

NORTHWESTERN UNIVERSITY

Department of Art History

Dear Friends and Colleagues:

It's a great pleasure to report on another banner year for Art History at Northwestern. Our faculty continues to garner prestigious awards, publish innovative scholarship, and contribute to the field nationally and internationally.

The year's first major event was a symposium honoring one of our own, Holly Clayson, held at the Art Institute of Chicago and organized by graduate alumni. Sarah Fraser, Rob Linrothe, and David van Zanten were responsible for terrific scholarly programming on French architecture, museum studies, and Buddhist art and religion with the generous support of the Myers Foundation. Coordinated by Huey Copeland, the Elizabeth and Todd Warnock Lecture Series continues to enrich the department with talks given by leading voices in art history and visual culture.

This past year, eight of our undergraduates wrote theses and all were awarded honors by the Weinberg College of Arts and Sciences. The department is especially grateful to Christina Kiaer who is stepping down as Director of Undergraduate Studies after four years of service and dedication to students. This year, in addition to the J. Carson Webster Memorial Prize for the best senior thesis, the department awarded an Outstanding Junior prize and an award for the Best 200-Level Paper, the latter prize juried by graduate students. Among the achievements of our graduate students, two successfully defended dissertations this

year and are headed to postdoctoral and tenure-track teaching positions. All of our fourth-year students who will begin research abroad in the fall have won prestigious fellowships.

Alumni—undergraduate and graduate—continue to do us proud. You can read about books published, visiting professorships held, promotions, and other news in the pages that follow. In February, we held a joint alumni reception with the Department of Art Theory & Practice in conjunction with the Annual Meeting of the College Art Association in New York. We remain grateful to Tracy Williams who graciously allowed us to enjoy her Chelsea gallery space. Other social events included a graduate student reception in Evanston in September, a January party at the Chair's house in Chicago, and a spring tour of Streeterville and the Art Institute of Chicago led by faculty for undergraduate majors. Our next reunion will coincide with the 100th Annual Meeting of the College Art Association in Los Angeles in February 2012. Consult the department's website for information about date, time, and location. On the topic of the website, you will see big changes in the year ahead as the department begins a design overhaul. Please visit us regularly.

Jesús Escobar
Chair

NEWSLETTER
2010 / 11

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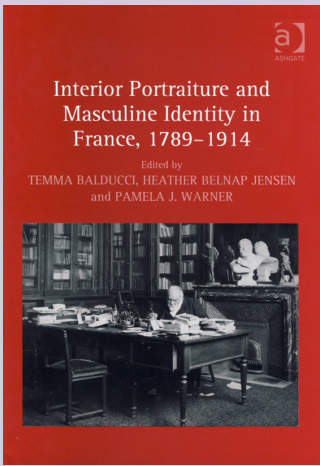
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ALUMNI NEWS

FACULTY NEWS



Interior Portraiture and Masculine Identity in France, 1789-1914, edited by Temma Balducci, Heather Belnap Jensen, and Pamela J. Warner



Representations, Winter 2011, co-edited by Huey Copeland, Darcy Grimaldo Grigsby and Krista Thompson

In late October 2010, **Holly (S. Hollis) Clayson** experienced an apotheosis of sorts, a gathering in her honor: *Transatlantic Illuminations*. Nine of her Ph.D. students and five colleagues assembled at the Art Institute of Chicago to present new work and pay tribute to Holly's teaching and scholarship. During the course of the year, she presented aspects of her *Electric Paris* project at the University of Miami, Augustana College, and to the Weinberg College Board of Visitors. She lobbied on Capitol Hill for the humanities in March, 2011, paying calls on Senators Durbin and Kirk and Rep. Schakowsky. She was invited to participate in an international conference in Narbonne (France) on the Paris Commune, "New Approaches and Perspectives." Her co-authored and edited volume (with André Dom- browski) – *Is Paris Still the Capital of the 19th Century?* – is under contract with Periscope Publishing. She was named to the editorial board of *H-FRANCE*. Her essay, "Anders Zorn's Etched Portraits of American Men, or the Trouble with French Masculinity," appeared in *Interior Portraiture and Masculine Identity in France, 1870-1914*, edited by Temma Balducci, Heather Jensen, and Pamela Warner (Ash- gate). Her commissioned contribution (one of four) to "Débat: Où est-on sur l'impressionisme aujourd'hui?" *Perspective* (Paris: Institut National d'Histoire de l'Art), appears in book- stores in July 2011. The Alice Kaplan Institute for the Humanities (<http://www.humanities.northwestern.edu>), which she directs, continues to diver- sify and prosper, though she is sad to

report that the Institute's mentor and inspiration, Morris Kaplan, passed away on June 1, 2011.

With the aid of providence and leave, during the 2010-2011 academic year, **Huey Copeland** completed his book manuscript, *Bound to Appear: Art, Slavery, and the Radical Imagination in Multicultural America*, currently under contract with the University of Chicago Press. While in residence at Harvard University's W.E.B. Du Bois Institute for African and African American Research this spring, he began work in earnest on a second book project, *In the Arms of the Negress: A Brief History of Modern Artistic Prac- tice*, a portion of which he is currently revising for publication. At the same time, Huey penned featured essays for *Artforum*, *Parkett*, and *Small Axe* and happily shepherded several long- standing projects into print: he pub- lished an interview with installation artist Fred Wilson in *Callaloo* last fall and an article on conceptualist Glenn Ligon's *To Disembark* in "New World Slavery and the Matter of the Visual," the Winter 2011 special issue of *Rep- resentations* he co-edited with Darcy Grimaldo Grigsby and Krista Thomp- son, with whom he co-authored the volume's introduction. He also con- tinued to serve as a critic, consultant, and evaluator for various cultural institutions, from Houston's Core Program to the Whitney Museum of American Art, and to speak at venues across the country, accepting invita- tions extended by the Feminist Art Project, Oberlin College, the Univer- sity of California, Berkeley, and Yale

University, where he was honored to deliver the Keynote Address at the 8th Annual American Art Symposium. While these travels were gratifying, Huey was, as ever, most excited to return to Chicago, both in his role as Departmental Coordinator for the Elizabeth and Todd Warnock Lecture Series—under this aegis, he had the distinct pleasure of hosting theorist Fred Moten—and as graduate advisor to Nicholas Miller, who successfully passed his doctoral exams. This fall, he looks forward to assuming the post of Director of Graduate Studies.

Stephen F. Eisenman published in 2010-11 a new book about Paul Gauguin (Barcelona: Poligrafia) and the 4th revised edition of his textbook, *Nineteenth Century Art: A Critical History* (Thames and Hudson/Norton). He is currently completing a book for Reaktion titled, *Meat Modernism*, and curating two exhibitions: “International Cubism” (opens 2012, Complesso Vittoriano in Rome), and “Blake’s Books, Blake’s Children” (opens 2014 at the Block Museum of Art). His article “Three Criteria for Inclusion and Exclusion in a World History of Art” will be published in the next issue of *World Art* (New York: Routledge). Prof. Eisenman also continues to write and publish occasional op-eds on prison and legislative issues for the *Chicago Sun-Times*.

In addition to getting his feet wet as Department Chair, **Jesús Escobar** taught the Undergraduate Art History Methods Seminar with a focus on the history of architecture and a graduate seminar on architecture and space in the Spanish Habsburg World. The latter course was informed by the topic

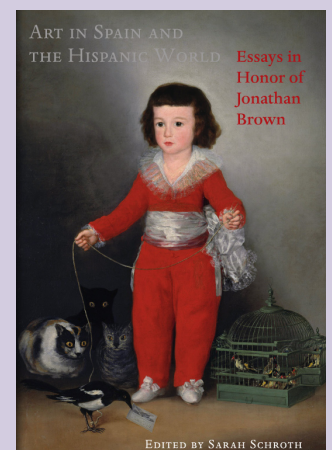
of a long-term book project exploring the architecture and urbanism of the early modern Spanish world, which was also the theme of a standing-room-only conference session co-chaired with Michael Schreffler of Virginia Commonwealth University at CAA in New York. Escobar also spoke this year in Boston and Seville at conferences devoted to Atlantic and European studies and at the Renaissance Society of America annual meeting in Montreal. He continues to work on the book, *Architecture and Empire in Seventeenth-Century Madrid*, and this year published two book chapters in *Art in Spain and the Hispanic World: Essays in Honour of Jonathan Brown*, edited by Sarah Schroth (London: Paul Holberton), and *Early Modern Urbanism and the Grid: The Low Countries in International Context, 1550-1800*, edited by Piet Lombaerde and Charles van den Heuvel (Turnhout: Brepols) in addition to a review of exhibitions on Andrea Palladio held in Madrid and New York. He is now the book review editor for Europe, Africa, and Asia to 1750 for the *Journal of the Society of Architectural Historians*.

Sarah Fraser served as a curatorial consultant and contributed a catalogue essay for the exhibition *Brush and Shutter, Early Photography in China* at the J. Paul Getty Museum, February-May 2011. She published an essay on Chan (Zen) Painting for a major 2010 Shanghai Museum exhibition on 8th-14th century painting and articles in the *Art Bulletin*, *Taiwan National History Museum Journal*, and the journal *Shanghai: Photography, The City*. She participated in an international conference at the National Library of China on the Central Asian archaeolo-

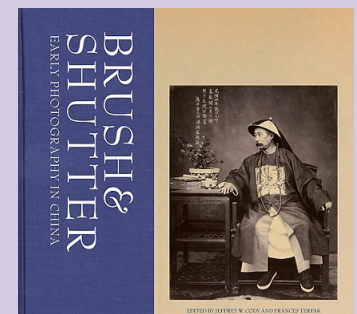


Paul Gauguin
Stephen F. Eisenman

Stephen F. Eisenman, *Paul Gauguin*



Art in Spain and the Hispanic World, edited by Sarah Schroth



Brush & Shutter: Early Photography in China, edited by Jeffrey W. Cody and Frances Terpak

LES LÈVRES NUES

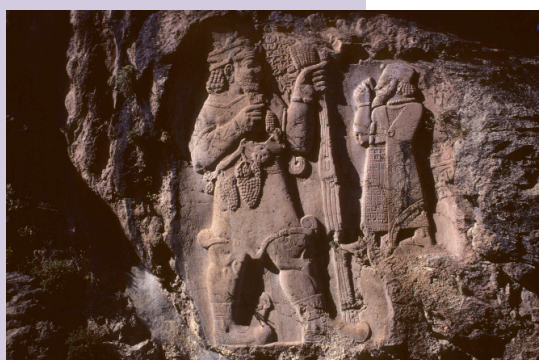


SOMMAIRE

MINOU DROUOT: La Messagère.
FRANÇOIS MATREAC: La Glorie sans tain.
GILBERT BEAUD: Un Pas en avant, deux en arrière.
Marcel JIN de l'Académie Française: La Prédiction démocratique.
ARAGON et ANDRÉ BRETON: Mode d'emploi du détournement.
GAETAN PICON: Supplément au voyage de Cousterville.
ALBERT SCHWETZER: La Préhistoire des Lettres.
LE CORBUSIER: Les Grands Travaux II.
CECIL SAINT-LAURENT: Mes à mes.

N° 8 — MAI 1956. 30 FR.

The October 1956 cover of *Les Lèvres Nues*, as discussed in Hannah Feldman's, *From a Nation Torn: Decolonizing Art and Representation in France*.



Neo-Hittite rock reliefs photographed by Ann Gunter for her Blackwells chapter on Neo-hittite and Phrygian kingdoms.

gist Xiang Da in June 2010 and also conducted field research in Kham and Amdo (eastern Tibet) on the impact on development on the architecture in Tibetan and Qiang ethnic communities in September 2010. She presented her findings at the final workshop of the three-year funded project with the Academia Sinica in Taichung in June 2011. In Spring 2011, Prof. Fraser taught a course on Critical Museum Studies with special guest speakers, including James Cuno, Lothar von Falkenhausen, Alfreda Murck, Elinor Pearlstein, Denise Leidy, and Karen Chen.

In 2010-11, **Hannah Feldman** completed her book, *From a Nation Torn: Decolonizing Art and Representation in France*, which is forthcoming with Duke University Press, and was a Faculty Fellow at the Searle Center for Teaching Excellence. In December, she travelled to Qatar where she participated in the inaugural conference of the Association for Modern and

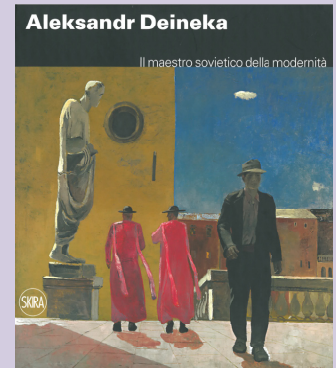
Contemporary Art of the Arab World, Iran, and Turkey at Mathaf, Doha's new Museum of Modern Arab Art. She also presented new research regarding the transnational pressures imposed on local commemorations of the Algerian War of Liberation on a panel about African Cities at CAA in New York and again as an invited speaker to the Interdisciplinary Workshop on Colonial and Post-Colonial Studies at the Institute of African Studies at Emory University. She continued her participation as an invited member of the interdisciplinary, AHRC-funded research net-

work on representations of terrorism and violence. Throughout the course of the year, Feldman enjoyed serving as a first year undergraduate advisor, and was proud to have supervised Julia Detchon and Sophia Mancall-Bitell's excellent honors theses. This year, two of Feldman's PhD advisees successfully defended their doctoral dissertations and secured teaching positions: Chad Elias has accepted a permanent post at the University of York in the UK and Jennifer Cazenave will be at Université Paris VII. In June, Feldman was elected to the Faculty Honor Roll by the Associated Student Government and is very much looking forward to 2011-12, when she will begin her appointment as Director of Undergraduate Studies.

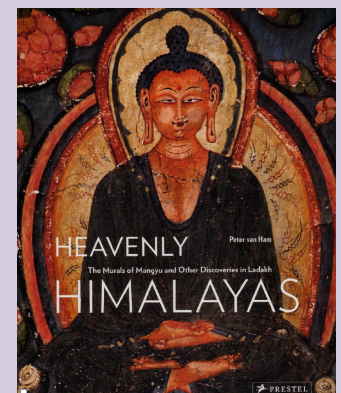
Ann Gunter, professor of Art History and in the Humanities, continued to develop new courses for Art History, Classics, and Humanities and served on the University Library Committee. She completed a chapter on Neo-Hittite and Phrygian Kingdoms of North Syria and Anatolia for Blackwell's *A Companion to the Archaeology of the Ancient Near East*, and her proposal for *A Companion to the Art of the Ancient Near East*, a multi-author edited volume, has been accepted by Wiley-Blackwell for publication in 2014. She also continued her research on Late Bronze and Early Iron Age ceramics and metalwork excavated from the site of Kinet Höyük (ancient Issos) on Turkey's Mediterranean coast, where she will return in July and August to resume examining the artifacts. In September she will begin a three-year term as Chair of the Classics Department.

In March 2011, **Christina Kiaer** traveled to Madrid to give a talk on the Soviet artist Aleksandr Deineka – the subject of her current book project – at a conference on art in the 1930s at the Reina Sofía Museum. While in Madrid she also consulted on the exhibition “Aleksandr Deineka” opening at the Fundación Juan March in October 2011, for which she is serving as Special Advisor and contributing the main catalogue essay. In the winter and spring of 2011 she also gave several other talks related to her project on Deineka and Socialist Realism: “Was Socialist Realism Avant-Garde?” at the University of Michigan; “The Working Women of Soviet Posters” at CAA in New York; and “Against ‘Totalitarian Art,’” the inaugural lecture in the Davis Center Seminar in the History of Art and Architecture at Harvard University. Her essay “Deineka il modernista sovietico” was published in the exhibition catalogue *Aleksandr Deineka: Il maestro sovietico della modernità*, (Rome, Palazzo delle Esposizioni, 2011). She also contributed the essay “‘Firm as a Rock’: Gustav Klucis and the Soviet Political Poster of the 1920s and 30s” to the publication accompanying the DVD edition of the Latvian documentary film *Klucis: The Deconstruction of an Artist* (Riga: SIA Vides Filmu Studija, 2011). Since Summer 2010, she has been serving as field editor for 20th Century art for the online journal *caa reviews*. She will be on leave next year on a Senior Fellowship at the Institute for Advanced Study in Princeton, where she plans to complete her book on Socialist Realism.

Rob Linrothe spent late June, July and August 2010 doing fieldwork in Ladakh and Zangskar. In September, he led department graduate students in an on-site summer seminar in Delhi/New Delhi. Upon returning to the US, he co-organized a panel on style and taxonomy at CAA in New York with Prof. Melissa R. Kerin titled, “What’s in a Name? Reconsidering Tibetan Stylistic Taxonomies.” Shortly after, he attended the annual conference of the Association for Asian Studies in March-April 2011, where he co-organized a panel with Jinah Kim titled, “Crossing Boundaries: Esoteric Buddhist Art and Practice in Medieval Asia,” and presented his paper, “Mirror Image: Deity and Donor as Vajrasattva.” In May, he gave an invited talk at the University of Illinois, Chicago titled, “Donor and Deity, Path and Result: The Case of Vajrasattva in Esoteric Buddhist Art.” In June 2011, he traveled to Taiwan to present “The Image of Vajrasattva: Path and Result” at the International Association of Buddhist Studies annual conference. Afterward he traveled to the 4th SSEASR Conference on Mountains in the Religions of South and Southeast Asia: Place, Culture, and Power in Bhutan to give his paper, “The Teacher and His Life: Enduring Themes in Himalayan Art.” Three contributions appeared in a book by Peter van Ham, *Heavenly Himalayas: The Murals of Magyu and Other Discoveries in Ladakh*. He also prepared articles on photography in Ladakh and Zangskar for the Getty Research Journal’s special volume based on the Zoom Out conference in May, 2010, and submitted articles to *Artibus Asia* and *Études Mongoles & Sibériennes, Centrasiatiques & Tibétaines*. Through-



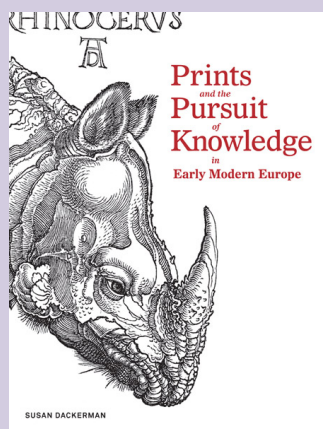
Exhibition catalogue for *Aleksandr Deineka: Il maestro sovietico della modernità*



Peter van Ham, *Heavenly Himalayas: Murals of Magyu and Other Discoveries in Ladakh*



New faculty member, Christina Normore



Prints and the Pursuit of Knowledge in Early Modern Europe, edited by Susan Dackerman



African Arts, Spring 2011

out the academic year, Linrothe continued to contribute fieldwork slides to ARTstor, working with the Digital Collections department of the Northwestern University library.

Christina Normore joined the department in Fall 2010 and taught advanced undergraduate courses on Byzantine and Gothic topics as well as a graduate seminar on the representation of the individual from the fourth to fifteenth centuries. Her article "On the Archival Rhetoric of Inventories: Some Records of the Valois Burgundian Court" in the *Journal of the History of Collections* became available electronically in November. She presented "Becoming a Source of Virtue" at the 46th International Congress of Medieval Studies and a communiqué for "Challenging the Myths of Art History: A Symposium in Honor of Linda Seidel" at Fordham University. This summer she continues to wrestle with the connections between art, morality, and reflection while working on her first book manuscript, tentatively entitled *Ethical Estrangement: Art, Image, and Selfhood in the Late Middle Ages*. Having taught at Reed and Beloit Colleges before coming to Northwestern, she is especially pleased to serve as the faculty advisor for the *Northwestern Art Review*.

Claudia Swan spent 2010-11 in the Netherlands as a Fellow-in-Residence at the Netherlands Institute for Advanced Study, working on her book manuscript on Dutch Golden Age material culture, *The Aesthetics of Possession: Art, Knowledge, Politics in the Netherlands 1600-1650*. She completed essays on provenance in natural

history; the meaning of exoticism in early 17th-century Dutch culture and exchange; and chimeras and other products of the imagination. She also conducted research related to the history and practices of the imagination in early modern Europe, which will take form as *Eyes Wide Shut: An Atlas of the Imagination*, a collaborative international research project. While in the Netherlands, she completed her catalogue essay for *Prints and the Pursuit of Knowledge*, which opens at the Fogg Museum, Harvard University, in fall 2011 and at the Block Museum in winter 2012; and laid plans for an international colloquium related to the exhibition that will take place in January 2012. Prof. Swan delivered lectures at the University of Pennsylvania Humanities Forum; Vassar College; German Historical Institute, London; University of Bern; University of Basel, Renaissance Kolloq; University of Amsterdam; and at NIAS in Wassenaar. Swan is the recipient of an NEH Summer Stipend (2011) to fund her research on the first diplomatic gift presented by the States General of the Netherlands to the Ottoman court, in 1612.

Krista Thompson published articles in *African Arts and Representations* and wrote essays that will appear in *Art Journal*, in the edited volume *Curating the Caribbean*, and the exhibition catalogue *Black Is, Black Ain't* (Renaissance Society of the University of Chicago). She was co-editor, with Huey Copeland and Darcy Grimaldo Grigsby, of a special issue of *Representations on New World Slavery and the Visual Imagination* (Winter 2011).

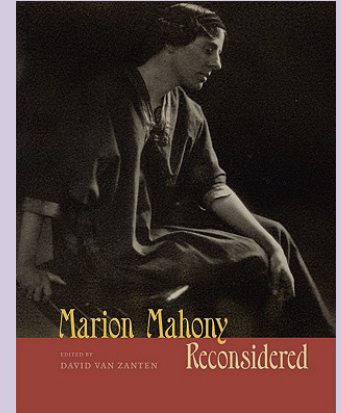
In December, 2010, **David Van Zanten** organized and led the symposium, “New Research Projects in French Architecture” including contributions from Barry Bergdoll, Neil Levine, Marc Le Coeur, Martin Bressani, and Andreas Beyer at Northwestern. He also contributed to the symposia “The Aesthetics of Marble” (Dario Gamboni organizer, Kusthistorisches Institut, Florence) and “BNF Richelieu: un Projet en Question” (Paris: Institut National d’Histoire de l’Art). Essays appeared in the volumes *Manifestoes and Transformations in The Early Modernist City*, edited by Christian Hermansen (Ashgate) and *Chinese Architecture and the Beaux-Arts*, edited by Nancy Steinhart, Jeffery Cody and Tony Atkins (University of Hawaii Press). He was also editor of a volume of essays on architect Marion Mahony Griffin, *Marion Mahony Reconsidered*, published by the University of Chicago Press.

POSTDOCTORAL FELLOWS

Melody Barnett Deusner began her first of three years as the Terra Foundation Postdoctoral Fellow in American Art. She spent the 2010–11 academic year teaching undergraduate and graduate courses on American art in the networked nineteenth century, and began the process of transforming her dissertation, “A Network of Associations: Aesthetic Painting and its Patrons, 1870–1914,” into a book manuscript. She delivered professional talks at Northwestern and at the Driehaus Museum, and in May 2011 organized the first of three annual presentations on current trends in American

art scholarship: “Art/Market/Money in the Gilded Age,” which featured a lecture by Kevin Murphy, Curator of American Art at the Crystal Bridges Museum of Art, on “Collective Bargaining: Artists’ Cooperative Marketing Strategies in the Gilded Age.”

Andrew W. Mellon Postdoctoral Fellow in Medieval Art, **Shirin Fozi**, was awarded the 2011 Romanik-Forschungspreis for best recent dissertation on a Romanesque topic by the Europäisches Romanik Zentrum in Merseburg, Germany. She has been invited to present a lecture on her dissertation (Harvard, 2011) in Merseburg in early September 2011, and to spend two weeks in residence at the Zentrum where she will continue her research in local archives.



Marion Mahony Reconsidered, edited by David Van Zanten



Terra Foundation postdoctoral fellow in American Art, Melody Deusner



Shirin Fozi and Beatrice Kitzinger examine the Small Bernward Gospels (Dom-Museum, Hildesheim) during installation of the “Cross References” exhibition at Dumbarton Oaks, March 2011. Photograph by Gerhard Lutz.

VISITING FACULTY

In December 2010 **Jessica Keating** was awarded her PhD. During the same month a special issue of the *Journal of the History of Collections* entitled, "Captured Objects: Inventories of Early Modern Collection," which she co-edited with Lia Markey appeared. In the spring quarter she taught courses on the Southern Baroque and the Italian Renaissance at Northwestern. In 2011-12 Jessica will be a Solmsen Postdoctoral Fellow at the Institute for Research in the Humanities at the University of Wisconsin-Madison.

In addition to teaching courses during the fall and winter quarters, **Elizabeth Liebman** published "Animal Attitudes: Motion and Emotion in Eighteenth-Century Animal Representation," in the *Journal for Eighteenth-Century Studies* special issue, "Animals in the Eighteenth Century," guest edited by Glynis Ridley.

Ana María Reyes spent the 2010-11 academic year completing her dissertation, "Art at the Limits of Modernization: The Artistic Production of Beatriz González during the National Front in Colombia" with the support of the American Association of University Women Dissertation Grant. At CAA in New York she presented a portion of her dissertation titled, "Notes on an Exclusive History of Colombia" for the panel, "Conspiracy Methods: Revisiting Latin American Art 1960s to the present" chaired by Andrea Giunta and Roberto Tejada. In May, she defended her thesis and graduated in June. While at Northwestern, she taught "Latin American Art and the Cold War" and "Art and Society in 19th and 20th Century Latin America."

DEPARTMENT STAFF

After two years as Department Assistant, Sadie Harmon will relocate to San Francisco to begin the Studio MFA program at California College of the Arts. Though the department is sad to see her go, it also wishes her great success, and welcomes Jen Lombardo as her replacement. Additionally, Matt Joynt has accepted a position in film composition, and will leave his post as Program Assistant in mid-July. Both Sadie and Matt wish to extend their deepest thanks to department faculty and students for their good humor, warmth, and support during the 2010-11 academic year.



Graduate students and faculty at the end-of-year party at the Homestead Inn in Evanston

2010 SUMMER SEMINAR: DELHI



Summer seminar students with Professor Linrothe (center) and Sharada Nayak (front left), Director of the Educational Resource Network.

The 2010 summer Seminar Abroad took students to Delhi for twelve days of art historical exploration in one of India's most fascinating and dynamic cities. Led by Rob Linrothe, students were able to engage with many of Delhi's art institutions and architectural sites, bringing research to life as embodied experience. As seminar participant John Murphy recalls, "Whatever rote knowledge one brought to each site became enriched by a dynamic, sensual engagement with it. Strange juxtapositions - like an industrial smokestack mirroring an Ashokan pillar on the Delhi horizon - reinforced the sense of split-time, history and present, co-structuring a singular, unrepeatable moment."

While exploring the architecture of Muslim sites in Delhi such as Nizamuddin dargah, Jamaa Masjid, and the Qutb Minar, students read texts selected by Professor Linrothe that focused on the politics and performance of tourism. As Brynn Hatton observed, "In the streets of Old Delhi, where the ideas of inside, outside, private, and public are actively negotiated and not fixed, life happens simultaneously and concurrently. One makes a living, consumes, eliminates, prays, mourns, celebrates,

disengages and socializes, all in the space of the street. Things are born and things die, at once and in closely shared proximity."

In addition to the experience with Delhi's built environment, students were able to visit The Alkazi Foundation, Pavan Mehta at Mahatta & Co. photography studio, the exhibit of Vyarawalla's work at the National Gallery of Modern Art, the Photo Inc. gallery, and the Aga Khan Trust for Culture, which included a conversation with conservator, Ratish Nanda. These opportunities illuminated photography from the near and distant past

as a contemporary social force, highlighting the afterlives, repercussions, and resonances that early photographic images enable in contemporary India and beyond.

As Linrothe reports, many of the most memorable encounters during the trip were not with buildings or individual art works so much as with people. The opportunity to talk about philosophy and science-fiction with members of the Raqs collective, the relationship between art and social activism with Vindana Shiva, to look closely at archived photo albums with learned professionals at the Alkazi Foundation, or to learn about the responsible and conscientious conservation of a site like Humayun's Tomb from knowledgeable experts — these were the *cor ad cor* encounters with generous, hospitable scholars that structured the collaborative seminar abroad experience into one that offered insight into the nature of effective and attentive work in the field of art history. The department expresses its gratitude to the Weinberg College of Arts and Sciences, The Graduate School, and individual donors for continued financial support of this seminar.

GRADUATE STUDENT NEWS

Emilie Boone spent Summer 2010 studying Spanish and attending the Summer Seminar in India. During the 2010-11 academic year she worked on

an upcoming Armory Show centennial exhibition at the Art Institute of Chicago and presented a paper on photography at the Promised Land Project Public Symposium 2011, "Time, Place and Contested Space in African Canadian Communities."



Faye Gleisser, Melody Deusner, Emma Chubb, and John Murphy at the Chair's winter wine reception.

Jill Bugajski spent 2010-11 as a full-time Research Associate for the exhibition, "Windows on the War: Soviet TASS Posters at Home and Abroad 1941-45," opening July 2011 in the

Department of Prints & Drawings at the Art Institute of Chicago. She authored a chapter of the publication focusing on American reception of Soviet propaganda in the 1940s, and a chapter on the medium of stencil in Soviet poster design. She also provided curatorial support for the works on paper exhibition "Belligerent

Encounters: Graphic Chronicles of War and Revolution 1500-1945" featuring Beckmann, Bellows, Dix, Goncharova, Goya, Manet, and many others. Jill is preparing an article for the journal *Art*

in Print, organizing a symposium on Soviet art for Fall 2011, and spearheading a major web initiative in conjunction with the TASS poster exhibition. Last fall, she presented a paper at the University of London at the conference, "Art History, Cultural Studies and the Cold War."

Zirwat Chowdhury traveled to India for dissertation research in September 2010. She then spent the academic year as a Mellon Dissertation Fellow at the Institute for Historical Research in London.

Emma Chubb spent the summer studying Arabic in Morocco, participating in the Delhi seminar, and touring the Corbusier-designed Sarabhai house with classmate Faye Gleisser in Ahmedabad, India. She presented a portion of her qualifying paper, "Visions of Disappearance: Two Figures in Three Ways (Fatmi, Alys, Barrada)," at Northwestern's first Middle East and North African graduate student colloquium. In November, she served as assistant coordinator for the conference "Activities and Vocabulary" in Marrakech, and in April, she traveled to the University of California, Irvine to present her paper, "Making Rooms, Making Spaces: The site-specificity of Maroc inutile," at "Commitment - The Conference," hosted by the Department of Comparative Literature. During Summer 2011, she will conduct research in North Africa and France, thanks to the generous support of the Department of Art History, the Buffett



Jill Bugajski with Rothman Family Research Curator for Prints & Drawings, Peter Zegers, after surveying the construction of new walls in Regenstein Hall, in preparation for *Windows on the War*, to open in July 2011.

Center, and The Graduate School at Northwestern.

Chad Elias recently completed his dissertation, "Surviving Images: The Art and Media of the Lebanese Wars" under the direction of Hannah Feldman. In October Chad will take up a permanent position in the department of the History of Art at the University of York in the UK.

Faye Gleisser spent Summer 2010 working at the Art Institute of Chicago as a curatorial intern before heading to India with her cohort to participate in the summer seminar abroad, where she was also able to do preliminary dissertation research in Ahmedabad with the generous support of a Shanley Graduate Travel Fellowship. In November, she moderated a roundtable discussion facilitated by the Terra Foundation, and in March she presented public gallery talks at the National Gallery of Art in Washington, D.C. in honor of Women's History Month. In May, she presented a portion of her qualifying paper, "Holding Images: Fazal Sheikh's *The Victor Weeps (Afghanistan)*," as a participant in the Graduate Student Colloquium organized by the Buffett Center for International and Comparative Studies. This summer she looks forward to doing research in New York and Washington, DC with the help of a Luce Pre-Dissertation Research Award.

In Summer 2010, **Stephanie Glickman** was enrolled in intensive Dutch language courses in Minneapolis. With a departmental language studies

award, she continued her Dutch studies over the 2010-11 academic year with a private tutor, and she looks forward to putting her language skills to use in the Netherlands in Summer 2011. A 2011 Shanley Fellowship is making it possible for Stephanie to conduct exploratory research into Dutch paintings and prints relating to seventeenth-century trade and travel in Asia.

Brynn Hatton was awarded the prestigious Schiff Foundation Fellowship for Critical Architectural Writing through the Art Institute of Chicago, as well as a Graduate Research Grant from The Graduate School at Northwestern and a Shanley Fellowship from the Department of Art History. Funding will be put toward several upcoming pre-dissertation research trips, the first of which will take Hatton to Vietnam to study the comparative archival and exhibition practices of ex-colonial, state-sponsored art spaces and independent art collectives in Hanoi.

Min Kyung Lee was a visiting fellow at the Kolleg-Forschergruppe Bildakt und Verkörperung associated with Humboldt University in Berlin during Fall 2010 and an academic fellow at the Camargo Foundation in Cassis,



Jacob Lewis (center) and MMA fellows touring the painting conservation studio with conservator, George Bisacca (right). Photo by Eileen Travell, courtesy of the Metropolitan Museum of Art.



Suprematist inspired mural in Vitebsk, Belarus, photographed by Angelina Lucento

France in Spring 2011. Her dissertation research on cartography and urbanism of 19th-Century Paris will appear in a thematic issue of *Critical Perspectives on Landscape* for

The Journal of Architecture, RIBA, and as a chapter in a thematic issue on "poiésis" in *Passages/Pas-sagen*, a series directed by the Maison des sciences de l'homme and the Deutsches Forum für Kunstgeschichte. She also contributed a critical essay on sustainability

in contemporary architectural practice, appearing in

Le Journal Spéciale Z, published by the École Spéciale d'Architecture in Paris. Beginning in Fall 2011, she will be Post-Doctoral Fellow and Visiting Instructor in Modern Architecture in the Department of Art and Art History at Swarthmore College.



Zirwat Chowdhury with the curatorial staff of the Victoria Memorial Hall, Kolkata

of Photographs at the Metropolitan Museum of Art. There, he continues to work on his dissertation on the photographs of Charles Nègre, while also writing catalogue

entries for a forthcoming exhibition on the history of manipulated photography scheduled to open at the MMA in September 2012.

Nancy Lim recently completed a two-year curatorial fellowship at the Solomon R. Guggenheim Museum, New York, where she worked on the Bilbao presentation of *Anish Kapoor*, as well as the New York retrospective *Lee Ufan: Marking Infinity*. She is now a curatorial assistant in the Department of Painting and Sculpture at The Museum of Modern Art, New York, and is working on a forthcoming exhibition of postwar Japanese art. She continues work on her dissertation with her advisor Holly Clayson.

Angelina Lucento spent the 2010-11 academic year in Moscow on a Fulbright Scholarship, conducting research for her dissertation about the conflict between painting and photography in early Soviet art. During her research abroad, she gave lectures on figurative realism in Moscow and in the Ural mountain city of Perm, and traveled to Minsk and Vitebsk, Belarus to examine collections of early Soviet painting. She will spend the 2011-12 academic year in Paris and Moscow, participating in the Paris Program in Critical Theory and completing archival research.

During the 2010-11 academic year, **Ashley Miller** completed her first year of coursework in the Department of Art History. She was awarded a Block Museum of Art Fellowship, which she looks forward to beginning in Fall 2011.

In Winter 2011, **Nicholas Miller** presented his paper “Palmer Hayden’s Modernist Primitivism” at Duke University’s Workshop on Diasporic African Arts and Black Esthetics. In Summer 2011, he will travel to New York to continue dissertation research, supported by a Luce Pre-Dissertation Research Award.

Liza Oliver was awarded both a Graduate Research Grant and a Summer Language Grant to pursue research and Tamil language study in India during Summer 2011. During the 2010-11 academic year, she presented at the annual conference of the American Society for Eighteenth-Century Studies and authored an article on the Napoleonic *Description de l’Egypte* (1809-1828) which will appear in the edited volume *Seeing Across Cultures in the Early Modern Period* (Ashgate) in Fall 2011. During the 2011-12 academic year, she will conduct dissertation research in France on the École Normale Supérieure Academic Year Exchange Fellowship.

In October 2010, **Maureen Warren** presented a paper at a Notre Dame symposium on nineteenth-century photographs of architecture. Her paper, “Romanticizing the Uncanny: Ernst Ohlmer’s 1873 Photographs of the European-style Palaces at the Yuanming Yuan,” will be published in an anthology of works from the symposium. She studied German in the summer of 2010 and Dutch in 2011 in anticipation of her forthcoming research in the Netherlands, which will be funded by a two-year Kress Institutional Fellowship.

Between June 2010 and 2011 **Lily Woodruff** taught courses at Northwestern’s School of Continuing Studies and at the School of the Art Institute of Chicago. She presented her dissertation research at SECAC and CAA. She also travelled to Paris to conduct final research on her dissertation and interview artists François Morellet, Horacio Garcia-Rossi, and Jean-Paul Thénot. Lily plans to defend her dissertation in Winter 2012.

Xiao Yang spent Summer 2010 in Los Angeles working as a research assistant in the Getty Research Institute while studying French at UCLA. Several of her essays were translated into Chinese and published in cultural forums and art journals in China: “Anxiety of the Post-80s Artist: Is ‘Becoming Famous Early Really Great?’” was published in *Art Observation* (February 2011); “Images of ‘Iron Girl:’ Reading and Misreading” was published in *Chinese Cultural Pictorial* (May 2011); “Engagement Portrait as Self-Portrait: Albrecht Durer’s 1493 Louvre Portrait” and “The Dead, the Eternal: Images of Crucifixion on Mount Sinai” were published in the 2010 Autumn Issue and the 2011 Summer Issue of *Illustrated Gazetteer of the Countries Overseas*.



“Responsibility For The Things Seen: Tales in Negative Space” (2011), by the Croatian group BADco, photographed by Lily Woodruff at the Venice Biennale.

UNDERGRADUATE STUDENT NEWS



David Van Zanten with undergraduate students during the end-of-year architectural tour of downtown Chicago.

The 2010-11 academic year brought many accomplishments for undergraduate art history majors. **Betsy Feuerstein** was selected by the Committee on Undergraduate Academic Excellence to be the 2011-12 Katherine L. Kriegbaum Scholar, receiving special honors at the WCAS Student Awards Ceremony along with eight students who wrote senior theses. Additionally, **Kristin Leasia** and **Sophia Mancall-Bitel** were both recipients of the department's Carson Webster Prize for their outstanding theses.



Sarah Fraser examines a hand-scroll attributed to the Ming painter, Tang Yin at the Art Institute of Chicago with students from her Yuan-Ming Painting course.

This year, two new prizes were instituted for Art History majors. **Ellie (Jennifer) Graham** was the inaugural recipient of the "Best 200-Level Paper" award, while **Matt Kluk** and **Kerry Bickford** were honored as "Outstanding Juniors," based on classroom performance and engagement with the department more broadly. We celebrate the accomplishments of our graduating seniors, including those continuing in the field of art history. In Fall 2011, **Lauren Echevarria** will attend Carnegie Mellon University's Masters of Arts Management program, and **Kari Rayner** will begin the competitive masters program in art conservation at the Institute of the Arts, NYU.

NORTHWESTERN ART REVIEW

Throughout the 2010-11 academic year, the Northwestern Art Review (NAR), which was founded in 2008 as an online journal of undergraduate art historical research and criticism, collaborated with the Departments of Art History and Art Theory & Practice and the Block Museum of Art to create and publicize events such as Printpalooza and student trips to Chicago art districts. NAR also held a "Coffee with a Professor" each quarter, featuring Art History Professors Hannah Feldman and Christina Normore and Art Theory & Practice Professor Deb Sokolow.

During Fall 2010, NAR published the fifth edition of its online journal, "Dualities." Also in the Fall, NAR absorbed the Northwestern Undergraduate Art History Society. This decision benefitted the organization greatly, providing new, dedicated members and fresh ideas for events.



Students conversing at NAR's Apartment Gallery.

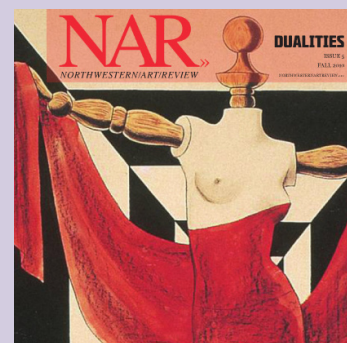


Professor Christina Kiaer discusses her work in the field of Art History before a full house at NAR's "Art Jobs" Career Panel.

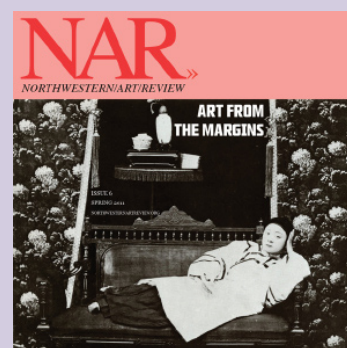
At the beginning of the spring quarter, NAR held a Career Panel featuring six different careers in the arts, with over one hundred attendees. Later in the spring, NAR's Apartment Gallery, curated by professors from the Department of Art Theory & Practice, showcased the artwork of six undergraduate Northwestern students was equally well attended. In June 2011, NAR published its sixth edition, "Art from the Margins."

NAR has worked not only to increase its activities on campus but also to expand its online presence. This involved creating several blogs and a Chicago-area art calendar in conjunction with North By Northwestern, as well as renewing efforts to feature undergraduate artists from around the country. The website is scheduled to be fully renovated by the start of the 2011-12 academic year.

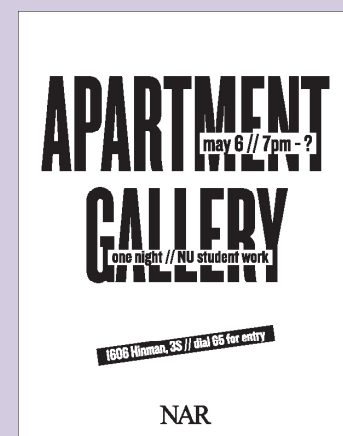
For more information, visit:
www.northwesternartreview.org



NAR, Issue 5 (Fall 2010), "Dualities"



NAR, Issue 6 (Spring 2011), "Art from the Margins"



Advertisement for NAR's Apartment Gallery exhibition

Department Lectures and Events

Fall 2010

October 7
Warnock Lecture Series:
Gülru Necipoğlu
 Harvard University

Architectural Cross-currents Across the Mediterranean: Domed Sanctuaries in the Ottoman Empire and Renaissance Italy

October 15
Amdo Workshop Series:
Gray Tuttle
 Columbia University

Institutions of Local Rule in Amdo Tibet, 13th-20th Century

October 23
Symposium in Honor of S. Hollis Clayson: Transatlantic Illuminations, held at the Art Institute of Chicago

November 17
Department Colloquium:
Stephen Eisenman

The Intellectual and Political Origins of Radical (Modernist) Art History in California: A Memoir, 1974-1985

December 2 and 3
New Research Projects in French Architecture Symposium: Percier/Labrousse/Hittorff

Speakers: Barry Bergdoll, Andreas Beyer, Martin Bressani, Marc Le Coeur, Neil Levine

Winter 2011

January 31
Arnold Chang

Chinese Landscape Painting: Lecture and Demonstration

February 2
Amdo Workshop Series:
Pema Bhum
 Director, Latse Contemporary Tibetan Cultural Library

February 17
Graduate Student Lecture Series: Esra Akcan
 University of Illinois, Chicago

Architecture in Translation: Towards another cosmopolitan ethics in German-Turkish relations

February 21
Amdo Workshop Series:
Paul Nietupski
 John Carroll University

February 22
Department Colloquium:
Ann Gunter
Tracking the Frontiers of the Hittite Empire

February 23
Martha Pollak
 University of Illinois, Chicago
Cities at War in Early Modern Europe

HIGHLIGHT: TRANSATLANTIC ILLUMINATIONS



Honoring S. Hollis Clayson

Transatlantic Illuminations

Holly Clayson continues a long career mentoring doctoral students, many of whom are now teaching at distinguished universities all over the country. On October 23, nine of her former students gathered for a symposium in her honor, to share new scholarship on French, British, and American art of the 18th, 19th, and 20th centuries. Four additional scholars, from the University of Pennsylvania, Williams College and the University of Chicago, served as commentators on the papers.

The symposium, entitled "Transatlantic Illuminations: Honoring S. Hollis Clayson," took place in Fullerton Hall at the Art Institute of Chicago. The symposium consisted of three panels. The morning session included papers by Anne Helmreich (Case

Western Reserve University), Catherine Goebel (Augustana College), and Jonathan Katz (University of Buffalo) on British and American art, focusing largely on issues of critical reception. The second panel brought together experts on post-Revolutionary French art. The panel's three papers, given by Amelia Rauser (Franklin and Marshall College), Jennifer Olmsted (Wayne State University), and Sarah Betzer (University of Virginia), addressed the legacy and problems of the classical tradition in French art. The three papers on the last panel considered the relationship between artist and model, in both American and French painting and were presented by Wendy Bellion (University of Delaware), Justine De Young (Harvard University), and Susan Waller (University of Missouri at St. Louis). The symposium was organized by Hector Reyes, a recent Ph.D. from the Department of Art History at Northwestern, and Sarah Betzer, Ailsa Mellon Bruce Senior Fellow at CASVA during the 2010-11 academic year. The symposium provided much fodder for discussion as colleagues honored Professor Clayson's contribution to the field, and celebrated the accomplishments of past and present members of the Northwestern Department of Art History.



Holly Clayson, speaking at the 2011 Alice Kaplan Institute for the Humanities Gala.

February 24

Department Colloquium: Melody Deusner

A Network of Associations: Aesthetic Painting and Patronage in the Gilded Age

March 3

Warnock Lecture Series: Fred Moten Duke University

Liner Notes for Lick Piece

Spring 2011

April 5

Museum Studies Series: Alfreda Murck Palace Museum, Beijing and Peking University

New Museums and Private Collections in China Today

April 11

Museum Studies Series: Lothar Von Faulkenhausen UCLA

Chinese Archaeology and Museum Collections in Early Chinese Art

April 18

Museum Studies Series: Jim Cuno Art Institute of Chicago

May 2

Museum Studies Series: Denise Leidy Curator of Buddhist Art, Metropolitan Museum of Art *Genghis Khan Exhibition, Metropolitan Museum Fall 2010 and New Directions in Mongol Art Studies*

May 4

Amdo Workshop Series: Mark Stevenson Victoria University

May 5

Warnock Lecture Series: Betsy Bryan Johns Hopkins University *The ABCs of Painting in the mid-18th Dynasty*

May 10

Richard Kagan Johns Hopkins University *The Spanish Craze: America Discovers and Displays Spanish Art, 1890-1930*

May 13

Kevin Murphy Curator of American Art, Crystal Bridges Museum of American Art *Collective Bargaining: Artists' Cooperative Marketing Strategies in the Gilded Age*

May 16

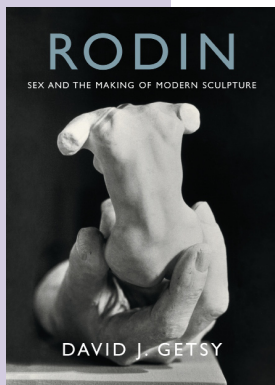
Museum Studies Series: Karen Chen Archivist, Cai Guoqiang Galleries, NYC *Exciting New Careers in Art History for the 21st Century*

May 25

Amdo Workshop Series: Charlene Makley Reed College *Spectacular Compassion: 'Natural' Disaster and National Mourning in China's Tibet*

ALUMNI NEWS

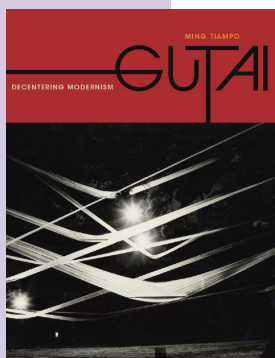
Currently, **Beverly Louise Brown** (Ph.D., 1978) has a number of articles in press, including an essay on fifteenth-century portraiture for an exhibition that opens in Berlin in August 2011 before moving to the MMA in New York in December. During 2010, she gave guest lectures at the Warburg Institute in London, the Renaissance Seminar at the National Gallery, and the Courtauld Institute in London. Her article on Jacopo Bassano will soon appear in *artibus et historiae*, followed by an article in *Paragone* on Giandomenico Tiepolo. A paper on Giovanni Bellini and the Pesaro Altarpiece will appear in a volume of papers given at the Renaissance Society of America.



David Getsy, *Rodin: Sex and the Making of Modern Sculpture*

After spending five years as a marketing strategy consultant at the New York headquarters of Ogilvy & Mather, **Rachel Carpenter** (B.A., 2005) returned to school to pursue her MBA at The Wharton School of The University of Pennsylvania. She has completed her first year of the program and is spending her summer interning as a marketing associate at Starwood Hotels & Resorts in White Plains, New York.

Justine De Young (Ph.D., 2009) joined the faculty of the Harvard Writing Program in 2010, where she teaches writing-intensive art history seminars for freshman. In February she co-chaired "New Approaches to the Study of Fashion and Costume in Western Art, 1650-1900" at CAA in New York. Her essay, "'Housewife or Harlot': Art, Fashion & Morality in the Paris Salon of 1868," in *Cultures of Femininity in Modern Fashion* (University of New Hampshire Press) will appear this June. In the fall, she will continue to teach at Harvard, but will also be a visiting lecturer in the art history department at Wellesley.



Ming Tiampo, *Gutai: Decentering Modernism*

Madelaine Eulich (B.A., 2008) currently works in the field of international education, leading programs abroad for teenagers that facilitate cross-cultural acceptance. Her travels have taken her to France, Spain, and the Navajo Nation. Most recently, she returned from Senegal where she led a gap year program for Global Citizen Year.

Larry Feinberg (B.A., 1977) recently completed work on *The Young Leonardo: Art and Life in Fifteenth-Century Florence*, which will be published by Cambridge University Press, October 2011.

In the last academic year, **David Getsy** (Ph.D., 2002) published two books: *Rodin: Sex and the Making of Modern Sculpture* (Yale University Press, 2010) and the edited anthology *From Diversion to Subversion: Games, Play, and Twentieth Century Art* (Penn State University Press, 2011). He teaches at the School of the Art Institute of Chicago, where he was promoted to Full Professor in 2011. He is currently completing a book on gender assignment in American sculpture of the 1960s and 70s.

Jennifer Jolly (Ph.D., 2003) was awarded a Fulbright-García Robles research fellowship for Fall 2010, which she spent at the Universidad Michoacana de San Nicolás de Hidalgo in Morelia, Mexico. Since returning she has presented her new work on art, tourism, and state cultural patronage in the Lake Patzcuaro region of Michoacan in various settings.

Milo Jones (B.A., 1989) completed a Ph.D. at the University of Kent, with a thesis addressing how the internal identity and culture of the CIA shapes strategic surprise. He is now Visiting Professor at IE Business School in Madrid, Spain where he teaches geopolitics and strategy to MBA and Masters in Advanced Finance students.

Whitney Jordan (B.A., 2010) was hired in December as the assistant to the president of International Public Art at Marlborough Gallery in New York.

Susan Larsen's (Ph.D., 1974) latest publication, a monograph on iconoclastic American artist and theoretician, Charles Biederman, was released on Hudson Hills Press in June 2011.

Shalini Le Gall (Ph.D., 2009) is Adjust Professor at New York University in France. Her article, "Lieu et pouvoir dans l'orientalisme britannique du XIX-eme siecle," appeared in the June 2011 issue of the French journal *Perspective*, published by the Institut National d'Histoire de l'Art.

Natasha Mao (B.A., 2009) was accepted with full funding to Rice University's Ph.D. program in art history for Fall 2011, where she plans to study Italian Renaissance art.

Susan K. McClelland (B.S., 2003) received her M.S. from UIUC Graduate School of Library & Information Science in 2008. In March 2011, she joined the staff of the Oak Park Public Library as an Adult & Teen Services Librarian, following an Adjunct Faculty Reference & Instruction Librarian position at Oakton Community College, and a Reference & Readers' Advisory Librarian post at Evanston Public Library. In 2010, she presented a panel on urban fiction at the American Library Association Annual Conference, entitled, "Phat Fiction: Engaging Hip Hop Literature in the Public Library".

Julie D. Taylor (B.A., 1982) is principal of Taylor & Company, a Los Angeles-based public relations and marketing firm that works with clients in the architecture and design industries. The April / May 2011 issue of international architecture publication *MARK Magazine* featured a profile of Taylor titled "Talk to My Agent: LA Architect Rep Julie D. Taylor Makes Sure Designers Get the Credit They Deserve." In the past year, she has been a guest lecturer for three different courses at University of Southern California's School of Architecture. She is an honorary member of the American Institute of Architects/Los Angeles and is on the steering committee for CanstructionLA, which raises food and awareness to aid the hungry.

In 2011, **Ming Tiampro** (Ph.D., 2003) published *Gutai: Decentering Modernism* (University of Chicago Press).

Esther Sparks Sprague (Ph.D., 1971) is currently teaching at the University of Mississippi in Oxford and working with the Illinois State Museum on a research project on the Chicago artist Carl Hoeckner (1883-1974). This year, she taught in the Honors College and Art Department at Ole Miss, and curated an exhibition for the University Museum titled "Places We Dream Of..."

Nina Rowe (Ph.D., 2002) is an Associate Professor at Fordham University. In 2011 she published *The Jew, the Cathedral, and the Medieval City: Synagoga and Ecclesia in the Thirteenth Century* (Cambridge University Press). She has also edited a special issue of the journal *Studies in Iconography* 33 (2012) titled "Medieval Art History Today - Critical Terms." Among the contributors to this volume are other Northwestern alums: David Areford, Sherry Lindquist, Stephen Perkinson, and Laura Weigert.

Leslie J. Ureña (Ph.D., 2009) worked in the Department of Photography at the Museum of Modern Art (New York), between 2008 and 2010. Since the summer of 2010, she has been living in Taipei (Taiwan), where she has been learning Chinese, contributing to *Artforum.com*, teaching as an adjunct at the Taipei National University of the Arts and the National Taiwan Normal University, and working as international manager at TKG+, a gallery that promotes emerging artists.

Ginny Voedisch (B.A., 1980) is an adjunct lecturer for the Art Institute of Chicago, where she received her M.A. in art history, theory and criticism in 2000. She began her relationship with the museum in 1987 in the department of public affairs and went on to assume the position of Director of Communications, which she held until 2007. Voedisch has written for a number of Art Institute publications, including *Negotiating History: German Art and the Past* (2002); *Graphic Modernism* (2003); and *The Essential Guide to the Art Institute of Chicago* (2008).

Adrienne Weinberger (M.A., 1975) is an Accredited Senior Appraiser in Fine Arts in Virginia and recently celebrated the 16th anniversary of her fine art appraisal business, Studio 95 LLC. She is a charter member of the board of the NU alumni club of Virginia, and presented a solo art exhibition of her own work in Charlottesville in May 2011.

Suzanne (Biron) Yellen (B.A., 1973) holds a Ph.D. in Clinical Psychology with a specialty in Health Psychology and has been in practice for over 20 years. After working in academic medicine (Rush Medical College, Asst. Professor, with national publications in psychosocial oncology from 1989-1999), she now operates a private practice. Currently, she is also working on the development of start-up web-based interactive tools.



Holly Clayson (center) with Michael Clapper and Amelia Rauser at Northwestern's alumni wine reception in New York during CAA, 2011.

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Upcoming Events 2011-12

Warnock Lecture Series

October 27

Nasser Rabbat

Massachusetts Institute of Technology

March 1

Susan Buck-Morss

Cornell University

May 10

Tom Cummins

Harvard University

Myers Funded Symposia

October 15 and 17

The Ethnographic Impulse: Art of the Frontier during the Sino-Japanese War

January 19

Prints and the Pursuit of Knowledge in Early Modern Europe Colloquium

March (date TBA)

Photography and the Archive in the African Diaspora

May 17 and 18

The Geography of Southern Baroque Architecture



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