa, starting in Cape Town and traveling to Johannesburg to interview the founder of the Chivirika group who made the tapestry. She writes: "It was truly a remarkable experience to learn about the efforts of these women to combat the epidemic in their community through art. It was a fantastic culmination of my art history education and my time at Northwestern and the experience will certainly make me a more compassionate physician as I move on to medical school this coming fall."

**Lauren Wright's** senior honors thesis "Time-based to Time-bearing: Temporality in Recent Film and Video Art" discussed artists' changing approach to temporality in film and video, arguing that artists have become increasingly interested in creating an experience of time for the viewer. Lauren received an Undergraduate Research Grant from the Weinberg College of Arts and Sciences to research her thesis in London. Beginning in the fall, she will continue her work on film, video, and other new media arts as a graduate student in the London Consortium's doctoral program in humanities and cultural studies.

Departmental Honors were awarded to the following graduating Seniors: **Rachel Carpenter**, **Caroline Davis**, **Darrah Doyle**, **Jessica Hamel**, **Charlotte Wong**, and **Lauren Wright**.

**Jennifer Carter** and **Victoria Guzzo**, both Juniors in the Art History department, and **Tyler Wood**, **Rachel Carpenter**, and **Lauren A. Wright**, all Seniors in the Art History department, were elected to Phi Beta Kappa.



Professors Lyle Massey and Holly Clayson with the co-winners of the Carson Webster Prize, Darrah Doyle and Lauren Wright

**Colleen Conrad**, a Junior in the Art History and French departments, studied abroad in France with the Study Abroad Research Program. Colleen is undertaking a study called "John Singer Sargent in Paris: An American Expatriate." Her senior honors thesis will capitalize on her work abroad.



James N. Wood, Director and President of the Art Institute of Chicago from 1979 to 2004, receives an honorary Doctorate of Fine Arts at the 2005 Northwestern Commencement.

# Graduate Student News

## Incoming Graduate Class

**Zirwat Chowdhury** joins us from Hollins University where she studied Art History and Economics. In preparation for this academic year, she studied German this summer.

**GENG Yan** joins us from Peking University, China. Her thesis, filed in June, was entitled: "Recurrence of Impression: On the Ideas and Practice of LIN Fengmian's early art(1900-1929)."

**Nancy Lim** graduated from UC Berkeley in December 2004 with degrees in English and Art History. Her thesis was entitled, "The 'White Elephants' of Nineveh: Beholding the Monuments of Archaeologists Henry Layard and Paul-Emile Botta." This summer, she made maquettes, archived, and researched exhibitions as an intern at the San Francisco Museum of Modern Art.

**Iva Olah** just completed her MA thesis on "Tarocchi and the Depiction of Christian Princely Virtues in the Schifanoia Frescoes" at Carleton University, Ottawa, Canada.

**Rainbow Porthé** just completed her MA at the University of Chicago with her thesis titled "Grey Matters: Grisaille in Early Netherlandish Painting." Rainbow was awarded a grant from the Chagall Fund for research travel to Belgium and France for her thesis this summer and she is also working as a research assistant on Judith Butler's influence in art history.

## Second Year

**James Glisson** took part in the Rome Seminar. He and Stephanie Nadalo have completed a brief essay for Lyle Massey's curated exhibition at the Block Museum, "The Gender of Anatomy." Since arriving at Northwestern, his research interests have moved in the direction of the early-twentieth century.

**Stephanie Nadalo** is interested in late Italian Renaissance and her minor doctoral field will focus on architecture and urbanism. Before the summer seminar in Rome, Stephanie conducted research in Florence investigating the practice of Medici collecting, focusing on the transformation of the Studio of Francesco de Medici into the Tribuna of the Uffizi, for her dissertation.

**Laura Venesky** has an interest in European and Near Eastern religious art. During the summer, she participated in the Rome Seminar.

Over the summer, **Lily Woodruff** traveled to Rome with the other first-year students. She is narrowing down a dissertation topic; her general interest is in theory and criticism of contemporary art.

## Third Year

**Chad Elias** is working on his dissertation topic: "Hysterical Documents: A History of Photography in the Middle East (1920-present)." This summer he traveled to New York, Beirut, and Damascus, funded by the Shanley travel grant, to study photographic collections relating to his dissertation topic.

**Alison Marie Fisher's** dissertation will address ideas of housing, habit and politics in the post-war architecture of the *grands ensembles* surrounding Paris. During the summer, under support from the Shanley travel fund, she researched architectural and sociological debates about public housing in France and spent two weeks in Paris to document these housing projects and visit major architectural archives.

**Min Kyung Lee's** dissertation topic is on modern urbanism, and the relationship between its representation through forms of drawing and cartography, and the construction of the city. With funds from the Latin American and Caribbean Studies Program, Min worked at the Municipal and National Archives in Rio on the urban reformations executed under Pereira Passos at the end of the 19th century. With the Art History department's generous Shanley funds, she conducted research at the Akademie der Künste on the reconstruction plans of Berlin after WWII. This research centers around the work of the German modernist architect, Han Scharoun.

**Hector D. Reyes** spent the summer studying Greek and Latin. He is interested in 18th century French Painting for his dissertation topic and funerary ritual, monuments and art of the ancient Mediterranean world for his minor doctoral field of study.

**Shaoqian Zhang's** dissertation topic is Chinese political art and city space in the Republican Period (1912-1949). Shaoqian spent the summer studying French and visiting sites and archives in Beijing and Shanghai, China with the generous support of Shanley travel funds.

## Fourth Year

**Justine DeYoung** spent the summer researching her dissertation—"Women in Black: Fashion, Modernity and Modernism in Paris, 1860-1890."

**Jessica Keating's** dissertation, "Between Machina and Anima: Early Modern Automata," examines the production and collection of sixteenth-century automata in German speaking lands. This summer, Jessica traveled to Holland to participate in "Instruments at Work," a seminar at the University of Utrecht. Following her stay in the Netherlands, under a Graduate Research Grant, Jessica traveled to Augsburg and Nuremberg to begin archival research for her dissertation.



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# Graduate Student News, continued

**Shalini Seshadri** is working on her dissertation: "Representing Primitive Religion: William Holman Hunt, British Imperialism, and the Middle East." In the fall, she will conduct the New TA Workshops as a Teaching Assistant Fellow for the Searle Center for Teaching Excellence.

**Leslie J. Ureña** is continuing her research for her dissertation, "Lewis Hine, Race, and the Photography of Immigration to New York, 1905-1926." In 2005 Leslie received the Ailsa Mellon Bruce Predoctoral Travel Fellowship from CASVA, which she used to visit the works and sites for her minor doctoral field project, "Venice and the Levant: Art and Architecture, 1200-1530."

## Fifth Year

**Patrick Tomlin** is working on his dissertation on the painter Arthur Dove and the development of modernist abstraction in the U.S. during the early 20th century. He contributed an essay to the Mary and Leigh Block Museum exhibition "How We Might Live: The Arts and Crafts Interior," and delivered a paper on the Brazilian artist Cildo Meireles at the Cultural Agents Initiative Conference. This year, he will teach a survey of 19th century American art for Northwestern's department of art history.

**Amber E. Travis** conducted archival research this summer at the Golub/Spero Studio in New York for her dissertation, "Theatres of War, Torture and Duress: Leon Golub's Mercenaries, Interrogations, and White Squads: 1979-1987." She was most recently named as an Alumnae Fellow in the Graduate School of Northwestern University for the 2005-2006 year.

## Sixth Year

**Laura Bruck** received a Eugene McDermott Curatorial Internship at the Dallas Museum of Art for 2005-2006.

**Carmen Niekraz** continued to work on her dissertation, "Flemish Tapestry and Natural History, 1550-1600," under the auspices of a research fellowship in the European Sculpture and Decorative Arts Department at the Metropolitan Museum of Art in New York this summer. Carmen was awarded a two-year Northwestern University Presidential Fellowship, 2005-07.

**Meredith A. TeGrotenhuis** is writing her dissertation: "Stabilizing the City: Berenice Abbott's Photographs of New York City in the 1930s." She was awarded the Henry Luce Foundation/ACLS Dissertation Fellowship in American Art.

**Touba Ghadessi** is writing a dissertation on physical deformity, anatomical knowledge, and portraiture in Italian courts during the 16th and 17th centuries. In fall 2004, she was in Italy and also taught at Northwestern's SCS during summer 2005. She has been awarded a Graduate Research Grant, and a fellowship with

the Paris Program in Critical Theory for 2005-2006; Touba will be in France and Italy. In March 2006, Touba will present a paper entitled "Morgante, Monsters, and Medici Court Art" at the Renaissance Society of America meeting.

**Leah C. Boston's** dissertation topic is the aesthetics and political theory in the salons of Les XX. This fall, Leah will be teaching a twentieth century survey course through Northwestern's SCS. Leah received a P.E.O. Scholar award 2004-2005, was a fellow with Belgian American Educational Foundation in 2003-2004, and was awarded a Fulbright in 2003-2004.

## Seventh Year and Beyond

**Sarah Gordon Saad** is working on her dissertation: "Sanctioning the Nude: The Production and Reception of Eadweard Muybridge's Animal Locomotion, 1887." Currently, she is a Wyeth Fellow at CASVA, 2004-06.

**Meghan Wilson Pennisi** is working on her dissertation "Dutch Flower Still-Life Painting in Middelburg, ca. 1600-1620." After completing a graduate internship in the Drawings Department at the Getty Museum this past May, Meghan conducted research in Washington D.C. before relocating to Detroit. She is a researcher at the Detroit Institute of Arts, working on the European Collection for the Reinstallation Teams.

**Toby Norris** is finishing his dissertation, "Modern Artists and the State in France between the two World Wars." He taught part-time at DePaul University last year and will again this academic year. At the CAA conference in Boston 2006 he will co-chair a session titled "Academics, Pompiers, Official Artists and the Arriere-Garde: Traditional Art in France 1900-1960."

**Eliza Garrison** teaches in the History of Art and Architecture at Middlebury College in Middlebury, VT. She arrived in Middlebury last year on a one-year term position and was awarded a tenure-track job there this spring. She will file her dissertation on the Art Policy of Emperor Henry II this fall 2005.

**Christine Geisler Andrews** is completing her dissertation, "The Boucicaut Workshop and the Commercial Production of Books of Hours in early fifteenth-century Paris." Her paper, "Parisian Illuminators in the American Midwest: Two Unpublished Boucicaut Books of Hours," will be included in a collection of essays published by Cambridge Scholars Press. This fall, Andrews will assist in a course at Smith College.

**Wei YANG** is currently involved in research and administration for a Tibet Site Seminar, a 3 year project funded by the Henry Luce Foundation. In August she was in western Tibet. She is currently finishing her dissertation "Gender and Ethnicity in Yuan Dynasty (1260-1368) Painting."



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## Alumni

**Ananda Chakrabarty** (Ph.D. 2005) has accepted a visiting assistant professor position at the University of Utah.

**Jennifer Olmsted** (Ph.D. 2005) has accepted a tenure-track position at Wayne State University (Detroit, Michigan).

**Sarah Betzer** (Ph.D. 2003) is in her second year at the University of Vermont, where she teaches courses in the history and theory of European art of the eighteenth and nineteenth centuries. She has just completed an article entitled "Ingres's Studio Between History and Allegory: Rachel, Antiquity, and Tragédie" for *The Art Bulletin* (forthcoming, 2006). This fall she will give a paper on Marie d'Agoult and Ingres's aesthetic theory at the Western Society for French History conference.

**Michael J. Golec** (Ph.D. 2003) is assistant Professor of Art and Design History in the Department of Art and Design and the Department of Architecture at Iowa State University. Michael is currently researching and writing *American Design Culture in the Twentieth Century* for Reaktion Books. Michael will be a Visiting Fellow in the Humanities Center at Dartmouth College in the spring of 2006. His "Martha Stewart Living and the Marketing of Emersonian Perfectionism" will appear in *Home Cultures* 3.1 (2006).

**David Getsy** (Ph.D. 2002) is tenure-track faculty member of the Art Institute of Chicago, where he teaches nineteenth and early twentieth-century art. In 2005, his article "Privileging the Object of Sculpture: Actuality and Harry Bates's Pandora of 1890" appeared in *Art History* (vol. 28, no.1). He is currently co-curating an exhibition on Alma-Tadema and Gérôme for the Hood Museum of Art (to open Fall 2007) and will chair a two-session panel at the 2006 CAA conference on "Games, Play, and Twentieth-Century Art." In 2006, he will be a research fellow at the Clark Memorial Library at UCLA to work on his book on male sexuality and modern sculpture.

**Elizabeth Grady** (Ph.D. 2002) is curating *Structuring Perception* at NurtureART, Brooklyn, opening November 4, 2005, and *Parts to the Whole* at Vox Populi, Philadelphia, opening January 6, 2006. She has an essay on Gary Simmons appearing this fall on the website of the Whitney Museum, and has just published a collection of essays, *Remote Viewing: Invented Worlds in Recent Painting and Sculpture* (Whitney Museum of American Art, 2005). She is Adjunct Professor of Art History at F.I.T.-SUNY in New York, Curatorial Assistant at the Whitney Museum, and Special Assistant to the Estate of Diane Arbus.

**Nina Rowe** (Ph.D. 2002) is an Assistant Professor at Fordham University. Her new project investigates fourteenth-century devotional ivories and depictions of Jews. She gave papers on this new research at medieval conferences at Kalamazoo and Leedsin,

spring and summer 2005. In November 2004, she published and co-edited a festschrift in honor of Sandra Hindman with David Areford entitled, *Excavating the Medieval Image: Manuscripts, Artists, Audiences - Studies in Honor of Sandra Hindman*, (Ashgate, 2004).

**Elizabeth Gaede Seaton** (Ph.D. 2000) is curator of a Beach Museum of Art exhibition, *Paths to the Press: Printmaking and American Women Artists, 1910-1960*, that will open at Northwestern's Mary and Leigh Block Museum of Art September 23 and run through December 11 of this year.

**Susan Waller** (Ph.D. 1999) is Assistant Professor in the Department of Art and Art History at University of Missouri, Saint Louis. Her new book, *The Invention of the Model: Artists and Models in France, 1830-1870*, is forthcoming (Ashgate, 2005). She was the Session Chair of "Reconsidering the Artist-Model Transaction, Conception/Reception," at the 2005 Association of Art Historians conference, and of "'Only a painter and not a man:' constructing the unmodest model in nineteenth-century Parisian ateliers" at the 2005 CAA conference.

**Steve Perkinson** (Ph.D. 1998) is the author of the article, "From 'Curious' to Canonical: Jehan Roy de France and the Origins of the French School," published in *The Art Bulletin*, Sept. 2005. His essay on the thirteenth-century portfolio of Villard de Honnecourt appeared in the fall 2004 festschrift for Sandra Hindman. Steve is on sabbatical from his position as Assistant Professor at Bowdoin College for the 2005-2006 academic year; he hopes to complete work on his book project, *About Face: The Prehistory of Portraiture in Late Medieval France*.

**Martha Tedeschi** (Ph.D. 1994) is working on an exhibition of Winslow Homer watercolors for early 2008. She currently serves as vice-president of the Print Council of America, as well as chair of the Art Institute of Chicago's curator's forum. She co-organized the symposium "Paper Museums: The Reproductive Print in Europe 1500-1800" (April 2005) with the Smart Museum, University of Chicago.

**Barbara McCloskey** (Ph.D. 1992), Associate Professor, University of Pittsburgh, published a new book, *Artists of World War II* (Greenwood, 2005).

**Kevin Murphy** (Ph.D. 1992) is Associate Professor and Deputy Executive Officer in the Ph.D. Program in Art History at the CUNY Graduate Center. His book, *The American Townhouse*, is forthcoming from Abrams in Fall '05.

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# Thank you

*The Art History Department would like to extend its deepest gratitude to the following individuals and organizations who have supported our efforts over the past year. Our success and achievements would not be possible without their continued generosity.*

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**The Terra Foundation for American Art** awarded a planning grant for the formation of a Chicago Art History Consortium—a new entity dedicated to the study of art history in the Midwest. Five principal institutions aim to collaborate on curricular development, fellowships, post-doctoral grants, and lectures; they are: the Art Institute of Chicago (AIC), the Newberry Library and the art history departments of the University of Illinois, Chicago, University of Chicago, and Northwestern University. We extend our gratitude and appreciation to the Terra Foundation for American Art for the Board and Staff's vision in aiding this important endeavor. One feature of the planning grant is to develop strategies to integrate the study of historic American art into Chicago-area University curricula. James Cuno, Director of the AIC and Adjunct Professor, Northwestern University will serve as Consortium Chair; Sarah E. Fraser is the Principal Investigator for the grant. We also extend our deepest gratitude to the Terra Foundation for American Art for their generous support of the Block Museum Exhibition "Marion Mahony Griffin: Drawing the Form of Nature."

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**The Barbara Shanley Fund for Graduate Travel** was established by family and friends in memory of Prof.



Barbara Smith Shanley in 1978.

Barbara Smith Shanley who taught in Northwestern's art history department 1935-41. Her husband, Prof. J. Lyndon Shanley, together with her children, F. Sheppard Shanley and Mary Lyndon Shanley, established the fund and friends contributed to made it permanent. The fund supports graduate travel for dissertation proposal research.

For the last decade, graduate students have benefited from this extraordinary resource at an early stage in their career. The support allows them to locate resources in archives around the world and establish contact with important curators and scholars. Through the generosity of these funds, in 2005 summer graduate students went to Beijing and Shanghai, China; Paris, France; Berlin, Germany; Beirut, Lebanon; and Zurich, Switzerland. Four students will present their preliminary research results on Friday, October 14, 2005 at 2pm, 3-400 Kresge Hall.

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**The Hewlett Fund** has made possible the transformation of the Art History Seminar Room (3-430 Kresge) to a state-of-the art teaching facility. With support from the WCAS Dean's Office the space will now have a full multi-media complement of equipment allowing for LCD computer, video, DVD, and slide projection. Special thanks to Assoc. Dean Marv Lofquist, Janine Spencer and Matthew Taylor of the MMLC, and installation coordinator Jessica Abrams for their expertise and dedication to realize this project.

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**The Hewlett Fund with WCAS Dean support** has made possible the purchase of a high-speed scanner and graduate fellowships to assist in the digital transformation of the Visual Media Collection. We recognize the help of the 2004-2005 Graduate assistants, Meredith TeGrotenhuis and Toubia Ghadessi, as well as Jessica Rowe, Digitization coordinator from 2003-July 2005. Jessica is succeeded by Mariya Strauss aided by graduate assistants Leslie Urena, Laura Venesky, Kristina Toland, and Justine deYoung. Special thanks to Assistant Dean for WCAS Computing, Ruth Reingold, for spearheading these developments.

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Generous annual support from **Florence H. & Eugene E. Myers Charitable Trust Fund** has realized a host of new initiatives in the department including a lecture series in 2004 incorporating new directions and voices

# Thank you

in art, film, and criticism. Speakers included: Zhong Chen, independent filmmaker from China who screened his film, *Love Poems* and gave a talk entitled "Chinese Independent Filmmaking in Post Tiananmen Era"; Glenn Ligon Distinguished Artist and Art Critic presented new work; and Dr. Joel Smith (Curator, Vassar College Museum) spoke on "Transpacific (Japanese and American) Photography and the Modern." We are also very grateful to the substantial support for Art Library book purchases.

## James B. Pick and Rosalyn M. Laudati Fund for Arts Computing

Interested in developing new digital curricular directions, Drs. Pick and Laudati have established a fund that will support art and art history projects, including art production, art analysis, and art presentation, that utilize computer technology, especially new types of art and scholarship that technology makes possible. We are pleased to announce that in the spring 2006 quarter, this fund will enable Art History and Art Theory and Practice students to work with visiting faculty Zabet Patterson to integrate digital work in the classroom.

**Alumnae Board Gifts and Grants Committee of Northwestern University** has awarded a grant to the Art History department to support the purchase of equipment for digital teaching. We are very grateful for the support from the University's Alumnae.

**The Andrew W. Mellon Foundation** (please see page 8).

The Department of Art History is grateful for Individual Contributions from:

Mrs. Aarti Goorha Bowman

Mrs. Susan N. Braun

Ms. Izetta Alicia I. Carroll

Gwen F. Chanzit, Ph.D. and

Mr. Richard M. Chanzit

Mr. and Mrs. Daniel Cummings

Dr. Alan P. Darr

Mr. Timothy Jon Flodstrom

Ms. Diane M. Graese and the

Clifford & LaVonne Graese

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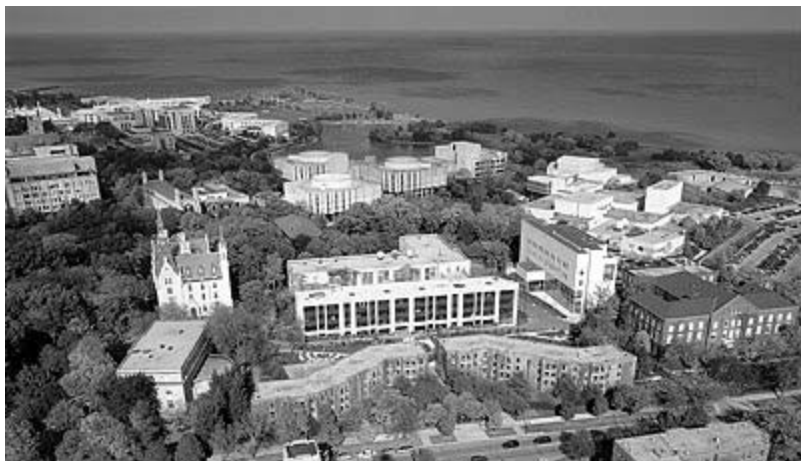
Ms. Sarah M. Underhill

Mrs. Arte Swartz Warren



Undergraduate Art History students visited the Japanese Gardens at the Chicago Botanic Gardens to learn about Japanese landscape design for the Asian Art Survey, May 2004.





Published by Northwestern  
University's Department of  
Art History.

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