

NORTHWESTERN UNIVERSITY

DEPARTMENT OF ART HISTORY

NEWSLETTER 2008



LETTER FROM THE CHAIR...

It is an enormous pleasure and an honor to welcome new and returning students and new, visiting, and full-time faculty members to campus, as well as to hail the many achievements of faculty and graduate students alike, some of whom are on leave or in situ conducting research. Aside from the stellar accomplishments of members of the department—listed in the individual profiles herein—and the ongoing excellent support of our departmental staff Claire Arctander (Department Assistant) and Robin Bland (Program Assistant) the department has much to celebrate.

In faculty news, Christopher Pinney, Professor of Anthropology and Visual Culture at University College London, continues as our Visiting Mary Jane Crowe Professor 2007-2009. His “(World) Art?” conference in the spring was a tremendous success and, among other things, brilliantly represented our departmental interest in exploring new terrains in the context of the globalization of our field. This year we are very pleased to welcome to our department two new faculty members, Jesús Escobar (Associate Professor), whose area of expertise is early modern Spanish art and architecture, and Ann Gunter (Professor of Art History and in the Humanities), whose field is Ancient Near Eastern visual culture. (See their individual profiles on page 6.) The department is currently searching in the area of East Asian art.

This year we received an unprecedented and extremely generous gift from Elizabeth and Todd Warnock. The Warnocks are a local family and have been involved with the University for some time; this was their first gift to the department. Liz Warnock is a Northwestern alumna who recalls her art historical studies with special fondness. She and her husband are avid collectors and accomplished painters themselves. When Liz explained that they were committed to honoring the Department of Art History because, although she did not major in the field, it was always the source of her greatest inspiration, we agreed that inaugurating a high-profile departmental lecture series to bring in top-flight scholars and other art history professionals would be an ideal way to honor Liz’s experience. The aim is to make the field accessible, interesting, and compelling to all levels of students. We look forward to an ongoing relationship with the Warnock family, and are very grateful to them for their support.

In 2008-2009 the department is placing its first Art Institute of Chicago TAs (in the fall quarter, Jill Bugajski and Jacob Lewis). We are thrilled to receive support from The Graduate School and WCAS in offering this unique opportunity to advanced graduate students. Each quarter two of our TAs will be assigned to work with curators at the AIC; curators and their projects are carefully matched with our students’ interests in an effort to make the most of this professional experience. In other news, in an effort to respond to and encourage undergraduate interest in our field and in the wide range of expertise and approaches the department has on offer, we now offer a team-taught survey course (AH 210). Its maiden voyage was expertly led by Professor Clayson and Visiting Professor Liebman last year and the course will continue to grow and develop under the stewardship of Professor Eisenman in 2008-2009.

Please check our departmental website for further news and for more specific information, and stay tuned for new additions to the faculty and a roster of exciting events throughout the year. Alumni of the department, we are eager to hear from you!

Claudia Swan
Department Chair, 2007-2010

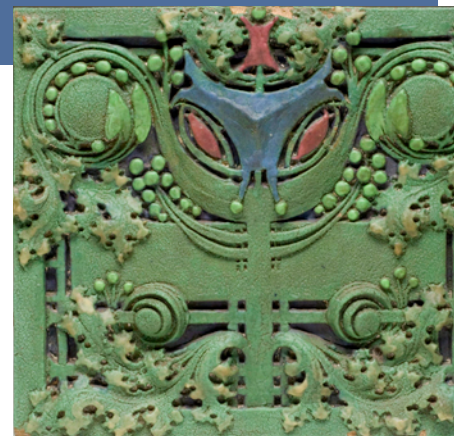
NOTE FROM THE CURATOR

PROFESSOR STEPHEN EISENMAN
DESIGN IN THE AGE OF DARWIN:
FROM WILLIAM MORRIS TO FRANK LLOYD WRIGHT

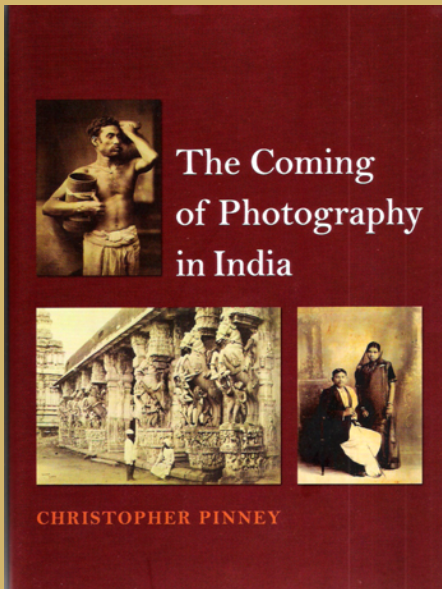
During the half-century following the 1859 publication of Charles Darwin’s *The Origin of Species*, the practice of decorative design was closely tied to the theory of evolution. The words “adaptation,” “formalism,” “fitness,” “functionalism,” and “type” were essential to architecture and design no less than to evolutionary biology, and their debated meanings underlay the achievements of the artists represented in the recent Block Museum exhibition, “Design in the Age of Darwin”: Christopher Dresser, William Morris, C.F.A. Voysey, C.R. Ashbee, Louis Sullivan, and Frank Lloyd Wright.

For these six men, nature – its forms, rhythms, and fecundity – was the paramount basis of ornament, as it had been for architects and designers for centuries. But in the wake of the Darwinian Revolution, the stability of that foundation was in question. Should the underlying patterns of nature, they asked – its unseen but long upheld form, logic, and structure – guide the work of design? Or should its newly understood mutability, transience, and dynamism direct the designer’s hand? Their answers depended upon their religious and political beliefs, their attitudes toward industry and mechanization, and their hopes and dreams for the future. But whether anti-Darwinian or Darwinian, formalists or functionalists, the artists in this exhibition created a new language of form and design for the dawning 20th century.

The exhibition “Design in the Age of Darwin: From William Morris to Frank Lloyd Wright,” generously funded by the Terra Foundation and Myers Fund among others, closed on August 24 after three months. It set Block Museum attendance records, and its extensively illustrated catalogue – with essays by exhibition curator Stephen F. Eisenman, Professor David Van Zanten, and three art history graduate students, Zirwat Chowdhury, Jacob Lewis, and Angelina Lucento – is still for sale by the Block and Northwestern University Press.



Louis Sullivan, *Decorative Panel*, 1907. Collection of John Vinci, Courtesy of Richard Nickel Committee, Chicago. Photo by James Prinz



During the 2007-08 academic year Christopher Pinney made two research trips to India (Mumbai, Madhya Pradesh, and Delhi in September 2007; and Mumbai, Delhi and Kolkata in January-February 2008). He gave lectures at Jawaharlal Nehru University, USC, University of Chicago, Ohio State, Goldsmiths, NYU, ASU (Phoenix); participated in conferences at UC Davis, University of Vienna, the School of Advanced Research (Santa Fe), University of Amsterdam, University of Westminster and SOAS; and gave a plenary lecture at the Society for Cultural Anthropology annual meeting at Long Beach, CA. In May he organized a major conference at Northwestern on the theme of “(World) Art? Art History and Global Practice,” featuring Homi Bhabha and Dipesh Chakrabarty as keynote speakers.

The Coming of Photography in India, the revised text of the 2006 Panizzi Lectures at the British Library, was published in September 2008. An Indian edition is published by Oxford University Press, Delhi.

His new website www.christopherpinney.com makes available an expanding South Asian visual archive for researchers and teachers.

Christopher Pinney’s work is the subject of an interview in the September issue of *Tehelka*. For the full article see: www.tehelka.com.

FACULTY HIGHLIGHTS 2007-2008

This past year **S. Hollis Clayson** lectured in Munich, at the University of Chicago, at CAA in Dallas (in the “Distinguished Scholar Session”), in St. Louis, Dekalb, and Dublin (at the “Impressionist Interiors” event at the National Gallery of Ireland); and she co-ran the Getty Dissertation Workshop. Essays on Anders Zorn and Julian Alden Weir are in the works. In late summer, she lectured in Sydney, Australia (The Power Institute) as well as Canberra (“Collective Biography” conference at the ANU). On campus, plans are advancing for the new home in Kresge for the Kaplan Institute for the Humanities (David Woodhouse Architects LLC).



Professor Clayson with Provost Dan Linzer and Interim WCAS Dean Aldon Morris, Investiture as Bergen Evans Professor, March 3, 2008

Huey Copeland continued to work on his book manuscript *Impossible Objects*; to serve as a visiting critic at local art institutions; and to lecture widely, presenting invited talks at the University of Wisconsin-Madison, New York University, The Vermont College Visual Art Program, and Howard University, where he gave the Opening Lecture of the 19th Annual James A. Porter Colloquium on African American Art. His forthcoming publications include an interview with the artist Fred Wilson in the volume *Materialising Slavery* and an analysis of masculinity in the photography of Lorna Simpson, which is slated to appear in *Art Journal*. In the spring of 2008 he co-taught a graduate seminar entitled “Modernism and the Black Metropolis” with Associate Professor Darby English of the University of Chicago. Supported by an Academic Program Grant from the Terra Foundation for American Art, the course brought together students from member institutions of the Chicago Consortium for Art History in an intensive study of sites, archives, and figures key to the articulation of modernist artistic languages in black Chicago. For the 2008-09 academic year, Copeland heads to Santa Fe, NM where he will be a Scholar-in-Residence at the Georgia O’Keeffe Museum Research Center for American Modernism.

Stephen F. Eisenman spent much of the summer of 2008 traveling in Europe and the United States securing loans for the exhibition “Impressionism: The Ecological Paintings” he is curating, which will open in Spring 2010 at the Complesso Vittoriano in Rome. In August, he saw the close of his exhibition at the Block Museum at Northwestern, “Design in the Age of Darwin: From William Morris to Frank Lloyd Wright.” He is currently also at work on a monograph on William Morris, under contract with

the Princeton University Press. Prof. Eisenman has followed up on his 2007 book, *The Abu Ghraib Effect*, by lecturing about torture imagery, and by working to eliminate torture in Illinois Prisons. On October 10, he will testify at a round-table, legislative forum on a bill that would severely limit the use of long-term, solitary confinement at Tamms supermax prison in southern Illinois. In May, he was elected Chair-elect of the General Faculty Committee, the leading governance body of the Northwestern faculty. He will assume the post of Chair of the GFC in September 2009.

During the fall quarter, **Hannah Feldman** was acting director of undergraduate studies. In February, at CAA, she co-chaired a session on "Power and the Gendered Dynamics of Global Politics" with Carol Duncan and a roundtable on "A Political Art for the 21st Century" with Judith Rodenbeck. In April, she presented new research from her



book project about spectacle and aesthetic practices in France during the Algerian War at "Violence, Political and Sacred," an international

The Aesthetics of Engagement, 1968/2008 conference poster co-sponsored by the Departments of Philosophy at Northwestern and the University of Pisa. She also lectured at "Homeworks: A Forum on Cultural Practice" in Beirut, and in Istanbul, where she collaborated with Cecily Hilsdale on a paper for a TGS/BCICS invitational, on-site faculty seminar. Before that, she hosted an interdisciplinary conference on "The Politics of Engagement, 1968/2008," which she organized with financial support from several departments and programs on campus, including the Myers Fund and the Kaplan Humanities Institute. Over the course of the year, her scholarship appeared in publications including *October*, *Artforum*, and *Art & Australia*, as well as in several European museum catalogues. In February, she was awarded a post-doctoral residential fellowship at the Getty for the academic year 2008-2009 and, in May, she was elected chair of the *Art Journal* editorial board.

Sarah E. Fraser was on leave as a Getty Scholar this year at the Getty Research Institute in Los Angeles finishing a book manuscript on 20th century Chinese painting. She gave lectures at the GRI and the University of California, Berkeley. Under the auspices of the of Fulbright-



Professor Fraser, Getty Scholar In-Residence, at the Getty Research Institute May 2008

Hays Program for Faculty Research in vernacular languages, Prof. Fraser is also conducting research at the Institute of History and Philology, Academia Sinica, Taipei. There she is also collaborating with researchers on a Chiang Ching-kuo funded project addressing representation of ethnicity in Chinese art and architecture; the project is based in Sichuan Province. Zhang Shaoqian, a graduate student working with Fraser, is researching 20th-century propaganda posters in Nanjing. Kristina Anderson, a senior in Tibetan art who worked closely with Fraser, graduated Phi Beta Kappa and won the Best Thesis Prize in Asian Studies; she will be in Lhasa this fall continuing on her work on contemporary Tibetan art.

In the winter, **Cecily Hilsdale** presented papers at the Midwest Art History Society annual meeting and at the Newberry Library as part of the Early Modern Globalization Conference. In spring 2008, she delivered a talk in the Daniel H. Silberberg Lecture Series at the Institute of Fine Arts at New York University. In the early

summer, she participated in a faculty seminar in Istanbul, organized by BCICS and the Northwestern Graduate School in conjunction with several Turkish universities, where she presented a paper co-authored with Hannah Feldman on



Professor Hilsdale, June 2008, Istanbul

"Staging the Diachronic City." Throughout the year, Hilsdale was a faculty affiliate at the Alice Kaplan Institute for the Humanities and in 2008-09 she holds a junior fellowship at the Kaplan Institute. Hilsdale's 2008 summer research was supported by a fellowship from the National Endowment for the Humanities.

In the fall of 2007, **Christina Kiaer** was on leave on an American Philosophical Society Sabbatical Fellowship, working on her book on Soviet Socialist Realism. In November she traveled to Moscow to conduct research for the upcoming Tate Modern exhibition "Rodchenko and Popova: Defining Constructivism," for which she is serving as Consultant Curator. In the spring, she gave lectures on Soviet art during Stalin's Terror in the art history departments at Oberlin College and Yale University, and two of her essays on Vladimir Tatlin were published, one in the German volume *Der dementierte Gegenstand*, and one in *Picturing Russia: Explorations in Visual Culture* from Yale University Press. She has been serving as the Director of Undergraduate Studies since Winter 2008.

Sarah Teasley spent the fall in Tokyo researching design in Japan since the 1950s. While in Japan, she also successfully de-



Aleksandr Deineka, *At the Women's Meeting*, 1938.

fended her Ph.D. dissertation; spoke at the National Museum of Nature and Science and the University of Tokyo Center for Philosophy; and led a graduate seminar at Tsuda College. In March 2008, she participated in the “Engaging Objects” workshop at the Amsterdam School for Cultural Analysis, University of Amsterdam. She also presented papers at the Association for Asian Studies annual conference, the Bard Graduate Center for Studies in the Decorative Arts, Design and Culture, and the Darwin and Design symposium at the Block Museum, and served as respondent for a panel on Asian modernisms at CAA. In January 2009, she will leave NU to serve as Tutor in History of Design and Critical & Historical Studies (CHS) at the Royal College of Art in London. We wish her the best of luck!



This year, **Krista Thompson** received a Getty Foundation post-doctoral fellowship in support of her new book manuscript, “The Visual Economy of Light in African Diasporic Practice.” She published articles: on “performing visibility” at the black youth festival “Freaknik” (*The Drama Review*); on African American artists in U.S.-occupied Haiti (*American Art*); about the presentation of African diasporic cultures on the Mall (*Journal of American Folklore*); and on methodologies of postcolonial Caribbean art history (*Small Axe: A Caribbean Journal of Criticism*). She curated and wrote the catalogue for *Developing Blackness: Studio Photographs of “Over the Hill” Nassau in the*



Professor Thompson, Winter 2008. Photo by Mary Hanlon.

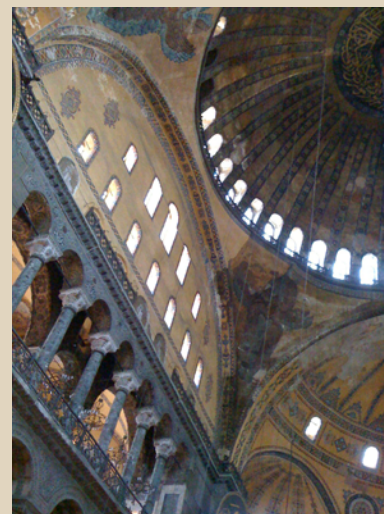
Independence Era, at the National Art Gallery of the Bahamas. She delivered invited lectures at New York University, Yale University, Berkeley, Dartmouth College, and the University of Trinidad and Tobago; and served as discussant at the University of Washington. Thompson also received grants from the Endowment for the Performing Arts (Bahamas) and the University Research Grants Committee at Northwestern.

During February 2008, **David Van Zanten** served as Directeur d’Etudes at l’Ecole des Hautes Etudes en Sciences Sociales, Paris. In September 2007, he lectured at a symposium celebrating the 20th anniversary of the opening of Musée d’Orsay, Paris; he also acted as respondent at “Transfer and Metamorphosis,” Zurich, June, 2008 and contributed to the catalogue for and will lecture at the opening of the exhibition “William Lindley: Damals – Heute -- Morgen: Konstruktion der modernen Stadt,” in Hamburg, October, 2008. He contributed an essay titled “Louis Sullivan,

Herbert Spencer and the Medium of Architecture” to Stephen Eisenman’s catalogue *Design in the Age of Darwin* and published Sullivan’s French translation of his essay “Inspiration” (1893) in journal *eaV* #12. He looks forward to events celebrating the centennial of the Burnham Plan for Chicago in spring 2009, and to contributing to the new Architecture certificate program in the McCormick School of Engineering with architect Larry Booth.

This year **Claudia Swan**, Chair of the Department, gave talks at the Humanities Center at Harvard; the Center for Medieval and Renaissance Studies at Ohio State University; in Berlin, at the Kulturwissenschaftliches Seminar, Humboldt-Universität; in Florence, at a seminar hosted by the Kunsthistorisches Institut; at the Radcliffe Institute for Advanced Study; and at the Getty Museum. She co-organized, with Marco Ruffini (Department of French and Italian and Affiliate Faculty, Art History), a two-day conference on “Art/Text/Imagination: The Unrepresentable in Early Modern Culture,” featuring Leonard Bar-

kan, Frank Fehrenbach, Ronald Martinez, Rebecca Zorach, Evelyn Lincoln, Megan Holmes, and Christian Kleinbub, that took place in November 2007. She also served as Director of Graduate Studies in 2007-2008, freshman advisor, Chair of the Committee on Graduate Admissions, and Chair of the Early Modern search committee; and participated in the departmental summer seminar, in June in Istanbul, Turkey. A paperback edition of the volume on *Colonial Botany* (University of Pennsylvania Press) she co-edited with Londa Schiebinger was published, and articles on “Making Sense of Medical Collections in Early Modern Holland: The Uses of Wonder” and “The Uses of Botanical Treatises in the Netherlands ca. 1600” also appeared. She continues to try to find time to make progress on two book manuscripts—one on Dutch material culture and the circulation and collection of objects in early 17th-century Holland, and the other a brief history of the imagination.



The dome of Hagia Sophia

She just returned from a brief research trip in Holland with her three-and-a-half year old daughter Zora, who is speaking Dutch in full sentences now—in addition to English—and is so helpful in the archives! Her son Alexander is twenty months old. In spite of reassurances from her amazingly supportive husband David, Professor Swan estimates she has aged at least fifty years in the past twelve months.



Professors Clayson and Liebman in the "Museo de Jamón" in Madrid, July 2008

MELLON FELLOW IN CLASSICAL ART AND ARCHAEOLOGY

We are pleased to announce that **Diana Ng** (Ph.D. 2007, University of Michigan, Ann Arbor) will be teaching courses in ancient art as the Mellon Fellow in Classical Art and Archaeology in the Classics Department.



Program Assistant, Robin Bland, works Monday through Thursday, and Department Assistant, Claire Arcander, works Tuesday through Friday.

VISITING PROFESSORS, 2008-2009

Sibel Bozdogan (Ph.D. 1983, University of Pennsylvania; visiting scholar, Keyman Family Program in Modern Turkish Studies)

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

Lisa Mahoney (Ph.D. 2008, Johns Hopkins University)

Ana Maria Reyes (Ph.D. Candidate, University of Chicago)

William Tronzo (Ph.D. 1983, Harvard)

NEW FACULTY

JESÚS ESCOBAR



A new member of the Art History Department's faculty, Jesús Escobar (Ph.D. 1996, Princeton; Associate Professor), is a specialist in the architecture and urbanism of early modern Spain and Italy and has published articles and reviews in leading journals of art history and early modern studies. His book *The Plaza Mayor and the Shaping of Baroque Madrid*, which was published by Cambridge University Press in 2003, won the Eleanor Tufts Award from the American Society for Hispanic Art Historical Studies. A revised, Spanish-language edition is forthcoming in Fall 2008 with Editorial Nerea. He is currently working on a new book project that examines architecture and urbanism at the court of Philip IV in Madrid within the context of Spain and the larger Spanish World. In 2004, he was a Fulbright U.S. Senior Research grantee to Spain and has been a fellow of the Center for Advanced Study in the Visual Arts

at the National Gallery of Art in Washington, D.C.. Professor Escobar will be teaching Spanish Renaissance and Baroque architecture in addition to Renaissance Italian art and architecture.

ANN GUNTER

The department is thrilled to welcome Ann C. Gunter as Professor of Art History and in the Humanities. Professor Gunter received her Ph.D. in Near Eastern art history and archaeology from Columbia University and in 1987 joined the staff of the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, as curator of ancient Near Eastern Art. In 2004 she was appointed Head of Scholarly Publications and Programs at the Freer and Sackler Galleries, and she also holds an adjunct appointment in the Department of Near Eastern Studies, Johns Hopkins University. A specialist in ancient Near Eastern art and Anatolian archaeology, Dr. Gunter has curated several exhibitions at the Freer and Sackler galleries. Her numerous publications include *Ernst Herzfeld and the Development of Near Eastern Studies, 1900–1950* (co-edited with Stefan R. Hauser, 2005) and *Greek Art and the Orient* (Cambridge University Press, forthcoming). She is currently preparing for publication the Late Bronze and Early Iron Age ceramics excavated from the site of Kinet Höyük, Turkey, an archaeological field project under the auspices of Bilkent University, Ankara.



GRADUATE STUDENT NEWS

FIRST YEAR

Alison Boyd studies gender in modern & contemporary art. She earned her B.A. in Art History at Vassar College.

Amelia Kennedy studies contemporary African diasporic art. She received a B.A. in African Studies from Wellesley College and a graduate degree in Art History from the University of Cape Town.

Kevin Lam studied in Hong Kong and England before coming to Northwestern. He is interested in popular imagery in early modern France, particularly in relation to the Revolution of 1789.

Nicholas Miller studies representations of race and the body in contemporary American art. He received a B.A. in Art History and Visual Culture from the University of Wisconsin Madison.

Liza Oliver specializes in 18th- & 19th-century European art. She earned a B.A. in Art History at the University of North Florida and an M.A. in Art History at the University of South Florida.

After earning her BA at the University of Virginia and MA at Tufts University, **Rhonda Saad** studied Arabic at Georgetown University this summer. She is a board member for AMCA (Association for Modern & Contemporary Art of the Arab World, Iran and Turkey).

Maureen Warren obtained both a B.A. and an M.A. in Art History at the University of Kansas and in summer 2008 attended the Amsterdam Maastricht Summer University Dutch language course. Her academic interests concern Early Modern Dutch art.

SECOND YEAR

Elizabeth Benjamin spent her summer in Cambridge as a research assistant for Professor Christopher Pinney, working in archives at the Museum of Archeology and Anthropology, the British Museum and the Royal Anthropological Institute. She also participated in the Istanbul seminar.

Brett Brehm participated in the summer seminar in Istanbul and then traveled to London and Paris, visiting museums and exhibitions and also exploring potential dissertation ideas.

Tera Lee Hedrick spent the summer participating in the Istanbul summer seminar, working on Greek language skills, and doing independent research on Late Byzantine art.

After spending some extra time in Istanbul after the summer seminar, **Terah Walkup** did independent research on medieval objects at the Germanisches Nationalmuseum in Nuremberg. She also traveled around Germany to study medieval church architecture.



Brett Brehm, Terah Walkup, Tera Lee Hedrick, Vanessa Crosby, Molly MacKean in Istanbul, Turkey, June 2008

THIRD YEAR

Jill Bugajski spent part of her summer serving as a research assistant in the Department of Prints and Drawings at the Art Institute of Chicago. She advanced the first chapter of her dissertation by visiting several archival collections in New York and Boston, with the support of the Shanley Summer Fund and the Graduate Research Grant.

Jacob Lewis presented two papers at conferences in Chicago this year, and traveled to Paris funded by small grants from Northwestern to do preliminary research for his dissertation on Charles Nègre and Second Empire photographic techniques. His essay on “Designing Evolution: Darwin’s Illustrations” appeared in *Design in the Age of Darwin*.

Angelina Lucento went to Russia, Latvia, and Lithuania, courtesy of several grants, to do research for her dissertation proposal. Her essay on “Evolution and Homogenic Love in C. R. Ashbee’s Guild of Handicraft” appeared in *Design in the Age of Darwin*.

This summer, **Edna Togba** received a travel grant from the office of Multicultural Affairs to work on dissertation research in New York. She also spent time studying in Paris.

FOURTH YEAR

Nancy Lim’s dissertation examines the Musée du Louvre and its publics in the second half of the 19th century. This summer, with the support of a Shanley Travel Grant and a French Interdisciplinary Research Grant, she began archival research for her dissertation in Paris.

Zirwat Chowdhury presented papers at the British Society for Eighteenth Century Studies Conference in Oxford and the Midwest Art History Society Conference in Chicago. After advancing to Ph.D. candidacy in June, she used her Graduate Research

Grant to travel to London for dissertation research at the British Library, Victoria & Albert Museum and Sir John Soane's Museum. Her essay on "C. F. A. Voysey: An Aesthetic of Independence and Interdependence" appeared in *Design in the Age of Darwin*.

FIFTH YEAR

James Glisson was a summer intern in the Department of American and British Painting at the National Gallery in D.C. He authored a chronology in Elizabeth Kennedy's *The Eight and American Modernism*, to be released in 2009.

Laura Veneskey was awarded the Samuel H. Kress Two-Year Fellowship at a Foreign Institution to the Courtauld Institute of Art in London, where she will continue to work on her dissertation.

SIXTH YEAR

Chad Elias continues work on his dissertation, "Surviving Images: The Visual Culture of the Lebanese Wars." He will participate in the Whitney Independent Study Program in 2008-09.

Alison Fisher continues to make progress on her dissertation, "Experimental Collectivity: Housing, Technology and Architectural Research in France, 1952-1978."

Min Kyung Lee continues work on her dissertation on 19th-century cartography and urbanism in Paris with the support of the Frankel Fellowship from The Graduate School. She participated in the 2008 Getty Dissertation Workshop in Los Angeles and the 2008 Annual Social Science History Association Conference in Miami.

Hector Reyes continues work on his dissertation, "Faire du Poussin: The contest for Poussin in aesthetic theory and painting (1665-1785)."

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

SEVENTH YEAR & BEYOND

Laura Bruck continues to make progress on her dissertation, "'Word into Deed': Text and Image in Thirteenth-Century Parisian Portable Bibles."

Justine DeYoung was awarded a Dissertation Year Fellowship for 2008-2009. She is continuing work on her dissertation, "Women in Black: Fashion, Modernity and Modernism in Paris, 1860-1890."

Jessica Keating has accepted a Curatorial Assistant position at The Hetjens Museum/Deutsches Keramikmuseum (Düsseldorf) for the academic year, while she will complete her dissertation "The Machinations of German Court Culture: Early Modern Automata."

Shalini Le Gall continues work on her dissertation, entitled "Evangelical Imperialism: Holman Hunt and Religious Painting in the Middle East." She presented a paper at the Association of Art Historians Annual Conference in London, and in November 2008 she will present a paper at the North American Victorian Studies Association Annual Meeting at Yale University.

Meredith TeGrotenhuis Shimizu continues work on her dissertation on Berenice Abbott and urban representation. She is currently an Assistant Professor at Whitworth University in Spokane, Washington.

Patrick Tomlin is serving as Academic Library Assistant at UNC's Sloane Art Library while completing his dissertation on Arthur Dove and American artistic identity.

Amber Travis continues work on her dissertation on the work of Leon Golub.

Leslie J. Ureña continues to work on her dissertation, "Lewis Hine at Ellis Island: The Photography of Immigration and Race, 1904-1926."

ALUMNI NEWS

Touba Ghadessi Fleming (Ph.D. 2007) is Assistant Professor of Art History at Wheaton College, Massachusetts. She was awarded a Marion and Jasper Whiting Fellowship to develop courses addressing intersections between the history of the body and the history of art. In the summer of 2008, she participated in seminars at the Ecole des hautes études en sciences sociales, in association with the Centre national de la recherche scientifique in Paris.

Christine Geisler Andrews (Ph.D. 2006) is beginning her second year teaching at Smith and Mt. Holyoke Colleges and is working on a book about Parisian Books of Hours.

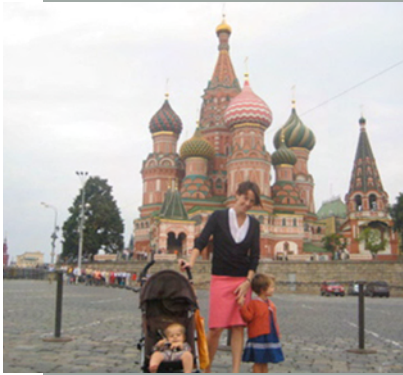
Rebecca Parker Brien (Ph.D. 2002) received tenure at the University of Miami in 2008, where she is now the director of Art History. Her edited volume, *Invasion and Transformation: Interdisciplinary Perspectives on the Conquest of Mexico* was published by University Press of Colorado in January 2008.

Sarah Gordon (Ph.D. 2006) is Research Assistant for Exhibitions in the Department of Photographs at the National Gallery. Recently published "Out of Sequence: Suspended and Spectacular Bodies in Eadweard Muybridge's Animal Locomotion Series" in *Spectator* 28: 2 (Fall 2008), 10-22.

Michael J. Golec (Ph.D. 2003) joined the faculty of the School of the Art Institute of Chicago as Associate Professor of Design History in the Department of Art History, Theory & Criticism. Previously, he was Assistant Professor of Art and Design History at Iowa State University. His book *Brillo Box Archive: Aesthetics, Design, and Art* was published by Dartmouth College Press in July 2008.

David Getsy (Ph.D. 2002) has been named the Goldabelle McComb Finn Distinguished Chair in Art History and promoted to Associate Professor with tenure at the School of the Art Institute of Chicago. During the summer of 2008, he was a Research Fellow at the William Andrews Clark Library at the University of California Los Angeles.

Carmen (Jones) Niekrasz received her PhD from Northwestern in December 2007; her dissertation is entitled "Woven Theaters of Nature: Flemish Tapestry and Natural History, 1550-1600." Carmen gave birth to a second daughter, Ursula, last October, and recently moved with her family to Moscow, Russia, where she plans to continue researching early modern zoological imagery.



Carmen Niekrasz and family in Moscow, Russia.

Aron Vinegar (Ph.D. 2001) is Assistant Professor of Art History at Ohio State University.

His book, *I AM A MONUMENT: On Learning from Las Vegas* was published by the MIT Press in 2008. *Relearning from Las Vegas*, a volume which Vinegar co-edited with Michael Golec, was released by the University of Minnesota Press, 2008.

Liz Seaton (Ph.D. 2000) is associate curator of Kansas State University's Beach Museum of Art. Her exhibition, "Paths to the Press: Printmaking and American Women Artists, 1910-1960," ended its tour last winter at Columbia University's Wallach Art Gallery. Seaton's daughter, Eleanor, is now six.

Paul Jaskot (Ph.D. 1993), Associate Professor at DePaul University; co-edited an anthology with Gavriel Rosenfeld entitled *Beyond Berlin: Twelve German Cities Confront the Nazi Past* (Michigan, 2008). He began his term as President of the College Art Association in May.

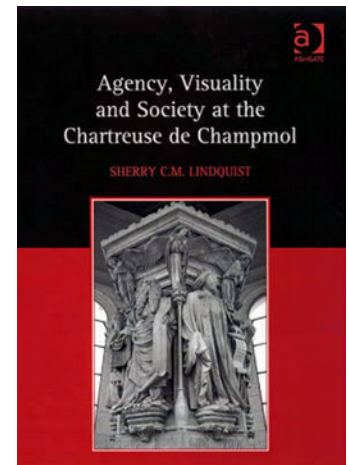
Meghan Pennisi (Ph.D. 2007) and her husband recently welcomed a new member to their family: Caitlin Anne Pennisi was born on Sunday, August 24, weighing in at 8 lbs. 4 oz.

AGENCY, VISUALITY AND SOCIETY AT THE CHARTREUSE DE CHAMPMOL

SHERRY C.M. LINDQUIST

Sherry C.M. Lindquist (Ph.D. 1995) has published *Agency, Visuality and Society at the Chartreuse de Champmol* (Ashgate Press, 2008). This book explores the famous mausoleum of the Burgundian dukes as a site of social discourse, addressing issues such as how artistic agency was constituted for artists, patrons, and viewers; the role of imagery, spectacle and affective piety in constructing social relationships; and the use of space both to evade and resolve social tensions. Dr. Lindquist will be the Kress Senior Research Fellow at the Warburg Institute, London, for 2008-09, where she will pursue ongoing research on the Meanings of Nudity in Medieval Art and Attitudes towards Artistic Imagery in the Later Middle Ages.

FEATURED ALUM PUBLICATION



Undergraduate students on a field trip to Gehry's Pritzker Bandshell in Chicago with David Van Zanten.

UNDERGRADUATE NEWS

Hearty congratulations to the following outstanding undergraduate students who graduated with departmental honors in Art History in June 2008:

AMANDA CIVITELLO

MADELAINE EULICH

STEPHANIE YIU

Best of luck in your future endeavors!

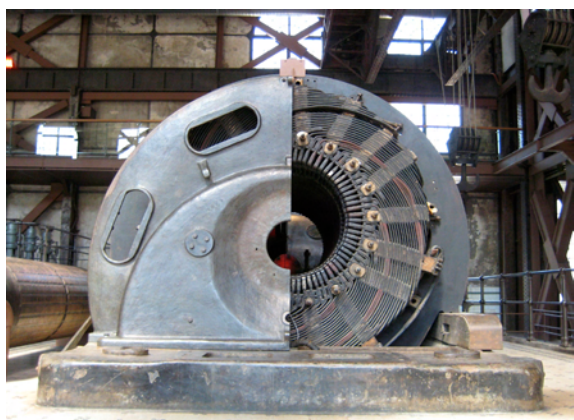
2008 SUMMER SEMINAR ABROAD: ISTANBUL IMAGINED

PROFESSORS HANNAH FELDMAN & CECILY HILSDALE

This intensive, on-site course took six graduate students to Istanbul, Turkey, to survey the visual histories of the city—both real and imagined—from its foundation as the Byzantine capital by Constantine the Great in the 4th century to its present symbolic role as the bridge between East and West in Turkey's bid to become a member of the European Union. Having first mapped the ceremonial routes and historical boundaries of the Imperial city, we methodically traced the architectural layers of the city's most sacred sites as they had been transformed from church to mosque (and sometimes from mosque to museum) over the centuries. Looking to such urban manifestations of secular spectacle and national memory as Taksim Square and Istiklal Caddesi, we also considered the construction of the modern city, its decline after Atatürk moved the capital to Ankara, and



Summer seminar participants, Vanessa Crosby, Brett Brehm, Terah Walkup, Elizabeth Benjamin, Molly MacKean, Hannah Feldman, Cecily Hilsdale, Tera Lee Hedrick.



The Museum of Energy on Istanbul Bilgi University's new Eyüp campus. The museum shares a building that was originally the Ottoman Empire's first power plant, and which was in service from 1914-1983, with Istanbul's newest contemporary art museum.

the ensuing vicissitudes of its development and reformation in accordance with different political, cultural, and economic orders of rule throughout the late 20th century. Of primary concern in these sessions was the negotiation of tensions between the local and the global, the real and symbolic, the autochthonous and the foreign--themes that we supplemented with historical and theoretical readings as well as on-site discussions. How, we asked, as we looked not only at architecture and urban form, but also art objects, sculpture, mosaic and fresco decoration, and a range of vernacular visual cultural practices, do art and visual culture, both contemporary and historical, fit (or how are they made to fit) within the shifting parameters of these positions, and how do they help to legitimize or contest often oppositional historical narratives?

Participants in the seminar included four art historians, Elizabeth Benjamin, Brett Brehm, Tera Lee Hedrick, and Terah Walkup, as well a scholar of religion, Vanessa Crosby, and an urban historian, Molly MacKean. The experience of learning to test theoretical texts and methodological assumptions against the reality of actual

objects in situ proved invaluable for the students involved. Some highlights of the trip included encountering the restricted spaces of both Istanbul's oldest university and its newest with Professor Sibel Bozdoğan during exam week; a birthday at the Istanbul Modern; tears of joy upon entering Hagia Sophia and the Church of the Chora; tea with the imam and congregation of Sinan's least visited mosque high on the hills of Üsküdar; a behind-the-scenes guided tour of the Topkapı Palace Museum with Professor Claudia Swan; followed by attendance at the opening at the Sadberk Hanım Museum of the exhibition commemorating the centennial of the Second Ottoman Constitution; and the chance exploration of the architectural and social realities of the UNESCO- and EU-funded renovation and gentrification in the Fener/Balat district. The department is pleased to announce that Prof. Jesús Escobar will lead the 2009 summer seminar for graduate students. The seminar will take place in Madrid from August 31- September 11, 2009.



Looking south on the Bosphorus

WITH THANKS AND APPRECIATION

The Department of Art History extends its most sincere appreciation to the following donors who have supported our activities over the past year. Thank you!

Mr. Michael and Mrs. Patricia Abbene, Jr.
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THE ELIZABETH AND TODD WARNOCK LECTURE SERIES

The Department of Art History is extremely pleased to announce the establishment of a new departmental lecture series, generously funded by a gift from Todd and Elizabeth Warnock. The Elizabeth and Todd Warnock Lecture Series will bring accomplished art historians and prominent members of the art historical field (museum directors, curators; film and other cultural historians) to campus on a regular basis over the course of the academic year. The series is intended to illuminate aspects of art historical professional endeavors of particular relevance to undergraduate and graduate students in the process of exploring career options within the field. Lectures are free and open to the public.

THE FLORENCE H. AND EUGENE E. MYERS CHARITABLE TRUST FUND

has graciously provided the department with continued support. In 2007-08, the fund's contributions enabled the department to host Christopher Pinney's international, state-of-the-field conference, "(World) Art? Art History and Global Practice" as well as Hannah Feldman's "1968/2008" conference. Myers funding also brought Prof. Marc Gotlieb (Director of the Graduate Program at Williams College and former Editor-in-Chief of *The Art Bulletin*) to campus to give both a public lecture on the work of Jean-Léon Gérôme and a professional mentoring colloquium for graduate students. Support from the Myers Fund also facilitated the Block Museum's presentation of Stephen Eisenman's "Design in the Age of Darwin" exhibition. This year, Sarah E. Fraser is organizing a workshop, April 24-25, 2009, entitled *The Role of Photography in Shaping China's Image, 1860-1937* which explores photography's decisive role in shaping China's image for both internal and international audiences.

THE BARBARA SHANLEY FUND FOR GRADUATE TRAVEL

was founded in memory of Prof. Barbara Smith Shanley, who taught at NU's Dept. of Art History from 1935-41, to support graduate travel for dissertation research. In summer 2008, the research of the following graduate students benefited from the funds: Jill Bugajski, Jacob Lewis, Nancy Lim, Angelina Lucento and Maureen Warren.

THE TERRA FOUNDATION FOR AMERICAN ART
supported Stephen Eisenman's exhibition "Design in the Age of Darwin" and related programming at the Block Museum of Art. In conjunction with the its 2008 American Art/American City 2008 Project, the Terra Foundation also sponsored the wildly successful graduate course on "Modernism and the Black Metropolis" co-taught by Professors Huey Copeland (NU) and Darby English (University of Chicago) in spring 2008.

THE KREFT FUND

Mrs. Dee Kreft, alumna of Northwestern, has generously provided funding to contribute to Chinese and Buddhist art studies in the department. Her support is directed toward supporting student research using original objects.

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NORTHWESTERN
UNIVERSITY

CALENDAR HIGHLIGHTS

THE ELIZABETH AND TODD WARNOCK LECTURE SERIES

Thursday November 20

Dr. Helen Molesworth

Harvard University Art Museums

"Luc Tuymans: Painting the Banality of Evil"

Thursday March 12

Professor David Rosand

Columbia University

"Things Never Seen: Graphic Fantasy and the Dreaming Draftsman"

Spring 2009

Professor Barry Bergdoll

The Museum of Modern Art

Title TBA

FALL DEPARTMENTAL EVENTS

Thursday October 16

Dr. Janine Mileaf

Swarthmore College

"Man Ray and the Mystery of the Absent Origin"

Thursday October 23

Dr. Sibel Bozdogan

BCICS/Department of Art History

Keyman Family Program in Modern Turkish Studies

Northwestern University

"Re-framing the Ottoman Legacy: Nationalism and Architectural Historiography in Early Republican Turkey"

Thursday November 13

Dr. Michael Lobel

Purchase College, SUNY

"Contemporary Art History and the Archive"

Monday November 17

Dr. Ken Oshima

University of Washington

"Exposed: Concrete Histories in Japan and Beyond"

THE MYERS FOUNDATION EVENTS

Friday December 5

"Towards a History of Design in the Global Economy"

Workshop organized by Sarah Teasley

Friday March 13

"Renaissance drawings: A roundtable"

Organized by Claudia Swan, Department of Art History

In conjunction with the Block Museum exhibition, "From Michelangelo to Annibale Carracci: A Century of Italian Drawings from the Prado" (January 23-April 5, 2009)

April 24-25, 2009

Pick-Laudati Auditorium

Block Museum of Art

"The Role of Photography in the Development of China, 1860-1937"

Organized by Sarah Fraser, Department of Art History

May 24-25, 2009

"Daniel Burnham: The 1909 Chicago City Plan in International Perspective"

Organized by David van Zanten

Featuring Christian Topalov and Isabelle Backouche, Professors in the Urban History seminar of the Ecole des Hautes Etudes en Sciences Sociales, Paris



Shanghai Bund

For a complete listing of departmental events visit www.wcas.northwestern.edu/arhistory

CAA 2009 takes place Feb. 25-28, 2009. We couldn't be happier to announce that the departmental CAA reception will be held at The Museum of Jurassic Technology, 9341 Venice Blvd. Culver City, CA (www.mjt.org) Friday Feb. 27 from 6:00-8:00 PM. Transportation from the conference hotel will be provided.