

NORTHWESTERN UNIVERSITY

Department of Art History

Dear Friends and Colleagues:

It is my pleasure to highlight some of the recent accomplishments in the Department of Art History and invite you to enjoy a fuller summation in the pages that follow. Our faculty published articles and essays in an array of venues. Special congratulations are owed to Huey Copeland and Hannah Feldman, who published their first books, and to Stephen Eisenman, who published his sixth and seventh. Among many faculty honors, one in particular stands out: Ann Gunter was named Bertha and Max Dressler Professor in the Humanities.

Graduate students garnered many fine awards for research, which they will conduct away from campus next year. Funding sources include the Kress Foundation, the Mellon Foundation, and the Henry Luce Foundation/ACLS. Among our outstanding undergraduate majors, six received honors from the Weinberg College of Arts and Sciences for their senior theses. As a wonderful example of the magic that can happen at Northwestern, two doctoral students—Jill Bugajski and John Murphy—and Elliot Reichert, an undergraduate alumnus, curated exhibitions at the Block Museum of Art. For these projects, they worked under the inspired mentorship of Lisa Corrin, director of the Block and affiliate faculty member in Art History.

On behalf of the department, I want to express sincere gratitude to Elizabeth and Todd Warnock whose continued support for our programming was augmented by a gift of \$500,000 this spring. We will use these funds to

pilot new initiatives including a publication fund for faculty and recent Ph.D. alumni, a dissertation completion fellowship, and an undergraduate travel seminar. If you are interested in supporting any of these initiatives or have ideas about others, please see the guidelines about giving on the last page of this newsletter.

The department received another substantial gift from the Andrew W. Mellon Foundation to launch the Chicago Objects Study Initiative, a project envisioned in concert with the Art Institute of Chicago and the University of Chicago. This project will benefit graduate students and the department as a whole in innovative ways as you can read about on page 8.

In 2014-15, we will welcome Jun Hu as assistant professor in Asian art history and Bilha Moor as a postdoctoral fellow in Islamic art and architecture. This past year, we welcomed two new affiliate faculty members: Kathleen Bickford Berzock, Associate Director for Curatorial Affairs at the Block Museum of Art, and Lane Relyea, Associate Professor in the Department of Art Theory & Practice.

Please send news of your activities, and visit our website for up-to-date departmental information.

Jesús Escobar
Chair

NEWSLETTER 2013-14

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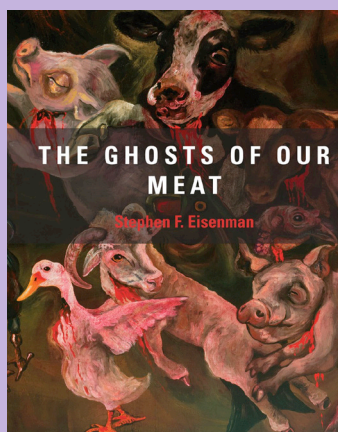
FACULTY NEWS



Professor Clayson lectured at Vanderbilt University. Pictured with Kevin Murphy (Ph.D. 1992).



Professor Copeland co-edited "Black Collectivities," a special issue of *Nka: Journal of Contemporary African Art*.



Professor Eisenman published his new book, *The Ghost of Our Meat* (D.A.P., 2014)

Hollis Clayson spent an invigorating academic year in Washington D.C. as the Samuel H. Kress Professor in the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art. Her membership in the CASVA community pushed her scholarship into new territory and nudged her onto new social terrain. Mentoring the CASVA predoctoral fellows in

residence, an aspect of the Kress Professorship portfolio, was also a pleasure. At the same time, it was a busy year for travel away from D.C. She keynoted the Nineteenth-Century French Studies Conference in Richmond VA, presented work at NU-Q in Doha, keynoted the Boston University Graduate Student Conference, "See the Light," lectured in the Art History Department at Vanderbilt University, delivered the Wayne Craven Lecture at the University of Delaware, and presented a paper in the "Impressionism and Politics" conference in Giverny, France. At the National Gallery, she lectured three times: "Episodes from the Visual Culture of the City of Light," "Marville's Streetlamps," and "Mary Cassatt's Radical Monstrosities." She has four essays due during the fall of 2014. Her advisee, Liza Oliver, defended her dissertation and will be a 2014-15 Postdoctoral Fellow at the Metropolitan Museum of Art.

During his 2013-14 sabbatical, sponsored by a fellowship from the American Council of Learned Societies, **Huey Copeland** made significant strides toward the completion of his new manuscript, currently entitled *In the Arms of the Negress: Race, Gender, and the Undoing of Modern Art*, while he continued to refine a companion volume focused on figurations of black masculinity in contemporary American aesthetic practice. In November, he welcomed the publication of his first

book with the University of Chicago Press, *Bound to Appear: Art, Slavery, and the Site of Blackness in Multicultural America*, which has already garnered positive press from the likes of *Artforum* and *Choice*. With an eye toward future projects examining black expressive cultures in the Lusophone world, Copeland began studying Portuguese and planning an exploratory trip to Brazil. Over the course of the academic year, he also completed shorter pieces on Gardar Eide Einarsson, Theaster Gates, Adler Guerrier, African American art in the 1990s, and transnational African diasporic collaborative practice; this last essay appeared in "Black Collectivities," a special issue of *Nka: Journal of Contemporary African Art*, co-edited with Naomi Beckwith, the Marilyn and Larry Fields Curator at the Museum of Contemporary Art Chicago. Copeland shared his work at venues across the country, including the Hammer Museum; the Institute of Contemporary Art, Philadelphia; Princeton University; the Renaissance Society at the University of Chicago; and his alma mater, the University of California, Berkeley, where he presented his work on jazz icon Sun Ra and celebrated the release of *Bound to Appear*. Next fall, he looks forward to returning to teaching full-time. His new courses include the department's Introduction to Contemporary Art survey, as well as the Summer Seminar Abroad, which he will co-teach in Cape Town, South Africa with his colleague and frequent collaborator, Krista Thompson.

In 2014, **Stephen Eisenman** published his new book, *The Ghost of our Meat* (The Trout Gallery, Dickinson College/ D.A.P.). He has lectured on the topics of animal art and animal liberation at The University of Chicago, Oxford University, and Sheffield University.

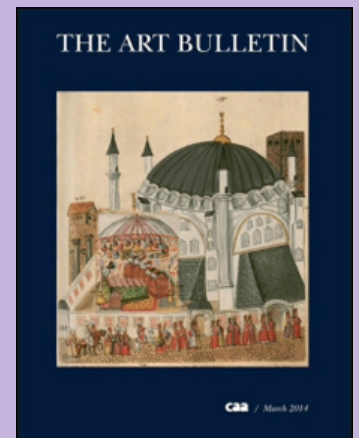
In November, Eisenman spoke at the Chicago Humanities Festival on the subject of another recent book, *The Cry of Nature: Art and the Making of Animal Rights* (University of Chicago Press, 2013). He also served as Chair of the Faculty Senate.

In 2013-14, **Jesús Escobar** began a second term as Department Chair. He taught the undergraduate Introduction to European Art survey with a terrific team of five graduate student teaching assistants and a graduate seminar on art and architecture at the court of Philip IV in Madrid, in addition to advising Kate Wollman's senior thesis on the Park Güell in Barcelona. Beyond campus, Escobar delivered papers at Harvard University, Penn State University, and the annual meeting of the Association for Spanish and Portuguese Historical Studies in Modena, Italy. This year, he published two articles for the *Lexikon of the Hispanic Baroque: Technologies of a Transatlantic Cultural Transfer*, edited by Evonne Levy and Kenneth Mills (University of Texas Press, 2013), and the article "Map as Tapestry: Science and Art in Pedro Teixeira's 1656 Representation of Madrid" in *The Art Bulletin*. Escobar will be on leave next year and intends to complete the writing for his book project, *Baroque Madrid: Architecture, Space, and the Spanish Habsburgs*.

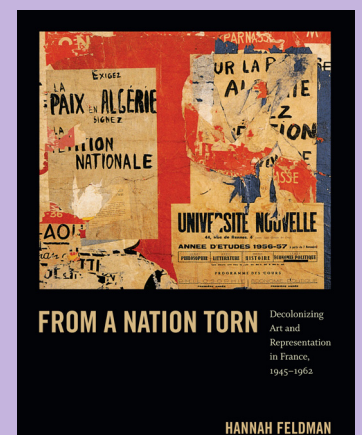
Hannah Feldman enjoyed a busy but productive year that included serving as Director of Undergraduate Studies in the department as well as a WCAS first year advisor. Feldman was also elected to a Faculty Affiliate fellowship at the Humanities Institute for the second time. In February, her book, *From a Nation Torn: Decolonizing Art and Representation in France, 1945-1962*, was released by Duke University Press in time for the CAA Annual Conference in Chicago. At the conference, she presented work from a new book

tentatively entitled *Petite Planète: Siting Revolution in the Postcolony and Beyond*. Research from this and other projects was also presented at the University of Chicago and at the University of Rochester. This spring-summer, she was awarded a fellowship as a Scholar in Residence at the Canadian Centre for Architecture in Montreal, and was further honored by an invitation to serve on the *Comité scientifique* of an international research project that aims to consider the contemporary artistic exchange between France, Italy, and the Maghreb. The project, spearheaded by Dominique Jarrassé out of the Louvre, will lead to a yearlong series of seminars and invitational conferences to be held in Paris, Rome, and Tunis. Feldman was also invited to present her work and lead a seminar at the Institut national d'histoire d'art in Paris. She was extremely proud to see several students she met in her first years at Northwestern defend their dissertations this spring, and wishes to congratulate Angelina Lucento, David Calder (of Theatre), and Jill Bugajski.

Ann Gunter completed her third and final year as Chair of Classics and continued to teach in Art History, Classics, and Humanities. She taught two new courses in Art History: an undergraduate course titled "Art and Empire in the Ancient Near East" and a graduate seminar on "The Reception of Antiquity." In November, she served as respondent for the Melammu Project's Seventh Symposium, held in Obergurgl, Austria, which was devoted to the theme "Mesopotamia in the Ancient World: Impact, Continuity, Parallels." She contributed an essay to an exhibition catalogue for a major show that will open at the Metropolitan Museum of Art in Fall 2014, titled "From Assyria to Iberia: Crossing Continents at the Dawn of the Classical Age." She also wrote a chapter for the forthcoming *A Companion to the Etruscans* (Blackwell). This summer she will complete the



Professor Escobar's article, "Map as Tapestry: Science and Art in Pedro Teixeira's 1656 Representation of Madrid" appeared in *The Art Bulletin*, March 2014.



Hannah Feldman, *From a Nation Torn: Decolonizing Art and Representation in France, 1945-1962* (Duke University Press, 2014).



Professor Gunter (left-center) at her investiture as the Bertha and Max Dressler Professor of Humanities.

work of editing twenty-seven contributions to *A Companion to the Art of the Ancient Near East*, which will be published by Blackwell.

Christina Kiaer taught an undergraduate Museums Seminar in Fall 2013 on “Radical Art in the 1930s” in collaboration with the Block Museum, as it prepared for its *Left Front: Radical Art in the “Red Decade,” 1929-1940* exhibition that opened in January 2014. Her seminar students curated their own related show, *WORK PRINT PROTEST REPEAT*, in the Block’s Katz Gallery, which juxtaposed prints by Depression-era activist artists with works by more contemporary political artists, all from the Block collection. The seminar staged a big public event, “Collective Voices,” at the museum, where they presented their research papers or gallery talks. Kiaer also participated in another *Left Front* event, presenting on the “Soviet Artists’ Union of the 1930s” at the Block Museum’s Artists’ Congress in May. She was also elected to a three-year term on the WCAS Tenure Committee. Her essay “Lyrical Socialist Realism,” based on her book project on Soviet Socialist

Realism, was published in October 2014, and this year she gave talks at UVA and Stanford from a new project she is beginning on images of African-Americans in Soviet visual culture. In January, she gave a talk at the symposium “Aftermath and Afterlife of the Russian Avant-Garde,” held in conjunction with the exhibition, *Kazimir Malevich and the Russian Avant-garde*, at the Stedelijk Museum in Amsterdam. In May, she lectured at the Manege Museum in Moscow in the program “Projections of the Avant-Garde,” as part of a double bill with

Christina Lodder, renowned art historian of Russian Constructivism. In June, she traveled to Riga to lecture on “The New Woman of Socialist Realism” at the kim? Contemporary Art Centre, which was commemorating the 125th anniversary of Soviet sculptor Vera Mukhina; she also participated in a symposium with contemporary artists whose commissioned project, *Little Vera*, confronted Mukhina’s legacy. Kiaer wishes to congratulate her advisees Jill Bugajski and Angelina Lucento, who successfully defended their dissertations during the spring quarter.

Rob Linrothe spent Summer 2013 in Kashmir and the Indian Himalayas, including trekking for 49 days with a horseman and three horses to carry their gear. He was fortunate to locate and document a cache of 18th-century scroll paintings by an artist famous for his murals. In Kashmir, he worked on the *Collecting Paradise: Buddhist Art of Kashmir and Its Legacies* exhibition, which will open at the Block Museum in January 2015 and then travel to the Rubin Museum of Art in New York. In October, he was invited to present the 16th Annual Nelson Wu Memorial Lecture at the Saint Louis Art Museum. In December, Linrothe went to Ghent, Belgium, to deliver a paper at the Centre for Buddhist Studies Conference, entitled “Noise Along the Network: A Set of Chinese Ming Embroidered Thangkas in the Indian Himalaya,” based on some discoveries he made during his summer trekking expeditions. He organized and chaired a double panel at the Himalayan Studies Conference on photography, entitled “Beyond Documentation: Photography in the Field,” held at Yale University in March, where he also delivered his own paper, “Drawing the Line: Painted Photographs in Ladakh and Zangskar.” In April, the Department and the WCAS Dean’s Office generously supported a symposium at Northwestern on “The



Professor Kiaer (right-center) with artist Ella Kruglyanskaya (left), art historian Alise Tifentäle (left-center), and artist Sanya Kantarovsky (right) at the kim? Contemporary Art Centre.

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Date of the Alchi Sumtsek Murals: 11th or 13th Century?" including participants from Austria, Great Britain, Italy, Switzerland and the U.S., which he organized with the help of Luke Fidler and Anthony Opal. The following week, he gave the 8th Annual Distinguished Lecture on South and Southeast Asian Art at the Los Angeles County Museum of Art. After his lecture, "The Three-Story 'Heap of Jewels': A Buddhist Shrine at Alchi in the Western Himalayas," he was able to examine in storage the nine objects—paintings, sculptures and manuscript illuminations—he is borrowing from LACMA for the *Collecting Paradise* exhibition. An undergraduate course in the fall and a graduate seminar in the winter were geared toward the exhibition, and in Spring 2014, Linrothe taught a new undergraduate seminar on early photography in India and the Himalayas.

Christina Normore taught both the undergraduate and graduate methods seminars this year, as well as an undergraduate course in Gothic art and a graduate seminar on late medieval patronage. She contributed an entry on medieval dining imagery to *The Encyclopedia of the Bible and its Reception* (de Gruyter) and gave lectures on her recent research at the Ohio State University, Pembroke College, Cambridge, the University of Notre Dame and Northwestern's medieval colloquium. Her first book, *A Feast for the Eyes: Art, Performance and the Late Medieval Banquet*, will be published by the University of Chicago Press in early 2015. In February 2014, Normore fell victim to the winter with a broken ankle; subsequently, she enjoyed experimenting with the teaching potential of Skype. She is grateful for the patience and aid offered her by colleagues, office staff and students alike during her healing process.

Claudia Swan was on research leave in 2013-14, and spent the academic year in Berlin where she was a Senior Fellow at the Max Planck Institute for the History of Science. While there, she continued work on the digitization and study of a cache of 17th-century notebooks compiled by Ernst Brinck, and gave two colloquia on the contents of his notebooks. She also completed a book manuscript, the working title of which is "*Rarities of these Lands*": *Encounters with the Exotic and the Formation of the Dutch Republic*. A related essay, "Lost in Translation: Exoticism in Early Modern Holland" was published in September, in *Sehnsucht Persien*, the catalogue of an exhibition at the Museum Rietberg in Zürich on early modern and modern European-Persian/Iranian artistic encounters. "Exotica on the Move: Birds of Paradise in Early Modern Holland" will appear in a special issue of *Art History* on "Early Modern Objects on the Move," co-edited by Daniela Bleichmar and Meredith Martin. Another essay, "Counterfeit Chimeras: Early Modern Theories of the Imagination and the Work of Art" will appear in a forthcoming volume on "Vision and Its Instruments," edited by Alina Payne (Penn State Press). Swan is also co-editing a volume on "Image, Imagination, Cognition in Early Modern Europe" that will be published by Brill; completing an essay on early modern diplomatic gifts of exotica; and writing about Dürer's satyrs and early modern reliquaries. She serves on two editorial boards – Values of Culture, a new series published by the University of Amsterdam Press; and Nijmegen Studies in Humanities. During the course of the year in Berlin, she gave lectures in Berlin, London, Hamburg, and at Brown University – and co-organized a reading group on Global



In Summer 2013, Professor Linrothe traveled to the Indian Himalayas, where he took this photograph of a villager in Shadé, Zangskar, holding a metal sculpture (c. 16th-century) from his home shrine.



Professor Normore presented "Between the Dishes and What Courtiers Found There" at the "Feast and Famine in the Middle Ages and Renaissance" conference at Ohio State University.



Professor Swan wrote the essay, "Lost in Translation: Exoticism in Early Modern Holland," for the exhibition catalog, *Sehnsucht Persien*.



Professor Thompson organized the symposium, "Photography and the Archive in the African Diaspora."

History. In addition, she began to prepare a Kaplan Humanities Scholars Program course on "Measurement and the Humanities," which she will co-teach in Fall 2014.

Over the last year, **Krista Thompson** finished the book manuscript, *Shine: The Visual Economy of Light in African Diasporic Photographic Practice* (now in press at Duke University Press). She received the Andy Warhol Foundation's prestigious Creative Capital Arts Writers Grant to support the book's production. This fall, Thompson was a fellow at the Alice Kaplan Institute for the Humanities and she started researching and writing two new books: *The Evidence of Things Not Photographed*, a book that examines notions of photographic absence and disappearance in colonial and postcolonial Jamaica, and *Black Light*, a manuscript about electronic light and its archival recovery in African American art. Further, Thompson (along with co-curator, Claire Tancons) received a curatorial grant from the Warhol Foundation to support the exhibition, *En Mas': Carnival and Performance Art of the Caribbean*. The exhibition, which opens at the Contemporary Arts Center in New Orleans in March 2015, broadens conventional understandings of performance art and examines the importance of carnival and public forms of protest across eight postcolonial Caribbean societies and in the metropolitan cities with vibrant carnival cultures like Brooklyn, Nottinghill, and New Orleans.

Thompson presented nine scholarly papers (including an opening plenary address at the Smithsonian American Art Museum), published three articles, and organized the symposium, "Photography and the Archive in the African Diaspora."

David Van Zanten's year started with the Block Museum exhibition, *Drawing the Future*, which displayed drawings for and projects reacting to Chicago's great (and forgotten) contribution to modern architecture, the design of the capital of Australia, Canberra. Van Zanten gave a number of lectures locally, most devolving from the Canberra project. He traveled to Europe in October to deliver the keynote for a symposium on "World Architecture at the Height of Colonialism, c. 1900," a moveable feast meeting in both Paris and London using the convenience of the "Chunnel." New projects will be taking him back to Europe for a symposium in Paris on the "Grand Paris Plans, c. 1919" and another in Darmstadt on the design strategies of Louis Kahn. The emphasis of these projects on enthusiasm for design in the years 1890-1914 has put Van Zanten's own research into an interesting perspective by making it clear that using Paris as a model for urbanist transformation is largely a turn-of-the-century construction and myth.



CONGRATULATIONS

The department congratulates Hollis Clayson, named a "Chevalier dans l'Ordre des Palmes académiques" (Knight in the Order of Academic Palms) by the French Ministry of Education for her contribution to French culture.

NEW FACULTY

Jun Hu (Ph.D. expected September 2014, Princeton University) will teach courses in East Asian art history. His current research interest is the religious art and architecture of East Asia, particularly of the early medieval period. His dissertation, titled "Embracing the Circle: Domical Architecture in East Asia (c. 200-750 CE)," is the first in-depth study of the subject in any language. Through three discrete and yet related case studies, which range from Buddhist cave temples in Dunhuang, northwest China to timber buildings in Nara, Japan, he brings into sharp focus the changing expressions of religious impulse as reflected in the construction of domical spaces in China and Japan.

Prior to his studies at Princeton, Hu received an M.A. in Sinology from the School of Oriental and African Studies, University of London, where he developed an interest in print culture. His next project, tentatively titled "Impressions of Modernity and the Rhetoric of Style," explores the role of mechanical replication in the development of painting practice and theory in 17th-century China and Japan.

Bilha Moor (Ph.D. 2011, The Hebrew University of Jerusalem) will be the Andrew W. Mellon Postdoctoral Fellow of Islamic Art and Architecture, with a concentration on Islamic illustrated manuscripts and Arabic epigraphy. Her dissertation, titled "Popular Medicine, Divination, and Sacred Geography: Sixteenth-Century Illustrations to Tusi's 'Aja 'ib al-Makhluqat," examines provincial Ottoman and Persian

cosmographies. It shows that these manuscripts served as encyclopedias of the natural and the supernatural worlds, but also as manuals of popular medicine and divination towards the end of the first Muslim millennium. She is currently revising the dissertation for publication in book form, and continuing her research on the illustrated manuscripts of 'Aja 'ib al-Makhluqat (Wonders of Creation), ca. 1550-1700.

Upon completing her dissertation, Moor studied early Islamic Arabic epigraphy in the Negev Desert (southern Israel), and has published the undated Arabic inscriptions found at the mosque and the north church of the town Shivta in *Jerusalem Studies in Arabic and Islam* (2013). This study sheds light on the period of transition between Byzantine and Islamic rule, and argues that the inscriptions at the mosque comprise a uniquely large and early corpus of Qur'anic verses, second only to the Umayyad Dome of the Rock in Jerusalem (72 AH/691-2 CE). Formerly, Moor was a Rothschild postdoctoral fellow at SOAS, University of London, and a research associate with the Shahnama Project at the University of Cambridge. She taught courses on the art and architecture of the Islamic lands, and on Arabic literature at the University of Haifa, and at the Hebrew University of Jerusalem.



Jun Hu
Assistant Professor



Bilha Moor
Mellon Postdoctoral Fellow

NEW LOCATION

The Department of Art History has moved to a new address while Kresge Centennial Hall is being renovated. We will be located in downtown Evanston through 2016, at 1800 Sherman Avenue, Suite 4400, Evanston, IL 60201.



CHICAGO OBJECTS STUDY INITIATIVE



Northwestern and University of Chicago students gather in the conservation examination room at the Art Institute as part of the Andrew W. Mellon Foundation Chicago Objects Study Initiative (photo courtesy of the Art Institute of Chicago).

This spring, the Andrew W. Mellon Foundation awarded nearly \$1.3 million to Northwestern, the University of Chicago, and the Art Institute of Chicago to support innovative object-based studies in art history beginning in 2014-15. The four-year, inter-institutional pilot program known as the Chicago Objects Study Initiative (COSI) was created to address a disciplinary and professional need for broadening instruction, with an emphasis on curatorial practice, objects-based research, and technical art history, including conservation and conservation science approaches to objects and materials. COSI will impact the Department of Art History in a number of ways. Most significantly, it includes a new required course for first-year graduate students to be team-taught by faculty from both art history departments at the Art Institute, thereby drawing on the expertise of the museum's professional staff and providing increased access to

objects drawn from the museum's permanent holdings. Additionally, the initiative formalizes a pre-existing internship arrangement with the creation of a year-long Mellon Curatorial Internship to be held by a graduate student in the second, third, or fourth year of study, and it creates a year-long Mellon Curatorial Research Fellowship for a graduate student in the completion stages of dissertation writing. The Research Fellow will be in residence at the Art Institute and, along with fellows from the University of Chicago, research objects in the museum's collection. COSI also includes scholarly programming that aims to encourage dialogue and collegiality among graduate students, faculty, and curators from the three institutions and the greater Chicago region.

DEPARTMENT STAFF

Luke Fidler thanks the students, faculty, and staff for an enjoyable two years at Northwestern. The past year he gave talks at Northwestern, the CAA Annual Conference, and the International Congress on Medieval Studies. Fidler continued to publish critical writing, with pieces appearing in *The Atlantic*, *TriQuarterly*, and *The Volta*; he also had an article accepted for publication in *postmedieval*. He looks forward to beginning his Ph.D. in art history at the University of Chicago in the fall.

Anthony Opal thanks the faculty and staff—especially Jesús Escobar and Luke Fidler—for another enjoyable and fulfilling year. Highlights include Opal's first full-length collection of poems being accepted for publication by Punctum

Books, as well as individual pieces being published in *Harvard Divinity Bulletin*, *Five Quarterly*, *Notre Dame Review*, and elsewhere. Completing his M.F.A. in Creative Writing (Poetry) here at Northwestern University, Anthony's thesis manuscript, "OTHERS," won the program's Distinguished Thesis Award. Most notable, however, is the birth of his lovely daughter, Eleanor.

During the past year, Opal and Fidler launched the experimental journal *TAG* (tagjournal.com). In June, the department welcomed a new Program Assistant, Mel Keiser. Keiser is a visual artist; her work can be seen at melkeiser.com.



Anthony Opal (left) with Luke Fidler (right).

2013 SUMMER SEMINAR ABROAD: PARIS



The summer seminar for first-year graduate students took place in Paris and Giverny. Organized and taught by **Hollis Clayson**, the subject was “Paris: Capital of the Nineteenth Century” and the seminar’s specific focus developed from the spring graduate seminar, “The Interior as Space and Image,” in which all members of the Paris seminar had participated.

In the French capital city, the group began by juxtaposing two spectacularly divergent Paris interiors: the Sewers and the Opéra (le Palais Garnier). In the coming days, they visited the key museum displays of the interior including the Musée Nissim de Camondo, the Imperial Apartments (of Napoléon III and Eugénie) in the Musée du Louvre, the Musée des Arts Décoratifs, and the Musée de la Chasse. Students studied photographs of the interior by Eugène Atget and others in the collections of the Musée Carnavalet with the chief curator of photography, Françoise Reynaud. We met with

former Louvre curator, Régis Michel, to discuss “Wither Art History?” at the Institut National d’Histoire de l’Art. We toured the newly renovated Centre Allemand de l’Histoire de l’Art with its director, Andreas Bayer. For our final joint venture, we boarded the train in the Gare St. Lazare to join the Terra Summer Residency graduate seminar, run by the Terra Foundation in Giverny (Normandy). While there, we also visited Claude Monet’s home, the prosperous artist’s interior, and gardens.

The department wishes to thank the Weinberg College of Arts and Sciences, and The Graduate School for their robust support of the seminar. Gratitude also goes to the German and History Departments for their support of Ph.D. students who joined the art history group in France.



Professor Clayson and students outside the Lumière de l’Oeil.



Professor Clayson and students on Monet’s bridge in Giverny.

Photo above left: Professor Clayson and students standing on Daniel Buren’s *Les Deux Plateaux*, in the courtyard of the Palais Royal.

Students standing in the Parc Monceau.



GRADUATE STUDENT NEWS



Opening night at the Block Museum. Pictured are co-curators of *The Left Front: Radical Art in the "Red Decade," 1929-1940*: John Murphy (left) and Jill Bugajski (right). In the center, Elliot Reichert (B.A. 2010), curator of *Steichen/Warhol: Picturing Fame*.

students **Emma Chubb** in Morocco and **Tera Lee Hedrick** in Bulgaria. She plans to finish her dissertation, "*Caillebotte's Things: People and Possessions Entangled*," in the coming year.

In 2013-14, **Emilie Boone** advanced her dissertation as a CIC/Smithsonian Fellow at the National Portrait Gallery and presented her research on James

Van Der Zee at the 16th ACASA Triennial Symposium on African Art. She was awarded the 2014 Terra Foundation for American Art Summer Residency. During 2014-15, she will continue working on her dissertation as a fellow at the Center for Photography at Woodstock and the Smithsonian's National Portrait Gallery.

Alison Boyd spent 2013-14 in Philadelphia doing research and writing for her dissertation, "*Ensemble Modernism: Orchestrating Art and People at the Barnes Foundation*." She also presented two papers on this

work, "*Feminist Theory at the Barnes Foundation*," at American University in Washington, D.C. and "*The Visible and Invisible: Circulating Images of the Barnes Foundation Collection*" at the conference, "*Images of the Art Museum: Connecting Gaze and Discourse in the History of Museology*," at the Kunsthistorisches Institut in Florence, Italy. She is continuing her research with a short-term fellowship at the Wintherthur Research Program this summer.

Jill Bugajski completed her dissertation, "*Totalitarian Aesthetics and the Democratic Imagination in the United States, 1937-47*," this spring as a Henry Luce Foundation/ACLS Fellow in American Art. With fellow graduate student, **John Murphy**, she also co-curated *The Left Front: Radical Art in the "Red Decade," 1929-40* for the Block Museum. The exhibition won a funding award from the Terra Foundation for American Art and a 2014 Award of Merit from the American Association for State and Local History. It will travel to its second venue at the Grey Art Gallery at New York University, to open in 2015.

During 2013-14, **Antawan I. Byrd** successfully completed his qualifying exams and dissertation prospectus colloquium, and will begin dissertation research in New York in Summer 2014 on a Shanley Travel Fellowship. During 2014-15, Byrd will serve as a Graduate Fellow at the Block Museum of Art, and also participate in the Searle Teaching Certificate Program.

A 2013-14 American Institute for Maghrib Studies Fellow, **Emma Chubb** spent the academic year in Morocco where she conducted dissertation research in Tangier, Rabat, Tetouan, and the Rif Mountains. She presented



Faye Gleisser's review of McArthur Binion's exhibition at Kavi Gupta was published in *Artforum*, November 2013.

papers in French and English at the Tangier American Legation Museum, L'appartement 22 in Rabat, the École des hautes études en sciences sociales in Paris, and Columbia University. In addition, she published reviews in *Art.es*, *Nafas Art Magazine*, and on L'appartement 22's website, and contributed entries to the bilingual *Encyclopedia of Modern Art and the Arab World*, an initiative of Mathaf, at the Arab Museum of Modern Art. She also curated *Graft/Trellis/Tame*, an exhibition of new work by Mohssin Harraki at L'appartement 22 that opened in June 2014.

In Fall 2013, **Grace Deveney** was the Eliza Dangler Curatorial Fellow in the Photography Department of the Art Institute of Chicago. Additionally, in Winter 2014, she contributed research to the exhibition catalog, *Kandinsky: A Retrospective*, for the Milwaukee Art Museum (Yale University Press, 2014). During 2014-15, she will serve as the Marjorie Susman Curatorial Fellow at the Museum of Contemporary Art Chicago.

During summer 2013, **Ashley Dunn** conducted dissertation research in the print room at the Bibliothèque nationale de France in Paris through a Shanley Travel Fellowship. This year, she presented her work at the University of British Columbia's Art History Graduate Symposium in Vancouver and the 49th Annual Graduate Student Seminar at the Art Institute of Chicago with her paper "Medium and Memory in A.P. Martial's Ancien Paris, (1862-6)." With fellow graduate students, **Erin Reitz**, **Antawan Byrd**, and **Grace Deveney**, she organized a symposium on curatorial careers funded by a Professional Development Grant from The Graduate School, with additional support from the department. In June, Dunn participated in the inaugural CCL/Mellon Foundation Seminar in

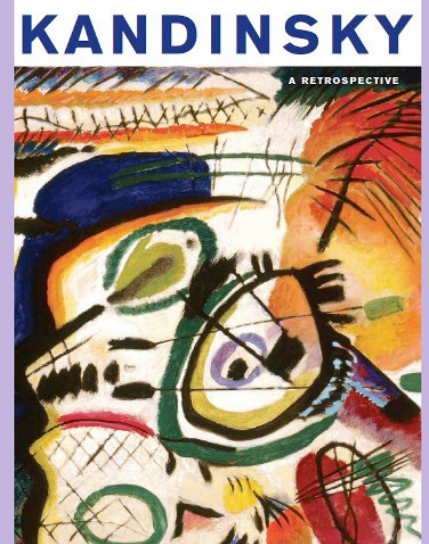
Curatorial Practice in New York.

In Summer 2013, **Faye Gleisser** taught an undergraduate survey, "Contemporary Art and Its Institutions," and facilitated an independent study as an instructor in Continuing Studies at Northwestern. During the academic year, she completed dissertation research in New York, Los Angeles, and San Francisco, with the support of a Henry Luce Foundation/ ACLS Fellowship in American Art, and spoke in the Smart Museum's education series, "Objective/ Subjective." In November, her review of McArthur Binion's work at Kavi Gupta Gallery was published in *Artforum*. In addition to her academic studies and writing pursuits, Faye served as a Searle Center Graduate Teaching Fellow during 2013-14, organizing a series of discipline specific workshops titled "Dealing with Difficult Images."

Stephanie Glickman spent 2013-14 in The Netherlands, where she conducted dissertation research as a Kress Foundation Institutional Fellow in affiliation with Leiden University. Her dissertation, "For Profit and Power: The Dutch East India Company (VOC) and the Art of Trade, c. 1600-50," investigates the art and cultural artefacts commissioned and collected by global tradesmen. In May, Stephanie presented two papers on aspects of her research: "The Optics of Possession: The Dutch East India Company (VOC) and the Art of Trade in Amsterdam, c. 1640-1670" at the University of Amsterdam's Art History



Emma Chubb curated *Graft/Trellis/Tame* at L'appartement 22, Morocco.



Grace Deveney contributed research to the Milwaukee Art museum's exhibition, *Kandinsky: A Retrospective*.



Stephanie Glickman presented her paper at Leiden University's conference, "Legal Bodies: Corpus/Persona/Communitas."



Nicholas Miller presented a paper at the Terra Foundation's conference, "American Art in Dialogue with Africa and its Diaspora."

Ph.D. Seminar, and "Conquered Places and Captured Faces in the Art of Dutch Global Trade" at Leiden University's interdisciplinary conference, "Legal Bodies: Corpus/Persona/Communitas."

After completing her comprehensive exams, **Xinran Guo** started drafting her dissertation prospectus on contemporary Chinese art of the 2000s. In July, she will give a presentation on Chinese artist Gu Dexin's participation in "Magiciens de la terre in 1989" at Centre Pompidou, Paris. Guo will carry out archival research for her dissertation in Beijing, Shanghai, and Hangzhou for the rest of the summer.

Tera Lee Hedrick spent the academic year as a Predoctoral Fellow at the American Research Center in Sofia, Bulgaria. She had the opportunity to present material from her dissertation at local conferences, as well as to travel extensively throughout the Balkans. A highlight from her travel was a two-week research trip with her co-adviser, **Richard Kieckhefer**, affiliate faculty member and Professor of Religion Studies. She also continued to write her dissertation, "The Power of Objects: Ars Sacra and the Negotiation of the Sacred in Late Byzantium," which she plans to complete next year.

Nicholas Miller spent the academic year in Washington D.C. completing his second year as a Predoctoral Fellow at the Smithsonian American Art Museum. In October, he delivered the paper, "'To Paint His Own People': William H. Johnson's Avant-Garde Gambits and the Orientalized Black Female Body," at the Terra Foundation-sponsored conference "American Art in Dialogue with Africa and its Diaspora," held at the Smithsonian American Art

Museum. In February, he delivered his paper "Vulnerable to Violence: Jeff Donaldson's *Ala Shango*: and the Erasure of Diasporic Difference," at the CAA Annual Conference in Chicago. He plans to remain in Washington D.C. for the next academic year as he completes his dissertation.

Scott Miller was awarded a Shanley Travel Fellowship to study late medieval sites and artifacts connected with the Dukes of Burgundy. In June, he attended the "Buildings and the Body" symposium at the University of Southampton, where he presented his current research on the lost automata in the early 15th-century castle of Hesdin. In 2014-15, he will be co-chairing a session at the International Conference for Medieval Studies at Western Michigan University.

In 2014, **John Murphy** co-curated *The Left Front: Radical Art in the 'Red Decade'* with **Jill Bugajski** at the Mary and Leigh Block Museum of Art. He spent the spring quarter conducting dissertation research at the Winterthur Museum and Library in Delaware as a Luce/ACLS Dissertation Fellow in American Art.

In April, **Cassie Olien** presented at Northwestern's first Classical Reception workshop with the University of Michigan about the reception and display of Cypriot sculptural fragments in the Metropolitan Museum of Art. In May, she gave a paper at University of California, Riverside's third annual graduate student conference, "Exchange: Assimilation and Appropriation in the Arts," where she discussed the Cypriot "Amathus" sarcophagus in its complicated web of social, religious, and political contexts. She was awarded a Shanley Travel Fellowship which enabled her to travel to Berlin to begin dissertation research. She will be based in Berlin and London for 2014-15. In 2013-14, **Julia Oswald** was awarded

a Shanley Travel Fellowship to begin dissertation research abroad. During 2014-15, she will continue preliminary dissertation research, co-organize a panel at the International Congress of Medieval Studies at Kalamazoo College, and undertake the Searle Teaching Certificate Program.

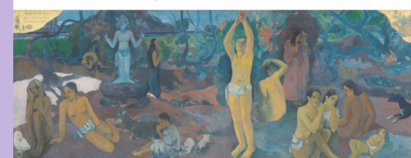
Erin Reitz spent the academic year as a fellow in the Northwestern Paris Program in Critical Theory, conducting dissertation research on the films and internationalism of the Black Panther Party. This spring, she also researched in archives in Berlin, Hamburg, and Frankfurt. Although looking forward to upcoming research trips to Stockholm and San Francisco, she is excited to return to Chicago for the 2014-15 academic year.

Kate Tahk received a Council of Library and Information Resources Mellon Fellowship for Dissertation Research in Original Sources to conduct dissertation research in Latvia and Russia next year, as well as a Title VIII Summer Fellowship to Russia.

Maureen Warren spent the academic year writing her dissertation in Chicago after two years abroad conducting research. She gave papers at the Sixteenth Century Society Conference in San Juan, Puerto Rico, and the Historians of Netherlandish Art Conference in Boston. For a Summer 2014 research trip to The Netherlands, she was awarded a Walter Read Hovey Memorial Fellowship from the Pittsburg Foundation and a Scaliger Fellowship from Leiden University. Her essay, "A Shameful Spectacle: Claes Jansz Visscher's 1623 News Prints of Executed Dutch 'Arminians'", will appear in a volume entitled *Death, Torture and the Broken Body in European Art, 1300-1650* (Ashgate, 2014).

The department admitted five students who will begin their studies in Fall 2014: **Adrienn Kácsor, Sandra Racek, Alissa Schapiro, Talia Shabtay, and Thomas Witschonke.**

University of California, Riverside Third Annual History of Art Graduate Student Conference



EXCHANGE: ASSIMILATION AND APPROPRIATION IN THE ARTS

Keynote Speaker:

Sofia Sanabrais, Getty Research Institute Scholar and lecturer in the Department of Art History at the University of Southern California

With special thanks to our sponsors: Department of the History of Art, Department of Ethnic Studies, Center for Ideas and Society, CHASS Office of the Dean and the Graduate Student Association

<http://www.arthistory.ucr.edu>

Saturday
May 17, 2014
9:00 AM-5:00 PM

California Museum
of Photography
3824 Main Street,
Riverside, CA

UCR
ARTS

UCRIVERSIDE
GSA

Cassie Olien presented a paper at University of California, Riverside's conference, "Exchange: Assimilation and Appropriation in the Arts."

CONGRATULATIONS

Angelina Lucento, "Painting for the Collective: Art, Politics, and Communication in Russia, 1918-1932."

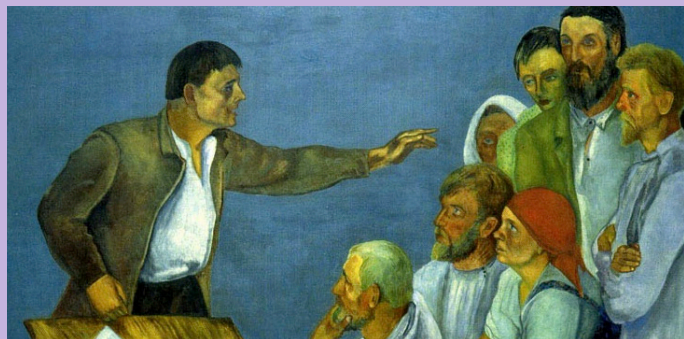
Primary advisor: Christina Kiaer.

Liza Oliver, "Mercantile Aesthetics: Art, Science, and Diplomacy in French India (1664-1761)."

Primary advisor: Holly Clayson.

Jill Bugajski, "Totalitarian Aesthetics and the Democratic Imagination in the United States, 1937-1947."

Primary advisor: Christina Kiaer.



David Shterenberg, *The Agitator*, 1927.



Boris Iofan (architect), *Soviet Pavilion for the New York World's Fair, 1939.*

UNDERGRADUATE STUDENT NEWS



Claire Dillon giving a presentation of her research at the Senior Thesis Seminar, held in the Pick-Laudati Auditorium, Block Museum of Art.



The department enrolled over 463 undergraduate students in Art History courses this academic year, with 44 students holding majors and 13 students holding minors in the department. Courses explored a wide range of topics and included a special Museums Seminar taught by Christina Kiaer which resulted in an exhibition in the Block Museum of Art. Along with the Provost's Office and the Weinberg College of Arts and Sciences, the department offered a number of awards and honors to many fine undergraduates. This past year, **Peter Adams**, a sophomore in the Medill School of Journalism, was awarded the 2014 Warnock Prize in Art Historical Writing for an essay on Rodin

composed for the Introduction to Modernism survey.

Sinéad Lopez was recognized with the Outstanding Junior Art History Major award and she also received a Warnock Travel Grant to carry out research related to a future senior thesis.

Six seniors received honors for theses they wrote on topics ranging from architecture and urbanism in Barcelona, installation art in Venice, and painting in 20th-century Brazil. The group of exemplary students included **Isaac Alpert**, **Elise Chagas**, **Claire Dillon**, **Hannah Lee**, **Maris O'Tierney**, and **Kate Wollman**. For her thesis on the Cuban artist Félix González Torres, **Claire Dillon** received the department's highest honor, the J. Carson Webster Prize for Distinguished Honors Thesis.



Hannah Kleinman giving a presentation in conjunction with *WORK PRINT PROTEST REPEAT*, an exhibition curated by students in Professor Kiaer's fall Museums Seminar.

NORTHWESTERN ART REVIEW

Northwestern Art Review (NAR) thrived in its sixth year. The organization strengthened its namesake—the bi-annually published academic journal—while also expanding its staff and campus collaboration. From student organization partnerships to emblematic venues, NAR made visual culture vibrant within the Northwestern community.

Under the leadership of President Nancy DaSilva, NAR's most popular events reached new heights. We hosted our fourth annual Art Jobs Career Panel this fall. The panel provided an open conversation on the opportunity and versatility that Art History and Art Theory & Practice majors bring to the professional world. NAR continued its signature Abandoned Art Market to great success. We invited students to purchase hidden gems donated by previous AT&P students at Norris Center, which served as the perfect hub for a truly engaging on-campus event.

Just when we thought the Keg of Evanston was a dream of the past, NAR brought it back for one night only at our annual spring exhibition of student work. Building off of last year's apartment pop-up venue success, NAR events staff transformed the former Keg of Evanston into a NAR-curated gallery that showcased pieces created by fellow Northwestern undergraduates across various schools and majors. For the first time, this pop-up gallery featured video work from both individual students and Northwestern art collectives.

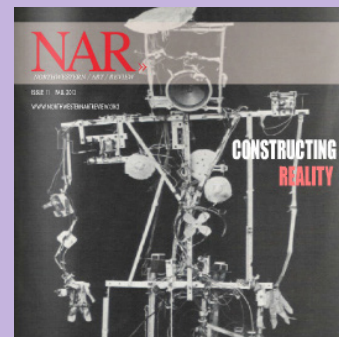
This spring brought another first-ever: a NAR and Mayfest Productions Dillo Day collaboration that invited students to submit art for the chance to have their work shared with a crowd of 10,000 at the nation's largest student-run music festival. On Dillo Day, the south Lakefill featured a student-created, student-curated art installation enjoyed by the masses.

NAR ended the year strong with the publication of its twelfth issue of *Northwestern Art Review* thanks to the journal's fearless leader, Editor-in-Chief Kathryn Watts. With "Art in the Time of War," NAR explored violence, ideological conflict, and political turmoil through art. Moving forward, NAR will take our exploration further. This year saw the launch of our Instagram and a re-invigorated website, and in the year to come, we plan to continue collaboration and content creation that share visual culture like never before.

Here's to a vibrant year!

Aileen McGraw
President, Northwestern Art Review

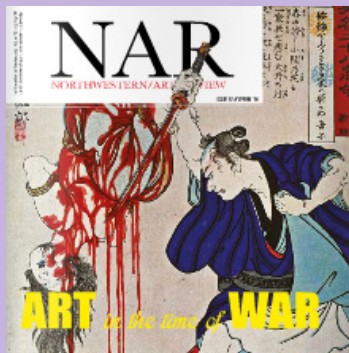
For more information, visit:
www.northwesternartreview.org



NAR, Journal #11 (Winter 2014),
"Constructing Reality."



NAR curated an exhibition of undergraduate student work at the Keg of Evanston.



CAPTURING UNCERTAINTY:
YOSHITOSHI AND EIMEI
NIJUHASSHŪKU »



Page 1. Bull. Pers. Studies (Claremont) 1995

NAR, Journal #12 (Spring 2014), "Art in the Time of War."

Department Lectures & Events

Fall 2013

October 9

Warnock Lecture Series:
Zainab Bahriani

Columbia University
The Double: Difference and Repetition in Assyrian Art

October 10

Department Colloquium:
Chris Bell

Picturing Emancipation: Spectacle and the Street in Civil War Philadelphia

November 6

Alice Kaplan Institute for the Humanities

Co-sponsored Artist in Residence Lecture:

John Neff

Pleasures and Disciplines of Daily Life

November 7

Graduate Student Lecture Series: D. Fairchild Ruggles

University of Illinois at Urbana-Champaign
From Concubine to Queen in 13th-Century Egypt: The Extraordinary Reign of 'Tree of Pearls'

November 14

Richard Meyer

Stanford University
Elizabeth Taylor's Closets

November 21

Tanya Tiffany

University of Wisconsin-Milwaukee
Before Velázquez Came to Court: The 'Waterseller of Seville' and the Artist's Early Career

Winter 2013

January 8

Medieval Colloquium

Co-sponsored Lecture:

Christina Normore

When Love was a Battlefield

January 22

Warnock Lecture Series:

Robert Bagley

Princeton University
Styles, Periods, and the Life Cycle of the Goblin

February 10

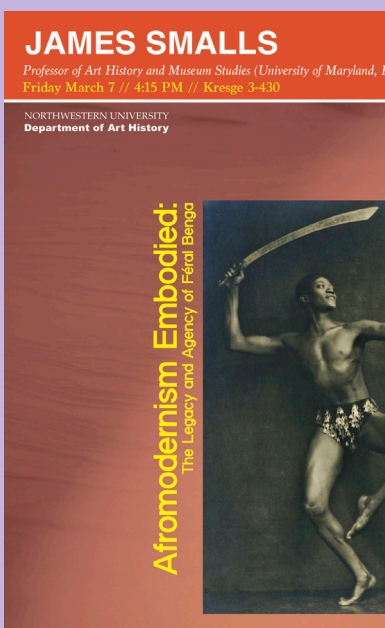
Ming Tiampo

Carleton University
Wartime Avant-Garde Art in Japan

March 7

Graduate Student Lecture Series: James Smalls

Afromodernism Embodied: The Legacy and Agency of Féral Benga



ALUMNI NEWS

Sarah Betzer (Ph.D. 2003) received a grant from the American Philosophical Society for her project, "Picturing Antiquity and the Body after Archaeology." She will spend the 2014-15 academic year as a Member at the Institute for Advanced Study at Princeton.

Beverly Louise Brown (Ph.D. 1978) continues to live and work in London as an independent scholar. This past year she gave a paper at a conference at the National Gallery, London on the Titian's Flight into Egypt. For another conference at the National Gallery on "Imagining Architecture," she presented a paper with Charles Robertson on the varied sources Renaissance painters drew upon for the architectural backdrops in their pictures. Brown also gave a paper at the conference "Light, Colour, Veils" held at the Courtauld Institute of Art, London. This paper, "Seeing Red: Was Titian Too Young to Know Better?" is now in press. In addition, Brown helped to organize and write the catalogue for an exhibition about Titian's Jacopo Pesaro and Alexander VI Before Saint Peter. She wrote a small book on a newly discovered painting by Dosso Dossi and wrote catalogue entries for the corresponding Veronese exhibition that will be held in Verona, July-October 2014. Brown's two articles on Bellini's use of sculpture in paintings come out this year.

Sheila Crane (Ph.D. 2001) received tenure at the University of Virginia in May 2013 and was honored with an All-University Teaching Award in May 2014. She is looking forward to spending Spring 2015 as a Fellow at the Clark Art Institute where she will be working on a book project tentatively titled, "Inventing Informality." Recent publications include "The Shantytown of Algiers and the Colonization of Everyday Life," in *Use Matters: An Alternative History of Architecture* (Routledge, 2014), and "Material Occupations," in *Otherwise Occupied: Bashir Makhoul and Aissa Deebi* (Palestinian Art Court- al Hoash, 2013).

Justine De Young (Ph.D. 2003) continues to teach writing-intensive art history seminars at Harvard as part of the Writing Program

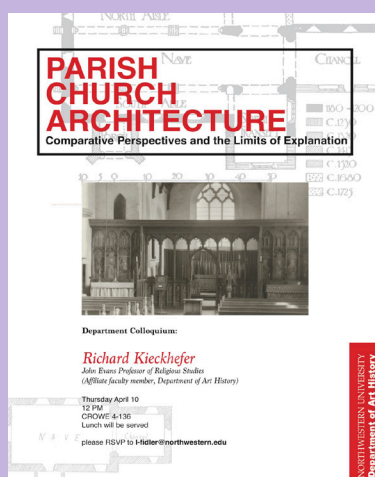
faculty. She has forthcoming essays in *Bourgeois Femininity and Public Space in 19th-Century European Visual Culture* (Ashgate, 2014), *Getting the Picture: The History and Visual Culture of the News* (Bloomsbury, 2015), *A Cultural History of Dress and Fashion: The Age of Empire 1800-1920* (Bloomsbury, 2015), and *Visualizing the Nineteenth-Century Home: Modern Art and the Decorative Impulse* (Ashgate, 2015). She is the editor of the forthcoming book, *Re-Examining Fashion in European Art, 1775-1925*, to which she will also contribute an introduction and chapter.

Julia Detchon (B.A. 2011) will be leaving her job as a Curatorial Assistant at the National Gallery of Art in Washington D.C. to start a Ph.D. in Latin American art at University of Texas at Austin in the fall.

David Getsy (Ph.D. 2002) published articles in *GLQ*, *Criticism*, *TSQ*, and *The Encyclopedia of Aesthetics* in 2013-14, including a conversation with Jennifer Doyle in *Art Journal*. He was the inaugural Pamela Simpson Lecturer in Art History at Washington & Lee University and began his term as Chair of the Editorial Board of *The Art Bulletin*. In late 2014, his co-edited special issue of the journal, *TSQ* will appear and in Spring 2015, Yale University Press will publish his book, *Abstract Bodies: Sixties Sculpture in the Expanded Field of Gender*.

Mary Haderlein (B.A. 1980) is currently a member of the Woman's Board at the Art Institute of Chicago.

Sharon Irish (Ph.D., 1985) just returned from a two-month appointment at the University of Bristol as a Colston Research Fellow with the Institute for Advanced Studies. At Bristol, Sharon worked with the Department of Film and Television on several media arts projects, including the University of Local Knowledge, an archive of short



Spring 2013

April 4-5

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

Organized by Rob Linrothe

*Speakers: Chiara Bellini,
Philip Denwood, Amy Heller,
Gerald Kozicz, Rob Linrothe,
Christian Luczantis*

April 10

**Department Colloquium:
Richard Kieckhefer
Parish Church Architecture:
Comparative Perspectives and
the Limits of Explanation**

April 17

**What Objects Want: On
Museums and Curatorial
Careers**

*Organized by Antawan Byrd,
Grace Deveney, Ashley Dunn,
and Erin Reitz; co-sponsored
by Alice Kaplan Institute
for the Humanities and The
Graduate School*

April 30

**Warnock Lecture Series:
Kerry James Marshall
The Image is Everything**

May 1

**Medieval Colloquium
Co-sponsored Lecture:
Marvin Trachtenberg
New York University
Tektonikon and Surfacescape:
Architecture and the Body in the
Premodern**

May 8

**Latin American and
Caribbean Studies
Co-sponsored Lecture:
John López
University of Chicago
Indigenous Commentary on
Sixteenth-Century Mexico City**

May 9

**Myers Symposium:
Defining "Foreignness"
in the Early Iron Age
Mediterranean**
Organized by Ann Gunter

*Speakers: Johannes Haubold,
Erick von Dongen, Persis
Berlekamp, Catherine Saint-
Pierre Hoffman, Panagiotis
Kousoulis, Carolina López-Ruiz*

May 22

**Myers Symposium:
Photography, Performance,
and the Archive in African
Diaspora**
Organized by Krista Thompson

*Speakers: Tina Campt, Leslie
Hewitt, Saidiya Hartman,
Roshini Kempadoo, Jacqueline
Stewart*



Use matters: an alternative history of architecture

Edited by Kenny Cupers



Figure 3.1 Alternative
"sitting" method of entering
and leaving a high bathtub.
From Alexander Kico,
The Bathroom (1967), 64.

Sheila Crane contributed an essay to *Use Matters: An Alternative History of Architecture* (Routledge,

videos created with residents of Knowle West, a housing estate in South Bristol. Now back at the University of Illinois, she will continue to collaborate with Bristol colleagues.

Jennifer Jolly (Ph.D. 2003) was the recipient of a 2013 National Endowment for the Humanities Research Fellowship to support the writing of her book manuscript on art, tourism, and nation building in Mexico under President Lázaro Cárdenas.

During 2013-14, **Jessica Keating** (Ph.D. 2010) completed the final year of her Andrew W. Mellon USC-

Huntington Early Modern Studies Institute Postdoctoral Fellowship in Early Modern Visual Culture. In

September, she co-organized (with Sean Roberts Alexander Marr) a two-day international conference, entitled "Ephemerality and Durability in Early Modern Visual and Material Culture" held at USC's Sidney Harman Academy for Polymathic Study. In addition to teaching courses on the Northern Renaissance, Keating also put the finishing touches on her book manuscript entitled, "All Wound Up: Automata, the Holy Roman Empire, and the Early Modern

World." In September 2014, she will begin her new position of Assistant Professor of Early Modern European Art and Architecture at Carleton College.

Matthew Kluk (B.A. 2011) recently completed his M.A. in Art History through the Graduate Program at Williams College. His qualifying paper was on William Henry Fox Talbot. In September, he will join the J. Paul Getty Museum's Department of Photographs as their Graduate Intern for 2014-15.

Donny Meyer (B.A. 2000), works as a Program Officer in the Fellows Program at the MacArthur Foundation in Chicago where he specializes in the arts. He is currently a Ph.D. candidate in the History of Art at Yale University, where his research focuses on the concept of refinement in the art and steel of Pittsburgh at the turn of the 20th century. Immediately prior to his joining the MacArthur Foundation in 2013, he worked for the Whitney Museum of American Art, New York, where he served as the Project Researcher for the Collection Documentation Initiative for painting and sculpture. From 2011 to 2012 he was the Rose Herrick Jackson Graduate Curatorial Intern at the Yale University Art Gallery, where he helped prepare for a major forthcoming travelling exhibition, *Coney Island: Visions of an American Dreamland 1861-2008*, which is scheduled to open in 2015 at the Wadsworth Atheneum Museum of Art in Hartford, Connecticut. Before matriculating at Yale, Donny was a Senior Researcher at the Dedalus Foundation in New York, where he worked on the *Robert Motherwell Catalogue Raisonné* (Yale University Press, 2012).

In May 2013, **Erin Colley Monroe** (B.A. 2000) became the Robert H. Schutz, Jr., Assistant Curator of American Paintings and Sculpture at the Wadsworth Atheneum Museum of Art, where she has worked since 2007. She most recently curated, *Andrew Wyeth: Looking Beyond*, which explored the artist's use of doors and windows as symbolic passages and reexamined scholarly interpretations of his work.



David Getsy contributed a conversation with Jennifer Doyle in *Art Journal* (Winter 2013).

Kevin D. Murphy (Ph.D. 1992) is now the Andrew W. Mellon Chair in the Humanities and Professor of History of Art at Vanderbilt University.

Hector Reyes (Ph.D. 2010) will begin his new position as Assistant Professor of Teaching at University of Southern California in Fall 2014. In addition to revising the draft of his book on French history painting, he is currently completing a co-authored book project on the afterlife of Stoic physics in painting and artistic theory.

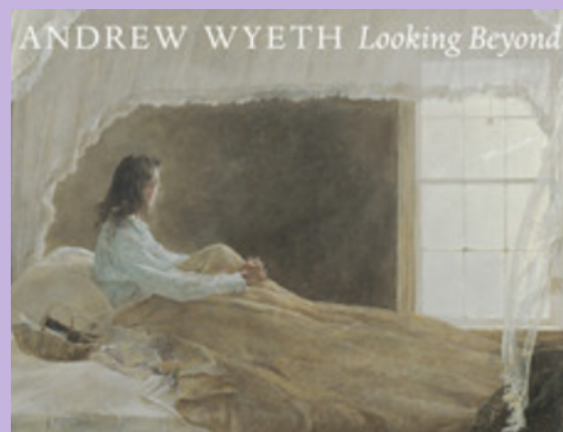
Julie D. Taylor, Hon. AIA/LA, (BA 1982) will celebrate the 20th anniversary of her boutique public relations firm this September. Taylor & Company creates global communications plans expressly for professionals, institutions, and organizations involved in architecture, design, landscape, furnishings, and the betterment of the built environment. She is currently serving a three-year term on the National Board of Directors of the AIA/American Institute of Architects (only two non-architects reside on the Board). In April, Julie was the guest speaker for the NZIA/New Zealand Institute of Architects business program, giving the talk "Now, More Than Ever: Public Relations and Marketing for Architects" to an audience of more than 500 architects in five cities throughout the country.

Ming Tiampo's (Ph.D. 2003) exhibition, which she co-curated with Alexandra Munroe at the Guggenheim Museum in New York, *Gutai: Splendid Playground*, won the AICA (International Association of Art Critics) prize for Best Thematic Exhibition in New York for 2013.

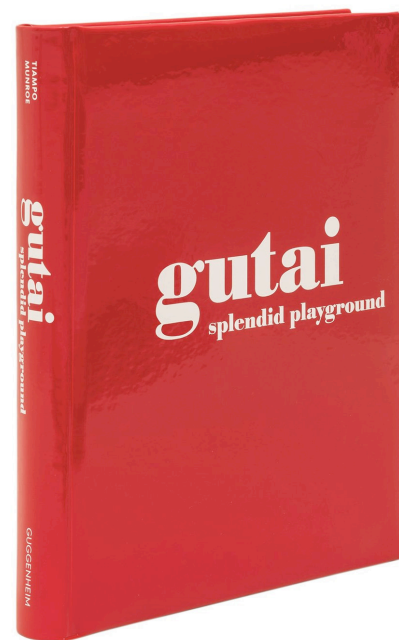
James A. van Dyke (Ph.D. 1996) was promoted to the rank of Associate Professor with tenure at the University of Missouri-Columbia in June 2013 and is now serving as the department's Director of Graduate Studies. Aside

from his book, *Franz Radziwill and the Contradictions of German Art History 1919-1945*, which appeared in the series, "Social History, Popular Culture, and Politics in Germany" (University of Michigan Press, 2010), he has recently published a number of articles, chapters, and catalog essays. Among them are: "Something New on Nolde, National Socialism, and the SS," in *Kunstchronik*, 2012; "Felixmüller's Failure: Painting and Poverty," in *Beyond Glitter and Doom: New Perspectives of the Weimar Republic*, 2012; "Otto Dix' Volkstümlichkeit," in *Das Auge der Welt: Otto Dix und die Neue Sachlichkeit 1920-1945*, an exhibition catalog for the Kunstmuseum Stuttgart, 2012; "Ernst Barlach and the Conservative Revolution," in the *German Studies Review*, May 2013; and "Torture and Masculinity in George Grosz's Interregnum," in the *New German Critique*, Summer 2013. Forthcoming is an article entitled, "Erasure and Jewishness in Otto Dix's Portrait of the Lawyer Hugo Simons," for *Re/New Marxist Art History: Essays in Honor of Andrew Hemingway*.

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 Mel Keiser at art-history@northwestern.edu. We look forward to hearing from you.



Alumni Erin Colley Monroe curated *Andrew Wyeth: Looking Beyond*, at the Wadsworth Atheneum Museum of Art.



Ming Tiampo co-curated the Guggenheim Museum exhibition, *Gutai: Splendid Playground*.

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, Alice 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. As an example of the latter, Barbara Smith Shanley Graduate Travel Fellowships are awarded yearly to graduate students in the second and third year of study

thanks to an ongoing gift from the Shanley family that is augmented by donations made by other individuals. 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

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. Thank you for your continued support of the Department of Art History.

UPCOMING EVENTS 2014-15

WARNOCK LECTURE SERIES

November 5

Yukio Lippit

Harvard University

The Ise Shrines and the Metabolism of Japanese Architecture

February 25-26

Trinh T. Minh-ha

University of California, Berkeley

Topic TBD

May 20-21

Christopher Wood

New York University

Topic TBD

MYERS FOUNDATIONS FUNDED SYMPOSIA

October 17-18

Myers Symposium in Honor of David Van Zanten

Organized by Sheila Crane, Min Lee, & Kevin Murphy

Winter 2014

Visual Public Spheres: Art and Media in the Middle East and North Africa, 2001-2011

Organized by Hannah Feldman

April 24

Naturalia-Arteficialia

Organized by Claudia Swan

NORTHWESTERN UNIVERSITY
Department of Art History

Designed by Matt Joynt, Luke Fidler, & Mel Keiser
Edited by Jesús Escobar & Mel Keiser