



2014-15 NEWSLETTER

Department of Art History  
NORTHWESTERN UNIVERSITY

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## Letter from the Chair

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Dear Friends and Colleagues:

Stepping in as Chair for a year while Jesús Escobar was on well-deserved research leave, I had the pleasure of presiding over another successful year for the department. I am thrilled to report that the department is welcoming Rebecca Zorach as the Mary Jane Crowe Professor of Art History, a prestigious professorship in our department that has been unfilled for a number of years. Professor Zorach, an eminent scholar of early modern European art history and most recently, of contemporary African-American art in Chicago, joins us from the University of Chicago. We look forward to having her as our colleague.

Our faculty has been characteristically busy with publications, and received many honors this year. I am especially pleased to congratulate Christina Normore on the appearance of her first book, *A Feast for the Eyes* (University of Chicago Press), and Krista Thompson on the publication of her second monograph, *Shine* (Duke University Press). In curatorial endeavors, Rob Linrothe mounted the exhibition “Collecting Paradise” at the Block Museum, and Krista Thompson’s co-curated exhibition “En Mas” appeared at the Contemporary Arts Center in New Orleans. A faculty highlight was the college-wide ceremony and reception in March in celebration of Hollis Clayton’s knighting as a Chevalier by the French Ministry of Education. We are also proud to announce that Huey Copeland has been named to a three-year term as Associate Dean of The Graduate School, though we will miss him in the department.

Our stellar graduate students continue to garner prestigious fellowships for their research, from sources such as the Fulbright, the Mellon Foundation, the DAAD, the Max Planck Institute and Northwestern’s Presidential Fellowship. The exhibition “The Left Front,” curated last year at the Block by doctoral students John Murphy and Jill Bugajski (now an alumna), traveled to the Grey Center in New York this year to great acclaim, including an illustrated review article in *The New Yorker*. Two of our fine undergraduate majors received honors from Weinberg College for their senior theses, another two received Latin Honors, and several were awarded departmental prizes and internship grants.

I had the honor of overseeing the first year of Elizabeth and Todd Warnock’s generous gift to the department of \$500,000 over five years. We inaugurated the Warnock Publication Grant by providing substantial subventions for first books being published by three recent alumni, as well as several faculty publications. We also supported trips to enhance both undergraduate and graduate courses, and we initiated the Warnock Finishing Fellowship, awarding it to advanced doctoral student Alison Boyd.

I can also report on the successful completion of the first year of our multi-year Mellon grant for the Chicago Objects Study Initiative (COSI). Our first-year graduate students participated this winter in an objects-based seminar at the Art Institute of Chicago, along with first-

year art history students from the University of Chicago, and two of our doctoral students held year-long COSI internships at the AIC.

This newsletter comes to you from our temporary digs at 1800 Sherman Avenue in downtown Evanston, as we await the completion of the Kresge Hall renovation. While we have missed our proximity to the library, to other departments, and especially to our classrooms, we have also enjoyed the camaraderie of our closer quarters, the perks of a corporate office building (four elevators!) and access to coffee shops and restaurants. Come by and see us! And if you would like to support any of the initiatives outlined here, or have ideas about others, please see the guidelines for giving on the last page of this newsletter. As always, please send us news of your activities.



A handwritten signature in dark ink, which appears to read "Christina Kiaer". The signature is fluid and cursive, with a long horizontal stroke at the end.

Christina Kiaer  
Chair

## Faculty News



S. Hollis Clayson

Holly Clayson started off the 2014-15 academic year with a bang: a trip around the Aegean on a lovely French ship to accompany and lecture to a Northwestern Alumni group. Patmos, Ephesus, Troy and Istanbul were highlights. After playing hooky in that approved fashion, she dug into the teaching challenge of a lifetime: curating an exhibition of graphic works by Toulouse-Lautrec with thirteen undergraduate students at the Block Museum. It turned out to be a beautiful show and a social and didactic success. Curated during Fall 2014, "Toulouse-Lautrec Prints: Art at the Edges Of Modernity" was on display from mid-January through mid-April, 2015. Fall 2014 was also a busy lecture and travel season. In October, Clayson gave the Norma Lifton lecture at the

School of the Art Institute Chicago, a workshop and discussion of her work at the University of Southern California, presented at the Myers Symposium celebrating David van Zanten, and lectured at the Massachusetts Institute of Technology. In November, she gave a lecture at the Art Gallery of Alberta in Edmonton, and led a one-day fieldtrip to MOMA with the Toulouse-Lautrec class. In December, she lectured in Paris as part of the Mondes Électriques Conference. Closer to home, she was installed as a Chevalier by the Cultural Attaché (Chicago) in mid-March. In the spring, she lectured at Pennsylvania State University on caricature, and gave the Hilla Rebay Lecture at the Guggenheim in mid-May. In June, she delivered a lecture to the Chicago Alliance Française. Clayson

published an essay in *Monet and the Birth of Impressionism*, the catalogue of an exhibition mounted by the Städel Museum in Frankfurt (2015). She continues to serve as a member of the CAA Publications Committee, the International Advisory Board of the Courtauld, the Partner University Fund Review Committee for the French Cultural Embassy, a Fellowships Committee at the Huntington Library, and the Weinberg Budget Committee. Fall 2015 will find her teaching as the Varnedoe Visiting Professor at the Institute of Fine Arts in NYC. *Alles ist gut.*

Above: Clayson delivering the Hilla Rebay Lecture at the Guggenheim Museum. (Photo: Chad Heird, Solomon R. Guggenheim Foundation, New York)



## Faculty News

### Huey Copeland

During the 2014-15 academic year, Huey Copeland taught several new courses reflective of his evolving scholarly interests, most notably the interdisciplinary graduate seminar “Art, Affect, and the Ends of Psychoanalysis.” At the same time, he presented his work on both sides of the Atlantic at venues including Brown University, Humboldt-Universität zu Berlin, Stanford University, the WORM Instituut voor Avantgardistische Recreatie, and the New School for Social Research, where he moderated a conversation between *The New Yorker* staff writer, Hilton Als, and Studio Museum in Harlem Director, Thelma Golden, in celebration of the 20th anniversary of her groundbreaking Whitney Museum exhibition “Black Male: Representations of Masculinity in Contemporary American Art.” Back in Evanston, Copeland interviewed Brooklyn-based artist Wangechi Mutu on the occasion of her opening at the Block Museum; presented his work on jazz icon Sun Ra and contemporary artistic discourse at the Northwestern interdepartmental conference, “Timing Is Everything: A Multidisciplinary Symposium on Non-Linear Temporalities;” and delivered the closing remark at the Black Arts Initiative conference, “Black Arts United States: Institutions and Interventions.” His first book, *Bound to Appear: Art, Slavery, and the Site of Blackness in Multicultural America* (University of Chicago Press, 2013), continued to garner acclaim, with reviews from *Art Journal*, *Nka*, *Oxford Art Journal*, and *Small Axe*, which will publish the critical reflections of Stephen Best and Hortense Spillers alongside a commentary by Copeland in November 2015. Additional recent and forthcoming publications include a conversation with MacArthur Award-winning artist Mark Bradford

published in *CALLALOO* and a look at the sculptural practice of Noah Purifoy for *Artforum*. Next year, Copeland looks forward to the launch of his curated lecture series at the Art Institute of Chicago, “Histories Remixed: Jim Enote, Rachel Kushner, Alicia Hall Moran,” and to further collaborations with his colleague Krista Thompson: the College Art Association panel “Afrotropes” and the graduate seminar “The Global 1960s: Art, Identity, and Politics in the Age of Dissent.” Most significantly, in September 2015, he will begin an

exciting new role as Associate Dean for Academic Affairs in The Graduate School at Northwestern, a position that will allow him to advocate for graduate students across the University and to forward the values of excellence and diversity that have long animated his scholarship, teaching, and service.

Below: Copeland interviewing artist Wangechi Mutu about her exhibition at the Block Museum (Photo: Sean Su).



# Faculty News

## Stephen Eisenman

In 2014-15, Stephen Eisenman traveled extensively to perform his roles as scholar, faculty leader and activist: to Qatar to undertake a review for the Faculty Senate (he is its president until late September 2015) of the NUQ campus in Doha; to New Delhi to speak at an international conference on animal rights; to Oxford to speak at conference about vivisection; and to Los Angeles to conduct research for his planned Block Museum exhibition, “William Blake and the Age of Aquarius” (2017). He also published in *CAA Reviews* a critical evaluation of a new Gauguin monograph, as well as a pair of articles: “The Political Logic of Radical Art History in California: 1974-1985: A Memoir,” in *Re-New Art History* (Art/Books, 2014) and “True Noir,” in *Art in America* (March 2015), an essay about the recent US Senate report on CIA torture. In December, his article “The Real Swinish Multitude” will appear in *Critical Inquiry*.



Above: Eisenman's article, “True Noir,” in the February 2015 issue of *Art in America*.

## Hannah Feldman

Hannah Feldman enjoyed a busy and productive year in residence at Northwestern and as the department's Director of Undergraduate Studies. She celebrated her election as affiliate faculty in the Department of Art Theory & Practice and maintained her status as Core Faculty in Comparative Literary Studies and also Middle Eastern and North African Studies. She was nothing less than overjoyed to receive an Andrew Mellon New Directions Fellowship, which she will use during her sabbatical in 2015-2016 to pursue advanced training in urban sociology of the Middle East, a nice complement to the research she

did on architecture and urbanism at the Canadian Centre for Architecture, where she was a Scholar in Residence through the Fall. During the academic year, Feldman presented research from her new project– in particular, about the Moroccan artist, Yto Barrada, as well as Algerian monumental urbanism– at the CCA, Yale University, Princeton University, the Cooper Union, University College London, and Michigan State University. She was also invited to present this research at Northwestern in conjunction with an exciting conference “Comparative and Interdisciplinary Approaches in the Field of Turkish Studies.” She also

continued to present her research on the decolonization of French culture in the mid-20th century, speaking at the *Institut national d'histoire de l'art* in Paris as well as at the Deutsches Forum für Kunstgeschichte. Regrettably, a keynote address for a conference on transcultural exchange across the Mediterranean, that was scheduled to take place at the Bardo Museum in Tunis was cancelled because of lingering concerns about what the French call “barbarisme” following the incidents in Tunisia in the spring. With the support of funds from the Buffet Center, the Kaplan Institute for the Humanities, the Crown Family Program



## Faculty News

### Jesús Escobar



Above: Madrid, Town Hall, east façade, 1643-96. The building is the topic of a chapter in Professor Escobar's current book project.

Jesús Escobar spent the academic year on leave following a four-year run as Department Chair. Splitting his time between Richmond, Virginia, Princeton, New Jersey, and Madrid, he made extensive progress on a book

project, *Baroque Madrid: Architecture, Space, and the Spanish Habsburgs* which is now under contract with Penn State University Press. He also continued work on two forthcoming publications on architecture and urbanism in the early modern Spanish World and joined the Editorial Board for *The Grove Encyclopedia of Latin American Art and Architecture*. Additionally, he now serves on the Art Institute of Chicago's Advisory Council for Colonial Latin American Art. During the year, Escobar delivered papers in the Department of Art and Archaeology at Columbia, the Department of History at Johns Hopkins, the Graduate School of Design at Harvard, and the Humanities Research Center at Virginia Commonwealth University, where he was a Visiting Fellow during the spring semester. He will return to Evanston in the fall and resume his service as Department Chair.

in Middle Eastern Studies, the Center for Global Communication Studies, Keyman Turkish Program, and the Meyers Foundations, Feldman used the time not spent in Tunis to organize a week-long symposium about art and public culture in the Middle East, North Africa, and Turkey entitled, "Before the Contemporary: Arts, Institutions, Revolutions." An essay on the Serbian artist Ika Knezevic is forthcoming in Fall 2016 in conjunction with Knezevic's simultaneous exhibitions at the Istanbul Biennial and the Renaissance Society, where her exhibition initiates the Renaissance Society's centennial celebration. As the year closed,

Feldman was humbled and honored to receive the Weinberg College Award for Excellence in Mentoring Undergraduate Research, and also flattered to be invited to serve on juries for fellowships administered by the Social Science Research Council and the National Endowment for the Humanities. She was also appointed to be a commissioning editor for *H-France*. As always, she continued with great pride to watch her students develop professionally and intellectually.

Left: Anneka Lennssen (Berkeley), Kristine Khouri (Independent Scholar), and current graduate Rory Skyes at "Before the Contemporary" (Photo: Sean Su).



## Faculty News



### Ann Gunter

Ann Gunter has enjoyed a year's research leave, which has enabled her to travel to conferences and exchange ideas with colleagues about current research

Above: The Sackler Gallery for Assyrian Art arranged to evoke the main audience hall of the palace of Ashurnasirpal II on display at the Metropolitan Museum of Art's exhibition, "Assyria to Iberia" (Photo: Metropolitan Museum of Art).

projects. In Fall 2014 she presented papers at a conference devoted to Oswald Spengler and the comparative study of civilizations (Woeltingerode, Germany); a conference titled "Writing Neo-Assyrian History" (Helsinki); and a symposium held at the Metropolitan Museum of Art in celebration of its exhibition "Assyria to Iberia at the Dawn of the Classical Age." She also served as session organizer and respondent at the

Melammu Project's Eighth Symposium, in Kiel, Germany, devoted to the theme "Mesopotamia and the Iranian Worlds." In January, she presented a paper at the conference "Ceramic Identities at the Frontiers of the Empires: The Regional Dimension of Pottery Production in Late Bronze Age Northern Syria and Anatolia," organized by the University of Florence. This summer she will co-teach a graduate seminar on Classical

### Jun Hu

Jun Hu spent the year settling into his new life at Northwestern. In the fall, he offered a new undergraduate seminar that explored the arts of the Silk Road

Left: Wang Yue, *Landscape in the Manner of Huang Gongwang* (detail), 1627, an image used in Hu's presentation at "A World Within Worlds?"

through a collection that was first amassed in Japan in the mid-eighteenth century. In the spring, he taught the Asian art survey course. He presented his new research on problems of medium and style in seventeenth-century Chinese painting at the Kaplan Institute for the Humanities at Northwestern, and at the annual meeting of the Association





## Faculty News

### Christina Kiaer

Christina Kiaer opened her year as Chair not in Evanston, but in Moscow, where she taught the 2014 Summer Seminar Abroad for first-year graduate students on the topic of Soviet Moscow (see the Summer Seminar feature on page 28-29). She continued the Russian theme in her teaching for the year, reprising her undergraduate course on “Art of the Russian Revolution” in the fall, and developing a new graduate seminar on “The Aesthetics of International Communism” in the spring, for which

students did research projects not only on Communist Russia, but also the US, Haiti and North Korea. Kiaer continued to develop her new research project on “An Aesthetics of Anti-Racism: African Americans in Soviet Visual Culture,” presenting papers at the conference “Comintern Aesthetics” at the University of California, Berkeley and “The Pedagogy of Images” at Princeton University, as well as here in the department, in the newly re-inaugurated Faculty Colloquium. Kiaer will pursue this project when

she goes on research leave in 2015-16 as a Faculty Fellow at the Alice Kaplan Institute for the Humanities at Northwestern. Kiaer also wrapped up her two-term tenure this summer as Field Editor for 20th Century Art for *caa.reviews*, the online art history book and exhibition review site for the College Art Association. Kiaer finished her year as Chair as she began it, in Russia, where she traveled to Moscow and Chelyabinsk in late August on a research trip generously funded by the Warnock Gift.

Below Right: Professors Kiaer (left) and Clayson (right) with Spring 2015 Warnock Lecturer, Christopher Wood (center), in front of the Block Museum (Photo: Sean Su).

Reception at the Summer Institute Cologne program, a cooperative endeavor between Northwestern and the University of Cologne. And she aims to complete her introduction and editing of the multi-author *Companion to the Art of the Ancient Near East* (Wiley-Blackwell).

of Asian Studies in Chicago. Towards the end of the spring, he presented a paper titled “‘The Final Destination’ of the Silk Road and Its Many Lives” in the Medieval Colloquium, “A World Within Worlds? Reassessing the ‘Global Turn’ in Medieval Art History,” organized by Christina Normore.





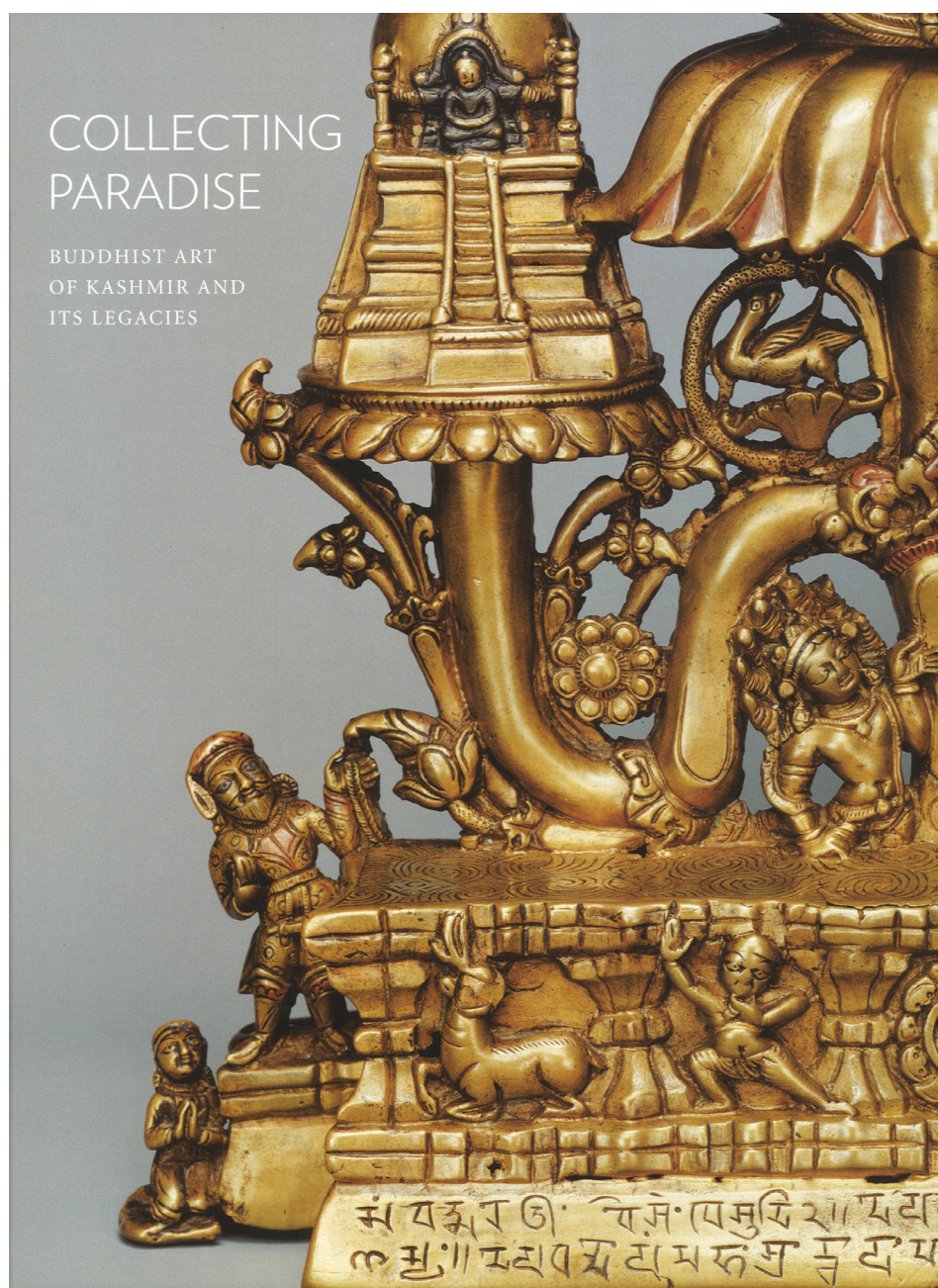
## Faculty News

### Rob Linrothe

This past year was a busy one for Rob Linrothe. Besides teaching and preparing a few articles for publication, Fall saw the final planning and wall-text writing for “Collecting Paradise: Buddhist Art of Kashmir and Its Legacies,” the exhibition Linrothe curated featuring international collections of Buddhist art at the Block Museum.

It was a pleasure to work with the professional team at the museum, and graduate students Scott Miller and Aisha Motlani, who assisted with the installation. After the exhibition opened at the beginning of Winter, Linrothe was able to use the installed show to complement his Winter seminar. After it closed in April, the art was packed up and sent to New

York where a second iteration of the show opened at the Rubin Museum of Art (May through early October). The exhibition catalog, a three year plus project which required devoting last summer to writing, without travel or fieldwork, was finished and printed in time for the opening. However, this summer he was back doing fieldwork in the Western Himalayas, where he spent part of his time with current graduate Rachel Levy and another graduate from the University of Michigan, working on various projects there together. Linrothe looks forward to the 2015-16 year, to the incoming class of grad students, and his third year as the department’s Director of Graduate Studies.



Left: Exhibition catalog for Linrothe’s exhibition, “Collecting Paradise: Buddhist Art of Kashmir and its Legacies.”

Right: Painting by Sultan Muhammad, *Allegory of Worldly and Otherworldly Drunkenness*, Folio from the Divan of Hafiz (The Metropolitan Museum of Art), used in Moor’s graduate seminar.

Christina Normore experienced a number of firsts this academic year. Her first book, *A Feast for the Eyes: Art, Performance and the Late Medieval Banquet* (University of Chicago Press) (see page 12), was published in both physical and e-formats in May. In June, she organized her first conference with generous support from the Mellon Foundation and the Department of Art History. The conference, “A World Within Worlds? Reassessing the ‘Global



## Faculty News

### Bilha Moor (Post-doctoral Fellow)

Bilha Moor taught a graduate seminar on Islamic painting, and an undergraduate seminar on early Islamic art and architecture. In both courses, the students examined first-hand Arabic, Persian, and Ottoman illustrated manuscripts kept at the Special Collections of the Deering Library. In March, Moor presented a paper at the 42nd annual conference of the Midwest Art History Society titled “The Dark Warrior: An East Asian Symbol in Islamic Painting,” which she later developed into an article. Upon arrival at Northwestern in September 2014, Moor studied the *Shahnama* (*Persian Book of Kings*) manuscripts held at the Deering Library. The entries she wrote on these manuscripts are now published online at the *Shahnama* Project of the University of Cambridge. At present, Moor continues working on her book on Ottoman and Persian illustrated manuscripts of *‘Aja’ib al-Makhlūqat* (*Wonders of Creation*) and is organizing a Myers Symposium on pre-Modern Islamic Painting scheduled for April 2016.



### Christina Normore

Turn’ in Medieval Art History,” drew together ten early-career scholars working across Eurasia to explore the problems and possibilities raised by recent cross-cultural work on the period 300-1500 CE. On the teaching front, she served as a co-instructor for the inaugural Mellon Objects and Materials seminar, in which graduate students from Northwestern and the University of Chicago trekked boldly forth each week through the Chicago winter to investigate the

Art Institute of Chicago’s collection together (see page 27). She taught her first freshman seminar, focused on the interpersonal and interspecies relationships that made up medieval chivalry; she is particularly grateful to Jonathan Tavares for putting her students in armor behind the scenes at the AIC and to Karyn Hinkle (Northwestern’s Art Librarian) for explaining researching skills to them at Northwestern. She also taught undergraduate courses in

historiography and late medieval art, presented research related to her first book at the 41st Saint Louis Conference on Manuscript Studies, and published a book chapter on the imbrication of zoomorphism and anthropomorphism at the Valois Burgundian court, entitled “Monkey in the Middle” for *The Anthropomorphic Lens*, edited by Walter Melion, Bret Rothstein and Michel Weemans (Brill, 2014).

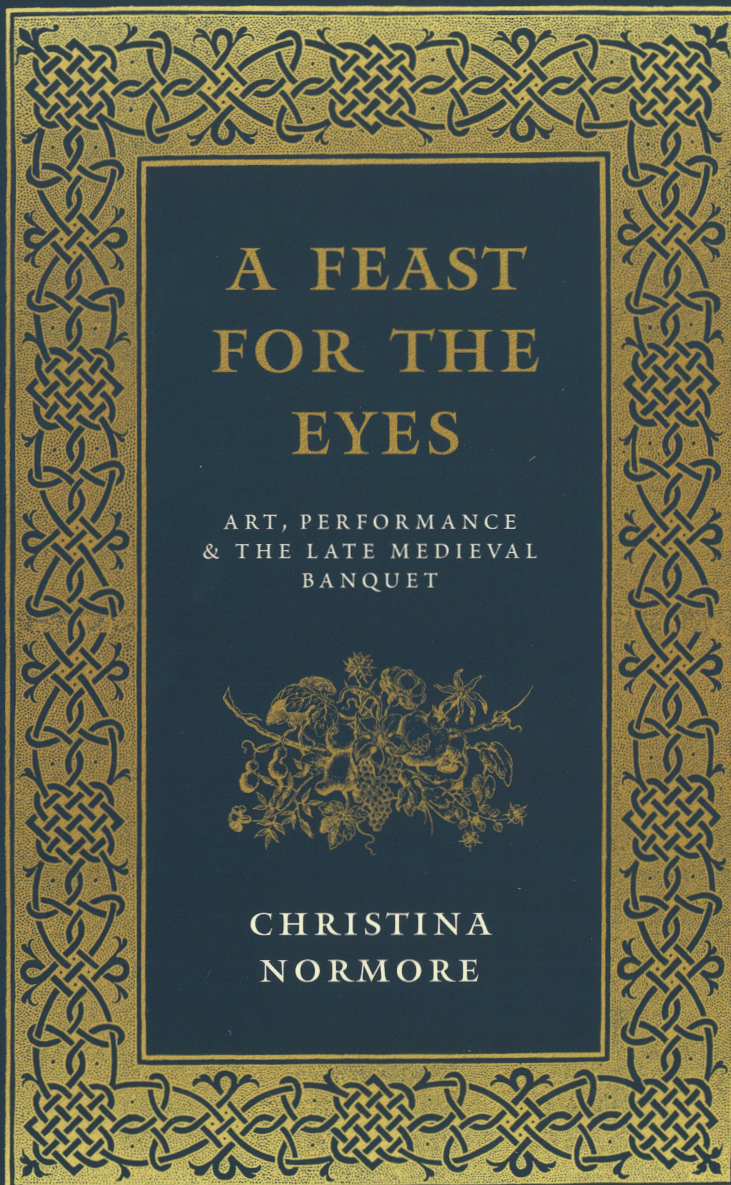


## FACULTY PUBLICATION

### New single-author publications

*A Feast for the Eyes:  
Art, Performance, and the Late Medieval Banquet*

Christina Normore (University of Chicago Press)



To read accounts of late medieval banquets is to enter a fantastical world where live lions guard nude statues, gilded stags burst into song, and musicians play from within pies. We can almost hear the clock sound from within a glass castle, taste the fire-breathing roast boar, and smell the rose water cascading in a miniature fountain. Such vivid works of art and performance required collaboration among artists in many fields, as well as the participation of the audience.

*A Feast for the Eyes* is the first book-length study of the court banquets of northwestern Europe in the fourteenth and fifteenth centuries. Christina Normore draws on an array of artworks, archival documents, chroniclers' accounts, and cookbooks to re-create these events and reassess the late medieval visual culture in which banquets were staged. Feast participants, she shows, developed sophisticated ways of appreciating artistic skill and attending to their own processes of perception, thereby forging a court culture that delighted in the exercise of fine aesthetic judgment.

Challenging modern assumptions about the nature of artistic production and reception, *A Feast for the Eyes* yields fresh insight into the long history of multimedia work and the complex relationships between spectacle and spectators.

This is Professor Normore's first book.



## SPOTLIGHT

from the Department of Art History.

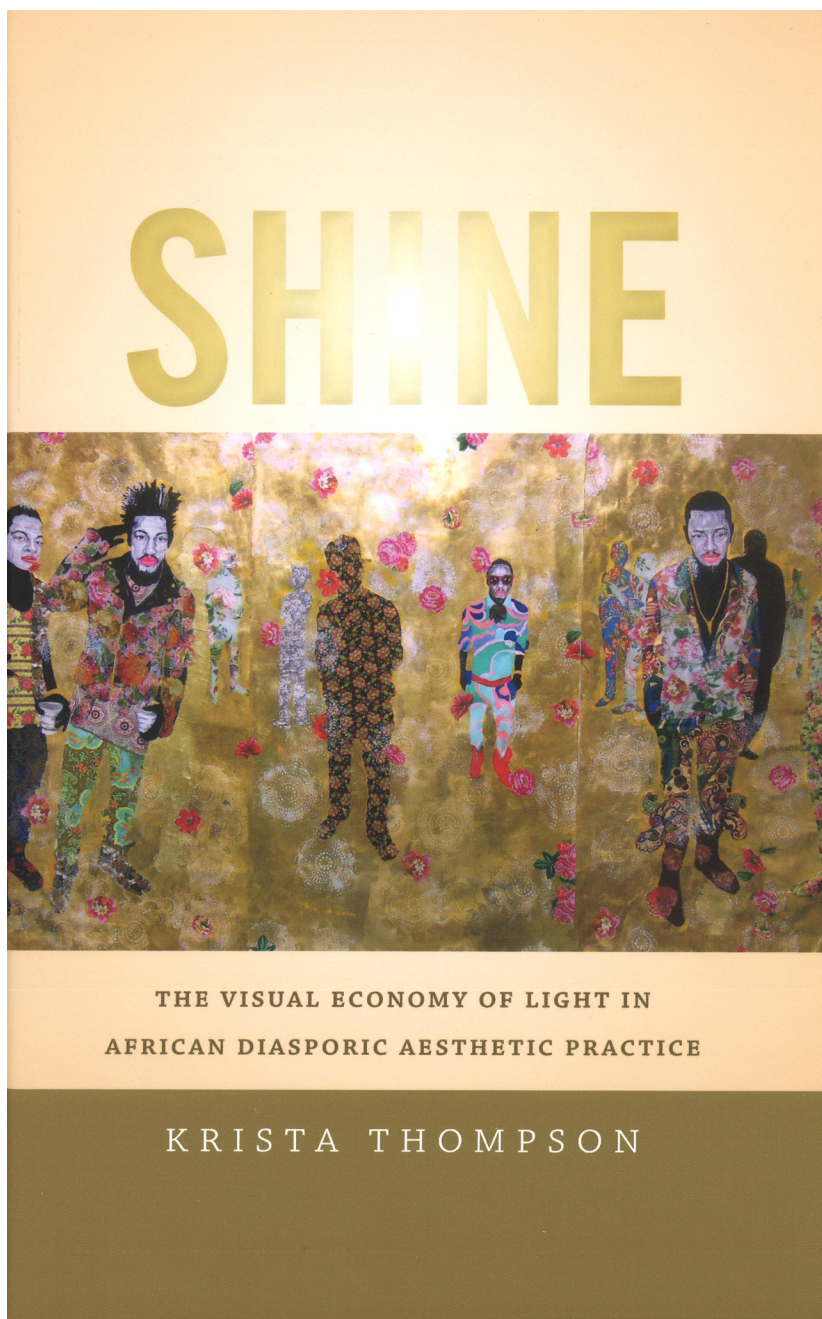
In Jamaican dancehalls competition for the video camera's light is stiff, so much so that dancers sometimes bleach their skin to enhance their visibility. In the Bahamas, tuxedoed students roll into prom in tricked-out sedans, staging grand red-carpet entrances that are designed to ensure they are seen being photographed. Throughout the United States and Jamaica friends pose in front of hand-painted backgrounds of Tupac, flashy cars, or brand-name products popularized in hip-hop culture in countless makeshift roadside photography studios. And visual artists such as Kehinde Wiley remix the aesthetic of Western artists with hip-hop culture in their portraiture.

In *Shine*, Krista Thompson examines these and other photographic practices in the Caribbean and United States, arguing that performing for the camera is more important than the final image itself. For the members of these African diasporic communities, seeking out the camera's light—whether from a cell phone, Polaroid, or video camera—provides a means with which to represent themselves in the public sphere. The resulting images, Thompson argues, become their own forms of memory, modernity, value, and social status that allow for cultural formation within and between African diasporic communities.

This is Professor Thompson's second book.

*Shine: The Visual Economy of Light in African Diasporic Aesthetic Practice*

Krista Thompson (Duke University Press)



## Claudia Swan

Claudia Swan returned from a year in Berlin, where she was a Senior Fellow at the Max Planck Institute for the History of Science, and resumed teaching. In the fall she co-taught the Kaplan Humanities Scholars Program freshman course “Measurement and the Humanities” with Professors Wendy Espeland (Sociology) and Jules Law (English); she will teach the courses again in Fall 2015. In the spring, Swan taught a new course, “Whose Marbles

Below: The first pages of Professor Swan’s article, “Exotica on the Move: Birds of Paradise in Early Modern Holland” in *Art History*, August 2015.

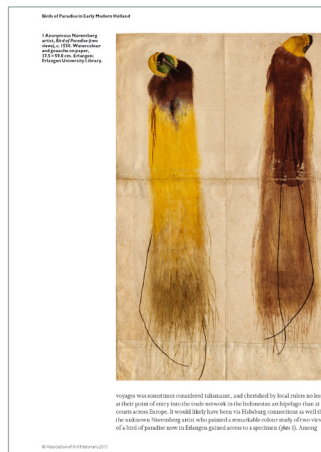
Are They Anyway? A Brief History of International Cultural Heritage Debates,” formulated as a residential college seminar. During the course of the past academic year, she gave lectures in Basel, London, and Chicago; and organized sessions at CAA and at The Renaissance Society of America. She published a number of essays, in particular “Exotica on the Move: Birds of Paradise in Early Modern Holland,” in *Art History*, and “Conceptions, Chimeras, Counterfeits: Early Modern Theories of the Imagination and the Work of Art” in *Vision and its Instruments, c. 1350-1750: The Art of Seeing and Seeing as an Art*, ed. Alina Payne (The Pennsylvania State University Press).

Work continues on the digital project “Knowledge Networks in Early Modern Holland: The Case of Ernst Brinck (1582-1649)” and she has completed her book manuscript “Rarities of these Lands’: Encounters with the Exotic in the Dutch Republic.” With the generous support of Warnock Funds, Professor Swan organized an excursion to Minneapolis, where alumna Jessica Keating gave members of a graduate seminar on “Collecting & Encounter,” a tour of The Habsburgs exhibition at the Minneapolis Institute of Art; funding from the Warnock Gift also supported her summer research in Holland.



Exotica on the Move:  
Birds of Paradise in Early Modern Holland  
Claudia Swan

This essay grew out of a series of wonder exhibited by the trajectory of one kind of foreign, highly valued, aesthetically esteemed, politically charged object – birds of paradise, called, variously, and through a host of parables. These spectacular natural specimens were prized in the early modern era for their lush form, splendid coloring, rarity, and association with power. Birds of paradise specimens were sometimes created of their own volition. Curious ornithologists consumed for one thing or another the birds of paradise, of course, while ornithologists, and even more so, the general public, were fascinated by the birds of paradise and their exoticism. Exoticism, the sense and the desire to know the other, the unknown, and the foreign, is a complex and multifaceted phenomenon. Exoticism, the sense and the desire to know the other, the unknown, and the foreign, is a complex and multifaceted phenomenon. Exoticism, the sense and the desire to know the other, the unknown, and the foreign, is a complex and multifaceted phenomenon.



Birds of Paradise in Early Modern Holland

Exoticism was a complex phenomenon, and it was not always clear what it meant. Exoticism was a complex phenomenon, and it was not always clear what it meant. Exoticism was a complex phenomenon, and it was not always clear what it meant.



Exoticism

many other things, the early modern history of the bird is a complex, and it was not always clear what it meant. Exoticism was a complex phenomenon, and it was not always clear what it meant. Exoticism was a complex phenomenon, and it was not always clear what it meant.

## Krista Thompson

Krista Thompson’s book, *Shine: The Visual Economy of Light in African Diasporic Photographic Practice*, was published by Duke University Press. Her exhibition (co-curated with Claire Tancons), “En Mas’: Carnival and Performance Art of the Caribbean” which opened at the Contemporary Arts Center in New Orleans in March 2015, was chosen as a Critic’s Pick on *artforum.com* and as winner of The Emily Hall Tremain Foundation Exhibition Award. The show will

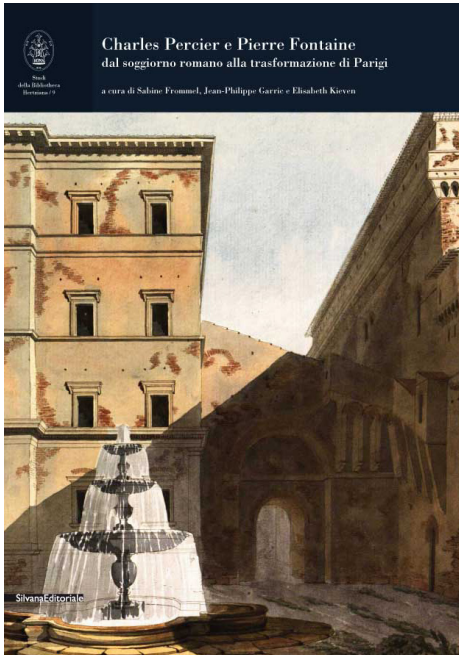
tour in at least four countries, including Toronto at the Art Gallery of Ontario. She co-edited a forthcoming book that will accompany the exhibition, with essays by fourteen scholars including Kobena Mercer and Shannon Jackson. She made several scholarly presentations, including a keynote address at the “Migrating the Black Body: The African Diaspora and Visual Culture” symposium in Hannover, Germany. She is 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. Thompson was named the Weinberg College Board of Visitors Professor, and was promoted to full professor.



## Faculty News

### David Van Zanten



This year David Van Zanten saw one project manifest itself as two essays in a very fine book: “Percier as Architect” and “The Fontaine Library at the Art Institute of Chicago” in *Charles Percier e Pierre Fontaine* (Saggi della Biblioteca Heriziana, 2014). He has two essays in press: “The Ferro-Vitreous Hut,” originally presented at the symposium “The Aesthetics of Marble” organized by Dario Gamboni (University of Geneva) at the Kunsthistorisches Institut, Florence (2010); and a chapter titled, “What American Architects Learned in Paris” for *Companion to the History of Architecture* (Wiley-Blackwell). All of these essays pivot on Van

Zanten’s continuing interest in how architecture is thought through, first in the pioneering French “Beaux-Arts” system, then morphing to respond to the Industrial Revolution, first in the UK, then in the US (especially Chicago), a topic he also explored in the graduate seminar he taught in Winter. Van Zanten is currently preparing for a symposium at the Musée d’Orsay in January 2016, focused on the German 19th-century architect and theorist Gottfried Semper.

Left: *Charles Percier e Pierre Fontaine* (Saggi della Biblioteca Heriziana, 2014), in which Professor Van Zanten contributed two essays.

## New Faculty

The Department of Art History welcomes Rebecca Zorach as the new Mary Jane Crowe Professor in Art History.

Rebecca Zorach is one of the most accomplished and widely respected art historians of her generation, with a long list of honors and awards to her name. Her primary subject area is early modern European art history. She is the author of countless articles and two monographs in this field (*Blood, Milk, Ink, Gold: Abundance and Excess in the French Renaissance* and *The Passionate Triangle*, both University of Chicago Press); she has also edited several volumes in this area and curated path-breaking exhibitions of early modern objects. In addition to being an esteemed historian of a

canonical field of art history, she is a methodological trailblazer and an authoritative voice on the state of the discipline of art history itself. There is stunning breadth to her scholarship: her current book project, *Street Teachings: Community, Public Experiment, and the Black Arts Movement in Chicago* (under contract, Duke University Press) has emerged from her longtime engagement—in articles, interviews, catalogue essays, and the curating of exhibitions—with the intersections between race, culture, and institutions in contemporary art.



Zorach began her appointment on July 1, and will begin teaching for the department in Winter 2016.



**"Collecting Paradise: Buddhist Art of Kashmir and its Legacies"**  
Curated by Rob Linrothe

"Collecting Paradise: Buddhist Art of Kashmir and its Legacies," curated by Professor Rob Linrothe, presented an original and innovative look at Buddhist art from the region of Kashmir, as well as ways it has been "collected." Bringing together approximately fifty objects from collections around the world, it considered many legacies of Kashmiri art and culture, including the religious meanings of the works (subject matter, role in rituals, and reception by viewers of all kinds), their aesthetic and cultural value, the historical relationships among the Kashmiri "originals" and the Western Himalayan descendants, and the Western practice of collecting art from other cultures.

Linrothe curated the exhibition to feature metalwork, paintings, ivories, and woodwork

from Kashmir and the Western Himalayas from the 6th to 16th centuries, including two pairs of the Gilgit Manuscript covers believed to be the oldest surviving examples of Buddhist painting from Kashmir, on display for the first time outside of India. The exhibition explored how the art came to be in museums in the United States and the roles of Westerners who traveled to the remote regions and returned with artwork intended for religious purposes.

"Collecting Paradise" was originally exhibited at the Block Museum, January through May 2015, and is currently on display at the Rubin Museum, May through October. Among others, "Collecting Paradise" was reviewed in *The Chicago Tribune* and *The New York Times*.

Above: Undergraduate giving a presentation in conjunction with Linrothe's "Collecting Paradise" (Photo: Sean Su).



## EXHIBITION SPOTLIGHT

### "EN MAS': Carnival and Performance Art of the Caribbean"

Curated by Krista Thompson and Claire Tancons (Independent Curator)

"EN MAS': Carnival and Performance Art of the Caribbean" was a pioneering exploration of the influences of Carnival on contemporary performance practices in the Caribbean, North America, and Europe.

Conceived around a series of nine commissioned performances realized during the 2014 Caribbean Carnival season across eight cities in six different countries, the exhibition considered the connections between Carnival and performance, masquerade and social criticism, diaspora and transnationalism. Taking its title from a pun on "Mas" (short for masquerade and synonymous with carnival in the English-speaking Caribbean), "EN MAS'" considered a history of performance that does

not trace its genealogy to the European avant-gardes of the early twentieth-century but rather to the experiences of slavery and colonialism through to the mid-nineteenth century, the independence struggles and civil right movements of the mid-twentieth century and population migrations to and from the former colonial centers for most of the last century.

Features about "En Mas'" have appeared in *Arte America*, *Trinidad, Tobago Guardian*, *Hyperallergic*, *Gambit*, *Burnaway*, *ARC Magazine*, *Oxford American*, *Art Papers*, *Huffington Post*, and many others. In *artforum.com*'s Critics Pick, the exhibition was called "expansively ambitious," and "based on a fresh postulate for history and an apt query for today."

Below: Installation view of Ebony G. Patterson's *Invisible Presence: Bling Memories* from Thompson's "EN MAS'" at the CAC in New Orleans (Photo: Sarrah Danziger).



## FACULTY & STUDENT EXHIBITION SPOTLIGHT

### "Toulouse-Lautrec Prints: Art at the Edges of Modernity"

Organized by S. Hollis Clayson

"Toulouse-Lautrec Prints: Art at the Edges of Modernity" was a focused exhibition exploring the scope of Lautrec's work in print media in the final decade of his life, curated by students in Professor Clayson's undergraduate seminar on Toulouse-Lautrec. From public works such as posters, illustrated books, and theater programs, to privately circulated portfolios, this selection of works revealed a wide range of lithographs by one of the best known artists of the modern era.

"Toulouse-Lautrec Prints" was exhibited at the Block Museum, January through May 2015. It was reviewed in *Newcity Art* by Mark Pohlad, who called the show a "gem" that "wisely avoids the lurid details of Lautrec's colorful life," particularly noting that wall labels written by Clayson's students were "well written and informative, [...] often reveal[ing] fresh insights."



### "The Left Front: Radical Art in the 'Red Decade,' 1929–1940"

Curated by John Murphy (Ph.D. candidate) and Jill Bugajski (Ph.D. 2014)

"The Left Front: Radical Art in the 'Red Decade,' 1929–1940," curated by John Murphy (Ph.D. candidate) and Jill Bugajski (Ph.D. 2014), revisits a moment in American history when visual artists, through their membership in the progressive John Reed Clubs (JRC), joined forces to form a "left front" with writers and intellectuals dedicated to making socially-conscious art. Artists who belonged to or exhibited with the JRC embraced the motto "art as a social weapon." "The Left Front" was the first exhibition to examine the artistic legacy

of the JRC and its successor organization, the American Artists' Congress.

"The Left Front" was on display at the Block Museum January through June 2014, and at New York University's Grey Art Gallery from January through April 2015. The New York exhibition was reviewed in *The New York Times*, *The New Yorker*, and *Artforum* among others, hailed by the latter as a "fascinating scholarly show."

Above: Student studying Toulouse-Lautrec's *Jane Avril* (1893) from Clayson's "Toulouse-Lautrec Prints" (Photo: Sean Su).



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### MEL KEISER // BECOMING MEL

We are pleased to welcome Mel Keiser as the newest addition to NEW DIRECTIONS. Visit the online gallery to view her series, *Becoming Mel*.

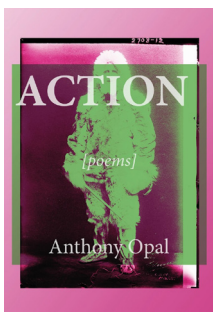


#### Mel Keiser Program Assistant

In 2014, Mel Keiser's project *Becoming Mel* was included as a part of the Detroit Center for Contemporary Photography's New Directions, and was featured in an article on *Feature Shoot*, titled "Self Portraits Examine the Disparity Between Who We Are When We Wake Up and the Person We Present to the World." Subsequently, the feature was also picked up by *A+*, *Elite Daily*, *SLRLounge*,

*Linda Magazine*, and a number of other international digital publications. In 2015, Keiser was selected as a Finalist for the Luminarts Cultural Fellowship (Nick Cave, Juror). Her work was included in *Self as a River*, a three-person show at the McLean County Arts Center, and *Slideshow* at Roman Susan Gallery in Chicago. She also gave an artist talk, "The Many Mels of Mel Keiser," at Sector 2337 in Chicago.

#### Anthony Opal Department Assistant

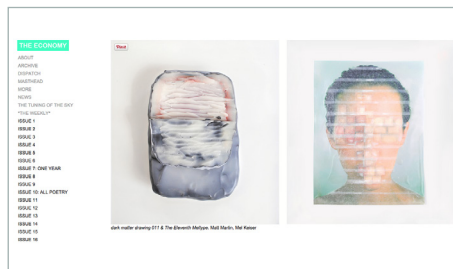


Anthony Opal's book of poems, *ACTION*, was published this year, along with individual pieces in various magazines and journals. He continues to edit *The Economy Magazine*:

a bi-monthly literary and arts journal, and has just recently launched The Economy Press.

When not at the office, or writing, or spending time with his brilliant wife and daughter, Anthony is reading and re-reading the writings of Fyodor Dostoevsky—a new and genuine obsession.

Right: During the past year, Opal and Keiser, along with Art Theory & Practice Program Assistant, Matt Martin, collaborated on "Statement Dialogue: Objective Data That Attempts to Describe an Idea That Resists Definition," an interview/essay for Issue 16 of *The Economy*.



## Work Study Students



Above: Work study students Destiny Edouard and Kayley McPhee at the Winter 2015 Elizabeth and Todd Warnock Lecture (Photo: Sean Su).

#### Destiny Edouard

Work study student, Destiny Edouard, will be a junior in 2015-16, studying Economics with a minor in African American Studies. This past year she served as Director of Programming for the Minority Business Association and as a Peer Advisor to the 2014 freshman class. She earned an internship to work Summer 2015 as an analyst in the investment banking division at Barclays in New York.

#### Kayley McPhee

This year, veteran work-study assistant and rising senior art history major, Kayley McPhee, started assisting Keiser and the rest of the team with event planning, which she is very thrilled about. She looks forward to her final year of school, which will consist primarily of studio art courses and internships.

## Graduate Student News

### ELIZABETH BENJAMIN

Nineteenth-Century Art

"The Unhomely Home: Caillebotte's Interior Paris" (Clayson)

A 2013-15 Presidential Fellow at Northwestern, Benjamin defended her dissertation, "The Unhomely Home: Caillebotte's Interior Paris" in Summer 2015. A related essay, "All the Discomforts of Home: Caillebotte and the Bourgeois Interior," was published in the exhibition catalogue *Gustave Caillebotte: The Painter's Eye* (National Gallery of Art, 2015), and another piece, "The Modern Interior Stripped Bare: Gustave Caillebotte's Intérieur Démeublé" will be published in the edited volume, *Visualizing the Nineteenth-Century Home: Modern Art and the Decorative Impulse* (Ashgate, 2015). At the quarterly session of the Society of Fellows in October, she presented work from her dissertation, which addresses Caillebotte's representation of the bourgeois interior as a critical site for exposing the contradictory effects that the possession, use, and movement of furnishings in daily domestic life had on modern subjectivity. In the same month, she was pleased to contribute

to the Paris Panel at the Myers Foundations Symposium in honor of David Van Zanten. In December, she teamed up with fellow Northwestern Ph.D. candidate, Ashley Dunn, on a research trip in Paris. This fall she begins an exhibition research position at the Metropolitan Museum, in the Department of European Sculpture and Decorative Arts.

**CONGRATULATIONS**  
to Elizabeth Benjamin for  
successfully defending her  
dissertation

Below: Gustave Caillebotte, *Portrait of Monsieur R.*, 1877, private collection.

### EMILIE BOONE

Photography; Art of the African Diaspora (Thompson)

During 2014-2015, Boone continued to advance her dissertation as a Fellow at the Smithsonian National Portrait Gallery. She also served as a panelist

in selecting the recipients for the Woodstock Center for Photography Artist-in-Residency, a program for artists of color working in the photographic arts. During the summer, Boone participated in the CCL/Mellon Foundation Seminar in Curatorial Practice. In June, NSU Art Museum Fort Lauderdale's exhibition "From Within and Without: The History of Haitian Photography" opened, a show Boone has been involved with for a number of years.

### ALISON BOYD

Twentieth-Century Art; Art of the United States; African Diaspora; Politics of Display; Feminist Art History  
"Ensemble Modernism: Orchestrating Art and People at the Barnes Foundation" (Kiaer)

Boyd spent the summer doing research at the Winterthur Library and Archives on a short-term residential research fellowship. In the fall, she received an Elizabeth and Todd Warnock Dissertation Completion Fellowship, which allowed her to write as well as conduct research at the Barnes Foundation's Archives in Merion, Pennsylvania and the Schomburg Center for Black Research in New York City. She completed the article "The Visible and Invisible: Circulating Images of the Barnes Foundation Collection," for the forthcoming edited volume, *Images of the Art Museum* (De Gruyter, 2016). She also presented the paper "Curating in the Contact Zone: African Sculpture and African American People at the Barnes Foundation in the 1920s," at a symposium organized by the Max Planck Institute in Matera, Italy. In addition to her work in the art history department, she is a Gender and Sexuality Studies Cluster Mellon Fellow. This year she will be in Florence on a fellowship at the Max Planck Institute.





## Graduate Student News



Above: Antawan Byrd in "Wangechi Mutu: A Fantastic Journey" at the Block Museum (Photo: courtesy of the Block).

### ANTAWAN I. BYRD

Twentieth-Century Art

"Interferences: Sound, Technology, and the Politics of Listening in Afro-Atlantic Art" (Thompson)

Antawan I. Byrd spent his fourth year as a graduate curatorial fellow at the Block Museum of Art where he is working on an exhibition of the French-Algerian artist Kader Attia. Byrd also enrolled in Northwestern's Searle Teaching Certificate Program. Supported by a CLIR-Mellon Fellowship for Dissertation Research in Original Sources, Byrd will spend the 2015-2016 academic year pursuing archival research in Bamako, Mali; Port au Spain, Trinidad and Tobago; and New York, among other cities.

### EMMA CHUBB

Contemporary Art; Art of the Middle East/North Africa

"Tangier Trash and Rif Awbache: Art, Cinema and the Geography of Moroccan National Identity" (Feldman)

Chubb spent 2014-15 continuing to work on her dissertation, which studies the complexity of relations between visual representation, national identity, minority communities, and migration in contemporary Morocco and its diaspora. Her article, "Differential Treatment: Migration in the Work of Bouchra Khalili and Yto Barrada," will be published in *The Journal of Arabic Literature*, while her review of *Memory, Place, Desire: Contemporary Art of the Maghreb and Maghrebi Diaspora* (Haverford College, 2014) will appear in *caa.reviews*. She presented papers at "Les Invisibles / Al Achba7," a conference on marginal figures in Moroccan cinema at the Centre Jacques Berque (Rabat, Morocco), and Northwestern's "Before the Contemporary." Her work in Morocco was the subject of an interview with Georgia Kotretsos for her "Inside the Artist's Studio" series. In May, Chubb was inducted into the Northwestern Society of Fellows. She looks forward to returning to Chicago in the fall as a 2015-17 Presidential Fellow before traveling to the Camargo Foundation in Cassis, France where she will be a 2016 Spring Fellow.

### ASHLEY DUNN

Nineteenth-Century Art; Drawings/ Prints/Works on Paper

"Graphic Paris: A Study of Urban Etching, 1850-1880" (Clayson)

During Summer 2014, Dunn conducted dissertation research in New York, Baltimore, and Washington, D.C. with the support of a Graduate Research Grant from Northwestern. She also participated in a graduate summer seminar, "British Print Culture in a Transnational Context, 1700-2014," at Yale's Paul Mellon Centre for British Art in London. In the fall, she gave a public lecture at the Art Institute of Chicago, "Medium and Memory in A.P. Martial's Ancien Paris (1862-6)," before leaving to complete research in London and Paris on her dissertation.

### DOUGLAS GABRIEL

Modern/Contemporary Art; Art Theory (Feldman)

During Summer 2014, Gabriel completed an intensive Korean language course sequence at the University of Minnesota before traveling to Moscow for the department's summer seminar. Gabriel then conducted research on North Korean art journals at the Library of Congress. He also spent time at New York University conducting archival research on a 1988 exhibition of Korean art at New York's Artists Space gallery. In 2015, Gabriel received grants from The Graduate School and the Equality, Development, and Globalization Studies organization at Northwestern, allowing him to study advanced Korean in Seoul, South Korea over the summer. Gabriel's summer research culminates in a two-week visit to Pyongyang, North Korea in September.



Above: Emma Chubb in a discussion following her presentation in the "Before the Contemporary" Symposium. (Photo: Sean Su)

## Graduate Student News



Left: Jake Leveton giving a gallery tour of his exhibition, "Ecological Looking: Sustainability & the End(s) of the Earth" at the Block Museum (Photo: courtesy of the Block).

### FAYE GLEISSER

Performance Studies/Installation/  
Environmental Art; Visual Studies/  
Critical Theory/Gender Studies  
"Guerrilla Tactics: Performance Art and  
the Aesthetics of Resistance in American  
Visual Culture, 1967-1983" (Copeland)

Gleisser spent 2014-15 continuing work on her dissertation, which focuses on the political efficacy of U.S.-based performance artists' deployment of guerrilla tactics in the 1970s, and how these gestures operated within the larger cultural imaginary of militancy and criminality then shaping American visual culture. With the support of a Graduate Research Grant, Gleisser traveled to Boston, Massachusetts in Fall 2014, and Ho Chi Minh City, Vietnam in March, to conduct dissertation research at Northeastern University Special Collections, and the War Remnants Museum and Viet Cong Tunnels, respectively. Gleisser's interview with Kate Horsfield, the co-founder of the Video Data Bank, and her critical essay on the On Art and Artists collection, were commissioned and published by the Video Data Bank in conjunction with the organization's 40th anniversary. This research was also the focus of a paper Gleisser presented in March at

the annual conference of the Society of Cinema and Media Studies in Montreal, Canada. In Spring, Gleisser served as the coordinator of the Teaching Certificate Program at the Searle Center, for which she designed and facilitated a number of cross-disciplinary seminars and workshops on learning and teaching pedagogy. Next year, Gleisser will continue developing her dissertation while working as the Marjorie Susman Curatorial Fellow at the Museum of Contemporary Art in Chicago.

### STEPHANIE GLICKMAN

Renaissance/Baroque Art  
"For Profit and Power: The Dutch East  
India Company (VOC) and the Art of  
Trade, c. 1620-70" (Swan)

In 2014-15, Glickman conducted dissertation research in the Netherlands as a Kress Foundation Institutional Fellow, in affiliation with Leiden University. Her dissertation examines the VOC's art patronage and the role of 'maritime paradigms' of picturing in the VOC's legitimizing rhetoric. In national and municipal archives in The Hague and Amsterdam, Glickman undertook extensive study of VOC officers' manuscript journals, sketchbooks, and household inventories. As a Robert R.

Wark Fellow at The Huntington Library, she examined additional printed and illustrated VOC travel accounts (c. 1650-70) in Summer 2015.

### XINRAN GUO

"Afterimages of Socialism:  
Contemporary Chinese Art 2000-2008"  
(Copeland)

Guo spent 2014-15 as the COSI Mellon Intern at the Department of Modern and Contemporary Art at The Art Institute of Chicago. She also conducted primary archival research for the first chapter of her dissertation. With the support of an Equality, Development, and Globalization Studies Research Grant, she traveled to Beijing and Shanghai this summer for her research on contemporary Chinese artists' appropriation of socialist art from 2000 to 2008.

### BRYNN HATTON

World Art; Twentieth-Century Art  
"Via Vietnam: Critique and Collapse  
in Transnational Protest Art, 1965-75"  
(Feldman)

Hatton was a Social Science Research Council International Dissertation Research Fellow in 2014-2015, which took her to Jordan, Vietnam, and Australia, as well as several sites in the U.S. A paper based on her second-year qualifying paper was published in a special "Women and Photography" issue of the journal *Al-Raida*, and a version of her dissertation's first chapter is forthcoming in a volume entitled *Imprints of Revolution: Global Resistance, the Popular, and (Post)/(Neo) Colonialism* (Rowman & Littlefield). Hatton



## Graduate Student News

presented a paper based on her recent research in Jordan at a Communication and Post-Colonial Studies conference at Villanova University this past spring, and in the winter, was thrilled to see “The City Lost and Found: Capturing New York, Chicago, and Los Angeles, 1960-1980,” an exhibition that both she and current graduate student Erin Reitz worked on, come to fruition at the Art Institute of Chicago.

### TERA LEE HEDRICK

Byzantine Art

“The Power of Objects: Ars Sacra and the Negotiation of the Sacred in Late Byzantium” (Normore)

Tera Lee Hedrick spent the 2014-2015 academic year as a visiting assistant professor at Kansas State University, where she also worked on finishing her dissertation, which she defended in June. In addition to presenting at several conferences, she finalized a co-authored article, “A Shared Culture of Heavenly Fragrance: A Comparison of Late Byzantine and Ottoman Incense Burners” for publication in the *Dumbarton Oaks Papers*.

**CONGRATULATIONS**  
to Tera Lee Hedrick for  
successfully defending her  
dissertation

Right: *Rhipidion*, Banja Monastery,  
Serbia, 1559.

### ADRIENN KÁCSOR

Modern/Contemporary European Art  
(Kiaer)

Adrienn Kácsor presented a paper on socialist realist painting at a workshop organized by the Leipzig Centre for the History and Culture of East Central Europe, “Visuality—Interdisciplinary

Approaches,” in March 2015. During the summer, she continued her work for the Hungarian research project entitled “Parallel Discourses,” which studies the Cold War culture of the Eastern Bloc countries during the 1960s and ‘70s.

### JAKE LEVETON

18th-/Early 19th-Century British Art;  
Methods and Historiography of Art  
History  
“Blake’s Radical Ecology” (Eisenman)

Jacob Leveton thoroughly enjoyed his third year in the department. While completing a two-year appointment as department graduate representative, and continuing his elected position as co-chair of the North American Society for the Study of Romanticism Graduate Student Caucus, Leveton’s art-historical research evolved to encompass what he has begun calling the “Ecological History of Modernism,” exploring the relation of art to environmental destruction from 1750 to the Contemporary. In July and August 2014, with the generous support of the department, Leveton conducted pre-dissertation research on the British artist and poet William Blake at the The Library of Congress, in Washington D.C., and the Pierpont Morgan Library, in New York. His year on campus began with the opening of his first museum exhibition “Ecological Looking: Sustainability and the End(s) of the Earth at the Block Museum.” In September, he presented work on art, animal rights, and the British romantic poet John Keats at the International Conference on Romanticism in Minneapolis, and in March traveled to Montréal to give a talk on the British contemporary arts collective The Otolith Group at the annual Society for Cinema & Media Studies conference. Leveton also traveled in May to Boulder, CO where he led a workshop on art, poetry, and climate change for the Colorado Romanticism Collective at the University of Colorado-Boulder. This summer, Leveton began research for his dissertation, “Blake’s

Radical Ecology.” In it, he will argue that because Blake responds critically to the British Industrial Revolution, and because problems of global warming in our contemporary moment stem in part from residual carbon in the atmosphere from the massive use of fossil fuels beginning in Blake’s time, there is a sense that Blake is a critical contemporary artist. In the coming year, Leveton will be a Weinberg College of Arts & Sciences Fellow in the Paris Program in Critical Theory. There, he will study contemporary French environmental philosophy and observe arts and culture events surrounding the crucial 2015 United Nations Climate Change (COP21) Conference at Le Bourget, where the hope is that a legally binding and universal climate accord will be signed by all nations to begin limiting carbon emissions.

### THOMAS LOVE

Contemporary Art (Feldman)

Entering his second year at Northwestern, Thomas Love will be studying contemporary art with a focus on gender and sexuality as well as critical theory. He is interested in art that seeks to change the parameters of visibility and embodiment within



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social and cultural fields. Though he has previously focused on the discourse of illness and health in art and visual culture, he looks forward to investigating new topics as he continues his studies.

triangulated in France, the Francophone Caribbean, and the Southern United States. Through the lenses of queer, affect, and critical race theory, he is interested in exploring the ways in which the artworks and visual ephemera that were trafficked in these circuits of



### JOHN PAUL MURPHY

19th Century European Art; American Art  
“Back to the Garden: Woodstock’s Visual Counterculture, 1902-1969” (Eisenman)

In 2014-2015 John Murphy worked on his dissertation as a Henry Luce / ACLS Fellow in American Art. He wrote exhibition reviews for *Art in Print and Contemporaneity*, curated a show at the Hyde Park Art Center, and presented a paper on William Morris at the conference “Capitalism & Socialism: Utopia, Globalization, and Revolution” (Center for Communal Studies, New Harmony, IN). The exhibition he co-curated with Jill Bugajski for the Block Museum, “The Left Front: Radical Art in the Red Decade, 1929-1940” traveled to New York University’s Grey Gallery in January 2015.

Left: Scott Miller in “Collecting Kashmir” at the Block Museum (Photo: courtesy of the Block).

### C.C. MCKEE

19th & 20th Century Transatlantic Art and Visual Culture (Copeland)

After a summer of intensive German study, research at the Yale Center for British Art and the Bibliothèque nationale de France, and a travel seminar to Moscow, McKee continued his course work at Northwestern during 2014-15. McKee spent the Fall Quarter working as a Course Assistant for the artist Theaster Gates at the University of Chicago and continued his work for Gates’s exhibitions during Summer 2015 as a Research Fellow in his studio. In the spring, McKee was selected to represent the department at the annual Graduate Student Seminar at the Art Institute of Chicago. McKee furthered his dissertation research in Washington D.C., New Orleans, and Port-au-Prince, Haiti this summer. McKee’s research centers on transatlantic art production during the long nineteenth century,

cultural exchange instantiated non-linear relationships to time and space for African diasporic populations as they struggled against hegemonic, imperial, epistemological, and ontological structures that deferred black subjectivity in the age of emancipation and enfranchisement. During the 2015-16 year, McKee will serve as the Block Museum Graduate Fellow and curate a show around the “death collection” held in Northwestern’s special collections.

### NICHOLAS MILLER

American Art; African-American Art  
“Primitivist Encounters? African American Painting, Diasporic Objects, and the Making of Modern Art, 1927-1977” (Copeland)

Nicholas Miller is currently completing his dissertation. A portion of his fourth chapter was published in *Nka* in the Spring 2015 issue.

Below: Sandra Racek studying artwork under a microscope at The Art Institute of Chicago for the Chicago Objects Study Initiative (Photo: courtesy of the Chicago Object Study Initiative).





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Right: Christopher Wood speaking with graduate students prior to his Spring 2015 Warnock Lecture (Photo: Sean Su).

### CASSIE OLIE

Greek/Roman Art; Egyptian/Ancient Near Eastern Art

"Ancient Cyprus in the Universal Museum: A Comparative Study of European Reception ca. 1860-1914" (Gunter)

Cassie Olien spent Summer and Fall 2014 conducting preliminary dissertation research at the archives and collections of the State Museums of Berlin. From January to June 2015 she was on an exchange, sponsored by the Classics Cluster at Northwestern, to Royal Holloway, University of London, and during these months consulted primary sources to better understand the collection and display of ancient Cypriot art at the British Museum in the nineteenth century. In April, she presented a paper at the "Ancient Cyprus Today" conference held at the Medelhavsmuseet in Stockholm. She spent the summer in Paris, investigating the modern reception of ancient Cypriot material at the Louvre. She has been awarded a Fulbright Research Grant to Germany and an affiliation with the Technical University, Berlin for the 2015-16 academic year, where she will continue work on her dissertation.

### JULIA OSWALD

Early Medieval/Romanesque/Gothic Art; Renaissance/Baroque Art

"Mediation and Object in Late Medieval Northern European Representations of the Treasury" (Normore)

Julia Oswald mostly spent this past school year writing grant applications. She also gave her first conference paper and traveled twice to Germany for dissertation research. Over the 2015-16 academic year, she will continue her doctoral research in Munich and Cologne with the support of a Fulbright.



### SANDRA RACEK

Early Modern Europe (Swan)

Sandra Racek successfully completed her first year of the Art History Ph.D. program and traveled to Cape Town, South Africa to participate in the departmental summer seminar. Racek also traveled to Cologne, Germany to participate in the Summer Institute, a collaborative international program between Northwestern University and the University of Cologne, called "[sic!]." She participated in the Early Modern seminar, which investigated the relationship between painting and poetry from the sixteenth to the eighteenth century in Europe by examining issues proposed in the work of Gotthold Ephraim Lessing, William Shakespeare, Leonardo da Vinci and others. Her research interest is the relationship between aesthetic practices and medical representations in seventeenth century Northern Europe.

### ERIN REITZ

Modern and Contemporary Art

"The Political Geographies of the Black Panthers: From Oakland to Outer Space, 1966-1982" (Feldman)

Erin Reitz was pleased to research and write in Chicago for 2014-2015 after

spending last year abroad as a fellow of Northwestern's Paris Program in Critical Theory. In October, she attended the opening of the Art Institute of Chicago's exhibition, "The City Lost and Found: Capturing New York, Chicago, and Los Angeles, 1960-1980," for which she had served as a research assistant under the direction of Alison Fisher (Ph.D. 2014) and Greg Foster-Rice (Ph.D. 2003). In the coming year, she looks forward to advancing her dissertation research on the visuals and films of the Black Panther Party and the shifting geographies of the Panthers' political ambitions between 1966 and 1971.

### ALISSA SCHAPIRO

Modern American Art (Kiaer)

Alissa Schapiro completed her first year as a Ph.D. student in art history focusing on modern American art, specifically painting and photography, produced around the time of World War II and the Cold War (roughly 1935 to 1970). Her research investigates how American art of this period was circulated and received at home and abroad within the context of World's Fairs, international traveling exhibitions, and dissemination through the popular press. In doing so, Schapiro seeks to understand how American art of this period formally

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and conceptually complicated the government-perpetuated ideological binary of American Capitalism (coded simply as “Democracy”) versus German Fascism and Soviet Socialism.

### TALIA SHABTAY

Contemporary Art (Feldman)

Talia Shabtay spent Summer 2015 studying intensive French before traveling in Moldova, Romania, and Hungary. In addition, she participated in “Cinematic Fusion, Refusion, and Refusal: Migrant Films (Made in Germany),” a workshop at the Summer Institute at the University of Cologne, Germany. The workshop considered the work of Iranian, Turkish, and Lebanese filmmakers living and working in Germany since the 1970s. In September she traveled with her cohort to Cape Town, South Africa for the Summer Seminar, “Contemporary Art and Public Culture in Post-Apartheid South Africa.” Her article on Allan Sekula and Noël Burch’s film *The Forgotten Space* (2010) appeared in the June 2015 issue of *Oxford Art Journal*. This year she looks forward to drawing on her summer studies and travel experiences to inform her upcoming projects on contemporary global art history.

### RORY SYKES

Art of the Middle East/North Africa;  
Contemporary Art  
“‘We Are All Fedayeen’: Palestinian National Identity and the Image Archive, 1967-1982” (Feldman)

Rory Sykes spent the past year applying for grants and is excited to accept a Fulbright to Jordan for 2015-16. This summer, she presented a chapter from her dissertation at the International Conference of Critical Geography in Ramallah.

### KATE TAHK

Twentieth-Century Art  
“A Revolution beyond Borders: The Soviet Art of the Latvian Riflemen, 1917-1938” (Kiaer)

Kate Tahk spent Summer 2014 in Moscow on an American Councils Combined Research and Language Training Fellowship, where she received advanced training in Russian at Moscow International University and performed archival research. In 2014-15, she was a CLIR Mellon Fellow for Dissertation Research in Original Sources, where she worked in a number of archives and museums in Moscow and Riga, Latvia, gathering materials for her dissertation. In October 2015, she will present on

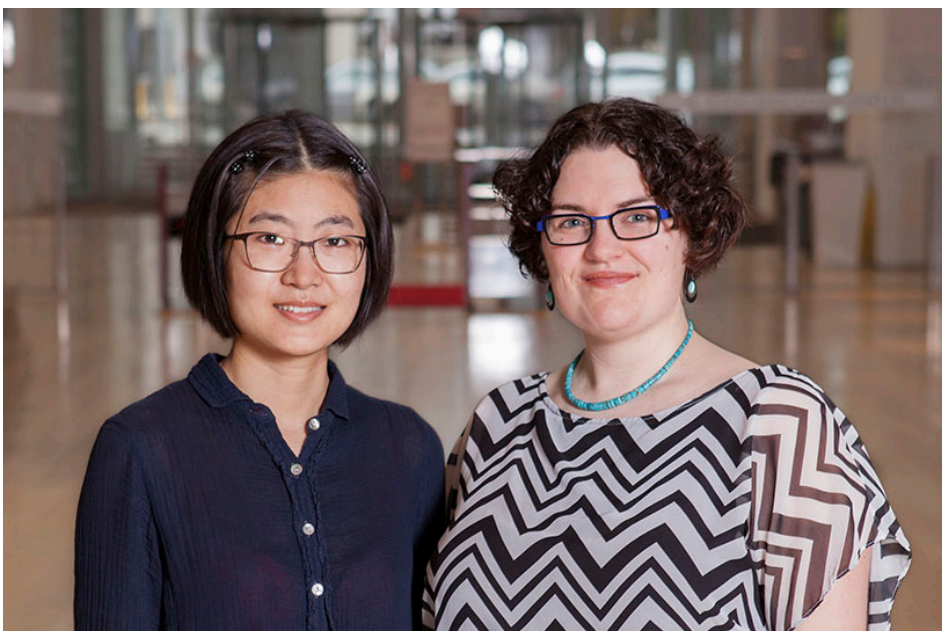


the results of her research at a CLIR-Mellon seminar in Washington, DC. In the upcoming year, she will continue writing her dissertation and will serve as Teagle Fellow in the Department of Art History, spearheading projects to improve teaching methods within the department.

### MAUREEN WARREN

Renaissance/Baroque Art; Drawings/ Prints/Works on Paper  
“Politics, Punishment, and Prestige: Images of Johan van Oldenbarnevelt and the States Party in the Dutch Republic, 1618-1672” (Swan)

This year, Maureen Warren was a COSI Mellon Research Fellow at the Art Institute of Chicago in the Department of Prints & Drawings. With curator Victoria Sancho Lobis, she contributed to an upcoming exhibition “Van Dyck, Rembrandt, and the Portrait Print,” which will open in March 2016. For the accompanying catalogue, she authored an essay entitled “Fame’s Two Trumpets: Printed Portraits and Politics in Early Modern Europe” (Art Institute of Chicago/Yale University Press 2016). Maureen presented a paper, “Political Fama/Infama and Dutch Republican Relics in the Stadholderless Period (1650–1672),” at the College Art Association conference in February and traveled to Amsterdam, Rotterdam,



Left: COSI Mellon Intern Xinran Guo (left) and COSI Mellon Fellow Maureen Warren (right) (Photo: courtesy of Chicago Objects Study).



and Paris to conduct research in April. She defended her dissertation in June. This fall, Maureen will assume the position of Krannert Art Museum Curator of European and American Art at the University of Illinois Urbana-Champaign.

## CONGRATULATIONS to Maureen Warren for successfully defending her dissertation

Above left: Claes Jansz Visscher,  
*Justice Brought Upon Some Arminian  
Traitors in The Hague*, 1623.

### EMILY WOOD

Art of Early Modern Spain and Italy  
(Escobar)

Emily Wood works on the art of early modern Spain and the Spanish Mediterranean, likely focusing on artistic, cultural, and political interactions between the Iberian and Italian peninsulas. This summer she traveled to Madrid and Sicily with the support of a Barbara Smith Shanley Graduate Travel Fellowship to conduct preliminary archival and other pre-dissertation research.



## Graduate Programming Spotlight

### The Andrew W. Mellon Chicago Objects Study Initiative (COSI)

By Jill Bugajski (Ph.D. 2014), Andrew W. Mellon Academic Curator

In May of 2014, the Mellon Foundation announced an award of grants totaling \$1,299,404 to three of Chicago's leading visual arts research institutions—the Art Institute of Chicago and the departments of art history at Northwestern University and the University of Chicago—towards collaboration on a four-year pilot program aimed at enhancing art historical training for doctoral students. The program launched in September 2014. For the 2014–15 academic year, COSI supported Maureen Warren (NU Ph.D. 2015) as a Mellon Fellow in the Art Institute's Department of Prints & Drawings, and Xinran Guo in a Mellon Internship in the Department of Modern and Contemporary Art. The new appointments for the 2015–16 academic year are John Murphy as the Mellon Fellow the AIC's American Art department and Aisha Motlani as the Mellon Intern in European Painting and Sculpture. A cross-institutional seminar for first-year graduate students held at the AIC museum is also part of the COSI collaboration. Northwestern's now-rising second-year graduate cohort, Alissa Schapiro, Talia Shabtay, Thomas Love, Adri Kácsor and Sandra Racek, participated in last year's winter quarter course co-taught by Northwestern Professor Christina Normore, University of Chicago Professor Cécile Fromont, and the AIC's Andrew W. Mellon Academic Curator Jill Bugajski (NU Ph.D. 2014).

## Graduate Lecture Series

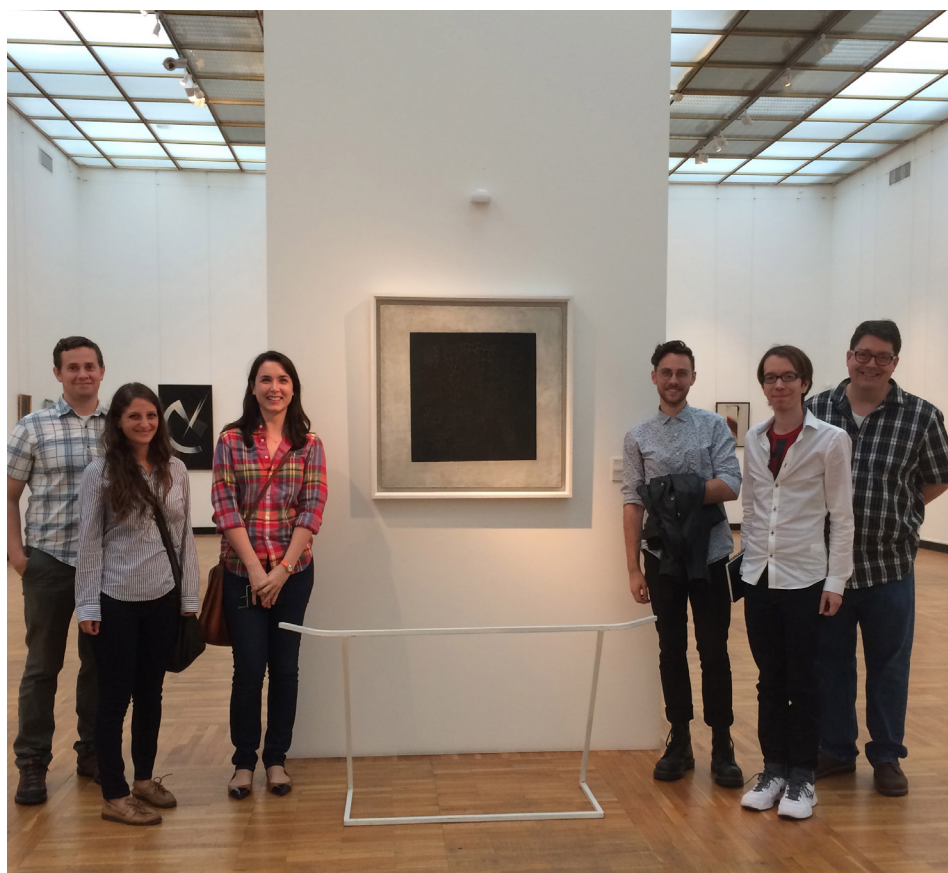
Graduate students invited Jessica Maier, Assistant Professor of Art History at Mt. Holyoke, to deliver a lecture on March 3, titled "The City Measured and Imagined: Early Modern Maps of Rome."

Renaissance Europe witnessed dramatic advances in the tools and techniques of small-scale surveying, allowing for more accurate, measured renderings of urban environments. Yet some cities existed on the level of idea as much as physical fact—and none more so than Rome: a place that confounded measurement even as it beguiled would-be measurers. Focusing on the sixteenth century, Maier's talk investigated some of the myriad ways Rome was measured and imagined.

Left: Poster for Graduate Lecture Series (Design: Mel Keiser).



Above: Vera Mukhina, *Worker and Collective Farm Girl*, 1937, at the Russian Exhibition Center (VDNKh).  
 Right: Students in front of Kazimir Malevich's *Black Square*, 1915 (Tretyakov Gallery). Below: Summer Seminar in front of Lenin's statue at VDNKh.



Pursuing the topic, and trail, of Soviet Moscow, Professor Kiaer and her students explored architectural monuments, museums, private collections, archives and even their own hotel: the "Cosmos," itself an architectural monolith of the late Soviet era, situated at the VDNKh exhibition site and current home to Vera Mukhina's monumental sculpture *Worker and Collective Farm Girl* from the 1937 Paris International Exhibition.

The seminar began with a visit to the Graphics Department of the Russian State Library, where curator Svetlana Artamonova showed the group rare and unpublished posters from the Soviet era. A visit to the State Tretyakov Gallery—the central museum of Russian art—took the group behind the scenes into the storerooms of the collection, led by curator Elena Voronovich, as well as into the public galleries of the museum. The grandson of Constructivists Aleksandr Rodchenko and Varvara Stepanova, Aleksandr Lavrentiev, met the group at the Department of Private Collections at the Pushkin Museum, where he led them through his family collection and presented a private lecture on his new research on Rodchenko's photography in the 1930s. The group



## Programming Spotlight

was also treated to a behind-the-scenes visit to the storerooms of the Russian State Archive of Literature and Art (Professor Kiaer herself had never been admitted there before), where they examined drawings by El Lissitzky and other archival objects.

The seminar spent an evening at the home of art historian, publisher, and collector Andrei Sarabianov, who talked about art history and art publishing in Russia today, and graciously led the group through the many early Soviet paintings and drawings in his collection. The group also enjoyed an al fresco dinner with prominent art historian, critic, and curator, Ekaterina Degot and, on their penultimate evening, attended an exclusive opening at the Manege Gallery of a retrospective exhibition of the work of artist Erik Bulatov who has always incorporated canonical Soviet imagery into his work.

The group also visited the Kremlin Armory; Lenin's tomb and Red Square; the Worker and Collective Farm Girl Museum; the Yuri Gagarin Cosmonaut Museum; the Stalin-era national pavilions at VDNKh; and the new Multimedia Art Museum. The group toured architectural monuments such as the recently, and lavishly, reconstructed Church of Christ the Savior, which the Soviets had destroyed to make way for the never-built Palace of the Soviets; one of the seven Stalin Towers that dot Moscow; multiple Metro stations with their painting, sculpture, and mosaic programs; and Moisei Ginzburg's Constructivist masterpiece, the Dom-Kommuna (Communal House).

The seminar also attended a Russian academic conference at the Institute of Art History, "At the Edge of Two Eras: The First World War and Culture" where they had a chance to meet with Russian art history graduate students.

The department gratefully acknowledges Weinberg College of Arts and Sciences and The Graduate School for their support of the Summer Seminar Abroad. Many thanks also go to the Slavic Department for its kind support of this year's seminar.



Above: Students at Moisei Ginzburg's Dom-Kommuna. Below: Summer Seminar at the Manege Gallery retrospective of Erik Bulatov.





## Undergraduate Student News



By Hannah Feldman, Director of Undergraduate Studies

The department graduated thirteen stellar majors this year, two of whom received Latin honors for their accomplishments. Our courses enrolled over 551 undergraduate students this academic year, which represents an

increase of more than one hundred students taking art history classes since last year. Courses explored a characteristically wide range of topics—from Baroque prints to contemporary Palestinian performance art, and just about everything in between. Special classes included an advanced seminar taught by Holly Clayson that resulted

Left: Graduating seniors at the Cake & Champagne Commencement Reception (Photo: Sean Su).



Above: 2014-15 Warnock Prize recipients Miriam Al Askari (left) for Advanced Art Historical Writing and Perry Nigro for Art Historical Writing (Photo: Sean Su).

in a student curated exhibition of Toulouse-Lautrec prints in the Block Museum, and which also brought students to private collections in the Chicago area as well to public museums in New York City.

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. Perry Nigro, a third year student and major in the School of Professional Studies, was awarded the 2015 Warnock Prize in Art Historical Writing for an essay written for David Van Zanten's Introduction to Architecture course. Nigro was also awarded honorable mention for a newly instituted prize, the Warnock Prize for Advanced Art Historical Writing,



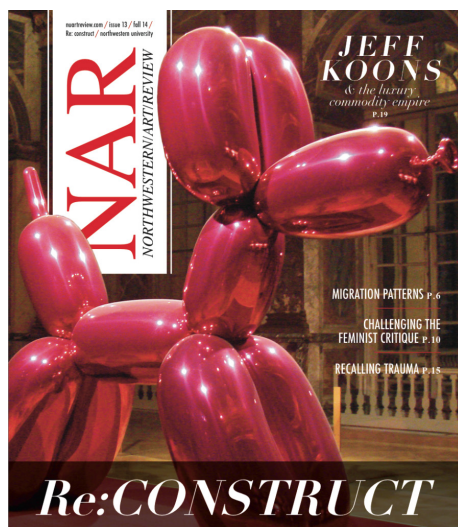
which was awarded to graduating Weinberg senior and major, Mariam Al Askari, for a paper she wrote as part of Rob Linrothe's seminar on "Collecting Kashmir." Oona Ahn was recognized with the Outstanding Junior Art History Major award and she also received a Warnock Internship Grant in recognition of her important internship at the Smithsonian. A second Warnock Internship Grant was awarded to Claire Kissinger in recognition of her appointment as a curatorial intern at the Cleveland Museum of Art.

Two seniors, Sinéad López and Alexander Lordahl, received honors for theses they wrote on topics as different from each other as the creative relationship between conceptual photographer Louise Lawler and the important collector Emily Hall Tremain, and a long history of the "selfie" as an artistic means of self-branding.

Above right: Issue 13 of the Northwestern Art Review, "Re:CONSTRUCT," accessible from [nuartreview.com](http://nuartreview.com)

Below: Honors Thesis presenter Alexander Lordahl and graduate respondent Elizabeth Benjamin discussing Lordahl's thesis about the history of the "selfie" (Photo: Sean Su).

By Kathryn Watts, NAR President



Northwestern Art Review (NAR) thrived in its seventh year. Under the leadership of outgoing President Aileen McGraw, NAR experienced a particularly enriching fall event lineup. NAR hosted its fifth annual Art Jobs Career Panel, and with the help of moderator Professor Clayson fostered important conversation between art world professionals about how art can, indeed, become career.

NAR ended 2014 with the publication of the thirteenth issue of the Northwestern Art Review, "Re: CONSTRUCT." In this issue, NAR studied trailblazing artists who tackled the constructs of twentieth

and twenty-first century American culture, (all within the pages of a new and aesthetically innovative journal layout created by our outgoing Design Director Maria Fernandez-Davila).

This spring brought collaborations with other student groups in an effort to expand NAR's presence on campus. In March, NAR partnered with Prompt Literary Magazine, Helicon Literary Magazine, and Slam Society in the first annual "Galle-READ," held in the Dittmar Gallery. Visual and performance artists shared their talent with a standing-room-only crowd in an evening celebrating student work. NAR also worked with Northwestern's beloved fashion magazine *Stitch* in the creation of a spread for their spring publication. In May, NAR again partnered with Mayfest Productions in co-sponsoring the installation of lakeside art for Dillo Day, the nation's largest student-run music festival. This collaboration offered students the chance to exhibit interactive, architectural, and inventive artwork for a crowd of 10,000 people. Unfortunately, due to extreme weather, Dillo Day and its festivities (including the NAR-sponsored installations) were canceled. While the unpredictable conditions were extremely disappointing, NAR looks forward to a continued relationship with Mayfest.

In June, NAR published its fourteenth issue of Northwestern Art Review, "The Self," under the direction of incoming Editor-in-Chief Kylie Edwards.

I owe endless gratitude to the Department of Art History for its continued support, sponsorship, and guidance. Additional thanks is owed to NAR's advisor, Professor Clayson, who has encouraged us to be self-critical in the service of constant self-improvement.

Here's to one vibrant year for NAR, and I look forward to ushering in another in the fall.





## Department News



### Huey Copeland Appointed Associate Dean for Academic Affairs

Congratulations to Professor Copeland, who has been appointed Associate Dean for Academic Affairs, beginning in Fall 2015. In a letter announcing the appointment, Associate Provost and Dean of The Graduate School, Dwight A McBride, cited Copeland's "tenure as Director of Graduate Studies in Art History and success in mentoring graduate students," as well as his "commitment to interdisciplinary studies and hands-on involvement in the Black Arts Initiative" as indicators for his

future successes in academic leadership.

In his new role, Copeland will provide leadership for all of TGS's doctoral, master's, certificate, and cluster programs, serving as a liaison between these programs, TGS, and its students. He will also assist in the examination and implementation of TGS academic policies and processes, such as progress reviews, curriculum, and program development.



### Professor S. Hollis Clayson named *Chevalier dans l'Ordre des Palmes académiques*

On March 11, 2015, Professor Clayson was presented with the *Ordre des Palmes académiques*, one of the highest distinctions bestowed upon educators, by the cultural attaché of the French Consulate of Chicago at a Weinberg sponsored ceremony and reception in Harris Hall.

The order, which was established in 1808 by Napoleon Bonaparte, recognizes the distinguished contributions of academics who have actively furthered the prestige of French culture.

Above: Professor Clayson delivering her acceptance speech at the *Chevalier* ceremony (Photo: Sean Su). Right: Professor Clayson with advisee Elizabeth Benjamin (Ph.D. 2015) (Photo: Sean Su). Below: Invitation to the *Chevalier* Ceremony (Design: Mel Keiser).





## Department News

### Krista Thompson Promoted to Full Professor

Congratulations to Professor Thompson, who has been promoted to Full Professor.

For more information on her newly released book, *Shine*, see page 13. For more information on her 2015 exhibition, "EN MAS" see page 17.

Left: Professor Copeland at the 2014 Warnock Lecture (Photo: Sean Su). Right: Professor Thompson at the Block (Photo: Sean Su).



### The Elizabeth and Todd Warnock Gift Graduate Alumni Publication Grants

This was the inaugural year for a new 5-year program offering publication subvention grants to recent alumni of the Department of Art History at Northwestern. The \$5000+ grants, generously funded by Elizabeth and Todd Warnock, are available for alumni

who received their Ph.D. up to ten years.

The grant will be offered again in Spring 2016 and will give priority to first single-authored books for untenured faculty, followed by articles in peer- or board-reviewed journals and other books and

articles. If you are interested in applying, please update your contact information with Mel Keiser at [art-history@northwestern.edu](mailto:art-history@northwestern.edu), who will alert you when the next application period opens.

### 2014-15 Recipients



Chad Elias (Ph.D. 2011), toward his forthcoming book, *Surviving Images: Art and War in Contemporary Lebanon* (Duke University Press)



Shaoqian Zhang (Ph.D. 2012), toward her forthcoming book, *Revolution in the Making: War, Party-State and Propaganda in Modern Chinese Print Culture* (Brill)



Sarah Gordon (Ph.D. 2006), toward her forthcoming book, *Eadweard Muybridge's Animal Locomotion Nudes* (Yale University Press)

Above: Chad Elias (Photo: University of York); Shaoqian Zhang (Photo: Oklahoma State University); Sarah Gordon (Photo: American University).

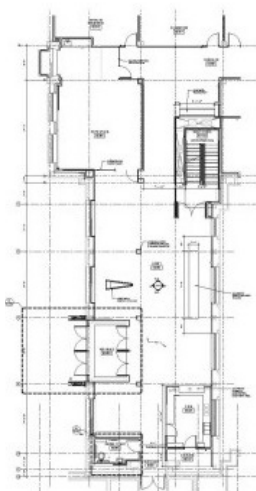
## Department News

### Update on Kresge Renovation

Renovations are currently underway for Kresge Hall, the department's long-standing home. The demolition phase of the construction has been completed, and the building's new foundation—connecting it to the recently renovated Crowe Hall—is now in progress.

The new building will have an updated exterior, with new masonry work and windows, and the interior will feature centralized smart classrooms and new support spaces. The building's efficiency will also be improved, with the goal of a Silver LEED rating at completion.

In the meantime, faculty, staff, and students are enjoying their new location in downtown Evanston at 1800 Sherman Avenue.



Above: Floor plan and view of Kresge's new west stairwell with improved support spaces (Design: Lothan Van Hook DeStefano Architecture LLC).

### The Department Awarded Teagle Foundation Grant

This year the Department was awarded a grant through the Teagle Foundation's Graduate Student Teaching in the Arts and Science Initiative to conduct a multi-session Teaching Assistant training program for first, second, and third year graduate students, which will be led by current PhD. Candidate, Kate Tahk. The initiative, resulting from a partnership

between The Graduate School, the History Department, Weinberg College of Arts & Sciences, the Searle Center for Advancing Learning & Teaching, and the American Historical Association, invited proposals for "projects to revise, scale up and institutionalize pilot programs through which graduate students in the arts and sciences prepare for teaching

careers—with continued emphasis on helping graduate students engage and use in their own teaching new and emerging practices and research that can help bring undergraduate learning to the highest possible level." This new program will be initiated in Fall 2015.

The Teagle Foundation



### New Department of Art History Facebook Page

The Department of Art History would like to announce the launch of a new departmental Facebook page:

[www.facebook.com/arhistory.northwestern](http://www.facebook.com/arhistory.northwestern).

Please like the new page to stay updated on Department events, art and art history events happening around Chicago, and the achievements of our distinguished staff, students, and alumni.



## 2014-15 Department Events

### Myers Foundations Symposia

OCTOBER 18

"Myers Symposium in Honor of David Van Zanten"  
Organized by Min Lee and Sheila Crane

This symposium honored the scholarship of David Van Zanten, celebrating his contributions over a 44-year career as a researcher and teacher. Colleagues and students thematized his work and discussed the current state of the fields in art history, architecture, and urban studies.

Participants included: Hannah Feldman (Northwestern), Sharon Irish (University of Illinois), Martha Tedeschi (The Art Institute), Christopher Mead (University of New Mexico), S. Hollis Clayson (Northwestern), Robert Bruegmann (University of Illinois, Chicago), Nnamdi Elleh (University of Cincinnati), and thirty other panel discussants and moderators.

The event was also supported by The Department of Art History, The Graham Foundation and The Art Institute.



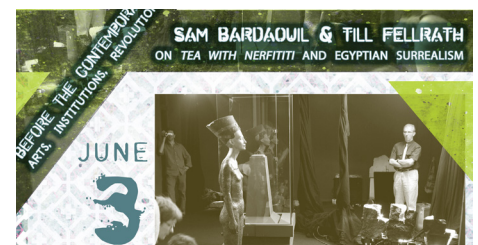
MAY 28-29

"Before the Contemporary: Arts, Institutions, Revolutions"  
Organized by Hannah Feldman

This was a four day series of events that created a conversation about new historiographies of art, urban space, and public culture in the Middle East, North Africa, and Turkey, from 1900-present.

The first event was a two-day symposium with fourteen different presenters and discussants. The second event was a lecture held in conjunction with New Directions in Middle Eastern and North African Studies at Northwestern.

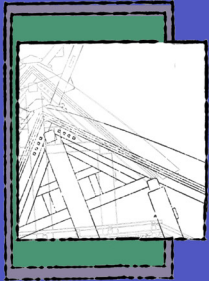

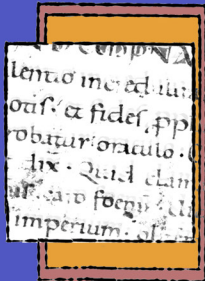
Participants included: Anneka Lenssen (Berkeley), Kristine Khouri (Co-founder the History of Arab Modernities in the Visual Arts Study Group), Chad Elias (University of York/Dartmouth), Erin Reitz (Ph.D. candidate, Northwestern), Nancy Demerdash (Princeton), Katarzyna Pieprzak (Williams), Elliot Reichert (Northwestern), Rory Sykes (Ph.D. candidate, Northwestern), Dina Ramadan (Bard), Sarah-Neel Smith (UCLA/MICA), Emma Chubb (Ph.D. candidate, Northwestern), Brynn Hatton (Ph.D. candidate, Northwestern), and Jessica Winegar (Northwestern), Talinn Grigor (Brandeis), and Sam Bardouil and Till Felrat (co-founders of Art Reoriented).



## 2014-15 Department Events

### Elizabeth and Todd Warnock Lecture Series

THE 2014-15 WARNOCK LECTURE SERIES

11.5.14	2.25.15	5.20.15
		
<b>YUKIO LIPPIT</b> THE ISE SHRINES AND THE METABOLISM OF JAPANESE ARCHITECTURE	<b>TRINH T. MINH-HA</b> ARTIST TALK	<b>CHRISTOPHER WOOD</b> WHISPERS
5:00-6:00 pm / mary and leigh block museum / 40 arts circle / evanston, il 60208	5:00-6:00 pm / mary and leigh block museum / 40 arts circle / evanston, il 60208	5:00-6:00 pm / mary and leigh block museum / 40 arts circle / evanston, il 60208



NOVEMBER 5

Yukio Lippit, Harvard University  
"The Ise Shrines and the Metabolism of Japanese Architecture"

Japan's Ise Shrines are notable for being entirely rebuilt every twenty years, a practice that has continued almost uninterrupted since the late seventh century. This lecture explores the historical context in which Japan's Ise Shrines were first formalized as a shrine compound, and considers the various ways in which their "renewal" has been understood throughout history.



2014-15 WARNOCK LECTURE SERIES

**YUKIO LIPPIT**

**THE ISE SHRINES  
AND THE METABOLISM OF JAPANESE ARCHITECTURE**

11.5.14

JAPAN'S ISE SHRINES ARE NOTABLE FOR BEING ENTIRELY REBUILT EVERY TWENTY YEARS. A PRACTICE THAT HAS CONTINUED ALMOST UNINTERRUPTED SINCE THE LATE SEVENTH CENTURY, THIS LECTURE EXPLORES THE HISTORICAL CONTEXT IN WHICH JAPAN'S ISE SHRINES WERE FIRST FORMALIZED AS A SHRINE COMPOUND, AND CONSIDERS HOW THEIR "RENEWAL" HAS BEEN UNDERSTOOD THROUGHOUT HISTORY. LIPPIT IS THE K. WESTON ASSOCIATE PROFESSOR OF THE HUMANITIES AT HARVARD UNIVERSITY.

mary and leigh block museum of art  
40 arts circle drive / evanston, il 60208

5:00 - 7:00 PM

NORTHWESTERN UNIVERSITY  
DEPARTMENT OF ART HISTORY



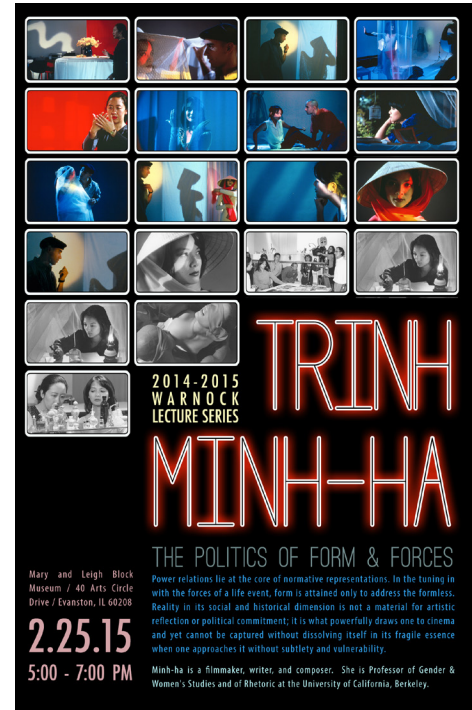
## 2014-15 Department Events

### Elizabeth and Todd Warnock Lecture Series

FEBRUARY 25

Trinh Minh-ha, University of California, Berkeley  
"The Politics of Forms and Forces"

Power relations lay at the core of normative representations. In tuning in with the forces of a life event, one can say that form is attained only to address the formless. Reality in its social and historical dimension is not a material for artistic reflection or political commitment; it is what powerfully draws one to cinema and yet cannot be captured without dissolving itself in its fragile essence when one approaches it without subtlety and vulnerability.

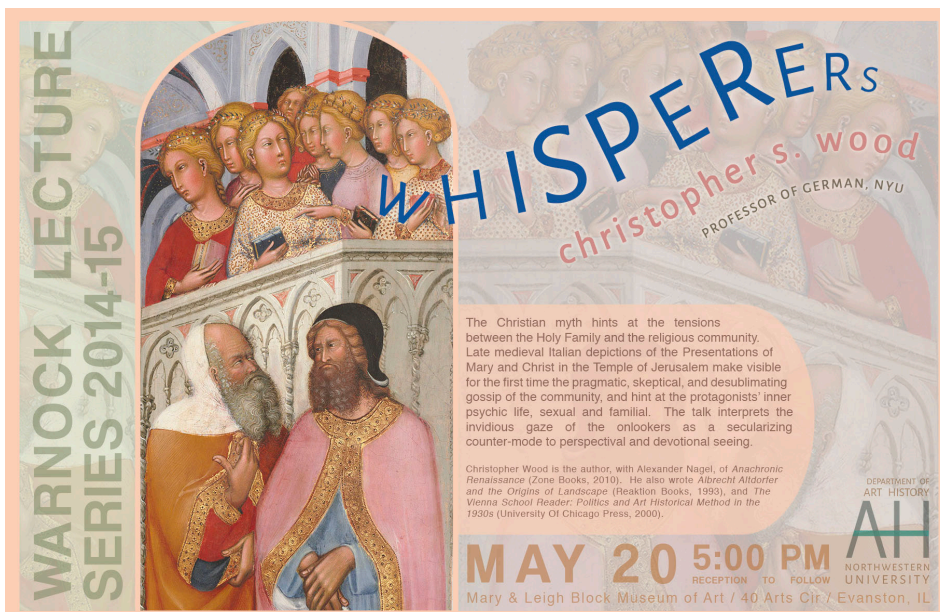


MAY 20

Christopher Wood, New York University  
"The Whisperers"

The Christian myth hints at the tensions between the Holy Family and the religious community. Late medieval Italian depictions of the Presentations of Mary and Christ in the Temple of Jerusalem make visible for the first time the pragmatic, skeptical, and desublimating gossip of the community, and hint at the protagonists' inner psychic life, sexual and familial. The talk interprets the invidious gaze of the onlookers as a secularizing counter-mode to perspectival and devotional seeing.

Left page: Trinh Minh-ha (top right) and Yukio Lippit (bottom left) giving their Warnock lectures (Photos: Sean Su; Poster Design: Mel Keiser). Right page: Christopher Wood (below) giving his Warnock lecture (Photo: Sean Su; Poster Design: Mel Keiser).



## 2014-15 Department Events

### New Art Historians of Chicago Lecture Series

NOVEMBER 11

Shiben Banerji, School of the Art Institute of Chicago  
"Philology and Worldarchitecture: The Global Imaginaries of Lethaby, Mahony, and Griffin."



### Faculty Colloquia

MARCH 11

Claudia Swan  
"Prized Possessions: Porcelain, Piracy, and Still Life Painting in Early Modern Holland."



MAY 27

Christina Kiaer  
"Comintern Aesthetics, the Movie: Anti-racism in the Animated Short Film *Blek end uait*."



### Conferences

JUNE 4-6

"Black Arts United States: Institutions and Interventions."  
Organized by Northwestern's Black Arts Initiative and co-sponsored by the Department of Art History



JUNE 5-6

"Medieval Colloquium: A World Within Worlds? Reassessing the 'Global Turn' in Medieval Art"  
Organized by Christina Normore

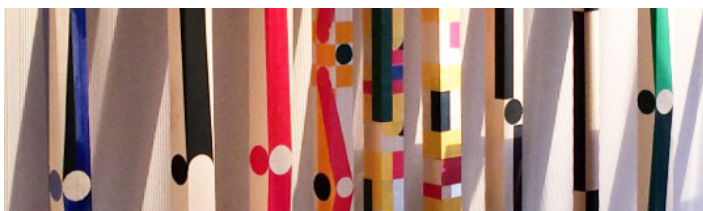


From top: Banerji poster (Design: Mel Keiser); Pieter Bast and Claes Jansz, *Visscher Profile of Amsterdam with Additional Prints and Texts*, 1611 (Rijksmuseum, Amsterdam); Film still from *Blek end uait*, directed by Ivan Ivanov-Vano and Leonid Amalrik, 1932; Theaster Gates, *Dorchester Projects*, 2009; *Kitāb Gharā'ib al-funūn wa meelah al-'uyūn*, Egyptian-Syrian, 13th-14th c. (Bodleian Library MS Arab c 90).



## Upcoming Department Events

### 2015-16 Elizabeth and Todd Warnock Lecture Series



NOVEMBER 11

Briony Fer, University College London  
"The Work-as-Maquette"

We usually think of a maquette as a preparatory model for an intended work, usually on a small-scale. In this talk, Fer proposes that the idea of the maquette can be expanded to a larger discussion of what art-making means today. Rather than simply a preparatory stage in the making of sculpture, she looks at the way the idea of a maquette can help us re-think notions of what the making process means. Taking as her starting point Roland Barthes' claim that 'The work-as-maquette presents itself as its own experimentation', Fer attempts to open up the question of the time of the artwork to its possible futures. In addition to past actions and retrospective memories, the art process, on this account, is also provisional and prospective. Her terms of reference will range from consideration of the work of Eva Hesse and Gordon Matta-Clark through to the work of contemporary artists such as Gabriel Orozco.

FEBRUARY 24

Tim Ingold, University of Aberdeen

MAY 18

Saloni Mathur, University of California, Los Angeles

### 2015-16 Myers Foundations Symposia

OCTOBER 29-30

"Making and Knowing: Early Modern Geometries"

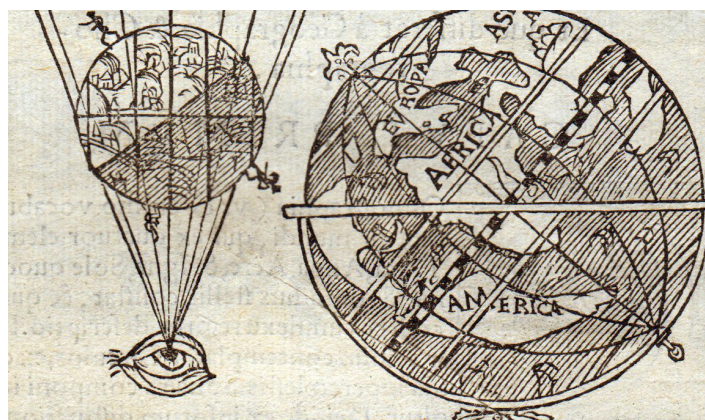
Organized by Claudia Swan in conjunction with "A History of the Book Symposium" at the Newberry Library

J.B. Shank, university of Minnesota  
"Mathematics in the Mind, on Paper and at the Lathe: Ivory Turning as Geometry"

Rebecca Zorach, Northwestern University  
"Of Spiders and Snowflakes: Natural and Artificial Geometries in Early Modern Europe"

APRIL 14-15

"New Studies in Islamic Painting "  
Organized by Mellon Postdoctoral Fellow Bilha Moor



MAY 20-21

"Shaped by Nature, Forged by Art: Image, Object, Knowledge, and Commerce in Early Modern Europe"  
Organized by Claudia Swan

From top: Gabriel Orozco, *Roto-Shakus (in progress)*, 2015; Peter Apian, *Cosmographicus*, 1529, (Newberry Ayer 7 .A7 1529).

## Alumni News

**WENDY BELLION** (Ph.D. 2001) is an Associate Professor at the University of Delaware. In 2014, she was awarded the Charles C. Eldredge Prize for Outstanding Scholarship in American Art by the Smithsonian American Art Museum for her 2011 book, *Citizen Spectator: Art, Illusion, and Visual Perception in Early National America*. Bellion spent Spring 2015 teaching in Paris as a visiting professor for the Terra Foundation for American Art and as a *chercheuse invitée* at the Institut National d'Histoire de l'Art. In November 2015, she will return briefly to Chicago as an invited speaker for the Chicago Humanities Festival, discussing histories of art and citizenship in the United States.

**STEVEN BRADLEY** (Ph.D. 1981) retired in June from Colorado Mesa University as Professor Emeritus of Art History.

**JILL BUGAJSKI** (Ph.D. 2014) joined the staff of the Art Institute of Chicago as the institution's inaugural Andrew W.

Mellon Academic Curator in Fall 2014. At the AIC she is helping to implement a 1.3 million dollar collaborative grant from the Mellon Foundation received by the AIC and the Departments of Art History at the University of Chicago and Northwestern. She has an essay titled "A Brave New Industry: Liberalism and Design at the Think American Institute," in the forthcoming publication *Conflict, Identity, and Protest in American Art* (Cambridge Scholars Publishing, expected 2015). Bugajski is currently developing a book manuscript on artistic activism and public culture in the 1930s (growing out of the 2014–15 exhibition "The Left Front: Radical Art in the Red Decade, 1929–40") and a manuscript derived from her dissertation project, tentatively titled, "How Totalitarian Aesthetics Came to Be: Soviet Art in the American Imagination, 1933–47."

**SALLY CHAPPEL** (Ph.D. 1968) retired in 1994 and continues to write, publishing *Cahokia: Mirror of the Cosmos* (University of Chicago Press, 2002), a book recounting the history of a piece of land from the Big Bang to the present,

and *Chicago's Urban Nature: A Guide to the City's Architecture & Landscape* (University of Chicago Press, 2007), as well as books on poetry and literary criticism.

**ZIRWAT CHOWDHURY** (Ph.D. 2012) served as Visiting Assistant Professor of Art History and the Humanities at Reed College for the 2014–15 academic year. She delivered talks in the Daniel H. Silberberg Lecture series at the Institute of Fine Arts at New York University, and in the Bettie Allison Rand Lecture series at the University of North Carolina Chapel Hill. She also co-organized a panel entitled, "Tents: One of Architecture's Many Guises" with William Tronzo at the Society of Architectural Historians conference. In October 2014, she was delighted to join Northwestern faculty and alumni in honoring Professor Van Zanten at the Myers Foundations Symposium. In 2015–16, she will serve as a visiting faculty member at Bennington College in Art History.

**THOMAS COLLINS** (MA 1992) was named Executive Director and President of The Barnes Foundation in March 2015, after serving as the Director of the Pérez Art Museum Miami and Director of the Neuberger Museum of Art.

**JUSTINE DE YOUNG** (Ph.D. 2009) will start a new tenure-track job as Assistant Professor of Art History at the Fashion Institute of Technology in New York City in Fall 2015. In July, she gave a talk at "The Arts and Feeling in Nineteenth-Century Literature and Culture" conference at the University of London.

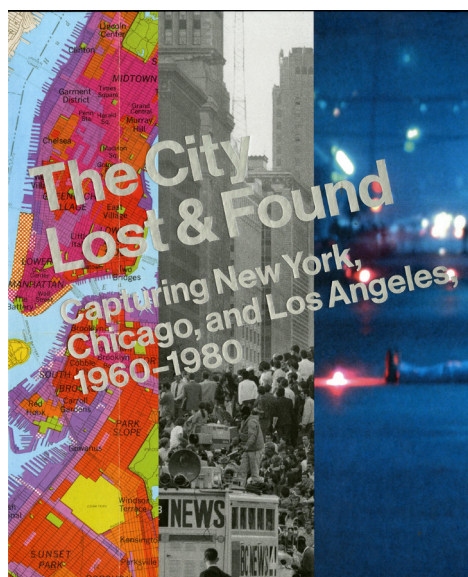
**ELISABETH FLYNN-CHAPMAN** (Ph.D. 1971) had a two month residency at the Cité Internationale des Arts in Paris for photography.



Left: Thomas Collins named Executive director and President of The Barnes Foundation (Photo: Sergi Alexander).



## Alumni News



Above: Exhibition Catalog for "Lost and Found," an exhibition curated by alumni Greg Foster-Rice and Alison Fisher, with Katherine Bussard.

**GREG FOSTER-RICE** (Ph.D. 2003) remains an Associate Professor of the History of Photography at Columbia College Chicago, where he was recently elected President of the Faculty Senate. He co-curated the exhibition "The City Lost and Found: Capturing New York, Chicago and Los Angeles, 1960-1980" with Alison Fisher (Ph.D. 2014, Associate Curator of Architecture and Design, Art Institute of Chicago) and Katherine Bussard (Curator of Photography at Princeton University Art Museum). The exhibition opened at the Art Institute of Chicago in 2014 and traveled to the Princeton University Art Museum in 2015. The accompanying book, which Foster-Rice co-edited and to which he contributed several essays, was published by Princeton University Art Museum/Yale Press (2014) and includes pieces by Northwestern Department of Art History Ph.D. candidates Brynn Hatton and Erin Reitz, as well as an essay by Professor Zorach. Foster-Rice continues to work closely on various projects with the Terra Foundation for American Art, and is working on a forthcoming exhibition and publication on the photo-collagist Ralph Arnold,

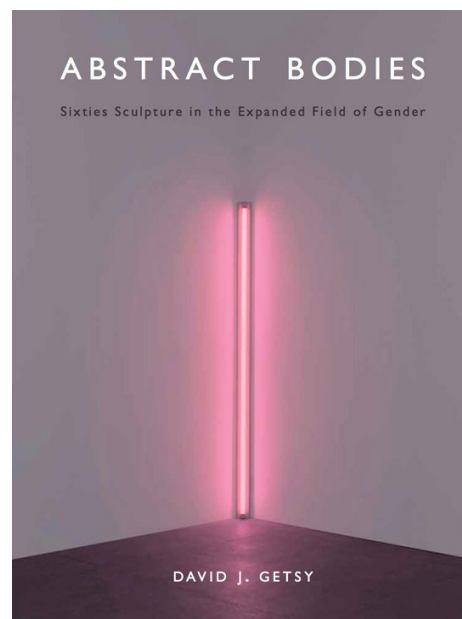
for the Museum of Contemporary Photography in Chicago.

**DAVID GETSY** (Ph.D. 2002) was appointed Interim Dean of Graduate Studies at the School of the Art Institute of Chicago. His book, *Abstract Bodies: Sixties Sculpture in the Expanded Field of Gender*, will be published by Yale University Press in November 2015. In addition, he recently published exhibition catalogue essays on Kehinde Wiley, Heather Cassils, Catherine Opie, and William J. O'Brien. In its 2014 "Best of Chicago" issue, *Newcity* named him "Best Advocate for Queer Theory in Art," and the Graham Foundation for Advanced Studies in the Fine Arts awarded him an individual research grant for work on a new project on performance art in 1970s New York.

**MICHAEL J. GOLEC** (Ph.D. 2003) is an Associate Professor of Art and Design History at the School of the Art Institute of Chicago. In Fall 2014, Golec was a research fellow at the Wolfsonian Museum in Miami Beach, FL. Forthcoming articles and book chapters include "Facts Between Pictographs and Photographs" in *Zeitschrift für Ästhetik und Allgemeine Kunstwissenschaft*; "Re(in)forming Image Space with 'Touch: Sorting Out Desire'" in *UltraShort*, a joint publication with Luzern University of Applied Sciences and Arts and Basel University's Media Department; and "Visualization, Representational Seeing, and Split Perceptions" in *Visualization: A Critical Survey of the Concept* (Berlin: LIT Verlag). As of July 2015, Golec is the Chair of the Department of Art History, Theory, and Criticism at the School of the Art Institute.

**SARAH GORDON** (Ph.D. 2006) received grants from the Millard Meiss Publication Fund and the Warnock Graduate Alumni Publication Fund at Northwestern University in Spring 2015 to support the publication of her book,

*Indecent Exposures: Eadweard Muybridge's Animal Locomotion Nudes*, forthcoming from Yale Press in October 2015. In early 2015, Gordon wrote a catalogue essay for the exhibition, "Photoworks: Presence of Place" at the American University Museum, and she has recently written wall and web text for two series of New Deal murals in Washington, D.C. federal buildings. In the past year, Gordon has taught courses on the history of photography and modern art at American University, delivered lectures at the National Gallery of Art and the Suzanne H. Arnold Gallery at Lebanon



Above: David Getsy's forthcoming book, *Abstract Bodies: Sixties Sculpture in the Expanded Field of Gender* (Yale University Press, 2015).

Valley College, and given a paper at the 2014 Feminist Art History Conference at American University.

**KEITH HOLZ** (Ph.D. 1992), Professor of Art History at Western Illinois University, published "International Travel with Neue Sachlichkeit: Painting and its Nationalist Baggage," in *New Objectivity: Modern German Art in the Weimar Republic, 1919-1933* (Prestel Verlag, 2015); "Not My Most Beautiful but My Best Paintings...":



**ART THAT MAKES YOU GO HMMM**  
AN EXCLUSIVE LOOK AT THE UPCOMING ART AIDS AMERICA TRAVELING EXHIBITION  
BY TRENTON STRAUBE

**Carrie Yamaoka, "Steal This Book #2," 1991.** Unique chemically altered gelatin silver print, 20 x 24 inches.

**HMMM FACTOR** Many artists address AIDS on an indirect, oblique level. Here, activist/artist Yamaoka takes pages from Abbas Hoffman's 1971 book, *Steal This Book*—about challenging the powers that be—and whittles out almost all the words.

**Derek Jackson, "Perfect Kiss," 2007.** Slide show with found music and original still images, 7 minutes.

**HMMM FACTOR** To the sound of New Order's "Perfect Kiss," images depict Jackson cruising online, trolling up and down. They seem to ask: As you navigate sexual intimacy, do you put yourself at risk?

**Eric Avery, "HIV Condom-Filled Piñata," 1993.** Molded paper woodcut, each is 8.5 inches in diameter.

**HMMM FACTOR** This is a photo of Avery's educational installation that includes piñatas shaped like HIV and filled with condoms. Avery, who is also a physician, let people break them open. Alas, that won't happen to the piñatas in Art AIDS America.

Left: Article about Jonathan Katz's exhibiton "Art AIDS America" in the April/May 2015 issue of *POZ*.

**JESSICA KEATING** (Ph.D. 2010) started her new job as the Assistant Professor of Early Modern Art and Architecture at Carleton College in 2014-15. In addition to teaching new classes on Albrecht Dürer, the European Renaissance, and "Islam in the Eyes of the West," Keating gave several talks throughout the year. In October, she was one of several Northwestern students and alumni to honor Professor Van Zanten at the Myers Foundations Symposium held in his honor. In March, she presented a chapter of her forthcoming book, "Ever More Variations on the Imperial Theme at the Court of Rudolph II," at the University of Minnesota's "Theorizing Early Modern Studies Workshop." She also gave a talk titled "Collecting Exotica and Imperial Hapsburg Courts" at the Center for Early Modern History at the University

Kokoschka's List for London" in *Echoes of Exile: Moscow Archives and the Arts in Paris, 1933-1945* (De Gruyter Verlag, 2015); and "Oskar Kokoschka in der Tschechoslowakei: Das Privatleben eines öffentlichen Künstlers" and "Chronologie 1934-1938" in *Oskar Kokoschka und die Prager Kulturszene* (Kunstforum Ostdeutsche Galerie Regensburg, 2014). Holz also delivered public lectures at the Národní Galerie, Prague and the Universität zu Köln on aspects of Kokoschka's art between the wars, and taught a Blockseminar at Universität zu Köln on "Oskar Kokoschka: Beyond Vienna." In July 2015, he participated in "Teaching the History of Modern Design," a Summer Institute at Drexel University, where he prepared for a new course on this topic, which he will teach at Western Illinois University.

**SHARON IRISH** (Ph.D. 1985) received a Creative Capital | Warhol Foundation Art Writers grant and a Paul Mellon Centre for Studies in British Art grant to support her book project, "Stephen Willats, 1970-2012: Coded Landscapes, Cybernetic Towers, and Urban Journeys." She also gave a lecture at the Museo Tamayo in Mexico City in February 2015 for a retrospective of Willats' work there, "Man from the 21st Century."

**PAUL JASKOT** (Ph.D. 1993) is in the middle of his term as the Andrew W. Mellon Professor at the Center for Advanced Study in the Visual Arts (2014-2016). He is working on a digital mapping project involving the construction industry in interwar Germany. Related to this work, his studies of the camp system and the architecture of Auschwitz, co-authored with historical geographer Anne Kelly Knowles, appeared this past academic year in the anthology, *Geographies of the Holocaust* (Indiana University Press, 2014). He will be giving the Joseph and Rebecca Meyerhoff Annual Lecture at the U.S. Holocaust Memorial Museum in November 2015.

**JONATHAN D. KATZ'S** (Ph.D. 1996) large, multi-museum exhibit, "Art AIDS America," opened in June 2015 at the ONE Archives Gallery & Museum and the West Hollywood Library in Los Angeles. It will then travel to Tacoma, Atlanta, and New York, accompanied by an eponymous catalog (forthcoming University of Washington Press, 2015). Katz will also continue as President of the Leslie Lohman Museum of Gay and Lesbian Art in New York.

Below: Keith Holz contributed to the recently released *New Objectivity* (Prestel Verlag, 2015).





of Minnesota as part of a lecture series connected to the Minneapolis Institute for the Arts' exhibition, "Habsburg Splendor." In April, she was invited to give the lecture "A Figure of Speech" as a part of the Ad Astra Lecture Series at the Edith O'Donnell Institute of Art History at the University of Texas Dallas. She also delivered "A World That Neither Is, Nor Can Be, Nor Has Been," in the Department of French and Italian at Princeton University. Over Summer 2015, Keating completed her book manuscript, "All Wound Up: Automata, the Holy Roman Empire, and the Early Modern World," and began researching and writing an article on the Austrian art historian Otto Kurz, which will appear in the edited volume *The Globalization of Renaissance Art: A Critical Review*, as a part of Brill's series *Studies on Art, Art History, and Intellectual History*.

**WILLIAM R. LEVIN** (WCAS, 1970) is Professor Emeritus at Centre College in Kentucky, where he taught art history from 1986 to 2010, during which time he earned the Southeastern College Art Conference's Award for Excellence in Scholarly Research and Publication (2004), Award for Excellence in Teaching (2010), and its distinguished Award for Exemplary Achievement. In retirement he continues to lecture, research, and publish, focusing principally on representations of the concept of charity and on the artistic patrimony of philanthropic organizations in late-medieval and Renaissance Italy.

**JACOB W. LEWIS** (Ph.D. 2012) is a Visiting Assistant Professor of Art & Art History at the University of Rochester. In the previous academic year, he taught courses at Pratt Institute of Art & Design and College of Staten Island. Recently, his reviews of scholarship on photography were published online in *caa.reviews* and *Dissertation Reviews*.

**ANGELINA LUCENTO** (Ph.D. 2014)

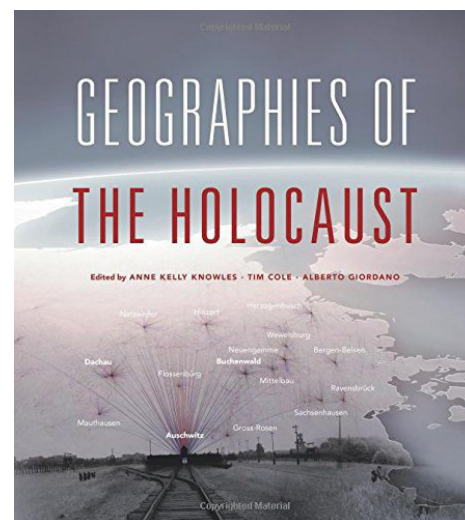
spent the 2014-15 academic year as a Humanities Initiative Fellow at the Central European University's Institute for Advanced Study. There, she taught a graduate seminar on contemporary art in Russia and East-Central Europe and worked on her book manuscript. She presented her work at the State Hermitage Museum in St. Petersburg, the Association of Slavic, East European, and Eurasian Studies annual convention, and at the Central European University Visual Studies forum. She was also invited to lecture at the University of Szeged, and worked extensively in the archive of the Hungarian National Gallery. Lucento has accepted a position as a Research Fellow and Lecturer at the National Research University-Higher School of Economics in Moscow, where she will continue her research on modern and contemporary East European art and co-teach a course on the politics and aesthetics of violence in twentieth century global culture. Two of her articles are forthcoming in *Cahiers du Monde russe* and *Critical Riot*.

**BARBARA MCCLOSKEY'S** (Ph.D. 1992) latest book, *The Exile of George Grosz: Modernism, America, and the One World Order*, was published by University of California Press in 2015.

**LIZA OLIVER** (Ph.D. 2014) held a postdoc in 2014-15 at the Metropolitan Museum of Art, where she conducted research on South Asian textiles for European markets and worked toward converting her dissertation into a book manuscript. She also presented papers at the Metropolitan Museum's Fellows Colloquia and Department of European Sculpture and Decorative Arts Colloquium. In Summer 2015, she began the position of Assistant Professor of Art History at Wellesley College, where she will teach classes in 18th- and 19th-century European and South Asian art.

**ELISABETH RIVARD** (B.A. 2012)

recently completed her M.A. through the Graduate Program in the History of Art at Williams College. She wrote her Qualifying Paper on the drawings and portraiture of George Romney (1734-1802), and presented at the 20th Annual Graduate Symposium. While at Williams, she worked at the Sterling and Francine Clark Art Institute, and



Above: *Geographies of the Holocaust* (Indiana University Press, 2014) features contributions by Paul Jaskot.

completed a summer internship at the New York Public Library, sponsored by the International Fine Print Dealers Association.

**CYNTHIA STOLLHANS** (Ph.D. 1988) is a Full Professor of Art History at Saint Louis University. She recently published a book titled *St. Catherine of Alexandria in Renaissance Roman Art: Case Studies in Patronage* (Ashgate Publishing, 2014) and has a book titled *Patronage, Gender and the Arts in Early Modern Italy: Essays in Honor of Carolyn Valone* coming out in 2015 (Italica Press).

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## Giving to the Department

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 Science, 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:

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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.

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