

The 2007-08 academic year begins with much excitement and change in the Art History Department. First, we welcome our new chair, Professor Claudia Swan; she brings an enthusiasm for the office and many fresh ideas for departmental programs. I have enjoyed serving as chair for the last three years; in 2007-08 I will be based at the Getty Research Institute in Los Angeles finishing a book on Chinese archaeology and national identity in the early 20th century.

We are extremely pleased to announce new faculty members and a current search. Christopher Pinney, Professor of Anthropology and Visual Culture at University College London, is our Visiting Mary Jane Crowe Professor 2007-2009. He will teach a variety of courses on Indian art, Indian visual culture, and the history of photography. We also welcome Sarah Teasley, a new tenure-track member of the faculty. Prof. Teasley's research domain is Japanese art and design; she will offer courses across the board in the Japanese tradition, including a class co-taught in spring 2008 with Prof. Sato on Japanese woodblock prints-on practice, performance, and history. The department is currently searching in the area of early modern art in the Mediterranean region, and we hope to welcome another fine faculty member in that area within the coming year.

In the pages of this newsletter you will read about the exciting work of our junior faculty, including a major conference in January 2007 on the representation of slavery organized by Profs. Copeland and Krista Thomp-

son; a new course on Arab photography organized by Prof. Hannah Feldman and supported by the Fulbright Commission in fall 2006; and a series of events held throughout the year organized by our medievalist Prof. Cecily Hilsdale, chair of the Lecture Committee. We welcome to our ranks five new graduate students and many undergraduate majors and minors. Finally, our Visual Media Collection has expanded dramatically under a new plan devised by the Dean and Provost to integrate digital media in Art History with the University Library. Six new positions were approved and new staff will be joining our ranks in the areas of metadata, digital imaging, and library management.

Please stay tuned for new additions to the faculty and a roster of exciting events throughout the year. If you're an alum of the department, we are eager to hear from you! Please take a moment to keep your contact and professional information updated; our departmental website now offers you the option of writing to us directly to fill us in on where you are and what you're doing.

—Sarah E. Fraser,
Department Chair, 2004-07

Cover image from *An Eye for the Tropics* by
Krista A. Thompson (Duke University Press, 2006).
Image from a Cleary and Elliott postcard, ca. 1953.

Fall Quarter

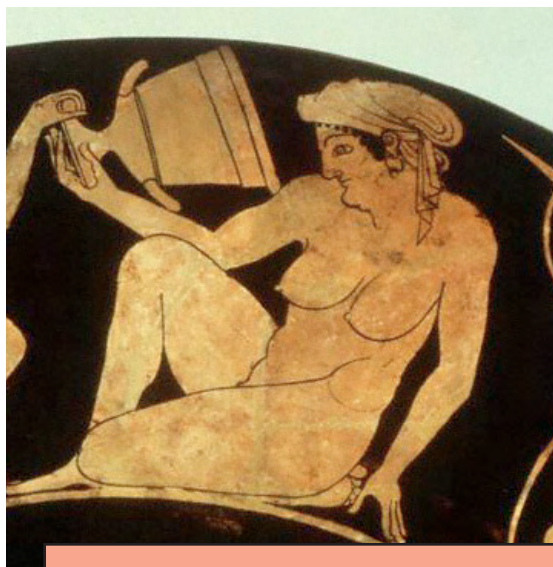
Upcoming Events

Wednesday, October 31
The Speculative Archive

5:00PM

Block Museum of Art

The Speculative Archive (Los Angeles-based artists David Thorne and Julia Meltzer) has created videos, photographs, installations, and published texts. The artists will screen work that examines war, state secrecy, and the production of the past as a platform to assess the forms and possibilities of documentary production in contemporary society.



A hetaira (concubine) depicted on a vase by Phintias

Monday, November 5
**“Designing Women: The Hetaira as Model
from Phintias to Praxiteles”**

a lecture by

Andrew Stewart,
Professor of Greek Art, UC Berkeley

5:00PM

Kresge Hall, Room 3-430

Co-sponsored by the Department of Classics and the Classical Traditions Initiative

November 29 & 30
**“Art/Text/Imagination:
The Unrepresentable and Early
Modern Culture”**

Harris Hall, Room 108
and **Block Museum of Art**

“Art/Text/Imagination” is a two-day workshop designed to explore the socio-political, art historical, and literary context of early modern imagination by focusing on the production, function, and reception of visual and textual representations of imagined images. Featuring keynote speaker

Leonard Barkan,

Professor of Comparative Literature at **Princeton University**

Organized by **Claudia Swan,** Department of Art History and **Marco Ruffini,** Department of French & Italian

Winter Quarter

Monday, March 3
Inaugural Lecture

by Bergen Evans Professor

Hollis Clayson,

Department of Art History

Time and location TBD

Wednesday, March 12
“Picasso in the later 1920s”

a lecture by

T.J. Clark,

Professor of Art History, UC Berkeley

5:00PM

Block Museum of Art

Co-sponsored by the Humanities Institute
and the Block Museum of Art

Spring Quarter

“Modernism and the Black Metropolis”
Special Graduate Course on American Art

taught by **Huey Copeland** and

Darby English,
University of Chicago

The course will highlight the ways that 20th century Chicago served as an important creative center for African-American artists. Sponsored by the Chicago Consortium for Art History, the course can accommodate up to 18 students from NU, the University of Chicago, University of Illinois Chicago and the School of the Art Institute.

Thursday, April 10
**“Practice of Art History:
Publishing and Research”**

a lecture by

Marc Gotlieb,

Director of the Graduate Program, Williams College

In the second week of the spring term, Gotlieb will present a lecture on his current research and also offer a colloquium on publishing for graduate students. Building upon his experience as outgoing Editor-in-Chief of *The Art Bulletin*, the flagship journal of Art History, this colloquium will offer professional mentoring to graduate students in an increasingly competitive field.

Upcoming Events



April 2008
**“(World) Art: Art History
and Global Practice”**

A two-day conference organized by **Christopher Pinney**,
Visiting Mary Jane Crowe Professor of Art History

Art History's ‘map’ is, as has often been remarked, strangely limited. Its cartography is in the course of being democratized. But this conference poses the following: what if instead of attending to territorial ‘gaps’, or demanding that ‘other’ art be admitted into the halls of modernism, we were to ask different kinds of conceptual questions about Art History's epistemology?

**Visiting Mary Jane Crowe Professor
of Art History, 2007-2009:
Christopher Pinney**

Christopher Pinney, the leading historian of South Asian visual culture, is our Visiting Mary Jane Crowe Professor of Art History from March 2007-March 2009. Pinney has published seminal books such as *Camera Indica: The Social Life of Indian Photographs* (1997) and *Photos of the Gods* (2004). Currently, Pinney is Professor of Anthropology and Visual Culture at University College London. This academic year, he will teach two undergraduate courses: “Introduction to Indian art” and “The History of Photography,” and a graduate seminar, “Studies in Indian art: the Anthropology of Art.”

May 2008

“The politics of culture: 1968/2008”

a colloquium/lecture series

organized by **Hannah Feldman**

On the occasion of the 40-year anniversary of the mass uprisings, strikes, and manifestations that marked 1968 around the globe, Assistant Prof. Hannah Feldman is organizing a colloquium and lecture series to bring scholars from a variety of fields that touch upon the visual and the urban to Northwestern, where they will explore the implications of 1968 for understanding the intersections of politics and culture today.

May 9–August 24, 2008

**“Design in the Age of Darwin: English and
American Decorative Arts from William
Morris to Frank Lloyd Wright”**

an exhibition

curated by **Stephen Eisenman**
Block Museum of Art

“Design in the Age of Darwin” will explore how Darwin's evolutionary theories influenced American and British designers of the late 19th and early-20th centuries. The exhibition will display household items such as furniture, metalwork, jewelry, and wallpaper as well as publications and drawings by six pivotal designers.

“Out of Sight: New World Slavery and the Visual Imagination”



Summer Abroad Course for
Graduate Students, 2007:
Kingston, Jamaica



University Provost Dan Linzer, Krista Thompson,
Fred Wilson & Huey Copeland Photo by Mary Hanlon

“Out of Sight” included the following events:

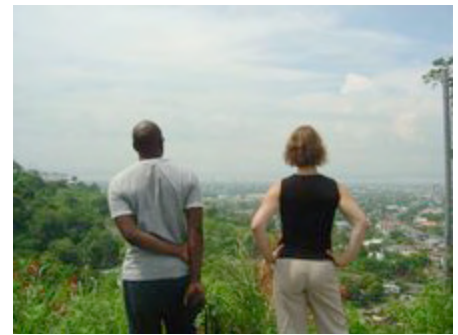
- A graduate seminar on slavery and the visual imagination, co-taught by Profs. Copeland and Thompson, Winter 2007
- Two undergraduate courses, Winter 2007: a seminar on race and representation taught by Prof. Thompson and a course that aimed to deploy “blackness” as an analytic framework that accounts for a wide range of African-American cultural practices and reframes our conception of modernism in the 20th century, taught by Prof. Huey Copeland
- A conference on slavery in the visual imagination, March 2007, featuring Fred Wilson as keynote speaker. A publication of conference proceedings is forthcoming.
- An art exhibition by Fred Wilson at the Institute of Jamaica



Image from an advertisement for a runaway slave, circa 1838

Students explored the history of representations of slavery in their respective societies through lectures, art workshops

with Fred Wilson, tours to slavery-related monuments and discussion sessions. The two-week summer course examined the meaning of the archive and museum in contemporary Jamaica and in postcolonial nations more generally. The Caribbean island provided a unique environment through which to consider the significance of institutional archives and museum collections in popular memory, history, and national discourse in postcolonial societies. Islands throughout the Caribbean have been characterized as places devoid of material traces of the past. The decimation of the indigenous population, the lack of ruins, and the absence of museums all resulted in what Caribbean theorist Michel-Rolph Trouillot describes as actively created silences in the historical record. Through readings, fieldtrips to Jamaica’s extensive system of national monuments and by visiting contemporary museums throughout the island, students developed a complex understanding of the fraught consequences of these silences on the production of postcolonial memory and sites of memorialization.



Final group dinner of the Jamaica course

The class placed a special emphasis on popular discourses surrounding the memorialization of slavery. Participants conducted research with the archives and collections at the Institute of Jamaica and worked with artist Fred Wilson. Wilson curated a new project at the Institute of Jamaica drawing on its collections while addressing new questions about the meaning of objects collected in the colonial era on predominately black postcolonial societies.



Holly Clayson explores the Musée des Beaux-Arts in Bordeaux

Faculty News

Hollis Clayson

Professor Clayson had a busy year directing the Alice Kaplan Institute for the Humanities (see <http://www.humanities.northwestern.edu/>). She presented aspects of her current research, "The City of Light in the Nineteenth-Century American and French Imaginaries," in Bloomington, IN (Oct. '06) and Richmond, VA (March '07). She delivered a paper on *la Parisienne* in the colloquium « *Caricature : bilan et recherches* » at INHA in Paris (Dec. '06), and lectured in conjunction with the Monet in Normandy exhibition at the Cleveland Museum (Apr. '07). She published an essay in the anthology, *La France dans le regard des États-Unis // France as Seen by the United States*, Perpignan/Montpellier, France, 2006, and an excerpt from *Paris in Despair* appeared in *The Virago Book of Food: The Joy of Eating*, London, 2006. She was a Terra Foundation Summer Residency Advisory Board Member and served on an NEH art history panel this year. She is writing catalogue essays for two upcoming exhibitions; one on the arts of privacy at the National Gallery of Art, Washington D.C. and the other on the Impressionist interior for the National Gallery of Ireland, Dublin. Clayson will deliver the keynote address at "American Artists in Munich: Artistic Migration and Cultural Exchange Processes" on October 9, 2007 in Munich.

Huey Copeland

In addition to organizing the "Out of Sight" conference with Krista Thompson and Wayne Modest, during the 2006-07 academic year, Assistant Professor Copeland coordinated the Pick-Laudati Fund for Arts Computing Award Project with Lane Relyea of Art Theory & Practice. See page 14 for an in-depth account of this project. In October Copeland joined the Block Museum's Board of Advisers; in June he opened "encore," an exhibition co-curated with Hannah Feldman that featured an international roster of artists whose work looks back to the radical practices of the 1960s and '70s; and in July he flew to Germany to attend the influential Documenta XII and Skulptur Projekte exhibitions in Kassel and Münster, respectively. He also traveled to the Kalamazoo Institute of the Arts and to the University of Southern California to present invited lectures on the photo-text art of Lorna Simpson. This year he will hold an Alice Berline Kaplan Institute for the Humanities Junior Fellowship and work on his book manuscript, tentatively entitled *Impossible Objects: Figuring Slavery in Postmodern America*. Other forthcoming publications include an essay for Kori Newkirk's retrospective catalogue (Studio

Museum in Harlem, 2007), and, with Anthony Elms, the introduction to *Interstellar Low Ways*, an edited volume on jazz icon Sun Ra's legacy in the visual field (WhiteWalls, 2008).

Stephen Eisenman

In October, Professor Eisenman will travel to Rome to supervise the installation of his exhibition, "Paul Gauguin – Artist of Myth and Dream" at the Complesso Vittoriano in Rome. The exhibition, consisting of approximately 150 pairings, sculptures, ceramics, drawings and prints, formally opens on October 5 and will remain on view until February 2008. Earlier this year, his book *The Abu Ghraib Effect* was published by Reaktion Books (London) and the University of Chicago Press. In addition, a new edition of his textbook, *Nineteenth Century Art -- A Critical History*, with added chapters on architecture and design, was published by Thames and Hudson in Spring 2007. Eisenman is also in the process of curating an exhibition called "Design in the Age of Darwin: English and American Decorative Arts from William Morris to Frank Lloyd Wright," which will open at the Block Art Museum in 2008.

Hannah Feldman

During 2006-07, Assistant Professor Feldman continued work on her book about art, spectacle, and public space in Paris during the Algerian War of Independence (1954-1962). She presented new research from this project in October at "The Spaces of War: France and the Francophone World," an international conference sponsored by the European Studies Consortium at the University of Minnesota. She also presented "Virtually Utopia" at CAA in New York. This year, Feldman has also worked on expanding her research regarding aesthetic production in the Middle East and North Africa, the topic of the course she co-taught last fall with the Lebanese artist Akram Zaatari, whom she brought to campus as a Visiting Fulbright Scholar. Her essay with Zaatari, "Mining War," has just come out in *Art Journal* and constitutes the basis for a second essay to be published in *Third Text* in the fall of '07. She has also written on the significance of the border in Zaatari's video and photographic practice for a book on his work to be published by Portikus in the summer of '07. In the fall of '06, she was elected to the editorial board of *Art Journal*; in the spring of '07, she published two features in *Artforum*; and, in the summer, she co-curated with Huey Copeland an exhibition of contemporary work entitled "encore," at Chicago's 40000. >>



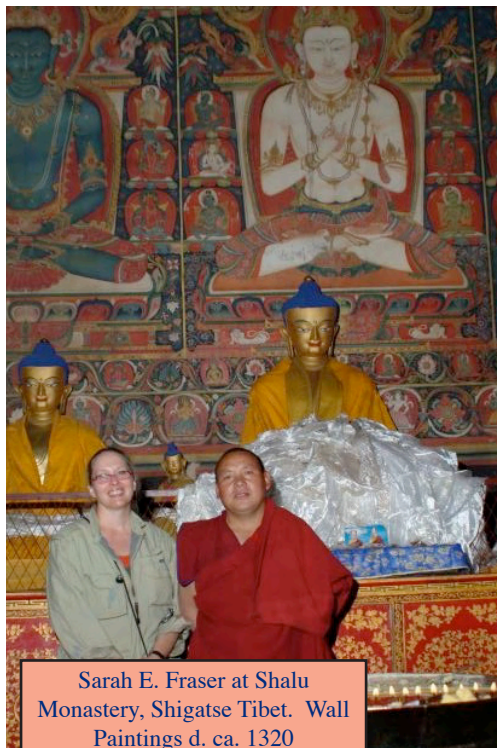
Huey Copeland and Hannah Feldman install their exhibition, "encore," at 40000 in Chicago

Acting Director of Undergraduate Studies this fall, Feldman is also readying a symposium for May 2008 to consider the implications of 1968 for thinking about politics and aesthetics forty years after the fact.

Faculty News

Sarah E. Fraser

conducted summer research in west Tibet investigating wall paintings of Buddhist temples in the Guge kingdom, which flourished in the 10th-15th centuries in the Himalayan sites of Tholing, Purang, and the Spiti Valley in India. Her fieldwork included research at Shalu Monastery, Shigatse and Phuntsoling, located in



Sarah E. Fraser at Shalu Monastery, Shigatse Tibet. Wall Paintings d. ca. 1320

central Tibet (see photo), dated to the 11th and early 14th centuries. She was also in Shanghai researching and writing her current book on archaeology in 20th-century China. In 2007-08 Associate Professor Fraser will be a Getty Scholar based at the Getty Research Institute in Los Angeles on sabbatical after serving as department chair 2004-2007. She was also awarded a Frederick Burkhardt Fellowship by the American Council of Learned Societies. These fellowships support long-term, unusually ambitious projects in the humanities and related social sciences.

Cecily Hilsdale

During the 2006-07 academic year, Assistant Professor Hilsdale completed an article tracing the shifting significations of a medieval gold and enamel crown over time from the eleventh through the twenty-first century. She also presented two invited lectures on topics spanning the beginning and end of the Byzantine empire. In the fall Hilsdale presented a paper on the art of sixth-century Ravenna at Bowling Green State University as



Cecily Hilsdale examines a 12th c. Byzantine manuscript in Sinai, Egypt

part of the Art Talks Series. In the spring, she presented a paper on Moscow and Byzantium in the early fifteenth century at the Late Antique and Byzantine Studies Workshop at the University of Chicago. Professor Hilsdale also took a research trip to Egypt in the spring following upon the exhibition of Byzantine icons and sacred objects from the Holy Monastery of Saint Catherine on Mount Sinai held at the Getty (Holy Image, Hallowed Ground: Icons from Sinai). The oldest continuously operating Christian monastery in existence, Saint Catherine's holds one of the world's finest and most extensive collections of Byzantine icons and manuscripts.



Christina Kiaer in front of Rosenborg Castle, Copenhagen

Christina Kiaer

In the summer of 2006, Associate Professor Kiaer was named a member of the editorial board of *Slavic Review*. In September, she organized the Chicago Consortium for Art History conference "Political Realisms of the 1930s: America and its Totalitarian Others" at the AIC, where she also presented a paper from her current research project on Soviet Socialist Realism. In October she visited the U of I at Urbana-Champaign, where she presented two lectures, one on her current research and another on her recent book, *Imagine No Possessions: The Socialist Objects of Russian Constructivism*. In November she presented a paper and participated in a roundtable at the annual conference of the American Association for the Advancement of Slavic Studies (AAASS), in Washington, DC, where she also received an award from the Wayne S. Vucinich Prize for her book. In winter and spring 2007 she was on leave as a Visiting Scholar at the University of Copenhagen. She took several trips to Moscow to complete her research on Socialist Realism. She gave lectures at the University of Aarhus, the University of Copenhagen (in Danish), the Freie Universität in Berlin, and at the conference "Socialist realism today: new approaches to totalitarian aesthetics" at the Pushkin House in St. Petersburg, Russia (in Russian). She was also named Consultant Curator on the upcoming exhibition "Rodchenko and Popova" at the Tate Modern Museum, London, which will open in February 2009. She has been awarded an American Philosophical Society Sabbatical Fellowship in the Humanities and Social Sciences for the fall of 2007.

Faculty News

Claudia Swan



After giving birth to her second child Alexander in January, Associate Professor Swan enjoyed maternity leave while her *Colonial Botany. Science, Commerce, and Politics in the Early Modern World* (University of Pennsylvania Press, 2004), which she co-edited with Londa Schiebinger, came out in paperback and a number of essays - on natural history treatises (for CASVA, the National Gallery of Art),

medieval and Renaissance botany (Ashgate), and knowledge-making in early modern Holland (University of Chicago Press) - went to press. In April she gave a talk with Marco Ruffini to the Early Modern Colloquium at Northwestern, and another lecture at Harvard; in May she presented a lecture at Ohio State. In June she presented papers in Berlin, at the Humboldt University, and in Florence, at the Kunsthistorisches Institut. Her return to teaching this fall coincided with her becoming chair of the department. She hopes to continue work this year on two books - *The Aesthetics of Possession*, which focuses on 17th-century collections and other forms of object acquisition and exchange in the Netherlands, and a study of early modern imagination.

Sarah Teasley

Assistant Professor Teasley joins the department from the University of Massachusetts Dartmouth. In 2006-07, she presented her work on gender and class issues in modern Japanese design and architecture in cities including London, Helsinki, Montreal, Chicago, New York and Cambridge. Her paper at the CAA annual meeting analyzed ideas of beauty in architectural writings for male and female audiences in late nineteenth century Japan. In March, she co-authored the final report of an 18-month study on Japanese houses built in the United States c. 1900, funded by a grant from the Housing Research Foundation, a Tokyo-based funding agency. She is Vice-President of the Design Studies Forum, a CAA-affiliated society, and serves on the executive committee of the Design History Workshop Japan. She spent the summer completing her dissertation, "The Formation of Moku-zai Kogei: Social Networks and the Ideology of Design Research in Modern Japan," at the University of Tokyo, and will conduct research in Japan in fall 2007 before arriving in Evanston in January 2008.



Sarah Teasley in Shinjuku, Tokyo

Krista A. Thompson

In 2006, Assistant Professor Thompson's book, *An Eye for the Tropics: Tourism, Photography, and Framing the Caribbean Picturesque*, was published by Duke University Press. In March 2007, Thompson co-organized, with Professor Huey Copeland, an international conference entitled "Out of Sight: New World Slavery and the Visual Imagination." Thompson gave invited lectures at Princeton University, University of Miami, the Contemporary Arts Center in Trinidad, the Indianapolis Museum Art and University of Florida. She also was named to the editorial board of the leading journal in postcolonial and Caribbean studies, *Small Axe*. She is curating an exhibition on independence-era studio photography in the Bahamas, which will open at the National Art Gallery of the Bahamas in October 2007. She continues work on her book *Reflections on the Image: Performing Visibility and Black Youth Culture*.

David Van Zanten

This past year, Professor Van Zanten was awarded a research fellowship at the Institut National d'Histoire de l'Art. He organized a symposium on Louis Sullivan at the Chicago History Museum in October, at which Jean-Louis Cohen, Daniel Bluestone, Joseph



Siry, Wim de Wit, Jean Castex and others spoke. Additionally, he lectured at the Harvard Graduate School of Design and l'Ecole d'Architecture de Belleville in Paris. Also in Paris, Van Zanten spoke at a working committee on Percier and Fontaine at Institut National d'Art, as well as editing a two-volume book for Princeton Architectural Press on Percier and Fontaine. Back at Northwestern,

he co-taught with Hannah Feldman the Junior Research Seminar on the spaces of Chicago. This September finds Van Zanten back in Paris to give a talk as part of a symposium celebrating the 20th anniversary of the founding of the Musée d'Orsay. He continues to work on a book about the creation of Second Empire Paris.

Visiting Faculty

We gladly welcome the following
Visiting Professors of Art History, 2007-08:

Nell Andrew (Ph.D., University of Chicago, 2007)

Chriscinda Henry (Ph.D. candidate, University of Chicago)

Richard Leson (Ph.D., Johns Hopkins, 2007)

Elizabeth Liebman (Ph.D., University of Chicago, 2003)

Carmen Niekrasz (Ph.D., Northwestern University, 2007)

First Year

Elizabeth Benjamin earned her B.A. in the History of Art and French literature from UC Berkeley. Her current academic interests include images of urbanization in 19th century French Impressionist painting, and the ways in which painters did (or did not) offer commentary on the urban development taking place around them.

Brett Brehm studies French and American art of the late 19th and early 20th centuries, specifically examining art in the context of the urban landscape. Brett will complete his M.A. in the History of Art at the Courtauld this summer. He earned his B.A. in English at Amherst College.

Tera Lee Hedrick has obtained both a B.A. and an M.A. in Art History at the University of Kansas. Her areas of concentration are Byzantine art and the Middle Ages, examining medieval art's integration in ritual context and performance. She has studied Classical Greek to allow her to translate Byzantine Greek texts.

Han Jiayao's area of interest is Early Chinese art and archaeology (Shang to Han dynasties) and Modern Chinese Art (1920s-1940s). Jiayao received her B.A. in the Department of Cultural Relics and Museum Studies in Fudan University in China and has furthered her education in the graduate program at Pittsburgh University's Department of the History of Art & Architecture with a focus in Early Chinese Art.

Terah Walkup attended the University of Texas at Austin and will receive her B.A. in Art History in May. She produced a thesis project exploring the visual representation of gender in the mosaics in Monreale Cathedral for special honors. Her academic interests include medieval art, the Mediterranean and early renaissance Germany.

Second Year

Jill Bugajski spent the summer researching the field of Eastern European art production of the post-WWII time period and developing questions which will shape her dissertation proposal for next year. She studied Czech and German language. Jill visited important collections and archives in Poland and participated in the Jamaica seminar.

In the summer, **Jacob Lewis** did independent research on photography of Second Empire France and participated in the Jamaica Seminar. This year he will be busy reading for his major, minor, and nodal field exams in the three fields: 19th-century European art, Byzantine art and photography theory.

Angelina Lucento spent the summer in Dresden, Germany learning the language and becoming acquainted with German collections of both avant-garde art and dissident art from the post-War communist period.

Graduate Student News

Molly MacKean spent some of her summer touring London and Paris, visiting many of the architectural sites she has been investigating in her studies thus far. She also began an internship with the Congress for the New Urbanism here in Chicago, and attended the trip to Jamaica with Professors Copeland and Thompson and her classmates before the start of fall term.



Molly MacKean, right, and her sister Bridget in London

Edna M. Togba studies contemporary African Art. She spent the summer as the curatorial intern at the Studio Museum in Harlem where she worked on several exhibitions including David Adjaye: Making Public Buildings. She also conducted research and took advantage of the wonderful art institutions in and around New York. This fall, she looks forward to being the Mary and Leigh Block Graduate Fellow.

Third Year

Zirwat Chowdhury is studying 18th century British portraiture and caricature. In the summer of 2007, her research on Warren Hastings took her to Mumbai, Chennai, Kolkata, 'oriental' manors in the Cotswolds, and, London.

This summer, **Nancy Lim** was a Helena Rubinstein Foundation curatorial intern in the photography department at the Museum of Modern Art in New York. She gave a gallery talk entitled "In the Name of Cézanne: Inheritance and the Avant-Garde".

Fourth Year

James Glisson has begun work on a dissertation, "Anxiety and Occlusion: New York City in the Painterly Imagination of the Ashcan School and American Impressionists, 1885-1914." He writes about contemporary art for *Timeout Chicago* and *Afterimage*.

Laura Veneskey was awarded a Summer Language Grant to attend the Gennadius Library Medieval Greek Summer Session at the American School of Classical Studies in Athens. She also conducted dissertation research in Thessaloniki and Istanbul with the help of a Shanley Travel Grant and a Mickenberg/Sosin Graduate Student Fellowship. This fall, she will continue work on her dissertation, which investigates medieval notions of place and their circulation through portable media.



Laura Veneskey in Mistra,
Greece

Lily Woodruff spent the summer studying French and working on her dissertation, "Can the bourgeoisie speak?: Utopia and Dystopia in the Art and Politics of Nouveau Réalisme."

Fifth Year

Chad Elias continues work on his dissertation with the assistance of an International Dissertation Research Fellowship from the Social Science Research Council.

Alison Fisher continues to make progress on her dissertation. She received a Bourse Chateaubriand Fellowship for 2007-2008.

Min Kyung Lee is currently researching her dissertation, "The Tyranny of the Straight Line": Mapping and Constructing Paris. She is also pursuing a dual-doctorate at the Ecole des Hautes Etudes en Sciences Sociales.

Graduate Student News

Hector Reyes spent the past year in Los Angeles, researching his dissertation, "Faire du Poussin: The contest for Poussin in aesthetic theory and painting (1665-1785)."

Shaoqian Zhang continues work on her dissertation, "Visualized Nationalist Politics: Negotiation and Construction of Chinese Citizen in the Republican Period (1912-49)."

Sixth Year

Justine DeYoung received a Kress Travel Fellowship for 2007-08. She participated in the Getty Dissertation Workshop in 2007.

Jessica Keating continues work on her dissertation, "Between Machina and Anima: Early Modern Automata." She was awarded the Samuel H. Kress two-year Fellowship for the 2006-2008 academic years.

Shalini Le Gall is continuing work on her dissertation, "Evangelical Imperialism: Holman Hunt and Religious Painting in the Middle East."

Leslie Ureña has continued researching and writing her dissertation, "Lewis Hine at Ellis Island: The Photography of Immigration and Race, 1904-1926" and was a Predoctoral Fellow at the Smithsonian American Art Museum during 2006-07. In the fall of 2007 she will be a fellow at the Walters Art Museum in Baltimore, MD.



Justine DeYoung and Leslie Ureña at the Getty
Research Institute

Seventh Year + Beyond

Laura Bruck continues work on her dissertation.

Graduate Student + Alumni News

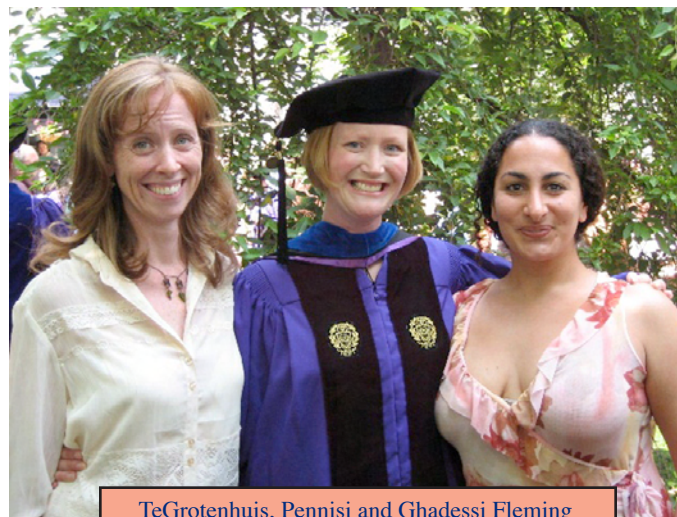
Meredith TeGrotenhuis continued work on her dissertation “Stabilizing the City: Berenice Abbott’s Photographs and Urban Representation in the 1930s” with the assistance of a Dissertation Year Fellowship.

Patrick Tomlin continues to make progress on his dissertation on Arthur Dove and U.S. modernist abstraction.

Amber Travis will do further work on her dissertation, “Theatres of War, Torture and Duress: Leon Golub’s Mercenaries, Interrogations, and White Squads: 1979-1987.”



Leah Boston on graduation day



TeGrotenhuis, Pennisi and Ghadessi Fleming at the 2007 hooding ceremony

Alumni News

Leah C. Boston (Ph.D. 2007) completed her dissertation, “Political Vision: Politics and Aesthetics in the Salons of Les XX (1884-1893),” this spring.

Touba Ghadessi Fleming (Ph.D. 2007) filed her dissertation, “Identity and Physical Deformity in Italian Court Portraits 1550-1650: Dwarves, Hirshutes, and Castrati,” this spring. She is currently an Assistant Professor at Wheaton College in Massachusetts.

Carmen Niekrasz (Ph.D. 2007) filed her dissertation, “Flemish Tapestry and National History, 1550-1600.”

Meghan Pennisi (Ph.D. 2007) filed her dissertation, “The Flower Still-Life Painting of Ambrosius Bosschaert the Elder in Middelburg, ca. 1600-1620,” this spring. She is working at the Detroit Institute of Arts.

Ananda Shankar Chakrabarty’s (Ph.D. 2005) “Pierre Soulages’ post-1979 Paintings: Ruins under the Skin of “ultra-sensuous” Surfaces,” in Brian Winkenweder, ed., *Mercury’s Hermetic Message: A Festschrift for Donald Kuspit* and “Dore Ashton’s Archaeological Thinking,” in David Craven, ed. *Dore Ashton and Critical Writings on Art* will be published in 2007. In spring 2007, he designed and taught a special topics course called “Vision and Ruins in Post-War Visual Expressions” at Ontario College of Art & Design. In 2007-08 he will present papers at the University of Waterloo, Ontario and at the CAA conference in Dallas.

In 2007-2008 **Sarah Betzer** (Ph.D. 2003) will be a Visiting Assistant Professor in the McIntire Department of Art at the University of Virginia. While working on a book manuscript, *Ingres’s Studio and the Subject of Art*, Sarah has begun a new research project provisionally titled *Episodes from a Queer Modernity*. In July, she presented a portion of this new work at the University of Bristol, at the conference “Ruins and Reconstructions: Pompeii in the Popular Imagination.” This fall, Sarah will present work on “Androgyny, Ideality, and Anxiety on the Grand Tour” at the Northeast American Society for Eighteenth-Century Studies Meeting in Hanover, NH.

Michael J. Golec (Ph.D. 2003) is Assistant Professor of Art and Design History at Iowa State University. In the spring of 2006, Dr. Golec completed a Post-Doctoral Fellowship at Dartmouth College where he participated in the Visual Culture and Pedagogy in the Life Sciences Humanities Institute. His “Discontinuity, Constancy, and Wonder in Powers of Ten” will be published in *The Educated Eye: Visual Culture and Pedagogy in the Life Sciences*, Nancy Anderson and Michael R. Dietrich, eds. (Hanover: University of New England Press, forthcoming) and his “Visual Style and Forms of Science in the Cold War” will appear in *Visible Culture: Visual Narrative and Design Artifacts*, Leslie Atzmon, ed. (West Lafayette: Parlor Press, forthcoming). Dr. Golec is the author of *Brillo Box Archive: Aesthetics, Design, and Art* (Hanover: New England University Press, 2008) and, along with Aron Vinegar, co-editor of *Relearning*

Alumni News

From Las Vegas (Minneapolis: University of Minnesota Press, 2008).

Ming Tiampo (Ph.D. 2003) was awarded tenure at Carleton University in Ottawa, Canada.

David Getsy (Ph.D. 2002) was named “Faculty Member of the Year” at the School of the Art Institute of Chicago, where he is Assistant Professor and Director of the Graduate Program in Modern and Contemporary Art History, Theory, and Criticism. In 2006-2007, he published essays on John Addington Symonds and Victorian homoerotic art theory, on Alberto Giacometti and Jacob Epstein, and on the Australian Victorian sculptor Bertram Mackennal. He has essays on Henri Gaudier-Brzeska’s work for Ezra Pound and on John Chamberlain and transgender theory appearing in the autumn. He gave lectures relating to his current research on Auguste Rodin at the Royal Academy of Arts London, the Victoria and Albert Museum, and the Czech Secession House in Prague, as well as convened a roundtable discussion at CAA on canonicity. He also curated a video art and film series on the topic of artists’ AIDS activism for the opening of the Center on Halsted in conjunction with the Chicago History Museum.

Nina Rowe (Ph.D. 2002) has fellowships for 2007-2008 from The Metropolitan Museum of Art, the Leo Baeck Institute and the Memorial Foundation for Jewish Culture to complete work on her book, *In the Shadow of the Cathedral: Jews, Christians and Images of Triumph in the Medieval City*.

Sheila Crane (Ph.D. 2001) has accepted a new position as Assistant Professor in the Architectural History Department in the School of Architecture at the University of Virginia. Her recent publications include “Architecture at the Ends of Empire: Urban Reflections between Marseille and Algiers,” forthcoming in *The Spaces of the Modern City*, edited by Gyan Prakash & Kevin Kruse (Princeton University Press) and “Elsie de Wolfe, Natalie Clifford Barney, and the Lure of Versailles: Picturesque Spectres and Conservative Aesthetics of Female Homoeroticism,” in *Assuming a Presence: Lesbian Inscriptions in Francophone Society and Culture* (Durham Modern Languages Series, 2007). She is looking forward to returning to Northwestern in October to participate in the “Cities in Conflict” conference.

Sylvester Okwundo Ogbechie (Ph.D. 2000) was promoted to Associate Professor of Art History at UC Santa Barbara in June, 2007. He was also appointed the Daimler/Chrysler Fellow of the American Academy in Berlin for fall semester, 2007. He hosted the 2007 Mbanefo Foundation Conference on Modern and Contemporary African Art at UC Santa Barbara and the 2007 Nollywood Foundation Conference in Los Angeles. Ogbechie was invited as a delegate to TEDGlobal Africa in Arusha,

Tanzania in June. Additionally, he launched the private company Aachron Incorporated and Aachron Knowledge Systems which includes a publishing imprint that released the inaugural issue of a new journal, titled *Critical Interventions: Journal of African Art History and Visual Culture*. His forthcoming book is titled *Ben Enwonwu: The Making of An African Modernist* (University of Rochester Press, 2008).

Bronwen Wilson (Ph.D. 1999) has recently moved from McGill University to the Department of Art History, Visual Art and Theory at the University of British Columbia. Recent publications include “Foggie diverse di vestire de’Turchi”: Turkish costume illustration and cultural translation,” *Journal of Medieval and Early Modern History*; “Venice, print, and the early modern icon,” *Urban History*, May 2006; “The Renaissance Portrait: changing perceptions of the self,” in *The Renaissance World* (Routledge, 2007); “La dama del vergiù: secrecy, vendetta, and sexual blackmail in a late medieval bedroom,” in *Firenze alla vigilia del Rinascimento* (Cadmo, 2006), and “Turchi allo specchio: i libri dei ritratti veneziani” in *Mediterraneos: voci dal medioevo e rinascimento mediterraneo* (Salerno, 2007). She is completing a second book manuscript, *Facing the End of the Renaissance*, that explores the visual culture of the human face, and co-editing a volume with Paul Yachnin, *Making publics: the social thing in early modern Europe*. A symposium at the Newberry Library on Early Modern Globalization, co-organized with Angela Vanhalen, will be followed by an edited volume. Her book, *The World in Venice: print, the city, and early modern identity* (University of Toronto Press, 2005), received the Roland H. Bainton prize for Art History in 2006.

Amelia Rauser (Ph.D. 1997) received tenure at Franklin & Marshall College. Her book, *Caricature Unmasked: Irony, Authenticity, and Identity in Eighteenth-Century English Prints*, will be published in 2008 by University of Delaware Press.

Veronique Peyrat Day (Ph.D. 1993) has accepted a tenure track position at Nicholls State University in Louisiana.

Paul Jaskot (Ph.D. 1993), Associate Professor and Chair of Art History at DePaul University, was awarded a fellowship at the Center for Advanced Holocaust Studies at the U.S. Holocaust Memorial Museum to work on his project “The Political Reception of the Nazi Past and Postwar German Art,” in 2006-07. In February 2007, he was elected to a second term as VP for Publications by the College Art Association Board.

Undergraduate News



Krista Thompson and Jessica Bell at the SROP awards ceremony

Jessica Bell (WCAS 2009) was recognized by the Summer Research Opportunity Program. Her paper, "Beyond the Minstrel Stage: Exploring Intersections in Advertising and Black Contemporary Art within the work of Ellen Gallagher and Michael Ray Charles" was honored as one of the top three papers in the national SROP program. Professor Krista Thompson advised Bell's research. This academic year, Jessica will be the Art History Department's representative on the WCAS Advisory Board. She also serves on the Marketing Committee for the nascent Northwestern Journal of Art and Architecture.

Kristina Anderson (WCAS 2008) has been chosen by the WCAS Committee on Superior Students and Honors as a 2007-08 Katherine L. Kriegbaum Scholar. This award includes a research stipend and grant totaling \$3000, which Kristina is utilizing to fund field research of her project, "Contemporary Art and Modernity in Tibet."



Kristina will spend Fall quarter 2007 in Tibet, then return for the rest of the academic year to complete an honors thesis using her research. Professor Sarah Fraser has advised Kristina during her studies on Tibetan art. Kristina is shown here with her work from Professor Shozo Sato's Woodblock Printing class, Spring 2007.

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Jane Hutchinson (WCAS 2007) graduated with departmental honors in Art History. She is currently volunteering for the European Decorative Arts Department at the Art Institute of Chicago, spending her days researching Sevres porcelain. She will attend New York University in the fall to pursue a graduate degree in Art History from their Institute of Fine Arts. Her planned field of study is late 19th-early 20th c. European sculpture.



Gemma Mangione (WCAS 2007), pictured above in Greece, earned departmental honors in Art History. In July, she began working as the Assistant to Adult Public Programs in the Education Department of the Whitney Museum in NYC.

Amanda Wasielewski (WCAS 2007) earned departmental honors in both Art History and Art Theory & Practice for her project "From the Urban Dérive to the Internet Dérive: Deterritorialized Capitalism in the Guise of Digital Utopia." Her paper utilized the art historical precedent of the Situationist International to compare Situationist theories on modern movements through urban space as determined by consumer motivations to the movements of consumers on the internet. She also examined the early idealism surrounding the Net.art internet art movement of the 1990s. Amanda is currently living and working in London. There, she plans to apply to graduate programs that will allow her to pursue an MA that encompasses both art history and art practice.



Althea Yau (WCAS 2007), pictured here with her work from Sato's Woodblock Printing course, graduated with departmental honors in Art History.

Featured Undergraduate Courses

Courses + More

Improvements to the Visual Media Collection

Junior Seminar: The First Richard and Barbara Franke Course in the Humanities



Student Rebecca Horning-Fleming and David Van Zanten learn about Chicago first hand

Hannah Feldman and David Van Zanten co-taught this course on the city of Chicago and the complex layers of meaning that inform and determine the spaces it encompasses. Class meetings frequently involved site visits to diverse spots around the city, and students were required to conduct archival and primary-source research at locations such as the Newberry Library, the Chicago Historical Society and the Museum of Mexican Fine Arts. Students learned to see traces of the past, understand the signs of modern social and architectural actuality, and discuss the ways in which a better future might be realized.



Woodblock Printing and Basic Calligraphy by Professor Shozo Sato

In Spring 2007, Visiting Professor Shozo Sato taught 2 courses for Art History and Art Theory & Practice. Sato taught a hands-on Basic Calligraphy class and co-taught "Japanese Woodblock Printing: Prints of the Edo Period" with Visiting Japanese Art Professor Maki Kaneko. While Kaneko introduced students to traditional printmaking of the Edo period (1607-1868), Sato offered students a chance to create their own woodblock prints (see examples of student work on the facing page). Shozo Sato is a master of traditional Japanese arts, including Kabuki theatre, Tea Ceremony, Ikebana and Sumi-e.



Staff members Roman Stansberry, Julie Rudder and Sarah Dahan and graduate student Zirwat Chowdhury utilize a new meeting area in the renovated VMC

The Visual Media Collection, which houses over 290,000 slides and a constantly growing collection of digital images, underwent a complete physical makeover in 2007. The Collection provides access to digital images in the ARTstor database, and staff are in the process of scanning slides to support selected courses which will be taught repeatedly and to digitize those areas of the collection which are used most often for research.

The Collection will expand and undergo more changes in the coming months: the VMC staff will grow from 2 staff members to 6, including a Visual Media Collection librarian. The Collection has also merged with the University Library in order to better serve faculty and students throughout the university.



Department Assistant Sarah McVicar and Program Assistant Claire Arctander strive to keep the department running smoothly!

The James B. Pick and Rosalyn M. Laudati Fund for Arts Computing supports art and art history projects that utilize technology and explore the new arenas of art and scholarship that technological advancements engender.



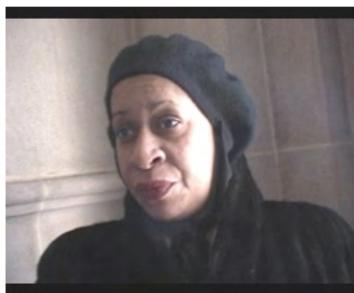
Student Tiffany Sakato performs "The Dining Room"



Keith Obadike, Zach Schneirov and Matt Taylor of the MMLC, and Mendi Obadike

This academic year, Assistant Professor Huey Copeland coordinated the Pick-Laudati Fund for Arts Computing Award Project with Assistant Professor Lane Relyea of Art Theory & Practice. Entitled *Big House/Disclosure*, the project—an intermedia suite by artists Mendi + Keith Obadike—engaged more than forty Northwestern students from across the humanities in an exploration of Chicago's 2002 Slavery-Era Disclosure Ordinance. Chicago was the first US city to adopt such an ordinance.

Mendi + Keith Obadike developed *Big House/Disclosure* in conjunction with the 200th anniversary of the abolition of the British slave trade and the Out of Sight conference (see page 4). The artists worked with undergraduate students to yield a multi-faceted examination of the intersections between slavery, disclosure and Chicago. The project includes 200 interviews, 200 performances and a 200-hour long house song. The artists wove segments of interviews regarding the ordinance into the house music (which they composed) and presented it in an installation on campus at the Kresge Centennial Hall from March 2-10, 2007. For documentation of the work, please visit <http://bighouse.northwestern.edu/>.



Video stills from interviews that students conducted

The Florence H. and Eugene E. Myers Charitable Trust Fund

has graciously provided the department with continued support. In 2006-2007, the fund's contributions enabled the department to organize the historic Out of Sight conference and accompanying summer course for graduate students in Kingston, Jamaica. Support from the Myers fund allowed us to invite artist Fred Wilson as keynote speaker for the Out of Sight conference and core participant in the Kingston summer course. See page 4 for details. In 2008, the fund will facilitate "Design in the Age of Darwin: English and American Decorative Arts from William Morris to Frank Lloyd Wright," an exhibition at the Block Museum of Art, curated by our own Stephen Eisenman (see page 3). The department is gratified to continue its dynamic relationship with the Myers Charitable Trust Fund.

The Barbara Shanley Fund for Graduate Travel

was founded in memory of Professor Barbara Smith Shanley, who taught at NU's Department of Art History from 1935-41. Her husband, Professor J. Lyndon Shanley, and children F. Sheppard Shanley and Mary Lyndon Shanley established the fund to support graduate travel for dissertation proposal research. In summer 2007, graduate students Zirwat Chowdhury and Laura Veneskey completed extensive field research with the support of the Shanley fund. For her research on Warren Hastings and the East India Company, Zirwat first visited London, where she studied in the National Portrait Gallery and the British Museum, and then traveled to India, researching in Kolkata, Chennai and Delhi. For her work on the transmission of place in the early medieval Christian imagination, Laura toured historic sites in Istanbul and Athens, as well as other Greek sites like Corinth and the Monastery of Hosios Loukas.

The Stratton-Petit Foundation

made possible graduate student research with the Mickenberg/Sosin Graduate Student Fellowship funds in 2007-08. Students conducted research in Greece, Turkey, India, Great Britain, France, and the Caribbean consulting archives, museums, and archaeological sites.

The Terra Foundation for American Art

supported the Chicago Consortium of Art History's 2006 workshop, "Political Realisms of the 1930s: America and its Totalitarian Others" along with the Kaplan Center for the Humanities Initiatives II, supported by a Mellon Foundation Grant, and the Art Institute of Chicago. In 2008, the Terra-funded CCAH will present a special graduate course on American art, titled "Modernism and the Black Metropolis" (see page 2 for details).

Thank you!

Thank you to outgoing Chair of the Department of Art History, Sarah E. Fraser

The Department thanks Professor Sarah E. Fraser for three successful years as departmental chair. Prof. Fraser is currently a Getty Scholar based at the Getty Research Institute in LA. She will use her sabbatical year to continue work on her upcoming book, *What is Chinese about Chinese Art?*



Fraser photographing 12th-century murals in West Tibet

The Department of Art History extends its utmost appreciation to the following alumni and other generous donors who have supported our programming over the past year. Thank you!

Alan and Jacquelyn Armour
John A. Berry and Carol A. Jeffers
Susan Nunemaker Braun
Alicia Seberhagen Carroll
Daniel and Kathleen Roy Cummings
Alan P. Darr
William J. and Barbara I. Dewey
Elisabeth L. Flynn-Chapman
The Clifford & LaVonne Graese Foundation
Diane M. Graese
Kimberly Hamill Harriman
Elisa W. Harrison
James Michael Heinlen
Anne Linden Helmreich
Jennifer A. Jolly
Hye-Jin Kim
Alexandria Noel Kotoch
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Evelyn Harrell MacKethan
Gemma Monica Mangione
David M. Millar
Elizabeth D. Morrison
Nicole Thompson Osborne
David Michael Peterson and Elizabeth Gwynne Austin
Martha Hewins Schriver
F. Sheppard Shanley
John W. Stamper
Gina M. Tabachki
Todd E. and Elizabeth Houck Warnock
Arete Swartz Warren
Nancy Karp Warshawsky

Published by
Northwestern University's Department of Art History

Designed & edited by: Claire Arctander
Department Chair: Claudia Swan
Thank you: Christian Appel & Diamond James

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