

The background of the entire page consists of alternating horizontal stripes of light cream and a muted orange color. Overlaid on these stripes are various art history-related images. At the top, behind the main title, is a faded image of a classical painting depicting figures in a landscape. Below the title, there is a band with a repeating geometric pattern of interlocking triangles. At the bottom of the page is a horizontal strip showing architectural details, including a central decorative pediment with intricate carvings and flanking sections with mosaic or tile patterns.

Northwestern University Department of Art History

Newsletter

2009/10

Message from the Chair

Dear Friends and Colleagues:

It is my pleasure to invite you to enjoy the report on recent events in the Department of Art History in your hands. The present edition highlights events from January 2009 to June 2010. If the eighteenth-month span covered here seems a little daunting, rest assured that we will be returning to a twelve-month schedule next time around.

In January 2010, the department welcomed Professor Robert Linrothe, who joined the faculty as Associate Professor with a specialization in Himalayan Buddhist art. Linrothe has already infused the department with new curricular initiatives and, with Professor Sarah Fraser, has put Northwestern on the map for the study of Buddhist art. The 2009-10 academic year included three searches for new faculty, resulting in two appointments. Christina Normore will join the faculty as Assistant Professor in the field of Medieval art and Melody Deusner will hold a three-year postdoctoral fellowship as Terra Foundation Post-Doctoral Teaching Fellow in American Art. The third search for the Mary Jane Crowe Professor of Art History is ongoing. Thanks to the generosity of the Program in Medieval Studies, the department has the good fortune to welcome in Fall 2010 another faculty member, Shirin Fozi, for a two-year appointment as Andrew W. Mellon Postdoctoral Fellow in Medieval Art History. Professor Linrothe is featured in this Newsletter alongside faculty colleagues and news of our Fall 2010 arrivals will be forthcoming next year.

The Elizabeth and Todd Warnock Lecture Series, launched in Fall 2008 as a result of a generous gift from Elizabeth and Todd Warnock, continues to bring outstanding speakers to campus with the specific intent of enhancing the learning experience of undergraduates. Other funding from the Florence H. and Eugene E. Meyers Charitable Trust Fund helped faculty sponsor a number of the events you will read about in the pages that follow. One highlight is the March 2010 conference

organized by Professor Christina Ki-aer and Ph.D. candidate Angelina Lucento with the title, "Avant-Garde and Totalitarianism Revisited: Soviet Visual Culture, 1920s-1940s." The event featured two keynote lectures and a series of interventions by advanced graduate students from around the country. It was funded entirely by the generosity of the Myers Fund.



Nick Miller photographing the Great Mosque and Cathedral of Córdoba during the summer seminar in Madrid

Madrid served as the home location of the 2009 Summer Seminar Abroad which I had the pleasure of leading with a talented group of students in September 2009. This year, Rob Linrothe will lead a group of six students to Delhi and New Delhi. This seminar is alive and well as it nears its eighth anniversary in 2011. Funding for the program remains rather tight and so it will be the focus of this year's annual appeal to friends of the Department of Art History.

It would be unconscionable not to make note of the recent economic environment and its impact on the department. We are fortunate that Northwestern has weathered the storm of the recent past relatively well and so, while the department is not suffering in any adverse way, we are embracing the challenge of watching our budget and trimming our spending with an eye toward greater environmental responsibility. That said, we thought it worth the effort to print this Newsletter in hard copy perhaps for the last time depending on the wishes of the readership. Your feedback is always welcome.

With recent undergraduate alumni moving boldly into the world and graduate alumni holding prestigious teaching positions and fellowships—not to mention the leadership of the College Art Association—the Department of Art History has a lot to be proud of. Please visit our department website for the most up to date news about special events. I will hope to see many of you at our reception in New York to be held on Friday, February 11, 2011 in conjunction with the Annual Meeting of the College Art Association (location to be announced). In the meantime, we eagerly await news from all alumni.

Jesús Escobar

Faculty Highlights



© Mary Han

Jim Cuno, Director, The Art Institute of Chicago, Holly Clayson, and Sarah Mangelsdorf, Dean, Weinberg College of Arts and Sciences at Northwestern.

Holly (S. Hollis) Clayson presided over the grand opening of the new home of the Alice Kaplan Institute for the Humanities, designed by David Woodhouse Architects, on June 3, 2009. Her leave year, 2009-10, was busy and productive. During the fall, she was a Fellow at the Clark Art Institute in Williamstown, MA, her third fall in that extraordinary location, where she was researching her new book, a study of the visual cultures of the City of Light during the era of Thomas Edison. On October 30-31, she and André Dombrowski (University of Pennsylvania) co-chaired the long-planned Clark Symposium, “Is Paris Still the

Capital of the Nineteenth Century?” and, in November, she lectured at both Wellesley and Harvard. January and February 2010 were spent as Andrew W. Mellon Foundation and the Frank Hideo Kono Fellow at the Huntington Library in San Marino, CA, a research idyll that ended with a flight to Chicago for CAA where she gave papers in two sessions. She lectured at the University of Montréal in February, and then spent March-April in Paris as a Fellow at the Columbia University Institute for Scholars, which entailed lodging at the glorious Maison Suger. In Paris, she lectured at the Centre Allemand (the Deutsches Forum) and the Terra Foundation (Europe). Over the summer, she immersed herself in the tangled mass of research material gathered elsewhere, lectured at the Vancouver Art Gallery in connection with an exhibition of drawings from the Orsay, “The Modern Woman,” and consulted in Boston on an upcoming MFA-Orsay exhibition, “De-gas’ Nudes.” She decided not to take up a Visiting Fellowship in the Research School of Humanities, at the The Australian National University, Canberra, Australia.

In 2010 **Huey Copeland** completed research on his first book *Bound to Appear: Art, Slavery, and the Radical Imagination*—currently under advance contract with the University of Chicago Press—thanks, in part, to support from a Creative Capital/Andy Warhol Foundation Arts Writers Grant awarded in December

2009. So far this year, he has published pieces in *Artforum*, the edited volume *Modern Women: Women Artists at the Museum of Modern Art*, and in the exhibition catalogue accompanying the Tate Liverpool's "Afro Modern: Journeys in the Black Atlantic." In addition to serving as a nominator, critic, and evaluator for various cultural institutions, Copeland continued to present new work at both local and national venues, including Northwestern's Department of African American Studies, Stanford University, the School of the Art Institute of Chicago, and the University of California, Berkeley, where he



participated in a festchrift in honor of his Ph.D. adviser, Anne M. Wagner. For the 2010 CAA annual meeting in Chicago, he organized the session "Blackness as Model," and in New York, he co-chaired a panel on feminist pedagogy and activism at the Museum of Modern Art with Alexandra Schwartz. Back at Northwestern, Copeland taught two new courses: "The Race for Things," timed to coincide with the Humanities Institute's year-long focus on the social lives of objects; and "'A' is for Afrofuturism," a Freshman Seminar that resulted in a collectively authored lexicon of utopian aspirations in black cultural production. This coming year, he will continue to serve as Departmental Liaison for the Elizabeth and Todd Warnock Lecture Series while on academic leave. In January 2011, Copeland heads to Harvard University where he will be a Sheila Biddle Ford Foundation Fellow at the W.E.B. Du Bois Institute for African and African American Research and begin work in earnest on his second book project, tentatively entitled *In the Arms of the Negress: A Brief History of Modern Artistic Practice*.

Stephen F. Eisenman has dedicated his career to the proposition that the best scholarship requires a critical engagement with the present as well as the past. He thus researches, writes and reads across many disciplines, and is active in contemporary social and political movements. He is the author of seven major books and exhibition catalogues, including *The Temptation of Saint Redon* (1992), *Gauguin's Skirt* (1997), and *The Abu Ghraib Effect* (2007). He is also the editor and principle author of the most widely used textbook in its field, *Nineteenth Century Art: A Critical History* (1994: third edition 2007). Professor Eisenman has curated many

exhibitions in the United States and Europe, including, "Design in the Age of Darwin" (Block Art Museum, 2008), and "Impressionism - The Ecological Landscapes", (Complesso Vittoriano, Rome, 2010). Since 2008, he has worked with a group of Chicago artists, lawyers, and activists to end torture in a notorious Illinois prison. His article on the



subject, "The Resistible Rise and Predictable Fall of the American Supermax," was published in *Monthly Review* in 2010. He has also published articles on the politics of prisons in *MRZine* and the *Chicago Sun-Times*. In 2009-10, Eisenman served as Chair of the General Faculty Committee, the leading governance organ of the faculty of Northwestern University. He is currently completing a book titled *Meat Modernism* and planning a new exhibition "Blake's Books—Revolutions in Word and Image: 1789-2015."



In 2009, **Jesús Escobar** taught an undergraduate lecture course on Baroque Art in Italy, Spain, and France; a graduate seminar on Renaissance architecture in Spain and Italy; and the on-site Summer Seminar Abroad for first-year graduate students in Madrid (see separate report). Escobar was on an academic leave in 2009-10, which he spent in Washington D.C. and, with funding from the National Endowment for the Humanities, in Spain carrying out research for a new book

project tentatively titled, *Architecture and Empire in Seventeenth-Century Madrid*. Other ongoing research projects include essays exploring transatlantic architecture in the early modern Spanish world to be published by Cambridge University Press and the University of Texas Press. In 2009-10, Escobar delivered papers at the University of Virginia, Indiana University, Princeton, and Tulane, as well as at two international conferences in Antwerp, Belgium, and Guimarães, Portugal. In April 2009, he was elected to the Board of Directors of the Society of Architectural Historians.

Following a very fruitful research trip to Algiers and Paris in September, **Hannah Feldman** was happily ensconced in the department, where she enjoyed teaching and advising graduates and undergraduates alike. Research from her manuscript about art and visual culture during the Algerian War of Independence featured in a talk she gave in March in the School of Arts and Architecture at UIC in conjunction with the Voices Lecture Series at Gallery 400. She also enjoyed returning to the Getty Research Institute to present her work in a two-day symposium called “Zoom Out: The Making and Unmaking of the ‘Orient’ Through Photography” and to serving her final year as Chair of the Editorial Board of *The Art Journal* and member of CAA’s Publications Committee.



Allora & Calzadilla, *The bird of Hermes is my name, eating my wings to make me tame* (2010), Lisson Gallery

A short talk called “10 Thoughts on the Future of Contemporary Art History” delivered at the Society of Contemporary Art Historian’s session at the annual CAA conference in Chicago was a special highlight of the year, as was seeing her essay about the French-Algerian artist, Kader Attia, published in the journal *Nka*. A catalogue about the work of Jennifer Allora and Guillermo Calzadilla, for which she contributed an essay was also released this year, and she congratulates Allora and Calzadilla on their recent

appointment to represent the United States in the 2012 Venice Biennale! In the summer of 2010, Feldman was also fortunate to have an essay about language and the politics of *décollage* during the mid-20th century dismantling of the French empire appear in the volume, *New Realisms, 1957-1962*, which was published by MIT Press and the Museo Nacional Centro de Arte Reina Sofía in conjunction with a fantastic exhibition of the same name curated there by NYU Professor Julia Robinson. In the spring, Hannah was elected to be a Northwestern Searle Center for Teaching Excellence Fellow for the academic year 2010-2011 and is looking forward to developing new techniques for teaching her survey on Contemporary Art over the upcoming academic year. Throughout the course of the year, Hannah was proud to advise Elliot Reichert’s honors thesis, for which Elliot was awarded numerous prizes and awards including a departmental Carson Webster Prize for Best Thesis. She was equally proud to have mentored Rhonda Saad through her doctoral exams in 20th-century art history.

Sarah E. Fraser spent the year 2009-10 in residence at the Institute for Advanced Study, Princeton,



researching and writing a book manuscript on China’s neo-colonial art movement(s) during the war with Japan, 1937-1945. She participated in both the IAS’s year-long East Asian and Art History Seminars where she presented book chapters and an essay on nineteenth-century photography. The latter, “Chinese as Subject,” will appear in a catalogue published by the Getty

Research Institute; the exhibit, “Brush & Shutter: Early Photography in China” will be held at the J. Paul Getty Museum, February 8-May 1, 2011.



Ann Gunter, professor of Art History and in the Humanities, presented an invited paper in a session on “Phoenicians in the Mediterranean” at the annual meetings of the American Schools of Oriental Research, held in New Orleans in November 2009. With Ann Steiner of Franklin and Marshall College, she co-chaired a session titled “More of the Same? Analyzing Repetition in Ancient Art” for the CAA annual meeting in Chicago in February 2010. Her April lecture, “Tracking the Frontiers of the Hittite Empire,” at the University of Chicago’s Oriental Institute summarized some of her research to date on the



Late Bronze Age (1400-1200 BCE) ceramics excavated from the site of Kinet Höyük, an ancient harbor town on Turkey’s Mediterranean coast. She continued her study of the Kinet material in June and July.

2009 saw the opening of the exhibition “Rodchenko and Popova: Defining Constructivism” at the Tate Modern Museum, London, for which **Christina Kiaer** was Consultant Curator, as well as the publication of her essay for the exhibition catalog, “His and Her Constructivism” and a related essay on Soviet women artists, “The Brief Life of the Equal Woman,” in the journal, *Tate Etc.* She presented the talk “Remembering October, 1917-1937,” at the session “Art and the Memory of Revolution, 1789–1939” at the 2009 CAA annual meeting in Los Angeles, and also gave the keynote address on Russian Constructivism at a conference of contemporary international activist artists with the title “The New Productivisms,” organized by the Museum of Contemporary Art in Barcelona (MACBA), which was later published in the volume *Los nuevos productivismos*. In 2010 she co-organized, with her Ph.D. student Angelina Lucento, the international conference “Avant-Garde and Totalitarianism Revisited: Soviet Visual Culture, 1920s-1940s” here at Northwestern. She



gave an invited lecture called “A Soviet Philadelphia Story” at the Philadelphia Museum of Art, as well as a paper at the conference “Soviet Propaganda in Khrushchev’s Thaw” at the University of Pennsylvania. In 2010, she published three articles related to her current book project with the working title *A Biography of the USSR in Pictures: Aleksandr Deineka and the Problem of Socialist Realism: “Modern Soviet Art Meets America, 1935,”* in the anthology *Totalitarian Art and Modernity*; “The Swimming Vtorova Sisters: The Represen-

NORTHWESTERN UNIVERSITY'S DEPARTMENT OF ART HISTORY IS PROUD TO PRESENT:

Avant-garde and Totalitarianism Revisited: SOVIET VISUAL CULTURE, 1920s-1940s

Thursday 4 March	Friday 5 March
<p>Also happen Institute for the Humanities, 1000 University Hall 2-332</p> <p>17:00-19:30 CONSTRUCTIVISM/CINEMA Keynote: Devin Fore Assistant Professor, Germanic Languages and Literatures, Princeton University “Dziga Vertov, the First Shoemaker of Soviet Cinema” Kristin Romborg Ph.D. Candidate, Art History and Architecture, Columbia University “Paper Architecture: Aleksei Gori and the Constructivist Journal” Anna Weller-Katzenelson Professor of Art History, University of California, Los Angeles “Circles to Squares: The Dialogical Performance of Space in Stalinist Comedy Film”</p> <p>Followed by a reception in the Humanities Institute seminar room.</p> <p><small>This conference has been made possible by generous support from the Rosemary H. and Eugene E. Myers Charitable Trust Fund. Additional support provided to the Alvin Karpis Institute for the Humanities, the Robert R. McCormick Institute for the Study of Contemporary Russia, and the Department of Art History, Media, and Film.</small></p>	<p>McCormick Tribune Auditorium 1000 University Hall 2-332</p> <p>13:00-15:00 DISSEMINATING ART AND ART HISTORY Mascha Chienawa Assistant Professor, Department of Art History, Northwestern University “On Display: Soviet Experimental Museum Exhibitions and the Displacement of the Avant-Garde” Connor Klamann Ph.D. Candidate, Art History, Northwestern University “The Soviet 19th Century: Converging ‘Paths’ of Literature and Painting” Cecilia Pacheco-Rodriguez “Painting and Children’s Illustration during the First Five-Year Plan: The Case of Deineka”</p> <p>15:15-17:15 ARCHITECTURE AND URBAN SPACE Alla Vronskaya Professor of Art History, Northwestern University “Post-utopian Landscape: Projects for the Gorky Park of Culture and Rest” Richard Anderson Professor of Art History, Northwestern University “What is to be done? Soviet Architects and the Politics of History” Ramona Tarkenton Ph.D. Candidate, Art History, Northwestern University “Winning the Heart of Latvia: Designs for Rigas Urban Center in two Dictatorships”</p> <p>17:30-18:45 CLOSING ADDRESS Ekaterina Degot Independent Curator, Art Historian and Critic, Moscow “Art of Cultural Revolution” Followed by a reception in the McCormick atrium.</p>

tation and Experience of Soviet Sport in the 1930s” in the anthology *Modern Sport in Soviet Culture and Society*; and an essay in the catalog from the Deineka retrospective at the State Tretyakov Gallery, Moscow. She traveled to Moscow to participate in the opening talks of the Deineka retrospective, and gave a number of interviews on Russian television. She is currently serving in her fourth year as Director of Undergraduate Studies.





In Winter 2010, **Rob Linrothe** joined the department and taught courses on Tibetan and Buddhist topics. In the late summer of 2010, he was joined by a group of six graduate students for a two-week on-site seminar in Delhi. In late June to mid August he spent 43 days trekking through culturally Tibetan areas of the Indian Himalaya, documenting art and architecture of the region. Forthcoming publications include a review article of Chinese Buddhist sculpture with Angela Falco Howard (Rutgers) and Amy McNair (Kansas) in *Archives of Asian Art* (vol. 60, 2010); a chapter in a book by Peter van Ham with contributions by Gerald Kozicz on a 12th-century site in Ladakh (Indian Himalayas) named Mangyu (Prestel, 2011); and an article entitled "Skirting the Bodhisattva: Fabricating Visionary Art," accepted for publication in the on-line journal, *Etudes mongoles et siberiennes, centroasiatiques et tibetaïnes*. In May, he presented a paper, "Travel Albums and Revisioning Narratives: A Case Study in the Getty's

Fleury 'Cachemire' Album on 1908," in a symposium at the Getty Research Institute titled "Zoom Out: The Making and Unmaking of the 'Orient' through Photography."

In 2009-10, **Claudia Swan** completed her third and final year as Chair of the Department of Art History. She presented a number of scholarly papers (University of Alberta, Edmonton, Amsterdam, CAA Chicago) and co-organized with Marco Ruffini of the Department of French and Italian "Artistic Value/Cult Value in Early Modern Visual Culture," sponsored principally by the Myers Foundation and the Kaplan Humanities Institute. She received a URGC grant to support research on early seventeenth-century Ottoman-Dutch diplomatic gift exchange, which she conducted in Amsterdam and in Istanbul; and is currently in residence at the Netherlands Institute for Advanced Study/Royal Academy of Arts and Sciences in Wassenaar, the Netherlands, where she aims to complete her book, *The Aesthetics of Possession: Art, Science, and Collecting in the Netherlands 1600-1650*, before returning to campus in fall 2011. She completed an essay on "Counterfeit Chimeras: Early Modern Theories of the Imagination and the Work of Art," for *Vision and its Instruments, c. 1350-1750: The Art of Seeing and Seeing as an Art*, ed. Alina Payne, and a catalogue essay for "Prints and the Production of Knowledge," a show on early modern printmaking and science that will open at the Harvard Art Museums in Fall 2011 and be on view at the Block Museum of Art in Winter 2012.

The Departments of Art History and French & Italian Present
CULT VALUE/ARTISTIC VALUE
 IN EARLY MODERN VISUAL CULTURE
 A Workshop Co-organized by Marco Ruffini and Claudia Swan
 MAY 14, 2010 9:30AM AND 12PM, 2:00PM - 5:00PM

MARGARET CARROLL Wellesley College	MARCO RUFFINI Northwestern University
FRANK FEHRENBACH Harvard University	CLAUDIA SWAN Northwestern University
MEGAN HOLMES University of Michigan	ANGELA VANHAELLEN McGill University
ADEN KUMLER University of Chicago	CHRISTOPHER WOOD Yale University
GUIDO REBECCHINI University of Siena	DANIEL ZOLLI Harvard University
	REBECCA ZORACH University of Chicago

NORTHWESTERN UNIVERSITY
 1870 Campus Drive McCormick Tribune Center

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Krista Thompson continued work on her book, *The Visual Economy of Light in African Diasporic Practice*, under contract with Duke University Press. An essay from that research project appeared as the cover article in *Art Bulletin*. Thompson gave invited lectures at the Telfair Museum, Kansas City Art Institute, Columbia University, the University of Maryland, College Park, Southern Methodist University, and the High Museum and co-chaired a panel at the College Art Association annual conference. She also worked on essays forthcoming in *Representations*, *African Arts*, and *Art Journal*.

David van Zanten spoke in the symposium "New Perspectives on Architecture in the Gilded Age and the Progressive Era" at CUNY Graduate Center in October, 2009: led a CAA session on "Recent Research in Chicago Architecture" in February 2010: and spoke at the symposium "The Aesthetic of Marble" at the Kunsthistorisches Institut in Florenz, as well as the symposium, "BN Richelieu: Un Projet en Question," at the Institut National de l'Histoire de l'art in Paris in June. His edited volume, *Marion Mahony Reconsidered*, (for which he has received a grant from the Driehaus Foundation) is due out from the University of Chicago Press in December 2010. He is starting work on an exhibition at the Block Museum set for 2013 presenting the burst of city planning projects produced in Chicago just before World War I (the Burnham Plan of 1909, the Griffin's Canberra plan of 1911, and the urban conceptualization of Frank Lloyd Wright embracing these years).

Visiting Faculty, 2009-10

- Jessica Keating
(Ph.D. Candidate, Northwestern University)
- Elizabeth Liebman
(Ph.D. 2003, University of Chicago)
- Lisa Mahoney
(Ph.D. 2008, Johns Hopkins University)
- Diana Ng
(Ph.D. 2007, University of Michigan)
- William Tronzo
(Ph.D. 1982, Harvard University)

Graduate Student News

2009 Summer Seminar: Art and Architecture in Madrid



Summer Seminar Students with Professor Escobar
at the Palacio Real, Madrid

The summer seminar “Art and Architecture in Madrid” had as its goal to serve as an introduction to the world-class museums and galleries of Madrid, as well as architectural sites both in the city and beyond. Taking the question of Spain’s multicultural past—and present—as a point of departure, the seminar explored the multiplicity of sources in Spanish artistic production, whether from medieval, early modern, or modern times, and produced both in Europe and the Americas.

Some highlights included a walk through the eighteenth-century Palacio Real as an introduction to another theme of the seminar, royal presentation and representation. This theme was picked up in other venues from the Museo del Prado to the Museo de América to the galleries of the Fundación Lázaro Galdiano, all located in Madrid. At the Prado, the group thoroughly explored the collection, met with the curator of Northern European painting, Alejandro Vergara, and also made oral presentations standing before paintings by leading Spanish artists of the seventeenth century. Spain in the Americas was the focus of a visit to the Museo de América, which was led by Michael Schreffler of Virginia Commonwealth University who provided the group with his expertise in examining paint-

ings, folding screens, and other works of art that revealed artistic innovation in the American viceroyalties. Prof. Schreffler also accompanied the group on outings to Córdoba, Toledo, and El Escorial. At Córdoba, everyone was left speechless by the interior of the Great Mosque and Cathedral, and then by the Saharan heat of the winding streets of the medieval quarter. In Toledo, as on the streets of Madrid, the focus was on architecture and the built environment as the group examined buildings and public spaces as reflections of private, royal, and municipal will imposed on the urban fabric. Our visit to Philip II’s Escorial on the last day of the seminar allowed the group to ponder the novelty of its architectural design, which paralleled the phenomenon of cultural exchange witnessed in painting and sculpture over the course of two weeks. A final highlight was examining the richness of modern art in Madrid, from the work of Goya and his contemporaries at the Prado and Museo de la Real Academia de Bellas Artes to the achievements of Miró, Picasso, Tapiès, and Chillida on display in the Museo Nacional Centro de Arte Reina Sofía to recent buildings in Madrid by Rafael Moneo, Jean Nouvel, and Herzog & de Meuron.

In true Madrid style, the seminar included a number of late dinners with food and wine representative of Spain’s varied regions. Over Basque cider, sherry from Jerez, and wine from the Rioja, the group pondered the meaning of important questions of the day including the paradox of Madonna dating a man named Jesus. Seminar participants included six art history Ph.D. candidates in the department—Alison Boyd, Kevin Lam, Nick Miller, Liza Oliver, Rhonda Saad, and Maureen Warren—and two Ph.D. candidates from the departments of religion and history, Kristi Keuhn and Melissa Vise.



In memoriam, Rhonda Saad (1979-2010)

As this Newsletter was in production, the Department of Art History received the tragic news of the death of Rhonda Saad, a Ph.D. candidate with a specialization in the Modern art of the Middle East.

A native of Atlanta, Georgia, Rhonda first studied art history as an undergraduate at the University of Virginia and then went on to receive an M.A. at Tufts University, where she was an active member of the art history community. As part of her work at Tufts, Rhonda curated an exhibition, "Empire and Its Discontents" that was on display in 2008. At Northwestern, Rhonda brought a *joie de vivre* in the truest sense to the classroom and beyond. After successfully defending her dissertation proposal, "Impossible Exhibitions: Palestinian Art and the Public Parameters of a Transnational Imaginary, 1923-1982" in Spring 2010, Rhonda spent most of the summer in Ramallah and Jerusalem conducting research that promised to make a significant contribution to our understanding of modernism in the Middle East and to our appreciation of the vital role that artistic practice had taken in shaping the contours of a Palestinian identity over the course of the 20th century. Sadly, this important work was cut short on September 11, 2010 when a weather-related accident took Rhonda's life in Istanbul where she was visiting with family before returning to Evanston.

At a gathering held on campus on September 24, friends and colleagues recalled Rhonda's sharp intellect and positive, if not uplifting, demeanor. She could turn even the most unpleasant of experiences like having to re-write a qualifying paper into an experience worth having, if only for the drinks it would take to forget the task later. In short, she made art history fun.

Rhonda's family has established a fund in her honor to support the Palestinian Art Court in Jerusalem—Al Hoash, an independent, non-profit organization based in Jerusalem founded and

officially registered in Israel in 2004 to form a core for a future Palestinian National Gallery in Jerusalem. Checks can be made out to "The Palestinian Art Court—Al Hoash." Please specify in the memo line that the money is to go towards the "Rhonda Saad Memorial Fund" and send checks to the following address:

Palestinian Art Court—Al Hoash
Attn: Rawan Sharaf
Zaitouna Building, 7 Al Zahra Street
P.O. Box 20460
Jerusalem 78900

The photo above, supplied by Liza Oliver, captures Rhonda's lively spirit beautifully. She will be dearly missed.

First Year

Emilie Boone continued research focusing on black representation in 19th and early 20th-century American art and visual culture. She completed her B.A. at Amherst College and M.A. at Washington University in St. Louis.

In the spring, **Emma Chubb** received Northwestern's Summer Language Grant to study Arabic in Rabat, Morocco. She edited and contributed texts and English translations to the exhibition guide for the Third Arts in Marrakech Biennale. Her translations of articles on artist Yto Barrada and the opening of the Museum of Modern and Contemporary Art (Algiers) appeared in *Nafas Art Magazine*.

Faye Gleisser published two art reviews in the contemporary art magazine *Artvoices* in March 2010. She also presented "Object Lessons: Topsy-Turvy Dolls and the Afterlife of Slavery," at a conference dedicated to the Antebellum period which the History and English departments at NU hosted in April. She received Shanley funds to investigate the Sarabhai family archives in Ahmedabad, India in Summer 2010.

Stephanie Glickman studies early modern Dutch art and received her M.A. in Art History and Certificate in Museum Studies at Boston University in 2009.

Brynn Hatton received her B.A. from UC Berkeley, and has taught Art History in rural Tanzania. She is specializing in modern and contemporary art.

John Paul Murphy earned his B.A. in Art History at the University of Oregon Clark Honors College. His interest in Art Nouveau and Symbolism dovetailed with his commission last year to illustrate Oscar Wilde's *The Picture of Dorian Gray* in the style of Aubrey Beardsley.

Kathleen Tahk specializes in the design and art of Soviet Eastern Europe, particularly in the Baltics and East Germany. She received a B.A. in Art History from Reed College and an M.A. in Design, Decorative Arts, and Culture from the Bard Graduate Center.

Xiao Yang's essay, "Reflection on Social Space: Countryside and City in Nie Ou's Painting" was presented in "Hierarchies: Graduate Student Symposium in East Asian Art," Princeton University, in February 2010. She spent Summer 2010 at the Getty Research Institute as a research assistant for the coming exhibition, "Brush and Shutter: Early Photography in China."

Second Year

Alison Boyd spent Summer 2009 studying German in Berlin and attending the graduate seminar in Madrid. In the 2009-10 school year, she served as the Graduate Student Representative to the faculty, coordinated the Gender Studies Colloquium and held an internship in the Photography Department at the Art Institute of Chicago.

Apart from coursework, **Kevin Lam** also engaged in his preliminary research for his dissertation, which is about the formation of Chinese identity and the advent of museums in the early 20th century.

Nick Miller spent Summer 2009 working on his Spanish language skills and doing preliminary dissertation research on Modern African American art and participated in the summer seminar in Madrid.

Liza Oliver presented a paper at the Art Institute of Chicago's annual graduate symposium in Spring 2010. She also completed her essay, "Disease, Decay, and Restoration in the Napoleonic Description de l'Egypte (1809-28)," which will appear in the edited volume, *Seeing Across Cultures* (Ashgate Publishers). She spent Summer 2010 researching potential dissertation ideas at the Newberry Library in Chicago and the Library of Congress in Washington D.C.

In Fall 2008, an exhibition that **Rhonda Saad** co-curated, "Empire and Its Discontents," opened at the Tufts University Art Gallery, and the corresponding catalog featured her essay, "Empire and Orientalism." In Spring 2010, she gave a paper at Villanova University, and in the summer, with support from a TGS Summer Language Grant, did research and language study in the West Bank and Jordan.

Maureen Warren spent most of the summer of 2009 in the Netherlands studying the Dutch language as well as seventeenth-century Dutch art. Her travel was supported by a Shanley Summer Fund grant. Her article, "William Hogarth's 'Four Stages of Cruelty' and Moral Blindness," won the Gunther Stamm Memorial Prize for Excellence at the Florida State University Art History Symposium and was published in the 2010 issue of *Athanas*. She also curated the "Engraving the Ephemeral" exhibition at the Block Museum of Art (April 9-June 20, 2010), which focused on transitory effects in early modern European engravings. Her essay, "Mysterious in Form and Nature: Depicting the Weather in Early Modern Engravings," was published in conjunction with the exhibition.

Third Year

Elizabeth Benjamin spent Summer 2010 doing preliminary research for her dissertation proposal. With a grant from the Shanley Fund, she traveled to New York to see an exhibition of paintings from private collections by Gustave Caillebotte.



Highlights of **Tera Lee Hedrick's** third year included attendance at her first Byzantine Studies Conference and participation in visiting professor Dr. William Tronzo's *Spolia* seminar.

Fourth Year

Jill Bugajski spent 2009-10 as a full-time Research Associate for the exhibition, "Windows on the War: Soviet TASS Posters at Home and Abroad 1941-45," at the Art Institute of Chicago (to open July 2011). She will author a chapter of the catalogue focusing on American reception of Russian propaganda in the 1940s, and is preparing an article for publication in the forthcoming text *Divided Dreamworlds: The Cultural Cold War in East and West*. The year prior, she was the recipient of a Getty Library Research Grant.

Angelina Lucento continued work on her dissertation project which examines the conflict between painting and photography in early Soviet art, and the role of this conflict in the development of new theories of vision and politics. She spent some of the summer of 2009 on research in Moscow, thanks to the generous support of the Shanley Fund, and has returned to Moscow on a Fulbright to conduct research in the Russian Archives.

Jacob Lewis presented papers at CAA and at the conference, "Multiplying the Visual in the Nineteenth Century," held at Columbia University. He spent the 2009-10 academic year in Paris, France, researching and writing his dissertation, "From Repetition to Reproduction: Charles Nègre in Pursuit of the Photographic." His travel and research was made possible by the Paris Program in Critical Theory, a Kress Travel Fellowship, and a grant from the American Printing History Association.

Fifth Year

Zirwat Chowdhury presented two conference papers in 2010 at AAH (Manchester) in April and the Ecole de Printemps (Montreal) in May. She also participated in the Global Arts School that was organized in Venice by the University of Warwick in March.

In the summer, **Nancy Lim** relocated to New York where she is working at the Guggenheim Museum as a curatorial fellow. She also continues research on her dissertation project which concerns the late 19th-century Louvre and its publics.

Sixth Year

James Glisson received a Luce Fellowship for American Art and has spent the last few years in New York, where he continues work on his dissertation "Anxiety and Occlusion: New York City in the Imagination of American Impressionist and Ashcan School Artists, 1885-1914." He teaches at the Fashion Institute of Technology, is a regular contributor to *Artforum*, and was

recently awarded the John H. Daniels Fellowship at the National Sporting Library (Middleburg, Virginia) to further work on a project about Martin Johnson Heade, a nineteenth-century American landscape and flower painter.

Laura Veneskey held a Samuel H. Kress Pre-Doctoral Fellowship at the Courtauld Institute of Art in London, and accepted a one-year position as a collaborator on "The Holy Land Elsewhere" project at the Kunsthistorisches Institut in Florence, where she also continued work on her dissertation. She presented papers at the Byzantine Studies Conference and the Courtauld Annual Medieval Graduate Student Colloquium and participated in a workshop at Heidelberg University entitled "Objects on the Move: Circulation, Social Practice, and Transcultural Intersections." She was also awarded a Citation of Special Recognition in the Graham Foundation's Carter Manny Award Program.

Lily Woodruff spent the 2009-2010 academic year in Paris conducting research at the Bibliothèque Kandinsky, Bibliothèque Nationale de France, Inathèque, and in the archives of Fred Forest, Julio Le Parc, and the Front des Artistes Plasticiens. She spent time speaking with artists, militants, and gallerists active in France in the 1970s, and training for the Paris Marathon. She made progress on her dissertation, "Disordering the Establishment: Art, Display, and Participation in France, 1958-81," and organized and participated in a workshop at the École des Hautes Études en Sciences Sociales. Finally, Lily split Summer 2010 between Berlin and Cologne where she studied German while continuing to write and run.

Seventh Year & Beyond

Chad Elias is completing his dissertation "Surviving Images: Art and War in Contemporary Lebanon."

On July 23, 2010, **Alison Fisher** opened a large exhibition of Louis Sullivan drawings and photographs at the Art Institute of Chicago where she works as an assistant curator of architecture in the Department of Architecture and Design.

During the 2008-09 academic year, **Jessica Keating** co-organized four panels with Lia Markey (Princeton University Art Museum) which took place at the Renaissance Society of America conference in Los Angeles. A selection of these papers are going to be published as a special volume of the *Journal of the History of Collections*, tentatively titled "The Study of Renaissance Inventories." In addition to co-editing the volume with Lia Markey, Jessica is co-writing two pieces, "Toward a New Approach to Inventories and Collecting" and " 'Indian' Objects in German and Italian Collections: A Case Study of a Sixteenth-Century Term." The special volume is scheduled to appear in Winter 2011. In June 2010, Jessica defended her dissertation, "The Machinations of German Court Culture: Early Modern Automata." Throughout the 2009-10 academic year, Jessica was in Chicago serving as a Andrew W. Mellon Foundation research assistant for Professor Lawrence Lipking and teaching Northern Renaissance Art and Northern Baroque Art in the Department of Art History.

From September to December 2010, **Min Kyung Lee** will be a visiting fellow at the Kolleg-Forschergruppe “Bildakt und Verkörperung,” which is associated with the Institute of Philosophy and the Institute for the History of Pictures and Art at the Humboldt-Universität in Berlin. She recently finished a fellowship at the Deutsches Forum für Kunstgeschichte in Paris, where she worked on her dissertation concerning the relationship between architecture and cartography in the 19th century,

Shaoqian Zhang continued work on her dissertation “Visualizing New Republican China: Pictorial Construction of the Chinese Citizen (1912-49).” In April 2009, she attended the workshop organized by Prof. Sarah Fraser, “The Role of Photography in Shaping China’s Image,” and delivered a paper titled “The Supremacy of Modern Time: How Shanghai Calendars Re-shaped the Image of China (1860-1920).” In August 2009, she attended the sixth International Convention of Asia Scholars in Seoul, South Korea and deliver her paper titled “Visualizing the Modern Chinese Party-State: From Gailiang nianhua to Propaganda Posters.” From September 2009 to June 2010, she was a visiting assistant professor in the Department of Art History at Denison University in Granville, Ohio, teaching Asian art and finishing her dissertation.

Undergraduate News

The 2009-10 school year was characterized by outstanding scholarship and a strengthening of relationships between the Department of Art History and the undergraduate art history community.

Undergraduate Art History majors also generated impressive scholarship. Students **Elliot Reichert** and **Jennifer Wong** both produced outstanding thesis papers and were presented with the Carson Webster Prize at a luncheon held by the department during Spring 2010. This event aimed to celebrate the achievements of undergraduate students and the Northwestern Art Review, an undergraduate student group aspiring to become the premiere undergraduate visual arts organization at Northwestern University.



NAR, Issue 4, Spring 2010

The Northwestern Art Review (NAR), which was founded in 2008 as an online journal of undergraduate art historical research and criticism, evolved and grew exponentially as an organization in the 2009-10 academic year. The group published two journals over the course of three quarters. NAR’s goal to showcase the talents and research of undergraduate Art History students around the country was easily met, evidenced by the caliber of the essays of both editions of the journal and resulting in the decision for the upcoming year to publish one edition of the journal per quarter.

In addition to publishing the journal, NAR expanded its programming and offered several undergraduate arts-focused events per quarter. The organization collaborated with the Block Museum to provide students with transportation to the Pilsen and Wicker Park arts districts in Chicago, and it sponsored a tour by Professor Huey Copeland of the Renaissance Society’s exhibition “The Seductiveness of the Interval.” NAR also held an exhibition entitled “Everything is Disappointing Always” of Northwestern undergraduate student artwork in Spring 2010 and began to feature student artwork on its website. In the future, NAR

hopes to further foster relationships between undergraduate art history students and the Department of Art History faculty with regular professor-led events.

Alumni News

Thom Collins (M.A., 1992) has been named Director of the Miami Art Museum.

Paul Jaskot (Ph.D., 1993), professor of Art History at DePaul, is participating in a two-year group project funded by the National Science Foundation on the geography of the Holocaust. The project combines Geographic Information scientists with Holocaust Studies specialists to investigate what kinds of historical problems can be revealed and analyzed in collaboration with GIScience. Jaskot is the only art historian on the project, and is responsible for advising the Auschwitz subgroup on the institutional development of SS construction at Auschwitz. He lectured on the project at the University of Toronto and the Institute of Fine Arts most recently. In addition to this project, Jaskot served as President of the College Art Association from 2008 to 2010.

Laura Weigert (Ph.D., 1995), has been promoted to associate professor at Rutgers and was recently awarded the Samuel H. Kress Senior Fellowship through the National Gallery of Art Center for Advanced Study in the Visual Arts.

Michael Clapper (Ph.D., 1997) was awarded tenure at Franklin & Marshall College, where he is an associate professor of art history.

Amelia Rauser's (Ph.D., 1997) book, *Caricature Unmasked: Irony, Authenticity, and Individualism in 18th-century English Prints* (University of Delaware Press), was published in 2008. She also gave birth to a beautiful baby girl, Agatha Zinnia Clapper, who joins her older brother, Henry.

Margo Thompson (Ph.D., 1998) is an assistant professor at Muhlenberg College in Allentown, PA, a position she took in fall 2008. Her article, "'Lesbians Are Not Women': Feminine and Lesbian Sensibilities in Harmony Hammond's Late-1970s Sculpture," was published in the *Journal of Lesbian Studies* in 2008. Her book on graffiti art, *American Graffiti*, was published by the Parkstone Press in 2009.

Bronwen Wilson's (Ph.D., 1999) new book, *Making Publics in Early Modern Europe: People, Thing, Forms of Knowledge* (co-edited with Paul Yachnin), was published with Routledge in 2009. The same year, Wilson organized a symposium at the Vancouver Art Gallery in conjunction with the impressive exhibit there from the Rijksmuseum in Amsterdam. She co-organized, with Marina Roy, the Joan Carlisle Irving Speaker Series at the University of British Columbia.

Vivian Rehberg (Ph.D., 2000) is chair of Critical Studies and lecturer in Art History at Parsons Paris School of Art + Design. She is the Paris correspondent for *Frieze* magazine, contributes frequently to contemporary art publications and exhibition catalogues, and is events editor for the *Journal of Visual Culture*. In September 2009, she participated in the Fondation de France sponsored program on "History of the Social History of Art, Artistic History of the Social," held at the National Institute of Art History in Paris. In association with that program, Vivian has contributed a text entitled "O.K. Werckmeister and Radical Art History" to the accompanying anthology *Histoire sociale de l'art. Anthologie Critique* (2009).

David S. Areford (Ph.D., 2001) was promoted to associate professor with tenure at the University of Massachusetts, Boston. His essay, "Multiplying the Sacred: The Fifteenth-Century Woodcut as Reproduction, Surrogate, Simulation," appears in *The Woodcut in Fifteenth-Century Europe* (Studies in the History of Art 75), edited by Peter Parshall (Washington: National Gallery of Art, Center for Advanced Study in the Visual Arts; distributed by Yale University Press, 2009) and his book, *The Viewer and the Printed Image in Late Medieval Europe*, was published by Ashgate in 2010.

Wendy Bellion (Ph.D., 2001) was promoted to associate professor with tenure at the University of Delaware, where she teaches American art history. Her book, *Citizen Spectator: Art, Illusion, and Visual Perception in Early National America*, is forthcoming from the University of North Carolina Press for the Omohundro Institute of Early American History and Culture. In January 2009 she and husband George Irvine welcomed a new baby, Griffin, who joins brother Luke, 6 years old.

Sheila Crane (Ph.D., 2001) is assistant professor in the School of Architecture at the University of Virginia. Recent work has appeared in *Modern Architecture and the Mediterranean: Vernacular Dialogues and Contested Identities*, edited by Jean-François Lejeune and Michelangelo Sabatino (Routledge, 2009); *The Spaces of the Modern City*, edited by Gyan Prakash and Kevin Kruse (Princeton University Press, 2008); and *Lesbian Inscriptions in Franco-phone Society and Culture*, edited by Renate Günther and Wendy Michallat (Durham University, 2007).

Aron Vinegar (Ph.D., 2001) has been awarded tenure at Ohio State University.



David Getsy (Ph.D., 2002), Goldabelle Finn Distinguished Associate Professor at the School of the Art Institute of Chicago, received an Ailsa Mellon Bruce Senior Fellowship from the Center for Advanced Study in the Visual Arts for the 2009-10 academic year. He was appointed Honorary Visiting Professor at the University of York (UK) for March 2010. In 2008-09, he published articles in *Revue de l'Art*, *PAJ: A Journal of Performance and Art*, and *Sculpture Journal* in addition to completing a book manuscript on Auguste Rodin.

Sarah Betzer (Ph.D., 2003) is assistant professor in the McIntire Department of Art at the University of Virginia. Her work has appeared in *Art History* and in *Pompeii in the Popular Imagination from its Rediscovery to Today*, edited by Shelley Hales and Joanna Paul (Oxford University Press). She was recently awarded the Ailsa Mellon Bruce Senior Fellowship at the Center for Advanced Study in the Visual Arts at the National Gallery of Art.

In Spring 2009, **Jennifer Jolly** (Ph.D., 2003) was awarded tenure and promotion at Ithaca College. She is also the mother of two-year-old twin boys, and was recently in Mexico researching a new project on Cárdenas-era (1930s) cultural patronage in the state of Michoacán, Mexico.

Ming Tiampo (Ph.D., 2003) was promoted to associate professor, and welcomed daughter Augustine Ai-Ling Burton-Tiampo in May 2009. She is currently a Japan Foundation Fellow in Tokyo, and on leave from Carleton University.

Justine De Young (Ph.D., 2009) is pleased to have completed her dissertation, "Women in Black: Fashion, Modernity and Modernism in Paris, 1860-1890," and will be joining the faculty of the Harvard College Writing Program in Spring 2010, teaching two classes on modern art.

Meredith TeGrotenhuis Shimizu (Ph.D., 2009) defended her dissertation on Berenice Abbott and urban representation in July 2009. She continues to teach at Whitworth University in Spokane, WA as assistant professor of art history and recently welcomed daughter, Emma Midori Shimizu, into the world.

Hector Reyes successfully defended his dissertation, "After Poussin: French History Painting (1665-1785)." In addition to completing his dissertation, Hector has presented papers at Princeton, University of Pennsylvania, American Society of Eighteenth Century Studies, and CAA. His article on Nicolas Poussin's artistic theory appeared in *Intellectual History Review* in 2009. An article on a painting by Charles Le Brun will appear in *Classical Receptions Journal* (Oxford) in October 2010.



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2010-11 Calendar Highlights

The Elizabeth and Todd Warnock Lecture Series

October 7, 2010

Gülru Necipoglu

Aga Khan Professor of Islamic Art,
Harvard University

March 3, 2011

Fred Moten

Associate Professor of English and
African American Studies,
Duke University

May 5, 2011

Betsy Bryan

Alexander Badawy Professor of
Egyptian Art and Archaeology
Johns Hopkins University

Other Featured Events

October 23, 2010

Transatlantic Illuminations:
Symposium in Honor of S. Hollis Clayson
Fullerton Hall, The Art Institute of Chicago

December 2 & 3, 2010

New Research Projects in French Architecture:
Percier/Labrouste/Hittorff



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