

# NORTHWESTERN UNIVERSITY

## Department of Art History

Dear Friends and Colleagues:

It is my pleasure to report on another stimulating year in the Department of Art History and invite you to enjoy a fuller summation of activities in the pages that follow. It was a very busy year for David Van Zanten, who published essays for two major museum exhibitions in Paris, New York, and Chicago, in addition to a catalogue for the show he curated at the Block Museum of Art, "Drawing the Future." Holly Clayson, who has received the great distinction of being named the 2013-14 Kress Professor at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, DC, curated an exhibition at the Clark Art Institute. Huey Copeland, Christina Kiaer, and Krista Thompson contributed essays to exhibition catalogs and Robert Linrothe undertook extensive planning for an exhibition that will open at the Block in 2015.

Among other faculty honors, Krista Thompson was awarded a grant from the Tremaine Foundation for a new curatorial project, Claudia Swan will be in residence at the American Academy in Berlin next year with a fellowship from the Max Planck Institute for the History of Science, and Huey Copeland was awarded an ACLS Fellowship that will allow him to undertake research for a new book project. Building on past successes, graduate students garnered many fine awards for research they will conduct away from campus next year. Sources of funding include the Kress Foundation,

the Smithsonian Institution, the Winterthur Foundation, and two fellowships from the ACLS/Henry Luce Foundation. Six of our undergraduate majors received honors from the Weinberg College of Arts and Sciences for their senior theses. Of these honorees, Jasmine Jennings was awarded the department's J. Carson Webster Prize for Distinguished Honors Thesis. The Best Junior Art History Major Prize was given to Hannah Kleinmann and the newly named Warnock Prize in Art Historical Writing went to sophomore Sinéad López.

As with any institution, change is inevitable. In 2012-13, Professor Sarah Fraser left the department for a position at Heidelberg University. This fall, the department will initiate a search for a new colleague in Asian art history, in addition to conducting searches for a Mary Jane Crowe Chair and a Mellon Postdoctoral Fellowship in Islamic art history. This past year, we toasted the retirement of art librarian and great friend of the department, Russ Clement, who offers a reflection on his time at Northwestern in this newsletter. With new initiatives underway between the department and the Art Institute of Chicago, as well as departments and programs across Northwestern, more changes are certainly to come. Please send news of your activities and visit our website for up-to-date departmental news.

*Jesús Escobar*  
Chair

## NEWSLETTER 2012-13

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## FACULTY NEWS

**Christine Bell** serves as a College Adviser in Weinberg College of Arts and Sciences, while also teaching and continuing to research and write. This March she presented a paper at the annual conference of the Midwest Art History Society titled "Substance and Shadow in the Spectacular Civil War," that analyzed the production of a large-scale illuminated transparency on the subject of emancipation that was displayed in Philadelphia in the fall of 1864, considering its impact as a work of public art on the streets of a city divided by wartime politics.

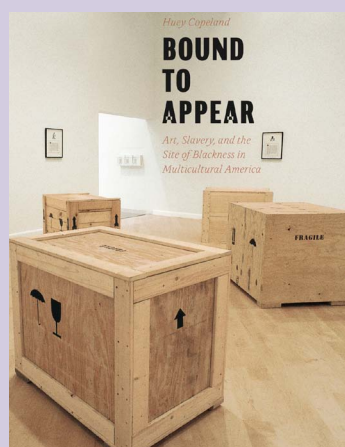
A very intense and busy year, it was. **Holly Clayson** delivered the keynote lecture, "Thomas Edison's surprising progeny in Paris: Mary Cassatt, John Singer Sargent and Edvard Munch," at the University of Oslo conference, "New Visions: Edvard Munch and Modern Media Culture." She lectured on "Bird Cages, Absorption and Confinement: Re-reading Renoir's Terrible Year Interiors," in Montreal at a conference on Renoir fils et père, a lecture reprised for the University Club of Chicago. She co-chaired two sessions at the CAA annual meeting in New York, "The Interior as Space and Image." The exhibition she curated at the Clark Art Institute (Williamstown MA), *ELECTRIC PARIS*, opened on February 17. Her public lecture "Art in the City of Light(s)" coincided with the opening. She lectured at the Buffalo Historical Museum on John Singer Sargent's Paris twilights and organized the two-day conference, "N/ LIGHT: Cultural and Art Histories of Light and the Night," which brought together eleven scholars from the US and Europe representing four different disciplines. Her paper was "First Responders to the Arc Lights of Paris: Mary Cassatt and John Singer Sargent." She published two short catalog essays:

"Why Serge Guilbaut's Olympia Collage Matters as Art as Never Before," and "Charles Nègre's Haunted Market," and a review in *H-France*. Clayson was named a member of three organizations this year: the Courtauld Research Forum International Advisory Board, the College Art Association Publications Committee; and the Grant Review Committee, PUF (Partner University Fund) Program, Cultural Services of the Embassy of France. Two of her doctoral students defended their dissertations this year: Jacob Lewis and Patrick Tomlin. She was involved in two more successful defenses: Min Lee's and that of Hélène Valance (Paris 7), and directed Katie Cannady's honors-winning senior thesis. She will teach the 2013 Summer Seminar Abroad, taking seven students to Paris to investigate collections and spaces of various kinds. She embarked on her last year at the helm of the Alice Kaplan Institute for the Humanities where three achievements stand out in another banner year: the inauguration of the Undergraduate Affiliates Program, a deepening support of the Digital Humanities, and the commencement of an endowed Day at Northwestern during the fall Chicago Humanities Festival, now called the Morry and Dolores Kaplan Northwestern Day. Last point: Holly has shined up her tiara to prepare for a temporary move to DC. She has been appointed the Samuel H. Kress Professor at CASVA for 2013-14. Come and visit!

During the 2012-13 academic year, **Huey Copeland** completed revisions to forthcoming texts on the work of contemporary artists Eleanor Antin, Zoe Leonard, and Dave MacKenzie, while continuing to present his scholarship at institutions across the country, including the Arts Club of Chicago, the Miami Art Museum, New York University, the University of Southern California, and Vanderbilt



*Serge Guilbaut: Retro-Perspective*  
(University of British Columbia, 2012).



Huey Copeland, *Bound to Appear: Art, Slavery, and the Site of Blackness in Multicultural America*  
(University of Chicago Press, forthcoming).

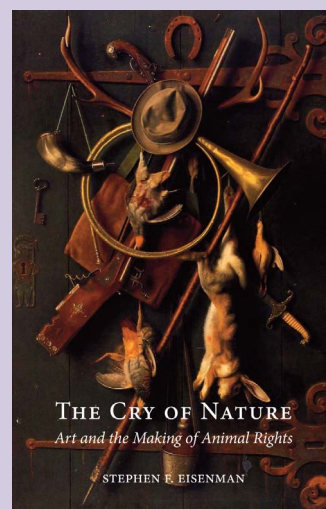


University, where he delivered the Norman and Rosalea J. Goldberg Lecture in the Department of History of Art. Back at Northwestern, Huey had the pleasure of advising the senior honors theses of Marni Barta and Jasmine Jennings; of continuing to direct the research of advanced PhD students Faye Gleisser and Nicholas A. Miller; and of co-teaching the undergraduate and graduate seminar “Black Collectivities” with his colleague Naomi Beckwith, Marilyn and Larry Fields Curator at the Museum of Contemporary Art Chicago (MCA). This course was centered around a two-day conference held at the MCA, Northwestern’s Block Museum of Art, and the University of Chicago’s Arts Incubator. With a roster of renowned local and international participants, the conference attracted over 250 attendees and the proceedings are slated to appear as a special issue of the *Nka: Journal of Contemporary African Art*. In addition to the “Black Collectivities” conference, Huey organized the panels “Effects” for the CAA annual meeting, and “AfriCOBRA Now” for the Black Art Initiative’s inaugural conference “Black Arts Chicago: Moves and Movements.” In the summer of 2013, he attended the Johannesburg Workshop in Theory and Criticism with his colleague and frequent collaborator, Krista Thompson. This fall, he looks forward to the publication of his book *Bound to Appear: Art, Slavery, and the Site of Blackness in Multicultural America* and to a year of leave, made possible by an American Council of Learned Societies Fellowship, that will allow him to work toward the completion of his second book *In the Arms of the Negress: A Brief History of Modern Artistic Practice*.

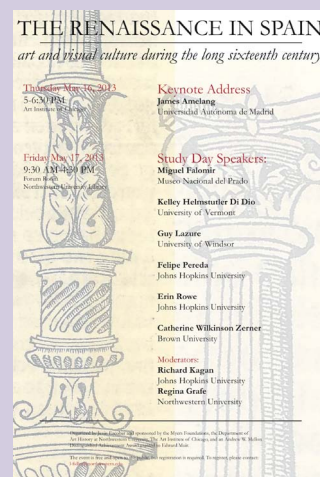
**Stephen Eisenman** spent the spring celebrating the closure of Tamms supermax prison, the culmination of five years of work by his organization Tamms Year Ten. During that time, he

wrote articles and op-eds about the prison, lectured in Europe and the US about prison architecture and history, and met with legislators and prison officials in Illinois about conditions in our correctional institutions. An article he co-authored with Laurie Jo Reynolds about Tamms Year Ten was published in *Creative Time Reports*. Eisenman has also been reviewing the proofs of two new books. The first is *The Cry of Nature: Art and the Making of Animal Rights* (Reaktion, forthcoming 2013), and the second is *The Ghosts of Our Meat*, a book/exhibition catalog about the artist Sue Coe. He is also preparing lectures on animals and art, Camille Pissarro, and other subjects to be delivered this coming fall in Chicago, London, Dallas and elsewhere.

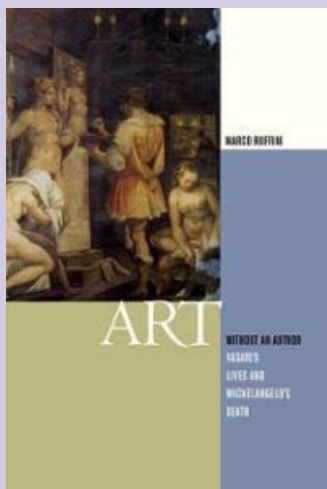
In 2012-13, **Jesús Escobar** completed a three-year term as Department Chair. He taught an undergraduate lecture course on Baroque art in Italy and Spain, a graduate seminar on sixteenth-century architecture in Spain, and advised a senior thesis by Madeleine Amos on monumental staircases in Baroque Rome. In May, Escobar hosted six guest scholars, historians and art historians, who participated in a symposium exploring Renaissance art and visual culture in Spain. The event took place at the Art Institute of Chicago and the Northwestern University Library. Beyond campus, he delivered papers at the CAA annual meeting in New York, a symposium on Cities and Empire in the Early Modern Spanish Habsburg World at the Clark Library at UCLA, and a symposium exploring Deeper History in the study of architecture and urbanism at MIT. Additionally, he published a book review in the *Art Bulletin*, while continuing to edit book reviews for the *Journal of the Society of Architectural Historians* and the series, *Buildings, Landscapes, and Societies* for Penn State Press which published a volume on



Stephen Eisenman, *The Cry of Nature: Art and the Making of Animal Rights* (Reaktion, forthcoming).



Professor Escobar organized the symposium *The Renaissance in Spain*.



Affiliate faculty member Professor **Marco Ruffini** received the Howard R. Marraro Prize from the Modern Language Association of America for his book *Art Without an Author: Vasari's Lives and Michelangelo's Death* (Fordham University Press, 2011).



Professor Kiaer lectures at the Moderna Museet.

eighteenth-century Naples. Escobar continues to work on his forthcoming book, *Baroque Madrid: Architecture, Space, and the Spanish Habsburgs*.

**Hannah Feldman** enjoyed a busy but productive year in residence at Northwestern and as Director of Undergraduate Studies in the department. Invitations to present her work on art and decolonization came from UCLA, Harvard, and McGill, and she was pleased to have had time to conduct new research about artists in the Algerian diaspora in both Paris and Madrid over the winter break. This year, Feldman especially enjoyed the opportunity to teach in the Kaplan Scholars Program, where she joined Profs. Jessica Winegar (Anthropology and MENA) and Rebecca Johnson (English and MENA) in teaching a new freshman seminar-lecture called "Global Orients."

**Ann Gunter** continued her three-year term as Chair of the Classics Department. She chaired a search committee for an assistant professor of Classics, and continued to serve on the Humanities Council and the University Library Committee. In Fall 2012 she enjoyed teaching a new art history graduate seminar devoted to ornament in antiquity. She completed an article on "Orientalism and Orientalization in the Iron Age Mediterranean" for an edited volume, *Critical Approaches to Ancient Near Eastern Art*, scheduled to appear in November with DeGruyter. She also contributed an article on Egyptian and Neo-Assyrian sources for Achaemenid Persian scenes of gift-giving to a *festschrift* honoring Margaret Cool Root, professor of art history at the University of Michigan. This summer she will continue editing the contributions of twenty-eight authors to *A Companion to the Art of the Ancient Near East*, which Wiley-Blackwell will publish in 2015, and begin work on a new book examining issues in

artistic interaction between the eastern Mediterranean and Near East in the early first millennium BCE.

**Christina Kiaer** returned to teaching after an energizing year of leave at the Institute for Advanced Study in Princeton. In the fall, she co-taught a new interdisciplinary, joint Northwestern/University of Chicago graduate seminar on "The Aesthetics of Socialist Realism." Partly in conjunction with this seminar, in November she co-organized a Myers symposium on "Scale Models" – also a joint effort with the University of Chicago – at which she spoke on "The Scale of Socialist Realism." This year Kiaer also taught a lecture course on the art of the Russian Revolution, and developed a new undergraduate seminar on the avant-garde exhibition, to mark the 100th anniversary of the Armory Show in New York and Chicago. She also very much enjoyed shepherding the dissertation proposals of the third year students as leader of the Dissertation Proposal Writing Seminar. Beyond Chicago, Kiaer gave the opening address at an event at the New School for Social Research in New York in September that was organized around her concept of "the comradely object" – a term she introduced in her book *Imagine No Possessions: The Socialist Objects of Russian Constructivism* – which brought together contemporary artists and scholars working with that concept. She also gave keynote lectures at international conferences on Soviet art at the University of Cambridge and at the Moderna Museet, Stockholm, as well as lectures at Princeton University, the CUNY Graduate Center, the Great Britain - Russia Society, and DePauw University. Her feature essay on the art of Aleksandr Deineka, "Collective Body," appeared in *Artforum*, and her essay "Fairy Tales of the Proletariat, or, Is Socialist Realism Kitsch?" appeared in the catalog *Socialist Realisms*. Also this year, she began her second



three-year term as field editor for twentieth-century art for *caa.reviews*. She is pleased to report that her advisee Jill Bugajski will spend next year completing her dissertation on a Luce/ACLS Fellowship in American art.

**Rob Linrothe** taught the Theories and Methods Proseminar for incoming graduate students in the fall quarter, along with an undergraduate course in Buddhist Art and Ritual. In the winter, he taught a lecture survey on Asian art, and a graduate seminar on Chinese Imperial Patronage of Tibetan Art in the Ming and Qing. Between winter and spring quarters, he drove three current graduate students (Yang Xiao, Zhang Lu, and Guo Xinran) plus an incoming graduate student (Rachel Levy) to the Nelson Atkins Museum of Art in Kansas City. They had two days at the museum to look at Chinese painting and Tibetan art, and spent a good deal of time looking at art in storage. It was an intensive but informal on-site seminar, very useful for familiarizing them with the materiality of Tibetan painting in particular. Additionally, Linrothe had a relatively active year giving presentations: in Beijing at the Chinese Tibetology conference in October, at the Art Institute of Chicago in December, at CAA annual meeting in New York in February, at the University of Michigan Museum of Art and the Yale Himalayan Workshop in March, and the International Association for Ladakh Studies in Heidelberg in April. He agreed to co-edit the *Archaeology, Art History and Architecture* volume of the IALS conference papers, and while he was in Heidelberg, also gave a paper in the seminar of former department colleague, Sarah Fraser. Finally, Linrothe has been working with the Block Museum in planning for the "Collecting Kashmir: Buddhist Art in the Western Himalayas and the West" exhibition in the winter of 2015. His publications this year are "Looking

East, Facing Up: Paintings in Karma Gardri Styles in Ladakh and Zangskar," in *The Place of Provenance: Regional Styles in Tibetan Painting*, edited by David P. Jackson (New York: Rubin Museum of Art), and "Keys to Victory: Letters, Liaisons and Chaise Longues in Tipu Sultan's Murals," in *Orientations*.

While on leave this year, **Christina Normore** was the A.W. Mellon Postdoctoral Fellow at the Medieval Institute of the University of Notre Dame (a fellowship she highly recommends to all junior medievalists). There, she completed the manuscript of her first book, *A Feast for the Eyes: Art and Performance in the Late Middle Ages*, which is now under contract at the University of Chicago Press. Her article, "Navigating the World of Meaning," appeared in *Gesta*.

2012-13 opened in September with the Summer Seminar Abroad; it was an honor and a privilege for **Claudia Swan** to travel with first-year graduate students to collections and sites in the Netherlands and Belgium [see p. 9]. Back on campus, Professor Swan co-taught an inaugural freshman seminar for WCAS/Bienen School of Music dual-degree students with Dean Mary Finn in the fall, alongside a survey course in Renaissance and Baroque Art. She also taught a graduate seminar on Transculturalism and Exoticism and two sections of the undergraduate Methods seminar. In 2013-14 Professor Swan will be a Senior Fellow at the Max Planck Institute for the History of Science in Berlin, working on "Knowledge Networks in Early Modern Holland." While in Berlin, she will complete her book *Transcultural Wonders. Encounters*



A photograph by Professor Linrothe graced the cover of the Fall issue of *CenterPiece*.



Professor Normore with graduate students at the department's end of year social.



Professor Swan lecturing at [sic! 2013] in Cologne.

with the Exotic in the Dutch Republic, and will spearhead a major digital project in conjunction with the Huygens Institute in The Hague on the Dutchman Ernst Brinck (1582-1649) that focuses on preserving and activating the exceptional annotations, inscriptions, lists,

and commentaries contained in his *Adversaria* (nearly fifty notebooks, never previously published or studied in detail) and three *alba amicorum*. This year, Swan co-organized an international conference in the Netherlands on "Image, Imagination, Cognition," the proceedings of which will be published by Brill Press; published an article on Brinck ("Memory's Garden") in *Kritische Berichte*; an article on the first Dutch diplomatic gift to the Ottoman Sultan Ahmed I ("Birds of Paradise for the Sultan") in *De zeventiende eeuw*; and an essay on Dutch Orientalism ("Lost in Translation") forthcoming in *Europe and Persia* (Museum Rietberg, Zürich). In summer 2013 Swan greatly enjoyed co-teaching in the inaugural University of Cologne-Northwestern University Summer Institute [sic!] in Cologne, Germany, the theme of which was "Imagination."

**Krista Thompson** was on leave during the academic year as a fellow of the American Council of Learned Societies. She worked on her book project, *Bling and Bixels: Photography, Screen, and Spectacle in Contemporary African Diasporic Cultures* (forthcoming with Duke University Press) and on a new manuscript on light in contemporary African American art. A part of this project, focusing on the artist Tom Lloyd, was presented at the CAA annual meeting in New York. She published catalog essays on the

contemporary art of John Beadle for an exhibition at the National Art Gallery of the Bahamas and on Glenn Ligon's neon work for the *Black Is, Black Ain't* exhibit at the Renaissance Society. A part of her first book, *An Eye for the Tropics*, was reprinted in the volume *Empires of Vision*. Thompson was awarded, along with Claire Tancons, an Emily Hall Tremain Exhibition Award for the exhibition *En' Mas*, which explores the intersections of public performance art and carnival practices. The project commissions artists to create an international, multi-site performance series; invites other artists to capture these works through film, video, and photography; and will result in a major exhibition based on the materials. Thompson delivered lectures at the Studio Museum in Harlem, Northwestern University, at the Institute of Fine Arts at New York University, and participated in a public conversation with Ebony Patterson at the Studio Museum. She also was selected to participate in the Johannesburg Workshop for Theory and Criticism, where she staged a video-based installation related to her *Bling and Bixels* project.

This was a busy year for **David Van Zanten**, contributing to three major international exhibitions and organizing an international symposium and an exhibition at the Block Museum, "Drawing the Future." This included a catalog essay and video interview for the exhibition, "Henri Labrouste" at the Paris Cité de l'Architecture and the Museum of Modern Art, an essay for the exhibition "Impressionism, Fashion and Modernity" at the Musée d'Orsay, the Metropolitan Museum of Art, and the Art Institute of Chicago, an inaugural lecture for the exhibition "Victor Baltard," again at the Musée d'Orsay, and organizing, presiding and lecturing in the symposium "William Le Baron Jenney" at the Ecole



*Empires of Vision: A Reader* (Duke University Press, forthcoming).



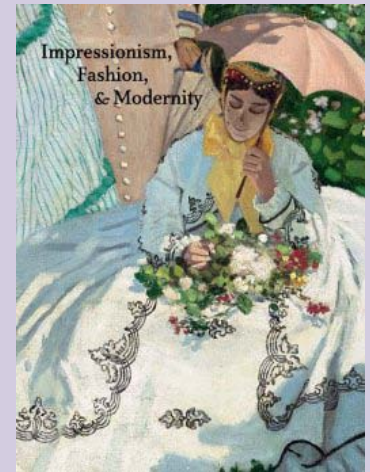
Centrale in Paris. Most interesting, however, was shaping, mounting, and contributing (with Northwestern graduate student Ashley Dunn and UIC graduate student Leslie Coburn) to the catalog for the Block Museum exhibition “Drawing the Future,” which presented architects’ visions of the city of the future from Burnham’s idea of the Columbian Exposition of 1893 through Marion Mahony and Walter Burley Griffin’s plan for Canberra down to Ludwig Hilberseimer’s “Hochhausstadt” of 1924. Most of the projects exhibited pivot, in one way or another, on Chicago. The fascination of the project is to watch how architecture, as it bleeds into city planning becomes symbolic, ephemeral and hallucinatory. Van Zanten also contributed the essay “Architecture, Museums and the Mediation of Drawing” to the volume celebrating the twentieth anniversary of the Musée d’Orsay, *Histoire de l’art du XIXe siècle: Bilans et perspectives, XXIe Rencontres de l’Ecole du Louvre*.

## POSTDOCTORAL FELLOWS

**Shirin Fozi** completed the third and final year of her A. W. Mellon Postdoctoral Fellowship, and looks forward to starting a new position as Assistant Professor at the University of Pittsburgh in Fall 2013. Highlights of her last year at Northwestern included three weeks of field work in France and England, generously funded by a Faculty Research Grant, participation in a Medieval Studies alumni roundtable at Harvard University, and new papers presented at the annual Medieval Congress at Kalamazoo and the Mellon Symposium on “The Middle Ages in Translation” at Northwestern.

**Jason LaFountain** greatly enjoyed his year as Terra Foundation Postdoctoral Fellow in American Art. Highlights included, during the winter, a visit with

his American Sculpture seminar to the Smart Museum at the University of Chicago to see the remarkable collection of works by H. C. Westermann there, and, in the spring, a viewing with American Art II of the Block Museum’s excellent holdings of works on paper by Monster Roster and Hairy Who artists. On spring break, he visited collections in Milwaukee, Minneapolis, and Des Moines, with his wife Amanda. In October Jason delivered a paper, “The ‘Art of Walking’ according to the Puritans,” at the biennial Wyeth Foundation for American Art Conference at the Center for Advanced Study in the Visual Arts. The fall saw the publication of an essay, “Colorizing New England’s Burying Grounds,” in the edited volume, *The Materiality of Color: The Production, Circulation, and Application of Dyes and Pigments, 1400-1800* (Ashgate), and the publication of a review of literary historian Sarah Rivett’s book, *The Science of the Soul in Colonial New England*, in *The New England Quarterly*. And in early summer, two additional essays were published—“Happiness as Puritan Art Object,” in the conference proceedings, *Happiness or Its Absence in Art* (CSP); and “Inc.: the Art of Living, Print Media, and the Puritans,” in a group of commentaries regarding American art and the mass media in the journal *American Art*. He also continued to make progress on *A Companion to American Art*, a volume of essays he is co-editing with John Davis and Jennifer Greenhill, which is due out from Wiley-Blackwell in 2014.



*Impressionism, Fashion, and Modernity* (Art Institute of Chicago, 2012).



Jason LaFountain sitting in an environment by Scott Burton in Des Moines.



Professor Jaime Lara.



Professor Martha Wolff.

## VISITING FACULTY

**Jaime Lara** enjoyed teaching Introduction to Latin American Art at Northwestern during the spring quarter. He leaves Chicago to become a research professor at Arizona State University (Tempe) where he will hold a joint position in the Center for Medieval & Renaissance Studies and the Hispanic Research Center. During the first half of 2013 he published “Temples of the Sun/Son: Franciscan Missionary Architecture in New Spain and New Mexico,” in *From La Florida to La California: Franciscan Evangelization in the Spanish Borderlands* (Academy of American Franciscan History); “Francis Alive and Aloft: A Franciscan Apocalyptic in Peru” in *The Americas*; and “The Artistic Posterity of Joachim of Fiore in Latin America” in *Religion and the Arts*. He also found time to complete the manuscript of his new book *Flying Francis: Art and Apocalypticism in the Colonial Andes*.

**Martha Wolff** taught the on-site seminar “Renaissance Painting: The Artist and the Object” during the

winter quarter. Also at the Art Institute of Chicago, Wolff worked on the planning and development aspects of the forthcoming re-installation of Medieval and Renaissance works of art. The installation, which will fill a large suite of galleries in the museum’s Morton wing, will suggest the texture of life in this period by bringing together sculpture, treasury objects, paintings, textiles, ceramics, glass, jewelry, and arms and armor. Most of these objects are currently in storage and many will need conservation work before being put on display. She also took part in the study day following the exhibition *The Road to Van Eyck* at the Museum Boijmans Van Beuningen in Rotterdam.

## DEPARTMENT STAFF

**Luke Fidler** enjoyed his first year working as the department’s Program Assistant. During 2012-13 he continued to work on his undergraduate degree, and to pursue his research in art history. Highlights of the year included presentations at the Vagantes Medieval Graduate Student Conference, the Medieval and Renaissance Center at NYU, and the International Congress on Medieval Studies at Kalamazoo. He looks forward to presenting his work on medieval light at the CAA annual meeting in Chicago in 2014.

**Anthony Opal** is glad to be part of the Art History staff and looks forward to the upcoming school year, both as Department Assistant and as a graduating MFA student. Highlights from the year include publications in *Poetry*, *Notre Dame Review*, *Letters*, and *The Greensboro Review*, among others, as well as being featured in *Newcity*, which ran an article on the literary journal that Opal edits, *The Economy*. A conversation between Fidler and Opal was published in the June issue of *The Conversant*.



Jason LaFountain (left) with Luke Fidler (center) and Anthony Opal (right).



# 2012 SUMMER SEMINAR ABROAD: AMSTERDAM



This year's summer seminar for first-year graduate students took place in the Netherlands and in Belgium. Organized and taught by Claudia Swan, the subject was the long Golden Age, and the seminar's working theme was the reanimation of the past.

Starting in Amsterdam, the group examined local Dutch collections and archives. A visit to Rembrandt van Rijn's seminal painting *The Nightwatch* was a highlight. The painting was illuminated by a visit from S.A.C. Dudok van Heel, Amsterdam archivist and Rembrandt scholar. In Amsterdam, students particularly enjoyed a visit to Ons' Lieve Heer op Solder (Our Dear Lord in the Attic), a secret church built in the later 17th century inside two adjoining canal houses. At the Rijksmuseum, Curator of Old Master Prints Huigen Leeftang welcomed them in to the storerooms and showed a range of highlights, including Rembrandt etchings and copperplates as well as a number of fascinating recent acquisitions. They then made excursions to the countryside, and to the world-famous museum of modern and contemporary art in Hoenderloo, the Museum Kröller-Müller.

In Haarlem they visited the oldest museum in the Netherlands, the Teylorsmuseum, where the Head of the Art Collection Michiel Plomp gave an exceptional tour of the home of the founder, Pieter Teyler, an unrestored 18th-century residence, before opening up portfolios of Old Master drawings—Michelangelo and Hendrick Goltzius in particular.

In Leiden, they toured the country's oldest public library, founded in 1653—the Bibliotheca Thysiana—with Professor Paul Hoftijzer, a specialist in book history; and visited the Leiden University Print Collection, where the curator Jef Schaeps gave a tour of highlights of the collection and of the history of printmaking. They also visited the Hague.

The seminar concluded with a two-day visit to Antwerp, where we saw every church and museum they possibly could. The department wishes to thank the Weinberg College of Arts and Sciences, the Graduate School, and individuals—including alumni—whose contributions have made and continue to make these trips possible.



Students analyze a painting by Frans Hals.



Professor Swan and first-year graduate student Henry Hamilton.



Seminar participants explore a seventeenth century church.

# GRADUATE STUDENT NEWS

During 2012-13, **Elizabeth Benjamin** was the Humanities Graduate Affiliate. In March, she traveled to Paris for dissertation research with support from AKIH, and continues to be in residence at Northwestern

while writing her dissertation. She presented material from her dissertation at the CAA annual meeting in New York, the AKIH Dissertation Forum, and at a graduate symposium in Urbana-Champaign.

**Jill Bugajski** has received a 2013-14 ACLS/Henry Luce Foundation Dissertation Fellowship in American Art.

**Alison Boyd** spent 2012-13 as an ACLS/Henry Luce Foundation Fellow doing research in Philadelphia for her dissertation, "Ensemble Modernism: Orchestrating Art and People at the Barnes Foundation." With travel funds from the fellowship she conducted additional research in New York and Paris. She also presented two papers on this work, "Close Encounters: Intimate Aesthetic Experience at the Barnes Foundation" at the Collecting Impulse Graduate Symposium at the University of Illinois and "Aesthetic Phases: Development of the Barnes Foundation Ensembles" at the (Re) Activating Objects: Social Theory & Material Culture conference at Western University in London, Ontario.

After a summer of studying Spanish at Northwestern and research trips to Beni Boufrah Morocco), San Francisco,

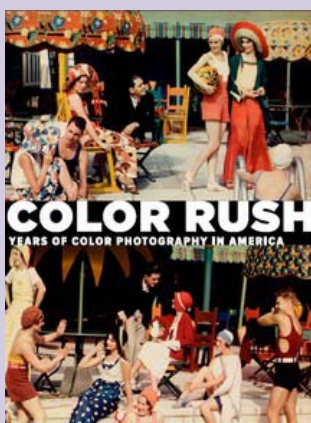
and Cambridge, **Emma Chubb** spent the 2012-13 academic year in Paris where she conducted dissertation research as a fellow in the Northwestern University Paris Program in Critical Theory. In October, she presented her paper "Electric/Oriental: *La mosquée d'Occident* and *Le Palais de l'Electricité*" at the Carnegie Museum of Art as part of the University of Pittsburgh's art history graduate symposium. She looks forward to returning to Morocco next fall to continue dissertation research in Tangier, Rabat, Tetouan, and the Rif with the support of an American Institute for Maghrib Studies long-term research grant.

During Fall 2012, **Grace Deveney** wrote catalog entries for *Color Rush: American Color Photography from Stieglitz to Sherman*, (Aperture Foundation and the Milwaukee Art Museum). This afforded her the opportunity to experience Milwaukee's winter, while assisting with the installation of the Milwaukee Art Museum's *Color Rush: 75 Years of Color Photography in America* and serving as an occasional tour guide for the exhibition.

**Ashley Dunn** spent Summer 2012 studying German at the University of Chicago and conducted pre-dissertation research in the print departments at the the New York Public Library and National Gallery of Art in Washington with support from a Shanley Fellowship. During a fall internship with the department of Prints & Drawings at the Art Institute of Chicago, she worked on the exhibition *Dreams and Echoes: Drawings and Sculpture in the David and Celia Hilliard Collection*, writing two entries for the catalog. In the spring, her essay "The Musée des



Graduate students Jill Bugajski and Kate Tahk with Professor Christina Kiaer.



*Color Rush: American Color Photography from Stieglitz to Sherman* (Milwaukee Art Museum, 2013).



Arts Décoratifs and the Presentation of Modern Architecture in Paris" was published in David Van Zanten's exhibition catalogue *Drawing the Future: Chicago Architecture on the International Stage, 1900-1925*. After completing her qualifying exams in the winter, and dissertation prospectus in the spring, Dunn looks forward to conducting research at the Bibliothèque nationale de France during Summer 2013.

**Faye Gleisser** spent Summer 2012 conducting pre-dissertation research in San Francisco, Los Angeles, and New York. In October she presented a paper at the symposium, "In Sight/On View: The Museum as Site of Inquiry" hosted by the University of Illinois. During the spring quarter she interned at the Chicago Video Data Bank, cataloging a newly acquired Videofreex archive, and writing web content to accompany a re-launch of the *On Art and Artists* collection. This summer Gleisser will participate in the Performance Studies Summer Institute, and teach "Introduction to Contemporary Art" in the School of Continuing Studies. Next year, she will continue working on her dissertation with a 2013-14 ACLS/Henry Luce Foundation Dissertation Fellowship in American Art.

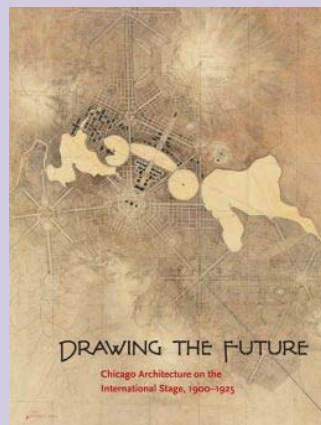
In 2012-13, **Stephanie Glickman** continued dissertation research on the subject of the Dutch visual culture of global trade, c. 1600-1650. She is investigating the commissions and collections of several leading officers of the Dutch East India Company (VOC). Glickman studied a number of early-seventeenth-century VOC letters and documents at the Dutch Nationaal Archief in March 2013 and, with generous support from The Graduate School, undertook an intensive course in early modern Dutch and paleography in New York in June. She is happily preparing to move

to the Netherlands, where she will continue her dissertation research as a Kress Fellow, in affiliation with Leiden University, from 2013-15.

**Jacob Leveton** enjoyed a productive academic year. In November, thanks to generous support from the Department of Art History and The Graduate School, he chaired a panel titled "Visual Catastrophe in (Post-)Romantic Art & Architecture: Politics, War, & Ecology" and presented on the contemporary architect Alisa Andrasek's biothing project at the International Conference on Romanticism. After an exhilarating time in Paris, as part of the Summer Seminar, Jacob spent the rest of June in London, beginning new work on the British printmaker, poet, and painter William Blake, conducting research at the British Museum and the Royal Academy of Arts. In addition, this year Jacob was appointed to serve on the board of the North American Society for the Study of Romanticism graduate caucus.

**Nancy Lim** served as curatorial assistant to the exhibition *Tokyo 1955-1970: A New Avant-Garde*, which ran from November 18, 2012 to February 25, 2013 at the Museum of Modern Art.

**Angelina Lucento** returned to the United States in January, after two years of fruitful dissertation research, funded by Fulbright and Fulbright-Hays grants, in Russia and the former Soviet Union. She is now in the process of completing her dissertation project, and preparing conference papers based on her third and fourth chapters. Angelina's article on Sam Gilliam's abstract paintings will be published in a special issue of the



*Drawing the Future: Chicago Architecture on the International Stage, 1900-1925* (Block Museum of Art, 2013).



Graduate students Jared Richardson, Scott Miller, and Henry Hamilton at the department's winter holiday party.



Angelina Lucento presents her research at the Museet Moderna.



Kate Tahk presenting at the *Scale Models* conference.

digital journal *Critical Riot* in the winter.

This year, **Nicholas Miller** was a Pre-doctoral fellow at the Smithsonian American Art Museum in Washington, DC. Along with completing a chapter of his dissertation and continuing his research, he presented papers at the University of California–Los Angeles, the Smithsonian American Art Museum, and the Chicago Cultural Center. In 2013-14 he will continue his fellowship at the Smithsonian.

During 2012-13, **Liza Oliver**'s research was supported by the American Institute of Indian Studies in New Delhi, where she completed research on her dissertation. She was also in residence at the Huntington Library for the month of August. She presented papers at the American Society for 18th-Century Studies and an international symposium on textile translations at the University of Zurich. In 2013-14, her research will be funded by a Bourse Chateaubriand.

**Erin Reitz** passed her qualifying exams in March and will advance to candidacy in July, after completing her dissertation prospectus. This past year she conducted research in collaboration with fellow graduate student **Faye Gleisser** on the key sites of black political radicalism in New York, San Francisco, and Los Angeles between 1969 and 1975. The project was generously funded by Northwestern's Center for Interdisciplinary Research in the Arts. This summer she will travel to New York and Montreal with the help of departmental funds to begin work on her dissertation. She looks forward to participating as a 2013-14 fellow of Northwestern's Paris Program in Critical Theory.

**Rory Sykes** spent the first two weeks in September traveling around Jordan and

the West Bank on a Shanley Fellowship. In addition to talking with artists and visiting different institutions, she found time to drink a beer and take a tour of the only Palestinian brewery, Taybeh, near Ramallah. With her return, she served on the 2012 Chicago Palestine Film Festival Committee, co-leading film selection and curation for the two-week long event held in April at the Gene Siskel Film Center and the School of the Art Institute of Chicago. The festival's opening night featured the Chicago premier of Annemarie Jacir's *When I Saw You*, with the filmmaker and her family in attendance. Within the department, Rory served as Graduate Student Representative for 2012-13 with **Julia Oswald**.

**Maureen Warren** spent the academic year in The Netherlands, completing her second of two years as a Kress Institutional Fellow at Leiden University. In January 2013 she co-organized a two-day international symposium on seventeenth-century Amsterdam printmaker and publisher Claes Jansz Visscher, for which she won a Kress Foundation History of Art Grant, Leiden University Centre for the Arts in Society Grant, and a Leiden University Fund Grant. Her article, "Romanticizing the Uncanny: Ernst Ohlmer's 1873 Photographs of the European-Style Palaces in the Yuanmingyuan" was published in the *Nineteenth-Century Photographs and Architecture: Documenting History, Charting Progress, and Exploring the World* (Ashgate, 2013).



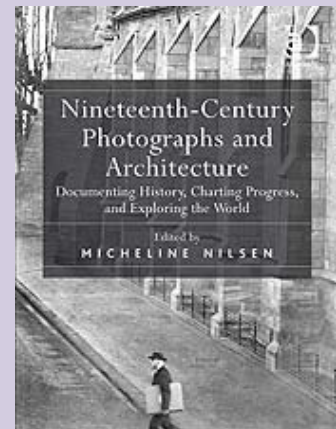
# GRADUATES

The department congratulates the following students who received their doctorates this year:

Min Kyung Lee defended her dissertation “The Tyranny of the Straight Line: Mapping and Constructing Paris, 1791-1889.” David Van Zanten served as her primary advisor.

Jacob Lewis defended his dissertation “Charles Nègre in Pursuit of the Photographic.” Holly Clayson served as his primary advisor.

Patrick Tomlin defended his dissertation “Arthur Dove, 1910-1930: Modernist Abstraction for the United States.” Holly Clayson served as his primary advisor.



*Nineteenth-Century Photographs and Architecture: Documenting History, Charting Progress, and Exploring the World* (Ashgate, 2013).

## SHANLEY RESEARCH PROJECTS

The Barbara Smith Shanley Graduate Travel Fellowship was created to fund graduate student travel, and allows students to conduct research, visit collections, and carry out other pre-dissertation scholarly activities.

**Antawan Byrd** will travel to London to explore archives related to the use of sound technologies in Africa during the late-nineteenth and early-twentieth centuries.

**Ashley Dunn** will travel to Paris to examine works by the etchers Maxime Lalanne and A.P. Martial.

**Guo Xinran** will travel to Hong Kong and Beijing to explore personal and institutional archives related to the New Measurement Group.

**Henry Hamilton** will travel to London to research the work of Isaac Julien in collections including the British Film Institute.

**Catherine Olien** will travel to London and Paris to visit collections of Greek pottery.

**Julia Oswald** will travel to Belgium to study fifteenth-century Flemish panel paintings.

**Erin Reitz** will travel to archives and libraries in the United States and Canada to conduct research on activist urban practices.

**Rory Sykes** will travel to a variety of sites in the Middle East to conduct research on the Palestinian cinematographic and photographic production.



Dr. Min Kyung Lee.



Dr. Jacob Lewis.

# UNDERGRADUATE STUDENT NEWS



Professor Jesús Escobar presents Sinéad López with the 2013 Warnock Prize in Art Historical Writing.



Art History majors Michelle Brooks, Maddie Amos, Sophie Jenkins, Jasmine Jennings, Adeze Wilford, and Rachel Lin at the 2013 Weinberg College of Arts and Sciences Convocation.

Undergraduate art history majors excelled in 2012-13. **Kate Wollman** and **Claire Dillon** received Warnock Travel Grants to conduct summer research in Spain and Cuba, respectively. **Sinéad Lopez** was awarded the 2013 Warnock Prize in Art Historical Writing for her essay "The Nature of the Contemporary Beast." **Hannah Kleinman** was recognized with the Outstanding Junior Art History Major award. Majors garnered Undergraduate Research Grants from the Office of the Provost and Weinberg College of Arts and Sciences, and **Michelle Brooks** received the J.G. Nolan Scholarship.



Undergraduate students at the department winter holiday party.

Seniors wrote theses on topics ranging from the vernacular architecture of California to the contemporary art of Xu Bing. The department awarded honors to **Marni Barta, Katie Cannady, Sophie Jenkins, Jasmine Jennings, Rachel Lin, and Catherine Merlo**. Jasmine Jennings won the J. Carson Webster Prize for Distinguished Honors Thesis for her project entitled "The Problem in Room 24: Racial Constructions and the Making of National Identity in the National Museum of Fine Arts of Argentina." She also served as the department's marshall at Convocation.

The department also mourned the untimely loss of undergraduate major Alyssa Weaver.



# NORTHWESTERN ART REVIEW

This year marks the fifth anniversary of the Northwestern Art Review (NAR). This is an exciting milestone for many reasons, not the least of which is the transformation we have undergone in such a short amount of time. In addition to our academic journal, our namesake the *Northwestern Art Review*, we now host numerous events throughout the year.

Under the leadership of President Maddie Amos, NAR hosted a range of events. Professor Huey Copeland was the guest of honor at "Coffee with a Professor," where he discussed his time in graduate school, his educational philosophy, his academic passions and his extracurricular projects. Students were grateful for the advice he offered about continuing art-related studies after college as well as his remarks about the relevance of an art history degree outside the academic realm.

We were excited to host our third annual Art Jobs Career Panel and the second annual Abandoned Art Market. The panel featured professionals in the art world who emphasized the multitude of opportunities that await Art History and Art Theory & Practice majors after college. The art market has become our most popular and well-attended event in only two short years. We invite students across campus to purchase art that had been left behind by previous students and to participate in a silent auction for works donated by MFA students. This event allows us to engage with a wide variety of students on campus as well as increase the appreciation of student art at Northwestern.

This spring we held our annual pop

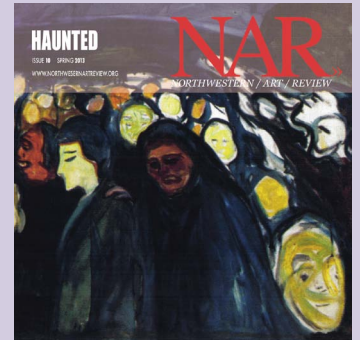
up gallery in an off-campus apartment. We picked the finest works of art from a large pool of student submissions and displayed the works of five Northwestern artists. In particular, the apartment gallery featured NAR's first performance piece by Molly Cruz. The spring also saw the publication of our bi-annual issue of the *Northwestern Art Review*. Under the guidance and direction of new Editor-in-Chief Hannah Lee, the journal proudly published its tenth issue.

The 2012-13 academic year was transformative for the *Northwestern Art Review*. After a long round of applications and interviews, NAR's staff grew from eighteen to twenty three. Our new executive board includes students from Economics, English, Biology, and American Studies. We have increased our web presence and engagement with Northwestern students via social media.

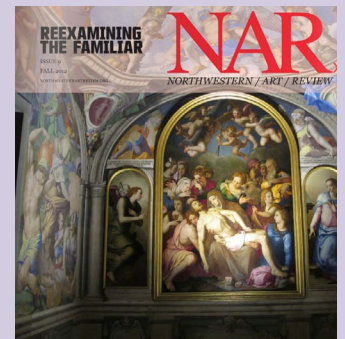
In my time as President, I have been excited to engage Northwestern in new ways while maintaining NAR's commitment to promoting the incorporation of art in everyday life. In the upcoming academic year we will redesign the NAR website and expand our blog content. We look forward to hearing from you.

*Nancy DaSilva*

For more information, visit:  
[www.northwesternartreview.org](http://www.northwesternartreview.org)



NAR, Issue 10 (Spring 2013), "Haunted."



NAR, Issue 9 (Fall 2012), "Reexamining the Familiar."



Performance by Molly Cruz at the Annual Spring Exhibition, Spring 2013.

# Department Lectures and Events

*Keller, Maria Gough, Daniel Phillips, Kate Tahk, Juliet Koss, Zach Cahill, Matthew Jesse Jackson*

## Fall 2012

**October 4**

**Graduate Student Lecture Series: Nana Adusei-Poku**  
University of the Arts, Zurich  
*iwishiwas Post-Black Aesthetics - Postblack or Colonial*

**October 15**

**Myers Symposium: Plans for the Canberra Centenary Celebration**  
*David Headon, Advisor on the Centenary of Canberra*

**October 18-19**

**Warnock Lecture Series: Achille Mbembe**  
Duke/University of the Witwatersrand  
*Notes on Fetishism and Animism*

**October 29**

**Myers Symposium: Plans for the Canberra Centenary Celebration**  
*Michaël Darin, ENSA Versailles*

**November 2-3**

**Myers Symposium: The Scale Model**  
*Organized by Christina Kiaer and Robert Bird (University of Chicago)*

*Speakers: Theo van den Hout, Whitney Davis, Richard Neer, Lytle Shaw, Jimbo Blachly, Darcy Grimaldo Grigsby, Helmut Puff, Matt Hauske, Sean*

## Winter 2013

**January 24**

**Medieval Colloquium: Conrad Rudolph**  
University of California-Riverside  
*"In It, You Will Look For Nothing That You Will Not Find": An Overview of Hugh of St-Victor's Mystic Ark*

**February 18**

**Graduate Student Lecture Series: Amy Knight Powell**  
University of California-Irvine  
*A History of the Picture as Box*

**February 27-28**

**Warnock Lecture Series: Annemarie Weyl Carr**  
Professor Emerita, Southern Methodist University  
*St. Luke and the Kykkotissa: An Icon in the Age of Enlightenment*

**March 14**

**Co-sponsored with the Program in Latina/o Studies: Sarah López**  
University of Chicago  
*The Remittance Landscape: A Built Environment Perspective on US-Mexico Migration*

## Spring 2013

**April 12-13**

**Myers Symposium: N/LIGHT**  
*Organized by Holly Clayson*

*Speakers: Elisabeth Bronfen, William Sharpe, Matthew Beaumont, David E. Nye,*

# LIBRARY ART COLLECTION: A REFLECTION

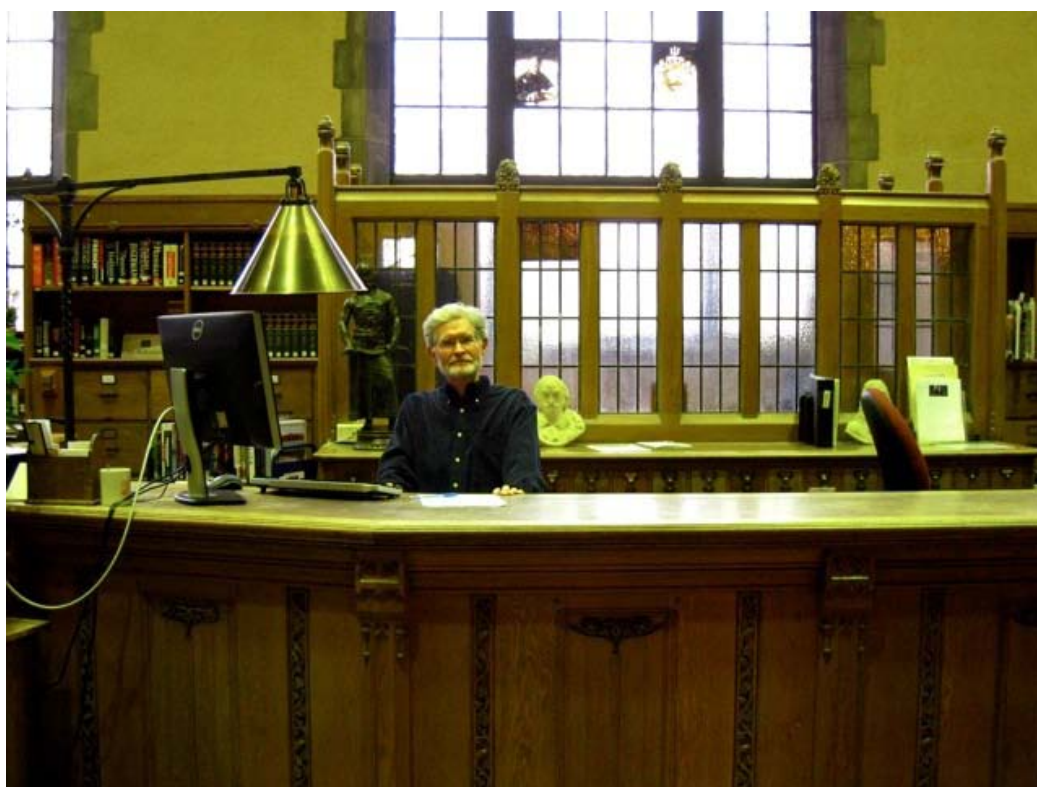
*Russ Clement*

I became Head of the Library's Art Collection in 2000. Rochelle Elstein, humanities bibliographer, was previously responsible for collection management. While I had selected books, answered reference questions, and taught library instruction for art and architecture in previous jobs, Northwestern was my first opportunity to concentrate entirely on these subjects. Early years focused on meeting faculty, graduate students and curators, establishing Art as an independent library department, developing public services, and learning and organizing the collection.

Professors Clayson, Eisenman, Fraser, Swan, and Van Zanten were staunch library advocates who made me feel part of the Department of Art History. Among others, Art Theory & Practice Professors Dunning, Ledgerwood and Relyea, as well as Block Museum directors David Mickenberg and David Robertson and curators Deb Woods and Corinne Granoff, were equally welcoming. Colleagues in Special Collections, Music, Africana, and Transportation are lifelong friends. I'm grateful for such support, collaboration, friendship, and cooperation.

Initial tasks included removing discarded furniture, card catalogues, and other unused furnishings and clutter in the large reading room. An ancient copier caught fire the first year and was replaced by new copiers and a color printer. During my first two years, over 5,000 books were treated in the Preservation Department's conservation lab. Collection shifts and resizing capitalized on dwindling shelf space, always at a premium. In 2006 the Art Collection expanded into the Architecture Reading Room. Two years later the Art Research Center opened for small group use and shelf carrels. Parts of the collection were eventually opened for circulation. A fitting bookend is the recent addition of material from the Art Institute of Chicago's libraries to Northwestern's Oak Grove Facility.





Building the library's monographs and serials was a high priority. With increased Myers Foundations funding and other endowments (nearly 90% of the Art Collection's materials budget comes from endowments), approval and exhibition catalog standing order plans were enhanced. The collection focus included more contemporary art, photography, design, fashion, and graphic arts. Hundreds of important catalogues raisonnés were acquired along with other scholarly resources. Thanks to faculty input, Art received outstanding support from the Library's Board of Governors for purchases of rare titles, microform and digital collections, art videos, and facsimiles.

Until 2004 Art's staff consisted of myself and a dozen indispensable student assistants who covered evening and weekend shifts. Lindsay King, and later Jessica Thomson and Matt Teti, were reliable and productive staff members. Lindsay's position was upgraded to Public Services Librarian after completing the MLIS degree in

2008.

While Deering Library, dedicated in 1933, is an attractive and historically important campus building, its age poses interesting challenges. Inadequate overhead lighting (scheduled for an upgrade), deteriorated exterior uv window film, falling ceiling plaster, and temperature fluctuations from the 50s to 90s were problematic. Who can forget the large windows rattling in thunder and windstorms, and the cascades of water in a deluge? Reopening Deering's front doors is a milestone in the building's renovation and restoration plans. In addition to working with the best colleagues and academic departments on campus, it was always a thrill to open the reading rooms each morning. I am grateful to have worked with exceptional colleagues in a revered setting devoted to art and architecture research.

*Ernest Freeberg, Laura Kalba, Krista Thompson, Hélène Valance, Sandy Isenstadt, Dietrich Neumann*

**April 16**

**Alex Bremner**  
University of Edinburgh  
*Imperial Gothic:  
Architecture, Religion, and  
British Global Expansion in  
the Nineteenth Century*

**April 24**

**Department Colloquium:**  
**Jason LaFountain**  
*The Puritan Art World*

**May 3-4**

**Myers Symposium: Black  
Collectivities**  
*Organized by Huey Copeland  
and Naomi Beckwith (MCA  
Chicago)*

*Speakers: The Otolith Group,  
Rick Lowe, Elvira Dyangani  
Ose, Blake Stimson, George  
Lewis, John Corbett, Claire  
Tancons, Cauleen Smith,  
Theaster Gates, Romi  
Crawford*

**May 16-17**

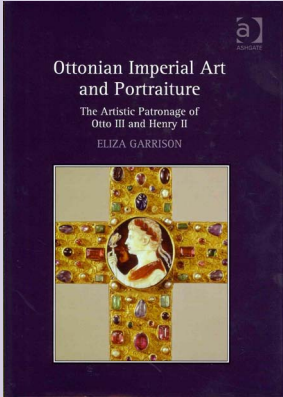
**Myers Symposium: The  
Renaissance in Spain: Art  
and Visual Culture  
during the Long  
Sixteenth Century**  
*Organized by Jesús Escobar*

*Speakers: Felipe Pereda,  
Kelley Helmstutler Di Dio,  
Guy Lazure, Ronda Kasl,  
Miguel Falomir, Catherine  
Wilkinson-Zerner, Richard  
Kagan*

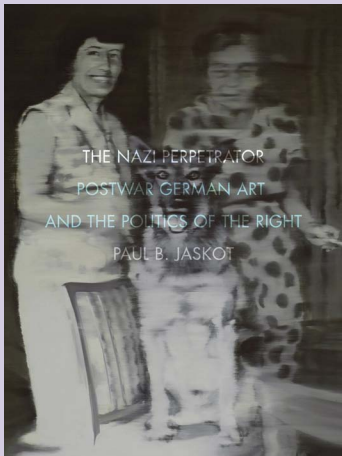
**May 22-23**

**Warnock Lecture Series:**  
**Tim Griffin**  
*The Kitchen  
Compression*

## ALUMNI NEWS



*Ottonian Imperial Art and Portraiture: The Artistic Patronage of Otto III and Henry II* (Ashgate, 2012).



*The Nazi Perpetrator: Postwar German Art and the Politics of the Right* (University of Minnesota Press, 2012).



*Gutai: Splendid Playground* ran from February 15-May 8, 2013 at the Solomon R. Guggenheim Museum.

*Citizen Spectator: Art, Illusion, and Visual Perception in Early National America* by **Wendy Bellion (PhD 2001)** was published by the University of North Carolina Press. Bellion is currently Associate Professor and Director of Undergraduate Studies at the University of Delaware.

**Sarah Betzer (PhD 2003)** published the article "Ingres's Shadows" in the March 2013 issue of the *Art Bulletin*. She was also named to the journal's editorial board. Betzer is currently Associate Professor at the University of Virginia.

**Zirwat Chowdhury (PhD 2012)** will join Reed College as Visiting Assistant Professor of Art History and Humanities. Her review of *The Rise of the Modern Art Market in London, 1850-1939* (Manchester University Press, 2012) was published in *caa.reviews*.

**Sheila Crane (PhD 2001)** received a grant from the Graham Foundation for Advanced Studies in the Fine Arts for her project "Inventing Informality." Her book *Mediterranean Crossroads: Marseille and Modern Architecture* received the 2013 Spiro Kostof Book Award from the Society of Architectural Historians. Crane is currently Associate Professor at the University of Virginia School of Architecture.

*Ottonian Imperial Art and Portraiture: The Artistic Patronage of Otto III and Henry II* by **Eliza Garrison (PhD 1995)** was published by Ashgate. She also received tenure at Middlebury College.

**David J. Getsy (PhD 2002)** was named Chair of the Department of Art History, Theory, and Criticism at the School of the Art Institute of Chicago. He has also been selected as the Chair of the Editorial Board of the *Art Bulletin* and appointed to the International Advisory

Board of the *Sculpture Journal*. He was a Fellow at the Clark Art Institute in 2012 working on his book on gender assignments in abstract sculpture of the 1960s, which is contracted with Yale University Press for a 2014 release. In the coming months, he has peer-reviewed articles appearing in *Criticism*, in *GLQ: A Journal of Lesbian and Gay Studies*, and in *TSQ: Transgender Studies Quarterly*, for which he is also editing a special issue on transgender art, film, literature, and performance for 2014.

**Michael Golec (PhD 2003)** received a grant from the Graham Foundation for Advanced Studies in the Fine Arts to support his research on posters produced by the Rural Electrification Administration. Golec is currently Associate Professor at the School of the Art Institute of Chicago.

**Anne Helmreich (PhD 1994)** serves as the Senior Program Officer in the Getty Foundation. Her study "Local/Global: Mapping Nineteenth-Century London's Art Market," co-authored with Pamela Fletcher, was published by *Nineteenth-Century Art Worldwide* in Fall 2012, and her co-edited book *The Rise of the Modern Art Market in London, 1850-1939* was published by Manchester University Press. In addition to her position at the Getty, Helmreich is Associate Professor at Case Western Reserve University.

**Sharon Irish (PhD 1985)** has been awarded a Colston Fellowship from the Institute of Advanced Studies at the University of Bristol. She will use the award to continue her research on the residents of Knowle West. She is currently Project Coordinator at the Graduate School of Library and Information Service at the University of Illinois, Urbana-Champaign.

*The Nazi Perpetrator: Postwar German Art and the Politics of the Right* by **Paul Jaskot (PhD 1993)** was published by the University of Minnesota Press. He was



an Ailsa Mellon Bruce Visiting Senior Fellow at the Center for Advanced Study in the Visual Arts during Fall 2012. Jaskot is currently Professor of the History of Art and Architecture at DePaul University.

**Jontahan David Katz (PhD 1996)** curated the exhibition *Making History, Making Art: The Work of Jonathan Ned Katz* at the Leslie-Looman Museum of Gay and Lesbian Art. Katz is currently Associate Professor in the Department of Visual Studies at the University of Buffalo.

**Jacob Lewis (PhD 2012)** celebrated the birth of his son Felix Dean Lewis on June 4th at Beth Israel Medical Center in Manhattan.

**Babara McCloskey (PhD 1992)** is Associate Professor at the University of Pittsburgh. Her article "Marking Time: Women and Nazi Propaganda Art During World War II" was published in *Contemporaneity*, and her editorial "Whither the Study of German Art?" was published in *German Studies Review*.

**Kevin Murphy (PhD 1992)** has been appointed as the Andrew W. Mellon Chair in the Humanities at Vanderbilt University.

*Academics, Pompiers, Official Artists and the Arrière-garde: Defining Modern and Traditional in France, 1900-1960*, co-edited by **Toby Norris (PhD 2005)** was published by Cambridge Scholars. Norris is currently Associate Professor at Assumption College.

**Nina Rowe (PhD 2002)** edited a special issue of *Studies in Iconography* titled, *Medieval Art History Today - Critical Terms*. The volume was comprised of 20 essays, including those by other Northwestern alums, **David Areford**, **Sherry Lindquist**, **Stephen Perkinson**, and **Laura Weigert**. She also published a short thought piece on "Detail" in the "Notes from the Field" section of the

*Art Bulletin* (2012). Rowe is currently Associate Professor at Fordham University.

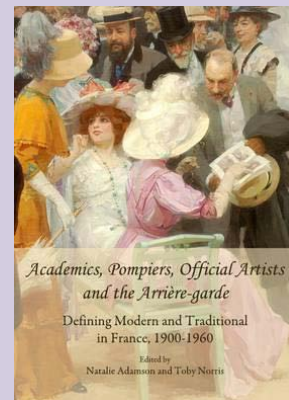
**J. William Rudd (MA 1964)** published a reflection on the memorial to H. H. Richardson's Cincinnati Chamber of Commerce building and organized a celebration for the 40th anniversary of the memorial's completion. Rudd is Professor Emeritus and former dean of architecture at the University of Tennessee, Knoxville.

**Ming Tiampo (PhD 2003)** curated the exhibition *Gutai: Splendid Playground* at the Solomon R. Guggenheim Museum. Tiampo is Associate Professor at Carleton University.

**Laura Veneskey (PhD 2012)** completed her term as Mellon Postdoctoral Fellow at Columbia University. In Fall 2013, she will be Assistant Professor at Wake Forest University.

**Aron Vinegar (PhD 2001)** accepted a new position as Senior Lecturer in Art History and Visual Culture at the University of Exeter.

We welcome any and all news about the accomplishments of our alumni. If you would like to reconnect, or to be included in future editions of the newsletter, please contact Luke Fidler at [art-history@northwestern.edu](mailto:art-history@northwestern.edu). We look forward to hearing from you.



*Academics, Pompiers, Official Artists and the Arrière-garde: Defining Modern and Traditional in France, 1900-1960* (Cambridge Scholars Publishing, 2011).



Zirwat Chowdhury (PhD 2012), Professor Holly Clayson, and Anne Helmreich (PhD 1994) at the Getty where Helmreich serves as the Senior Program Officer in the Getty Foundation.

# GIVING TO THE DEPARTMENT OF ART HISTORY

As a department, we accomplish a great deal in partnership with campus friends such as the Block Museum of Art, Kaplan Institute for the Humanities, University Library, Weinberg College of Arts and Sciences, and The Graduate School. Additionally, we are grateful to alumni and friends of the department who make individual contributions to support our programming, from lectures and symposia to undergraduate and graduate research travel. If you would like to make a gift to the department, the easiest way to do so is to give online at the following URL: [www.giving.northwestern.edu/nu/wcas](http://www.giving.northwestern.edu/nu/wcas). You

may designate the Department of Art History as the direct recipient of your gift; these funds will be used wholly for the benefit of our students.

At present, the department is investigating supplemental funding for advanced graduate students who have exhausted regular stipends and means of support. If you are interested in making a substantial gift to the department to support the work of our graduate students, please feel free to be in touch directly with the Chair. Thank you for your continued support of the Department of Art History.

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## UPCOMING EVENTS 2013-14

### Warnock Lecture Series

**October 9**

**Zainab Bahrani**

Columbia University

*The Double: Difference and Repetition in Assyrian Art*

**January 22**

**Robert Bagley**

Princeton University

*Styles, Periods, and the Life Cycle of the Goblin*

**April 30**

**Kerry James Marshall**

Chicago visual artist

### Myers Foundations Funded Symposia

**The Date of the Alchi Sumtsek Murals: 11th or 13th Century?**

Organized by Robert Linrothe

**Defining 'Foreignness' in the Early Iron Age Mediterranean**

Organized by Ann Gunter

**Photography, Performance, and the Archive in the African Diaspora**

Organized by Krista A. Thompson

NORTHWESTERN UNIVERSITY  
**Department of Art History**