

# Northwestern

## Department of Art History

### ► 2016-17 NEWSLETTER ◀

#### Dear Friends and Colleagues:

It is my pleasure to highlight some of the past year's accomplishments in the Department of Art History and invite you to enjoy a fuller summation in the pages that follow. Among many faculty honors, kudos go first to Huey Copeland, recipient of the 2017 Absolut Art Writing Award. Also, Christina Normore was awarded the E. Leroy Hall Award for Excellence in Teaching, the highest teaching honor given by Weinberg College of Arts and Sciences. The department conducted a search for a new faculty member in architectural history and looks forward to welcoming Ayala Levin to campus in Winter 2018.

Our newsletter reports many outstanding achievements of undergraduate and graduate students. To mention a few, five students completed the Ph.D. and, interestingly, the majority hold or are about to enter museum positions. This includes Emma Chubb, who will be inaugural curator of contemporary art at the Smith College Museum of Art. Current graduate students continue to garner prestigious awards including fellowships from the Northwestern Paris Program in Critical Theory, the Kress and Mellon Foundations, and two Fulbrights. Additionally, a number of undergraduate students are headed to advanced study in art history. It is a special pleasure to include here a report of the many accomplishments of our alumni. If you have not seen the survey of alumni placement since 2000 prepared by the

office staff and posted on our website, I encourage you to have a look.

Programming in the form of lectures, exhibitions, and symposia this year was robust and often entailed cross-institutional collaboration, especially via the Andrew W. Mellon Foundation-funded Chicago Objects Study Initiative (COSI), now entering its fourth year. This year's newsletter highlights undergraduate initiatives in partnership with the Block Museum, collaborations with the Northwestern University/Art Institute of Chicago Center for Scientific Studies in the Arts (NU-ACCESS), and ongoing benefits to the department made possible by the Elizabeth and Todd Warnock Gift.

It was the department's great fortune to see Mel Keiser promoted to the position of Department Assistant. As always, her work—including the design of this newsletter—has been exemplary. Enjoy the news of our department's activities and please stay in touch.

*Jesús Escobar*  
Department Chair

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## S. Hollis Clayson

▶ Holly Clayson's book, *Illuminated Paris: Essays on Art and Lighting in the Belle Époque*, entered the review process, and she has begun a new book (supported by the Center for Advanced Study in the Visual Arts (CASVA)), *The Inescapability of the Eiffel Tower*. Research on the latter began during a busy spring trip to Paris where she lectured on the modernity of Paris to a group of Chinese scholars at the Deutsche Forum für Kunstgeschichte; lectured ("La Nuit Américaine") and participated in two workshops at the annual *Festival de l'histoire de l'art* which drew 43,000 attendees this year (held at the Château de Fontainebleau); and lectured on the Eiffel Tower at a Terra Foundation Europe colloquium on "Circulation." Earlier in the year, she lectured in Paris as part of the Northwestern program

(French Culture, History and Politics) at Sciences Po, lectured at Dartmouth College (in the Art History Department and the Humanities Center), co-chaired a session in Washington D.C. at the annual meeting of French Historical Studies on "The Musée d'Orsay on its 30th Birthday," and reviewed the Humanities Institute and Center at University of Wisconsin, Madison. Even measured against the benchmark of a long teaching career, this was a rousing year for pedagogy: teaching a Fall first-year seminar coincided with the launch of a notable experiment. Eisenman, Van Zanten and I ("The Three Tenors") co-taught 19th-century European art and architecture for two quarters: path-breaking, intriguing, exhausting, never to be repeated. Serving this year on the global modern and contemporary architecture search



committee was an honor, a pleasure, and a success.

Hollis Clayson's lecture at the 2017 Festival de l'histoire de l'art in Fontainebleau.

## Huey Copeland



▶ Huey Copeland enjoyed another successful year as Associate Dean for Academic Affairs in The Graduate School, where he continued to provide leadership for doctoral, master's, certificate, and cluster programs, while also spearheading several new initiatives, including dissertation proposal development trainings funded by a multi-year grant from the Social Science Research Council. He will step down from his post on August 31, 2017 and return to the faculty ranks, now as an affiliate of the Department of Art Theory & Practice and the Interdisciplinary

Cluster in Critical Theory. In the coming year, Copeland looks forward to working more closely with Northwestern's Black Arts Initiative and completing his book of collected essays, *Touched by the Mother: On Black Men and Artistic Practice, 1966-2016*, which garnered him the 2017 Absolut Art Writing Award, intended to support work by the world's most creative talent. This honor, announced at the opening of the Venice Biennale, was the highlight of a banner academic year: Copeland was also nominated for the David C. Driskell Prize in African American Art and Art History and featured as a commentator in Kader Attia's award-winning film *Reflecting Memory* (2016). In 2017, he completed the Academic Leadership Program, coordinated by the Big Ten Academic Alliance, as well as the first year of his term as a member of the CASVA Board of Advisors. In addition to participating in CASVA's historic Wyeth Foundation conference, "The African-

American Art World in Twentieth-Century Washington D.C.," Copeland presented his work at venues such as the San Francisco Art Institute, Musée du Quai Branly, Museum of Contemporary Art Detroit, Carnegie Mellon University, and the Metropolitan Museum of Art, where he delivered a lecture from *Touched by the Mother* as his contribution to a celebration of Chicago-based artist Kerry James Marshall. Copeland also penned two essays stemming from his third book project, *In the Shadow of the Negress: A Brief History of Modern Artistic Practice*, that are slated to appear in the 30th anniversary issue of *American Art* and the exhibition catalogue documenting the Brooklyn Museum's *We Wanted A Revolution: Black Radical Women, 1965-1985*.

Still from Kader Attia, *Reflecting Memory*, 2016.

## Stephen Eisenman

▶ Stephen F. Eisenman had a busy year team teaching with professors Holly Clayson and David van Zanten, as well as teaching a graduate seminar on art and political activism. He has also been an activist. Among other things, he co-founded a non-profit called Anthropocene Alliance that helps communities combat global warming. Climate change was also the subject of several articles he published this year—one for the catalogue of an Impressionist exhibition held at the Museum Barberini in Berlin, and several more for *Newcity*, Chicago. (Not surprisingly, artists saw it coming!)

Eisenman has just finished a major article on "Black Ops in Art and History" which deals in part with Francisco Goya and William Blake's images of torture, prisoners, slavery and emancipation. (He is writing a book on the same subject.) His exhibition *William Blake and the Age of Aquarius* opens at the Block Museum of Art on September 23. He is the principle author of the accompanying book, published by Princeton University Press. Finally, Eisenman is also completing a book written in collaboration with the artist Sue Coe on the history of zoos.



## Jesús Escobar

▶ While wrapping up a second term as Department Chair, Jesús Escobar taught a graduate seminar on architecture in the early modern Spanish Habsburg world and, for the first time, Introduction to Latin American Art, which attracted 50 undergraduate students. He delivered papers at the Art of Architecture symposium at the University of Notre Dame, the Architecture Research Forum at the Illinois Institute of Technology, and the Early Urban Transatlanticism symposium at Penn State. On campus, Escobar chaired a successful search for a new faculty member in global modern and contemporary architecture and, in Chicagoland, worked with colleagues to enhance programming for COSI and NU-ACCESS. This past year, he served again on the Nominating Committee for the CAA Board of Directors, continued his work as Editorial Board Member for the *Grove Encyclopedia of Latin American Art*, and saw the publication of the sixth title in the book series *Buildings, Landscapes, and Societies* (Penn State University Press) under his

editorship. He intends to submit a book manuscript devoted to architecture and government in seventeenth-century Madrid to a very patient editor this summer. In the meantime, he published an article on Spanish Habsburg architecture in the *Journal of the Society of Architectural Historians*; a chapter on baroque architecture in Seville and Santiago de Compostela in *Renaissance and Baroque Architecture*, ed. Alina Payne (Wiley-Blackwell, 2017); and "Philip II and El Escorial" for *Oxford Bibliographies in Art History*, ed. Thomas DaCosta Kaufmann (Oxford University Press, 2017). He will begin a three-year term on the National Committee for the History of Art on July 1.



Professor Stephen Eisenman (above) and Professor Jesús Escobar (below) photographed at their relatively new homes in Chicago.



Hannah Feldman

▶ In 2016-17 Hannah Feldman was on leave completing the final year of her Andrew W. Mellon Foundation New Directions Fellowship. As per the fellowship's aim to help newly tenured scholars pursue training in a second field that is necessary to a new research project, she took graduate anthropology courses at University of Chicago, where she focused on secularity and governmentality in the Middle East and North Africa. She spent summer 2016 in Beirut, conducting research, cultivating her colloquial Arabic, and developing the groundwork for a future institutional relationship with the Arab Image Foundation. She also traveled to Palestine, Cuba, and London to conduct research related to her new book about temporality, transnational exchange, art, and urban space in contemporary Middle Eastern art and urban design. She gave lectures

and participated in conferences on Middle Eastern and North African art at Whitechapel Gallery in London, Northwestern University, University of British Columbia, University of North Carolina at Chapel Hill, CAA Annual Meeting, and the Core Program in Conjunction with Rice University and the Museum of Fine Arts in Houston. She completed her tenure as a juror for the SSRC Dissertation Fellowship, and continued her work as an advisor to the Museum of Contemporary Art's upcoming exhibition, *In Many Tongues: Art, Revolution, and Language in the Middle East and Southeast Asia*. Invitations to contribute creative work in the form of text based art to two exhibitions, *The New Normal* (Beirut, Istanbul) and *The Dangerous Professors* (Chicago) allowed her to explore her scholarly interests in new contexts. In June, she was more



than proud to see three of her Ph.D. advisees, Brynn Hatton, Erin Reitz, and Emma Chubb receive their Ph.D.s, and two advisees, Thomas Love and Talia Shabtay advance to candidacy.

Professor Feldman taking a break from Documenta on the Acropolis.

Ann Gunter

▶ Ann Gunter began the year with the summer seminar in Oxford. This year she taught undergraduate courses in Art History and Humanities, including the new “Monsters, Art, and Civilization,” and a graduate seminar. She had the pleasure of supervising Art History major Linnea Hodge's senior thesis on the exhibition of Native American art at the Seattle World's Fair in 1962, which was awarded the J. Carson Webster Prize for Distinguished Honors Thesis. In 2016-17 she published “Contemplating an Empire: Artistic Responses to the Neo-Assyrian World,” in *Assyria to Iberia: Art and Culture in the Iron Age* (Metropolitan Museum of Art, 2016) and completed four papers delivered at international conferences in the previous year: “Art History and Neo-Assyrian History,” for *Writing Neo-*

*Assyrian History* (State Archives of Assyria Studies, Helsinki University Press); “Animal Friezes in Orientalizing Greek Art. Issues in Transmission and Meaning,” for *Animals in Mesopotamia: Their Relations to Gods, Humans, and Things* (Studies in Universal and Cultural History, Springer); “Beyond a series of ecstatic moments”? Achaemenid Art at the International Exhibitions of Persian Art in London (1931) and New York (1940)” for *The Persian Empire: Reception, Appropriation and Argumentation from Antiquity to the Present Day* (University of Kassel); and “‘Egyptian’ and ‘Egyptianizing’: Style and Agency in the Iron Age Mediterranean,” for *Beyond Egyptomania: Objects, Style, and Agency* (Kunst und Wirkmacht/Art & Agency, DeGruyter). In July she will submit the manuscript for *A Companion to the Art of*

*the Ancient Near East* (Wiley-Blackwell), a reference work with contributions by twenty-six authors.



Professor Gunter teaching the summer seminar in Oxford.

Jun Hu

▶ The highlights of Jun Hu's year were two trips to the Huntington Library in California. In November, he presented “A Panoply of Metaphors: Painting and Intermediality in the Late Ming” at a conference there on Chinese woodblock prints. In April, he gave a lecture on octagonal memorial halls in 8th-century Japan and the construction of local religious memory. At Northwestern, Jun Hu taught two new classes, a graduate seminar titled “Space, Time, and Chinese Architecture” and a thematic introduction to Chinese and Japanese architecture at the undergraduate level. In the meantime, he continued to work on his book manuscript *The Perturbed Circle: Chinese Architecture and Its Periphery*. In August, he will travel to Beijing to team up with Rob Linrothe to

teach the summer seminar “Beijing as Palimpsest.”



Above: Professor Hu at the Huntington Library. Right: Professor Linrothe at Mahanta Matha examining the ca. 10th century sculptures.

Rob Linrothe

▶ Robert Linrothe was on an American Institute of Indian Studies funded research leave to Eastern India (Bihar, Orissa and West Bengal) to document sponsor figures on 8th to 13th century Buddhist, Brahmanical and Jaina sculptures, and visit museums, village shrines, archaeological sites, and living temples.



Christina Kiaer



▶ Christina Kiaer has been learning the ropes of her new position as Director of Graduate Studies, and has enjoyed getting to know the Ph.D. students better. She developed a new undergraduate seminar on “Picasso,” which traveled to Madrid in May for the exhibition *Pity and Terror: The Path to Guernica*, with generous funding from the Warnock Gift. With the 100th anniversary of the Russian Revolution of

1917, she has been busy with museum exhibitions on that theme. She participated in symposia for the exhibition *A Revolutionary Impulse: The Rise of the Russian Avant-Garde* at MoMA, and for *Revolution: Russian Art 1917-1932* at the Royal

Academy of Arts, London. She consulted on *Revoliutsiia! Demonstratsiia! Soviet Art Put to the Test*, opening at the AIC in October 2017, and wrote for the catalog, which appeared in June. She is co-curator of the exhibition *Revolution Every Day* opening at the Smart Museum at the University of Chicago in September, which combines early Soviet posters of and by women; little-known films

by Dziga Vertov; and contemporary artworks on the continuing experience of revolution, including a commission by Cauleen Smith. Kiaer is co-editing the catalog, *Revolution Every Day: A Calendar, 1917-2017*, in the small-scale format of a tear-off calendar organized by date, and including diary entries and other primary documents from the early Soviet years as well as multiple curatorial essays. This year she also published an essay on Aleksandr Rodchenko and Aleksandr Deineka in the principal Russian art history journal *Iskusstvoznanie*.

Professor Kiaer presenting at A Revolutionary Impulse: The Rise of the Russian Avant-Garde conference at Museum of Modern Art.



Christina Normore

▶ Christina Normore was deeply touched to be awarded the Weinberg College of Arts and Sciences E. Leroy Hall Award for Excellence in Teaching for 2016-17. In addition to continuing in her role as the department's Director of Undergraduate Studies, she taught three classes this year: an undergraduate lecture course on Gothic art, the graduate Chicago Object Study Initiative seminar (with Jill Bugajski and Marty Ward), and a new undergraduate seminar on the medieval trans-Saharan trade (with Kathleen Bickford Berzock). On the research front, she published book chapters related to her previous work on feasting ("Mixed Senses at Medieval Feasts") and her newer research on late medieval warfare ("Depicting Defeat in the *Grandes chroniques de France*"). She presented

lectures on work in progress at the University of Chicago, the International Conference of Medieval Studies, and the Renaissance Society of America. She joined the editorial board of a new series published by MIP Press, *Ludic Cultures, 1100-1700* and served as the vice president of the Illinois Medieval Association. In the latter role, she worked with her colleagues David Shyovitz (History) and Christopher Davis (French & Italian) to organize the IMA's annual conference at Northwestern in February 2017, on the topic of "Medieval Environments."



Professor Christina Normore.

Adrian Randolph



Dean of the Weinberg College of Arts and Sciences and Professor of Art History, Adrian Randolph.

▶ Since arriving at Northwestern in 2015, Adrian Randolph has devoted most of his time to his administrative role as Dean of Weinberg College of Arts and Sciences. 2016 did see the publication of his contribution "Sculpture, Gender and Niches in Early Renaissance Florence" in the collection *Vivere con le statue: La scultura a Firenze nel XV secolo e le sue funzioni nello spazio urbano* (Louvré Editions, 2016). Moreover his book, *Touching Objects: Intimate Experiences of Italian Renaissance Art* (Yale University Press, 2014) was reviewed in *caareviews*, *The Burlington Magazine*, *Kunstchronik* and *The Sculpture Journal*. The book also won first prize in the 2016 American Association for Italian Studies Book Award competition, recognized as the most distinguished critical study of Italian literature, history and culture in the Renaissance, 18th, and 19th

centuries category. He offered some thoughts on Donatello's *Mary Magdalen* at Northwestern's Early Modern Colloquium, and spoke on that artist's *Madonna of the Clouds* at the Renaissance Society of America annual conference which took place in Chicago this April. He continues to edit, with Mark J. Williams, the book series *Interfaces: Studies in Visual Culture*; the series saw volumes appear addressing the work of Horace Vernet, astronomy and Marcel Duchamp, 1970s video art, and digital aesthetics.

NEW FACULTY MEMBER

▶ The department warmly welcomes Ayala Levin, who will join us as Assistant Professor in Winter 2018. Dr. Levin began her training at Tel Aviv University, where she received a B.A. in the Multidisciplinary Program in the Arts, comprising Art History and Film Studies as well as General and Comparative Literature. She went on to study comparative world architecture at Leiden University while earning a Master's of Arts degree in Cultural Studies from The Hebrew University in Jerusalem. In 2015, she completed a Ph.D. in the Graduate School of Architecture, Planning, and Preservation at Columbia University with a dissertation entitled, "Exporting Zionism: Architectural Modernism in Israeli-African Technical Cooperation, 1958-1973."

Levin has been the recipient of prestigious awards from the Temple Hoyne Buell Center for the Study of American Architecture, the Social Science Research Council, and the Andrew W. Mellon Foundation in conjunction with Princeton University, where she held the title of Postdoctoral Research Associate and Lecturer at the Princeton University School of Architecture in 2016-17. An active member of the Global Architectural History Teaching Collaborative, Levin has published in a number of venues including exhibition catalogs, edited volumes, and journals such as *Architecture Beyond Europe* and the *Journal of the Society of Architectural Historians*.

Levin's first book project examines Israeli architects and planners at work in Ethiopia, Nigeria, Sierra Leone, and Ivory Coast in the 1960s and 70s. She will incorporate aspects of this research in her teaching of global modern and contemporary architectural history at Northwestern, and also bring a breadth of knowledge on canonical Modernism to the classroom. We look forward to her contributions.

It was a very competitive year for jobs in the history of architecture and the department acknowledges the hard work of the search committee: Emma Chubb, Holly Clayson, Jesús Escobar, and Hannah Feldman, in addition to Kate Baldwin, Professor of Communication Studies.



## Claudia Swan



After teaching the Methods graduate seminar in the winter, Claudia Swan traveled to New York with the first-year students; in the Spring she taught a graduate seminar on Aby Warburg. In addition to teaching Global Baroque and an Introduction to Renaissance and

Baroque art, Swan gave lectures this year on ongoing research on early modern art and material culture at the Art Institute of Chicago; Cambridge University; the Getty Research Institute; the NIAS, Amsterdam; The Warburg Haus, Hamburg; and Carleton College. She published essays on “Dutch Diplomacy and Trade in Rariteyten: Episodes in the History of Material Culture of the Dutch Republic”; “Fortunes at Sea. Mediated Goods And Dutch Trade Ca. 1600”; and on “Wunderkammern,” in *Barock. Nur schöner Schein?* (Schnell & Steiner, 2016). Forthcoming publications include *Image, Imagination, Cognition*, co-edited with Paul Bakker, Christoph Lüthy, and Claus Zittel (Brill Press); *Tribute to David A. Freedberg: The Powers of Images* (Harvey Miller); *Early Modern Geometries*, special issue of *Nuncius*; and an edited volume on *Art and*

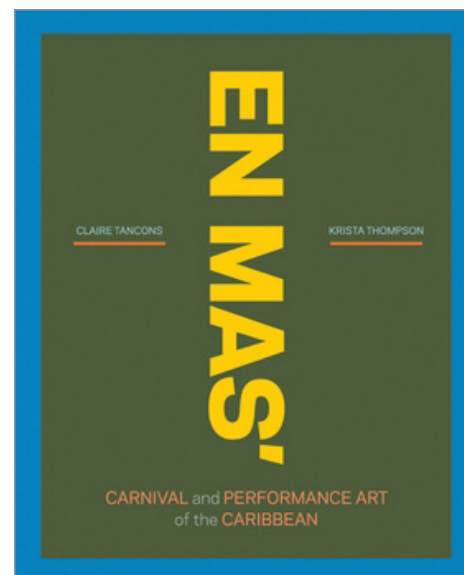
*Nature in Early Modern Europe* (Brepols Press). She is completing her forthcoming book on early modern Dutch global culture, “*Rarities of these Lands*”: *Encounters with the Exotic in Early Modern Holland*. In winter, Swan was a Visiting Fellow at the Netherlands Institute for Advanced Study in Amsterdam. She is the recipient of a Faculty Research Grant to support research on “Mesoamerican Wonders in Europe: *Wunderkammer* Collecting and Art Historical Obscurity” and continues to write review essays for the *Times Literary Supplement*. She remains dedicated to the Science in Human Culture program, profiled in the Spring + Summer 2017 issue of *Northwestern Research Magazine*.

Professor Claudia Swan.

## Krista Thompson

This past year, Krista Thompson received the Gordon K. and Sybil Lewis Award from the Caribbean Studies Association given for “the best book about the Caribbean published over the previous two years in Spanish, English, French, or Dutch” for *Shine: The Visual Economy of Light in African Diasporic Photographic Practice* (Duke, 2015). She continued work on two new book projects. The first, *The Evidence of Things Not Photographed*, examines notions of photographic absence and disappearance in colonial and postcolonial Jamaica. A chapter of the book is slated for publication in *Art Journal*, Winter 2017. The second project, *Black Light*, explores electronic light and its archival recovery in African American art.

Thompson, along with Huey Copeland, worked on a number of articles related to the concept of Afrotropes for *Art Journal* and *October*. The exhibition she co-curated with Claire Tancons, *En Mas': Carnival and Performance Art of the Caribbean*, opened at the DuSable Museum in Chicago in May 2017.

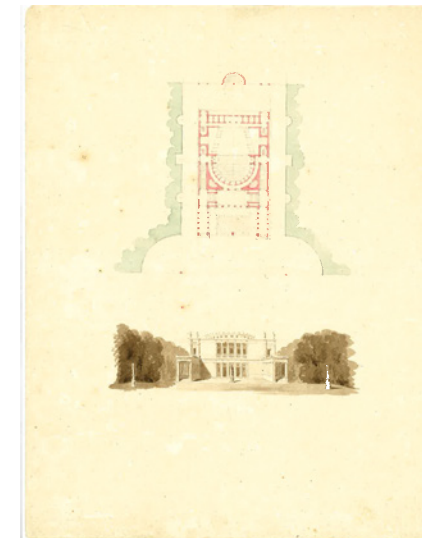


Krista Thompson and Claire Tancons, *En Mas': Carnival and Performance Art of the Caribbean* (D.A.P., 2016).

## David Van Zanten

David Van Zanten will be retiring at the end of the coming academic year, 2017-18, and will teach two parallel courses Fall Quarter examining the two fundamental questions he has explored in architectural history for decades. One being just where and how architects fit in Western civilization and the part played by their skill in drawing (Art History 395), and the second being how time works in this enterprise—where one can stand in the Pantheon in Rome, Hagia Sophia in Istanbul, Saint Peter's in Rome, or Wright's Guggenheim Museum in New York and see, basically, the same thing (Art History 232). The great event of the last year was the unique course on 19th-century art that Holly Clayson, Stephen Eisenman and Van Zanten taught together Fall and Winter Quarters, backed by the

wonderful teaching assistants Aisha Motlani, Jake Leveton, and Tamar Kharatishvili, and made exciting by an enthusiastic classfull of students. During this last year he contributed to a project analyzing and publishing the drawings of Louis Kahn at the University of Pennsylvania and a parallel project on French architectural drawing at the Musée d'Orsay. He was pleased to see a series of essays through writing and galleys on Hittorff, Semper, Sullivan, Wright, Kahn and the planned city of Abuja, the capital of Nigeria, and saw an important essay out, “What American Architects Learned in Paris” in *Nineteenth-Century Architecture* (Wiley-Blackwell, 2017).



Henri Labrouste, student project for a theatre building, c. 1820.

## Rebecca Zorach

Much of Rebecca Zorach's time this year was spent on projects timed to coincide with the 50th anniversary of the Wall of Respect, an important mural painted on the South Side of Chicago in 1967 by the Organization of Black American Culture. She completed work on a co-authored book entitled *The Wall of Respect: Public Art and Black Liberation in 1960s Chicago* (forthcoming this fall from Northwestern University Press). Together with her co-authors, Abdul Alkalimat and Romi Crawford, she curated an exhibition at the Chicago

Cultural Center on the mural. Working with undergraduate students in her first-year seminar, she also curated an exhibition in the Block Museum's Katz Gallery. *We Are Revolutionaries: The Wall of Respect and Chicago's Mural Movement* explored the Wall, its relationship to the surrounding community, and the public mural movement of the 1960s and 70s. The course and exhibition drew on a digital project documenting the mural movement, “Chicago Mural Movement,” produced with the Media and Design Studio at Northwestern. The site, <http://madstudio.northwestern.edu/ChicagoMuralMovement>, launched concurrently with the exhibition. A conference at the Block, *Art, Publics, Politics: Legacies of the Wall of Respect*, brought together emerging and mid-career artists whose work is inspired by the Wall or shares similar political concerns with it. These projects are closely connected to Zorach's current



research on the Black Arts Movement in Chicago, which involves a book project and an upcoming exhibition. Zorach also published two essays on the art of classical antiquity in its relationship with early modern European art and contemporary visual culture: a catalogue essay for the Smart Museum's *Classicisms* exhibition; and a closing commentary for *The Frame in Greek and Roman Art: A Cultural History*, eds. Verity Platt and Michael Squire (Cambridge University Press). She enjoyed teaching a graduate seminar on theories of intentionality, the prospectus seminar for third-year Ph.D. students, and an undergraduate seminar, “Art, Ecology, and Politics,” for which she led a field trip to rural southern Illinois.

Students in Art, Ecology, and Politics on a visit to an impoundment structure (artificial hill created to store toxic strip-mining tailings) during their field trip to Southern Illinois, May 2017..



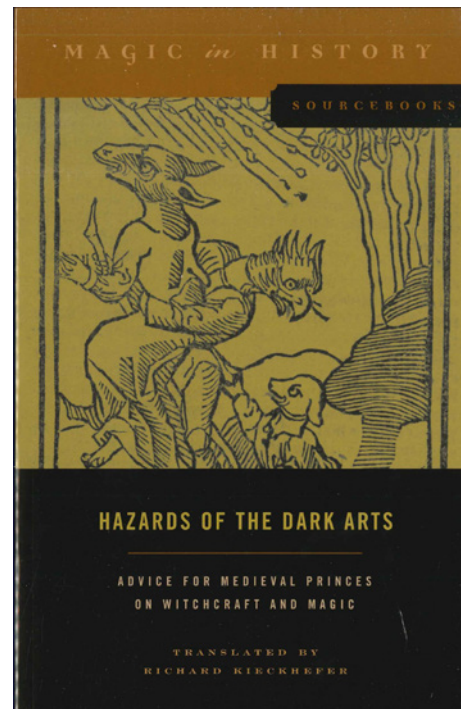


Professor Berzock at a café in Rissani, Morocco while doing research for her next exhibition.

### Kathleen Bickford Berzock

Associate Director of Curatorial Affairs, Block Museum

Berzock co-curated the exhibition *Kader Attia: Reflecting Memory* with Art History Ph.D. candidate Antawan Byrd and Block Museum curator Janet Dees. The exhibition was on view at the Block during Fall Quarter 2016. The museum received a National Endowment for the Humanities Planning Grant for Berzock's forthcoming exhibition, *Caravans of Gold, Fragments in Time: Art, Culture, and Medieval Trans-Saharan Trade*, which will open at the Block in January 2019. The grant provided resources for two meetings of an international and interdisciplinary scientific committee that is advising on the project, as well as travel to the United Kingdom, Mali, Morocco, and Nigeria to meet with colleagues, undertake research, and review potential exhibition loans. In Winter Quarter, she and Christina Normore co-taught a 300-level seminar, "Expanding Medieval: West Africa and Trans-Saharan Trade," which was informed in part by this work.



### Richard Kieckhefer

Professor, Department of Religious Studies

Kieckhefer published his latest book, *Hazards of the Dark Arts: Advice for Medieval Princes on Witchcraft and Magic* (Penn State University Press, 2017) in the Magic in History Sourcebooks Series. It includes translations of two works, both by Germans who studied in Italy, came back to Germany, entered into service in the territorial princes, and wrote their advice literature for the princes. The first work is Johannes Hartlieb's *Book of All Forbidden Arts* (1456). The second is Ulrich Molitor's *On Witches and Pythonesses* (1489). The latter was reprinted many times along with the more famous *Malleus maleficarum*. But Molitor's work is also important because it provided woodcuts illustrating the activities of witchcraft—the first fully developed cycle of such representations. The press reproduced all the woodcuts as full-page plates, in positions corresponding to those of the original.

### Hamid Naficy

Hamad Bin Khalifa Al-Thani Chair, Department of Radio, Television, and Film

In 2016, Naficy received the Alumnus of the Year award from the Department of Film, Television and Digital Media, UCLA School of Theater, Film and Television. The Persian translation of his book, *A Social History of Iranian Cinema: Volume 1: The Artisanal Era, 1897–1941*, by Mohammad Shahba, [entitled *Tarikh-e Ejtemai-ye Sinema-ye Iran*, Volume 1, *Tolid-e Kargahi* (1276–1320)], won the "best translation" cinema book award at the 5th Annual Cinema Book Awards in Tehran, Iran. His publications this year included *Iranian Postrevolution Cinema: A Rising Global Cinema* (International Institute of Social History); "The Politics and Poetics of Iranian Art-House Cinema," *Inside the Islamic Republic: Social Change in Post-Khomeini Iran*, ed. Mahmood Monshipouri (Hurst & Company); and "Lured by the East: Ethnographic and Expedition Films about Nomadic Tribes—the Case of Grass (1924), in *The Documentary Film Reader: History, Theory, Criticism*, ed. Jonathan Kahana (Oxford University Press). He co-curated with Michelle Puetz the poster exhibition *Salaam Cinema! 50 Years of Iranian Movie Posters*, exhibited at the Block, September 17–December 11, 2016. An Iranian cinephilia film series and an Iranian film symposium that featured international scholars and Iranian filmmakers were also featured.

*Hazards of the Dark Arts: Advice for Medieval Princes on Witchcraft and Magic*, translated by Richard Kieckhefer (Penn State University Press, 2017).

### Lane Relyea

Associate Professor, Department of Art Theory & Practice

In April 2017, Relyea's essay "Realism's Pencil Tip and How Easily It Breaks" appeared in the exhibition catalogue *Adam McEwen: I Think I'm in Love* (Aspen Art Museum, 2017). Also that month he delivered the keynote address for the symposium "Res Publica, Public Thing," organized by the University of Illinois Chicago Art History Graduate Student Association.



### Marc Walton

Research Associate Professor, Senior Scientist at the Center for Scientific Studies in the Arts, McCormick School of Engineering and Applied Science

Walton began the academic year by hosting an international conference at the AIC entitled "Synchrotron Radiation in Art and Archaeology." In addition, he taught the undergraduate seminar, *Materiality of Art and Archaeology*, at the interface of art and science. This seminar brought together students from the McCormick School of Engineering as well as from the Department of Art History to tackle issues surrounding materiality, often using hands-on examination of works at the Block

Museum as a launching point. Next fall he will teach another seminar, this time in collaboration with the Classics Department, on the portraiture of Roman Egypt. The content generated from this course lays the foundation for a Winter 2018 exhibition at the Block Museum, *Paint the Eyes Softer: Mummy Portraits from Roman Egypt*. Walton also organized the first Cultural Heritage Research in the Netherlands trip, an international research experience for U.S. undergraduate and graduate students who work scientifically within the Rijksmuseum and the University of Amsterdam on projects about cultural heritage.

Below: Professor Moor teaching in Deering Library.  
Left: Professor Relyea contributed to *Adam McEwen: I Think I'm in Love* (Aspen Art Museum, 2017).

### Bilha Moor

Postdoctoral Fellow

Moor taught two new undergraduate courses: *History and Fantasy in Islamic Painting*, and a seminar on *Art and Architecture of the Ottomans, Safavids, and Mughals*. In February, she presented a paper at the Illinois Medieval Association 34th Annual Conference, titled "From Byzantium to Islam: Arabic Architectural Inscriptions in the Negev Desert." At present, Bilha continues work on her book, tentatively titled: *The World in Muslim Eyes: Illustrated Encyclopaedias 1550–1700*.

*Editor's Note:* The department expresses its sincere gratitude to Bilha Moor for her outstanding contributions these past three years as teacher and colleague. We wish her all the best in the years to come.





OCTOBER 5

Yates McKee, Cooper Union, “Contemporary Art, #Black Lives Mater, and the Decolonization Debt Resistance”

Department lecture co-sponsored with the Alice Kaplan Institute for the Humanities

OCTOBER 10

Ryan Griffis and Sarah Ross, School of the Art Institute of Chicago, and Faranak Miraftab, University of Illinois at Urbana-Champaign

“Translocal Materialities,” organized by Rebecca Zorach

OCTOBER 14

Caroline Arscott, Courtauld Institute of Art; Mark Crinson, Birkbeck College; and André Dombrowski, University of Pennsylvania

“Writing the History of 19th-Century European Art and Architecture Today”

Myers Foundations symposium organized by S. Hollis Clayson, Stephen Eisenman, and David Van Zanten

OCTOBER 20

Meredith Cohen, University of California-Los Angeles, “The Doors of the Chapel and the Keys of the Palace of Louis IX”

Department lecture co-sponsored with the Medieval Colloquium

OCTOBER 28

Department Colloquium: Jun Hu and John Murphy

NOVEMBER 16

Elizabeth and Todd Warnock Lecture: Jennifer Roberts, Harvard University

“The Sift: Screenprinting and the Art of the 1960s”

JANUARY 6

Chad Elias, Dartmouth College, “Images of Futures Past: The Lebanese Rocket Society”

Department Winter Social

JANUARY 18

Elizabeth and Todd Warnock Lecture: Marsha Haufler, University of Kansas

“Purchased by L. Sickman in Peking”

FEBRUARY 9

Adrian Randolph, “Donatello’s Mary Magdalen and Sculptural Askesis”

Department lecture co-sponsored with the Early Modern Colloquium

FEBRUARY 16

CAA Reunion Reception  
Benoit Bistro, New York

FEBRUARY 25

“Generation 00: Cultural Practices Before the Middle East Uprisings”

Multi-disciplinary colloquium co-sponsored with the Block Museum and Middle East and North African Studies Program

APRIL 18

Sharon Hayes, University of Pennsylvania, “In My Little Corner of the World and Other Queer Publicities”

Graduate Student Lecture Series, co-sponsored with Art Theory & Practice

APRIL 28-29

“Art, Public, Politics: Legacies of the Wall of Respect.” Featuring presentations by Adeola Enigbokan, Desi Mundo, Alexis Salas, Dread Scott, and Cauleen Smith

Symposium organized by Rebecca Zorach in conjunction with student-curated exhibition, co-sponsored with the Block Museum

MAY 1

Senior Honors Thesis Colloquium

Presentations by undergraduates Vanessa Gao, Linnea Hodge, and Julia Poppy

MAY 10

Adriana Zavala, Tufts University, “Latinx Artists. Unsettling Brown and Black”

Department lecture co-sponsored with the Latina/o Studies Program

MAY 16

Phillip Bloom, University of Indiana-Bloomington, “Collected by Clouds: Facts and Fantasies in the Daitokuji Five Hundred Arhats”

MAY 24

Elizabeth and Todd Warnock Lecture: Alessandra Russo, Columbia University

“Up to the Antipodes: On Artistic Origins, Comparisons and Conjectures in the Early Modern Worlds”

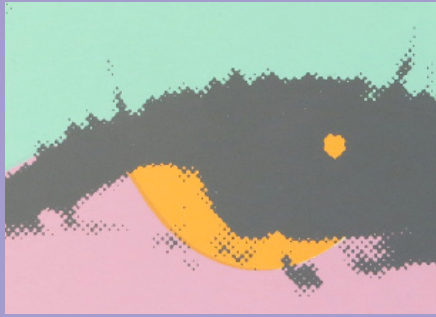
JUNE 2

End of Year Social

Elizabeth and Todd Warnock Lecture Series

THE SIFT:  
SCREENPRINTING AND THE ART OF  
THE 1960S

Jennifer Roberts, Harvard University



► Screenprinting was everywhere in the 1960s. But because the process has been so persistently associated with scholarly narratives of deskilling, it has tended to be treated in purely negative terms, as an evacuation of traditional artistic techniques. Examining the work of Andy Warhol, Corita Kent, Ed Ruscha and others, Roberts’ talk on November 16 explored the scientific, material, historical, and conceptual qualities of the screenprinting medium, including its origins in the sifting and gauging processes of industrial milling, the material and political implications of its transparent screen matrix, and its complex interface with other screen- and grid-based reproductive media of the period.

PURCHASED BY L. SICK-  
MAN IN PEKING

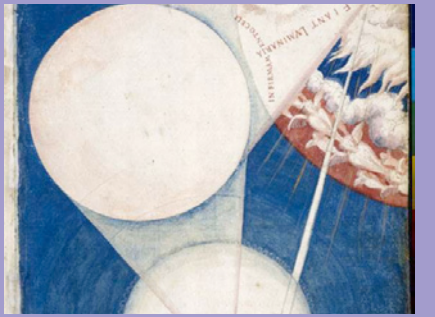
Marsha Haufler, University of Kansas



► In the early 1930s a young man named Laurence Sickman, who subsequently became the first curator of Oriental Art at the newly established Nelson Gallery (now the Nelson-Atkins Museum) in Kansas City, was engaged by Gallery trustees as a purchasing agent in Beijing. On their behalf, he acquired an array of objects that subsequently became very famous. Little known, however, are the *thangkas* he sent back to Missouri at this time. In her lecture on January 18, Haufler introduced Sickman’s *thangkas* and uses them to illuminate not only his engagement with this type of art, but also the trade in such objects in pre-war Beijing and their reception in American art museums.

UP TO THE ANTIPODES:  
ON ARTISTIC ORIGINS, COMPARI-  
SONS, AND CONJECTURES IN THE  
EARLY MODERN WORLDS

Alessandra Russo, Columbia University



► Between the late 15th and the mid-17th centuries, in the context of the Iberian expansion, the presence and observation of unexpected artistic forms, media, and monuments helped shape a new space of inquiry. Novel objects, surfaces, architectures, materials, and ideas about artistry were observed in the Americas, Asia, Africa, and Europe. They traveled between continents in physical and textual forms, as proof of new territories or collected as unique treasures, and were described, compared, and analyzed in letters, histories or inventories. As a result, missionaries, travelers, historians, and artists felt the power of novel creations prompting audacious revisions of historical, art historical, and geographical narratives. Observing and writing about the arts with new spatial coordinates also faced the pressing issue of defining origins and originality. At the spring lecture on May 24, Russo offered some conceptual keys with which to engage a remarkable archive and understand its crucial role in the transformation of the study of art history.

Professor Russo at the Spring Warnock Lecture





## WRITING THE HISTORY OF 19TH-CENTURY EUROPEAN ART AND ARCHITECTURE TODAY

Organized by S. Hollis Clayson, Stephen Eisenman, and David Van Zanten

► This event was planned to coincide with the unique situation of a two-quarter, undergraduate course on 19th-Century European art and architecture team-taught by the symposium organizers—Professors Clayson, Eisenman, and Van Zanten—in Fall 2016 and Winter 2017. The October symposium brought together three leading scholars, one chosen by each faculty member. Mark Crinson (Birkbeck College, London) displayed his talent at making architecture an important and integral part of art history with a lecture on the Town Hall of Manchester, England. Caroline Arscott (Courtauld Institute of Art, London) spoke on theoretical and artistic concerns surrounding the work of the Dutch-born, British painter Lawrence Alma-Tadema. André Dombrowski (University of Pennsylvania) presented a compelling lecture centered on Paris-based Impressionist painting that argued



that a new preoccupation with regularized time keeping in the culture underlay the temporalities of instantaneity in painting, seen most vividly in Claude Monet's Gare St. Lazare series of 1877. A "study day" followed on October 15, including an architectural walk in Chicago pivoting on the work of Mies van der Rohe as well as the galleries of the Art Institute of Chicago.

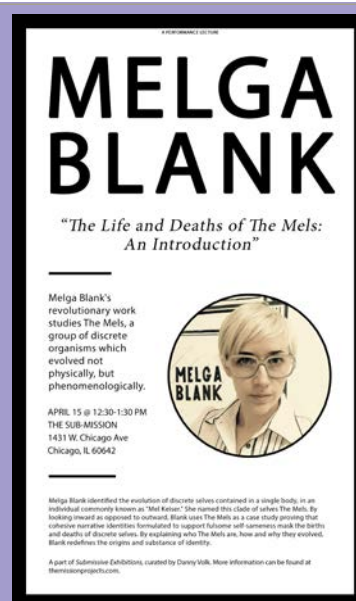
## Staff News

Mel Keiser, Department Assistant

► During 2016, Keiser's work was included in the two-person exhibition *A hole's made of itself* at Filter Gallery in Chicago, with Priya Kambli (Truman State University). In 2017, she was the Doing/Thinking resident at Wedge Projects with Matt Martin (Northwestern ATP), where she delivered the performance lecture "The Life and Deaths of The Mels: An Introduction" as her alter-ego, researcher Melga Blank. This performance lecture was also included in Danny Volk's *Submissive Exhibitions* project at THE SUB-MISSION, and delivered as part of the Segal Design Institute's Designing Your Life course with Pam Daniels (Clinical Assistant Professor and Design Innovator in Residence) and Bruce Ankenman (Co-Director, Professor of Industrial Engineering and Management Sciences). An exhibition of Melga Blank's research materials was on display at the Segal Design Institute through the month of June. In the spring, Keiser received a grant from Northwestern's Center for Interdisciplinary Research in the Arts, which will support her ongoing multifaceted project, *The Life and Deaths of The Mels*. In conjunction with this grant, Keiser will collaborate with 3D designer Ian Nakamoto and the Rapid Prototyping Lab at Northwestern's Segal Design Institute to memorialize past versions of herself, creating effigies of them which will be buried in local cemeteries. After a promotion in Fall 2016, Keiser now serves as Department Assistant.

Hana Thomson, Program Assistant

► Thomson joined the Department of Art History in November 2016. She moved to Chicago from New York, where she worked in the Diamond District at a small jewelry company. She was an Art History major at Dickinson College and has a Master's degree in History of Decorative Arts and Design from Parsons/Cooper-Hewitt. Her specialty is American and European jewelry from 1850 to 1950 and American silver design from the same period. She has really enjoyed her time at Northwestern but will be leaving for an opportunity with a jewelry company based in Chicago at the end of July.



## Undergraduate Students and the Block Museum



### Block Museum debuts curatorial summer internship program for undergraduates and continues to serve as a close collaborator

During academic year 2016-17, the Block Museum of Art and the department continued to foster a close relationship through exhibitions, programs, and student learning. Collaboration between faculty and students and Block Museum staff on exhibitions is a staple of this partnership. In 2016-17, this included work for *William Blake in the Age of Aquarius*, curated by Stephen Eisenman, which will open in fall 2017. It also included the exhibition *We Are Revolutionaries: The Wall of Respect and Chicago's Mural Movement*, collectively organized by Rebecca Zorach's first year seminar. Additionally, Talia Shabtay, the 2016-17 Block Fellow, curated *Mining Pictures: Stories from Above and Below Ground*, featuring work from the Block's permanent collection and Northwestern University Libraries. Undergraduate Art History majors Linnea Hodge (B.A. 2017) and Julia Poppy (B.A. 2017) also curated exhibitions of work drawn from the Block's collection with the mentorship of museum staff. Hodge's research and work was profiled in a May 2017 *Northwestern News* article, "Art history major finds a home base at the Block Museum."

Each year, the Block Museum trains a group of undergraduate students within its docent program to facilitate in-gallery learning experiences. During academic year 2016-17, seven art history majors participated in the Block's docent program, and led a series of tours which engaged the full breadth of Block audiences, including university students and faculty coming for class visits related to their courses of study, adults from neighboring communities, and Pre-K-12 students. To support them in their role, docents received in-depth training on exhibitions as well as facilitation and teaching methodologies.

In summer 2016, the Block debuted a new initiative to increase the museum's engagement with undergraduates. In collaboration with the Department of Art History and WCAS, the Block Museum conceived a pilot project for an annual curatorial internship program for undergraduates from across the university with coursework in art history. The Block Undergraduate Curatorial Internship provides valuable, hands-on experience for students interested in pursuing a museum career or desiring an insider's look at how a museum functions. The museum awarded paid, full-time internships to art history majors Mari Morsch (B.A. 2017) and Cristobal Alday (B.A. 2018) for the summer term. Under the supervision of curatorial staff, the interns gained exposure to curatorial practice and the daily life of the museum. Morsch and Alday conducted directed research on works of art in the collection, resulting in a small installation with accompanying gallery labels, online content, and presentations on their research to museum staff and supporters. Interns also took part in a weekly Museum Seminar, which included meetings with representatives from different departments within the museum, to gain insights into all aspects of museum work, and to integrate them into the museum's work environment. This successful pilot program resulted in a renewal of the initiative for a second year. 2017 Block Curatorial Summer Internships were awarded to rising sophomores Isabella Ko and Nicholas Liou, whose work will include producing didactic materials for the museum's newly installed sculpture garden.

Isabella Ko and Nicholas Liou at the Block's sculpture garden (left); Linnea Hodge at the museum's entrance (right).



Warnock Gift



Francesca Casadio, co-director, NU-ACCESS.

Art History + Science

► The department's ongoing collaboration with NU-ACCESS led to an illuminating Open House in December that brought together faculty, postdoctoral fellows, and graduate students from Art History and Materials Science and Engineering. The event included tours of laboratories and presentations of research and pedagogy, plus socializing. Also in the fall, our affiliate faculty member Marc Walton taught a second iteration of a popular seminar on materials in art and archaeology featuring research on artworks in the Block Museum's collection. In winter and spring, NU-ACCESS co-directors Francesca Casadio, Senior Conservation Scientist at the AIC, and Mónica Olvera de la Cruz, Professor of Materials Science, worked with Professor Escobar on creating a roadmap for further collaboration with an eye ultimately to a faculty hire shared between departments in WCAS and the McCormick School of Engineering and Applied Science. These developments speak to the Department of Art History's ambition to expand the limits of our discipline. ◀◀



The Elizabeth and Todd Warnock Gift to Art History continued to enhance the department's programming and scholarly endeavors in its third year. The gift funded a fall faculty retreat at the AIC as well as student travel with Professor Swan to New York and Professor Zorach to Carbondale. In the spring, thirteen students ranging from first-years to seniors in Professor Kiaer's undergraduate seminar on Picasso—taught as part of the "Global Humanities Lab" run by the Alice Kaplan Institute for the Humanities—traveled to Madrid, Spain over the Memorial Day weekend to see the exhibition *Pity and Terror: The Path to Guernica* at the Museo Nacional Centro de Arte Reina Sofia, organized for the 80th anniversary of the painting's creation in 1937. The trip was made possible through the Warnock Gift, with additional funding from the WCAS Dean's Office and the Kaplan Institute. Professor Kiaer and the seminar students were joined by intrepid course assistant Alissa Schapiro, a third-year Ph.D. student in the department specializing in modern art, and visited the Prado and other museums in Madrid in addition to intensive study and presentations at the Guernica exhibition while also enjoying a few group meals in a great food city.

This year, the Warnock Publication Fund awarded \$30,000 in subventions for faculty and alumni publications. Chad Elias (Ph.D. 2011), Assistant Professor at Dartmouth College, received a subvention last year and was the headline speaker at the department's Winter Social in January.



Professor Kiaer and her students at the Prado Museum with Goya's *Family of Charles IV* in the background.



2016 Summer Seminar Abroad



Professor Ann Gunter and five graduate students travel to Oxford, Cambridge, and London



The 2016 Art History Summer Seminar Abroad included four second-year graduate students (Anna Dumont, Sarah Estrela, Laurel Garber, and Tamar Kharatashvili) and one third-year student (Sandra Racek). Our base at Magdalen College, Oxford—a city that is home to the oldest public museum—was an ideal setting for studying the history of museums, collecting, and display of antiquities. Combined with day trips to London

and Cambridge, Oxford provided an exceptional opportunity to visit national, public, private, and university museums, and to compare the ways in which their collections were assembled, housed, and displayed. These museums ranged from well-established university museums (Ashmolean Museum and Pitt Rivers Museum, Oxford; Fitzwilliam Museum, Cambridge) to some of the world's largest encyclopedic collections (British Museum and Victoria & Albert Museum, London). Sir John Sloane's Museum, London, houses the famous architect's collections of architectural models, casts, and classical antiquities, which he set up as a museum in the early 19th century. Oxford's Ashmolean Museum was a focus of our seminar: as a final writing assignment, students selected an object, described its current display, and proposed an imaginary re-installation (on site or elsewhere).



Conversations with curators, directors, and other museum professionals offered a chance to visit storerooms, learn about future exhibitions, and discuss how institutions are grappling with physical, pedagogical, and other challenges of representing the past and its connections to the present. James Fraser, curator in the Department of the Middle East, British Museum, showed the group a relief sculpture now in storage for which he is planning a single-object display, and discussed the use of new imagining technologies. Alice Stephenson, director of the Petrie Museum of Archaeology, University College London, described the challenges of limited physical space and extensive conservation requirements, along with the museum's efforts to engage new audiences for Egyptian antiquities.

Ann Gunter



Top: Group listening to Paul Collins, assistant keeper of Near Eastern Antiquities at the Ashmolean Museum. Left: Group at Radcliffe Observatory, Green Templeton College, Oxford. Above: The group in Oxford.





Jessy Bell at the Yerkes Observatory in Lake Geneva, Wisconsin.

### ► JESSY BELL

Bell works on 20th-century art and architecture in Eastern Europe with a focus on nationalism and nation-building in public space and visual culture. She was recently made Book Reviews Editor for the peer-reviewed academic journal *Modernism/modernity*. She is spending the summer in Madison, Wisconsin studying intensive Russian before the Summer Seminar Abroad in Beijing.

### ► ANTAWAN I. BYRD

During 2016-17, Byrd continued to work on his dissertation, “Interferences: Sound, Technology, and the Politics of Listening in Afro-Atlantic Art,” writing and conducting research in New York and Port of Spain. In October, Byrd contributed to a panel discussion at the “Beyond the Frame: Contemporary Photography from Africa and the Diaspora” symposium at Columbia University. In January, he moderated a panel discussion with the French-

Emma Chubb, the inaugural Charlotte Feng Ford '83 Curator of Contemporary Art at the Smith College Museum of Art.

Algerian artist Kader Attia and Northwestern faculty. This event coincided with the opening of the exhibition *Kader Attia: Reflecting Memory*, which Byrd co-curated with Kathleen Bickford Berzock and Janet Dees at the Block Museum. He contributed short articles to *Aperture Magazine's* special issue on African Photography, *Platform Africa* (May 2017), and published a short essay in *Recent Histories: Contemporary African Photography and Video Art from the Walther Collection* (Steidl, 2017). In August, Byrd will participate on two panels at the Arts Council of the African Studies Association triennial symposium in Accra, Ghana. He will return to Chicago in Fall 2017 to pursue research in the AIC Photography Department as Andrew W. Mellon COSI Curatorial Research Fellow.

### ► EMMA CHUBB

Chubb spent 2016-17 as a Northwestern University Presidential Fellow. She successfully defended her dissertation, “Migration Forms: Contemporary Art in and out of Morocco, 1999-2012,” directed by Hannah Feldman, in April and she was honored to celebrate her fellow Art History graduates, Elizabeth Benjamin, Emilie Boone, Brynn Hatton, Nicholas Miller, Erin Reitz, and Xiao Yang, at the hooding ceremony in June. She represented the graduate students while serving on the department's search committee in global modern and contemporary architectural history. She was an invited speaker at Williams College, Indiana University, and, closer to home, at Northwestern's Society of Fellows, the Middle East and North African Studies Program, and the Block Museum. She also presented papers at the annual CAA and Western Society for French

History conferences. In July 2017, she will begin her new position as the inaugural Charlotte Feng Ford '83 Curator of Contemporary Art at the Smith College Museum of Art in Northampton, Massachusetts.

### ► ANNA DUMONT

This year, Anna Dumont continued to deepen her knowledge of textile work through her courses, and expanded a project on gender and Futurist textiles into her second-year qualifying paper. Outside the classroom, she founded an interdepartmental feminist theory reading group, and participated in the Mellon Gender and Sexualities Studies Cluster as a fellow. In January, she presented a paper on Mary Delany's botanical embroideries at the Newberry Library graduate conference. She will spend the summer in England, Italy, and France doing pre-dissertation research with the support of a Shanley Travel Fellowship.

### ► ASHLEY DUNN

In 2016-17, Dunn settled into her new role as an assistant curator at the Metropolitan Museum of Art. She



jumped right in as a co-curator for an exhibition celebrating the centenary of Auguste Rodin's death, selecting and researching objects for a gallery dedicated to his works on paper. *Rodin at The Met* will open in September 2017.

### ► DOUGLAS GABRIEL

In September 2016, Gabriel attended the 34th World Congress of Art History in Beijing on a grant from the National Committee for the History of Art. During the academic year he was based in France, where he participated in the Paris Program in Critical Theory. In addition to beginning archival research for his dissertation, he gave talks on North Korean art and architecture at conferences and symposia at the Warsaw Academy of Sciences and the University of Chicago. His article on South Korean *minjung* art was published in the *Korean Journal of Modern Art* in July 2017.

### ► LAUREL GARBER

Garber wrote her second-year qualifying paper on Rodolphe Bresdin's 1861 lithograph, *Le Bon*

*samaritain*. This year she also presented a paper at the Newberry Library's graduate student conference and served as graduate representative with Thomas Love. With a Shanley Travel Fellowship, she will spend several weeks in France and the Netherlands this summer for pre-dissertation research. In the fall, she will be Andrew W. Mellon COSI Curatorial intern in the Department of Prints

and Drawings at the AIC.

### ► ADRIENN KACSOR

Kacsor successfully completed her third year, and she is very excited to start her dissertation research this summer. With the generous support of a Shanley Travel Fellowship, she will spend the summer in Budapest and Moscow to conduct research on Hungarian communist exiles who moved to the Soviet Union in the 1920s and 30s.

### ► TAMAR KHARATISHVILI

Kharatishvili enjoyed a productive second year in the department. In May, she passed her qualifying paper, “Printed Buildings: Tracing Power and Social Experience in El Escorial and the Val-de-Grâce.” In Spring Quarter, Tamar was also accepted to her first international conference — “Art and Cross-Cultural Dialogue: Identity and Cultural Diversity” — taking place in September at the Georgian National Museum in Tbilisi. There, she will present new work on exile and the work of the Franco-Ukrainian artist Sonia Delaunay-Terk. Tamar will spend the summer

Taking a moment away from the Venice Biennale, Thomas Love admires Gentile Bellini's *Miracle of the Cross at the Bridge of S. Lorenzo*.

doing research in New York, Paris, and Madrid on her broader project concerning modernism, art, and migration. She looks forward to spending her third year as Graduate Curatorial Fellow at the Block Museum.

### ► BRIAN LEAHY

In addition to the first year of coursework, Leahy presented a paper at a graduate symposium on temporality in art organized by Rutgers University's Department of Art History that considered the temporalities of glaciers in relation to projects by Olafur Eliasson and Trevor Paglen. He continued his studio practice, participating in exhibitions in Chicago and North Carolina. In July, he will travel to Dublin and Belfast to begin archival research on a new project investigating performance and conceptual art practices in Ireland and Northern Ireland from the late 1970s through 1980s. Afterwards, he will meet his cohort in Beijing for their summer seminar with Professors Hu and Linrothe.

C.C. McKee giving a lecture at Kunsthall Trondheim, Norway.







Julia Oswald at Medieval Times.

### ► JAKE LEVETON

Leveton enjoyed a happy fifth year in the department. He completed work on his essay “William Blake and Art against Surveillance” which will appear in *William Blake in the Age Aquarius* (Princeton UP, 2017). He continued to serve as chair for the North American Society for the Study of Romanticism. Over He also worked as an Educational Teaching Technologies Fellow at Northwestern and took part in the Animal/Nonhuman Workshop at the University of Chicago. In October, he traveled to Colorado College to present work at the International Conference on Romanticism. Leveton will be a 2018 Visiting Residential Scholar at the Yale Center for British Art.

### ► THOMAS LOVE

This year, Love organized a screening series at the Block Cinema titled “*The Gay Left*”: *Homosexuality in the*

Catherine Olien in the A.G. Leventis Gallery of Cypriot Antiquities in the British Museum.

*Era of Late Socialism* and facilitated the campus visit of performance and video artist Sharon Hayes. He also presented at the annual AIC graduate student seminar. This summer, Love will begin working in Berlin on his dissertation, which will focus on the aesthetics and politics of queer subcultures in Germany from the 1970s-90s. This research is supported by a Dissertation Proposal Development grant from the Social Science Research Council, which also includes proposal writing workshops in June and September. In Fall 2017, he is thrilled to begin a year in the Paris Program in Critical Theory.

### ► C.C. MCKEE

McKee spent 2016-17 in Paris performing dissertation research as part of Northwestern’s Paris Program in Critical Theory. McKee returned to Evanston for the opening at the Block Museum, *Keep the Shadow, Ere the Substance Fade: Mourning During the AIDS Crisis*, which he curated as the 2015-16 Graduate Fellow. McKee was also invited to give a lecture on “The Body as Art Historical Method” at the Kunsthall Trondheim, Norway. McKee will remain in Paris next year



to begin a *co-tutelle* at the École des Hautes-Études en Sciences Sociales under the direction of Anne Lafont.

### ► AISHA MOTLANI

This past academic year, Motlani has been researching and writing her dissertation. She also was a teaching assistant for a two-quarter course on 19th-century art co-taught by Professors Clayson, Eisenman, and Van Zanten. In the spring, Motlani participated in the 2017 Summer Institute of Technical Studies in Art at Harvard University. The two-week course provided hands-on experience in different art mediums, including etching, oil painting, and ceramics, as well as introducing participants to a variety of art conservation and curatorial practices through readings, presentations, and one-on-one sessions in the conservation lab.

### ► JOHN MURPHY

During the past year, Murphy defended his dissertation, “Back to the Garden: The Woodstock Art Colony,” and began working as Research Associate in the Department of American Art at the AIC. For the



Sandra Racek (front row, second from left) at the University of Amsterdam Special Collections Library with her Dutch summer language class.

AIC, he is curating an installation of works from the permanent collection by Ivan Albright (1897-1983), opening May 2018. He contributed an essay, “Building Golgonooza in the Age of Aquarius,” to the exhibition catalogue, *William Blake and the Age of Aquarius* (Princeton UP, 2017), and gave a talk based on the paper at the annual Communal Studies Association conference. An essay on lithographer Bolton Brown appeared in the July-August issue of *Art in Print*.

### ► CATHERINE OLIE

Olien completed her first of two years at the Institut national d’histoire de l’art in Paris on a Kress Institutional Fellowship. In April, she presented a paper, “Between Classicism and Orientalism: The French View of Ancient Cyprus in the Nineteenth Century,” at the French Society for Historical Studies Annual Meeting in Washington D.C. In June, she traveled to Cyprus with the support of the Helena Wylde Swiny and Stuart Swiny Fellowship, where she spent three weeks in residence at the Cyprus American Archaeological Research Institute. During her stay, she visited museums and archaeological sites relevant to her dissertation, “The Reception of Ancient Cypriot Sculpture, 1860-1900: A European Perspective.”

### ► JULIA OSWALD

Oswald spent this year as Andrew

W. Mellon COSI Curatorial Research Fellow at the AIC. She made progress on her dissertation and learned more about curatorial practice, specifically the long and laborious process of reinstallation. She delivered her first public gallery talk, “Reliquaries in the Collection of the Art Institute,” in the new Deering Family Galleries of Medieval and Renaissance Art, Arms, and Armor. This summer, Oswald will take part in the CCL/ Mellon Seminar in Curatorial Practice and will conduct research in New York and London with the support of a Graduate Research Grant and a research award from the Medieval Studies Cluster.

### ► SANDRA RACEK

This year Racek successfully completed qualifying exams and began preliminary research toward her dissertation on 17th-century Dutch art. During the summer, with the support of a Shanley Travel Fellowship, Racek will conduct two weeks of research in The Netherlands, at the Museum Boijmans Van Beuningen and the Netherlands Institute for Art History, as well as The Frits Lugt Collection at the Foundation Custodia in Paris. Racek was also awarded a Summer Language Grant from The Graduate School to support her language study through the Dutch Summer Language Program at Columbia University. Through the course, Racek completed training for reading printed and

handwritten 17th-century Dutch texts and working with primary materials in the Nationaal Archief and Stadsarchief in The Hague and Amsterdam.

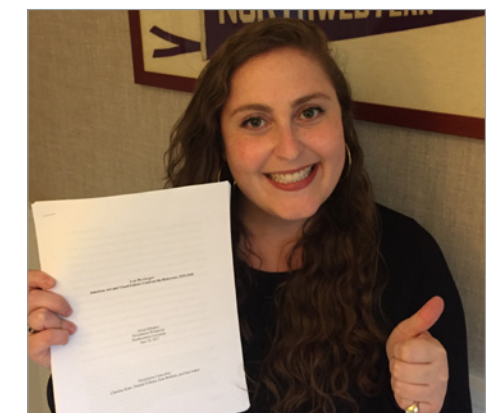
### ► ERIN REITZ

With the support of a 2016 Mellon/ ACLS Dissertation Completion Fellowship, Reitz spent the year in New York researching and writing on the art of the Black Panthers. She was also a Helena Rubinstein Critical Studies Fellow of the Whitney Independent Study Program and presented research at the University of Barcelona, Florida State, Williams (at the invitation of alumna Brynn Hatton), Yale, Vrije Universiteit Amsterdam, and the Whitney Museum. Reitz defended her dissertation in April and looks forward to returning to campus this fall to teach an undergraduate seminar in the department.

### ► ALISSA SCHAPIRO

During the 2016-17 academic year Schapiro began her graduate

Alissa Schapiro with her dissertation prospectus after passing her thesis colloquium.





assistantship at the Holocaust Educational Foundation at Northwestern, successfully completed her Dissertation Prospectus Colloquium, and accompanied Professor Kiaer and thirteen undergraduates on a trip to Madrid, Spain. Schapiro is once again spending this summer working for Princeton University on an exhibition about *Life* magazine.

► TALIA SHABTAY

Shabtay spent her third year as the Block Museum Graduate Fellow, where she curated an exhibition that examines how artists have constructed narratives about industry and labor from the 1890s through the 1960s. With the support of a Shanley Travel Fellowship, she will travel to Toronto, Washington D.C., and San Francisco to research the relationship between scientific experimentation and models of vision that emerged during the mid-20th century. Shabtay is lead curatorial research assistant for the Block Museum's upcoming exhibition, *Designers in Film: Avant-Garde and Commercial Cinema in Mid-Century Chicago*, part of the Terra Foundation's city-wide initiative Art Design Chicago.

► EMILY WOOD

This year, Wood was the Andrew

W. Mellon COSI Curatorial Intern at the AIC, where she worked in the Department of European Painting and Sculpture with Associate Curator Rebecca Long on a future El Greco exhibition. This summer she will continue her work at the AIC before participating in Northwestern's Summer Institute in Cologne. Wood has also been awarded a Fulbright Fellowship to Spain and will move to Madrid in the fall to pursue archival research for her dissertation on the artistic and political connections between the Habsburgs and the Medici during the reign of Philip II.

► VERENA ZIEGLER

Ziegler works on Indian and Tibetan Buddhist narrative arts (10th-17th centuries C.E.), with a focus on wall paintings. She is spending her summer in Ladakh, Northern India, studying intensive Tibetan, and continuing her research on the wall paintings of a Buddhist temple of the area, with the generous support of a Shanley Travel Fellowship and the Mellon Cluster Fellowship in Asian Studies. After that she will attend the Summer Seminar Abroad in Beijing.

Talia Shabtay giving a tour for the exhibition she curated, *Mining Pictures: Stories From Above and Below Ground* (2017) at the Block Museum.



Eight new students will begin graduate studies in Fall 2017:

- MARYAM ATHARI  
M.A. History of Art,  
University of Houston
- OLIVIA DILL  
B.A. History of Art and  
Physics, U.C. Berkeley
- CAITLIN DIMARTINO  
M.A. Art History,  
University of Texas-Austin
- BENJAMIN JONES  
B.A. History and Theory of  
Contemporary Art, San  
Francisco Art Institute
- OZGE KARAGOZ  
M.A. Visual and Critical  
Studies, School of Art  
Institute of Chicago
- RISA PULEO  
M.A. Curatorial Studies,  
Bard College  
M.A. Art History, Hunter  
College
- MCKENZIE STUPICA  
B.A. Art History and  
German Studies,  
University of Minnesota
- HAMED YOUSEFI  
KROUPAI  
M.A. Social Sciences,  
Esfahan University, Iran  
M.A. Cultural Studies,  
Allameh Tabatuba'i  
University, Iran

Northwestern Art Review

►► Northwestern Art Review celebrates a successful close to its eighth year and two new editions of its journal

As an academic organization dedicated to promoting the study of visual arts, Northwestern Art Review strove to bring new perspectives and ideas about the arts to the greater Northwestern community in 2016-17. This year, we welcomed several new members into our organization, each bringing diverse backgrounds and interests in the arts that enabled rich conversations. NAR also presented a career panel of professionals in the art world during Winter Quarter, moderated by Professor Clayson and titled, "Art Job: Not an Oxymoron." Our dedication to publishing undergraduate essays on art history and contemporary art trends continued with the publication of our Spring 2017 journal, *Art (Her)story*, which comprised of essays from students across the globe. The colorful representations in this 17th issue of the NAR are part of a much-needed initiative to reimagine art and an unabashed celebration of female artists and female representations. At this journal's core is a spectrum of women throughout the world that have participated in the visual arts in diverse and stimulating ways. As an organization, we are very proud of all our efforts this year and are excited for everything that is yet to come next year!

Spring 2017 issue of NAR, *Art Her(story)*



►► Congratulations to the following graduate students for successfully defending their dissertations during 2016-17:

- ELIZABETH BENJAMIN "The Unhomely Home: Caillebotte's Interior Paris."  
Primary advisor: S. Hollis Clayson
- EMMA CHUBB "Migration Forms: Contemporary Art in and out of Morocco, 1999-2012."  
Primary advisor: Hannah Feldman
- JOHN MURPHY "Back to the Garden: The Woodstock Art Colony"  
Primary advisor: Stephen Eisenman
- ERIN REITZ "Radical Aesthetics: The Art of the Black Panthers, 1966-1982."  
Primary advisor: Hannah Feldman
- XIAO YANG "Between National Imagination and Social Critique: Female Figurations in Pang Xunqin and Fu Baoshi's Wartime Chinese Painting (1930s-1940s)."  
Primary advisor: Ann Gunter/Sarah Fraser



Undergraduates provide many reasons to celebrate

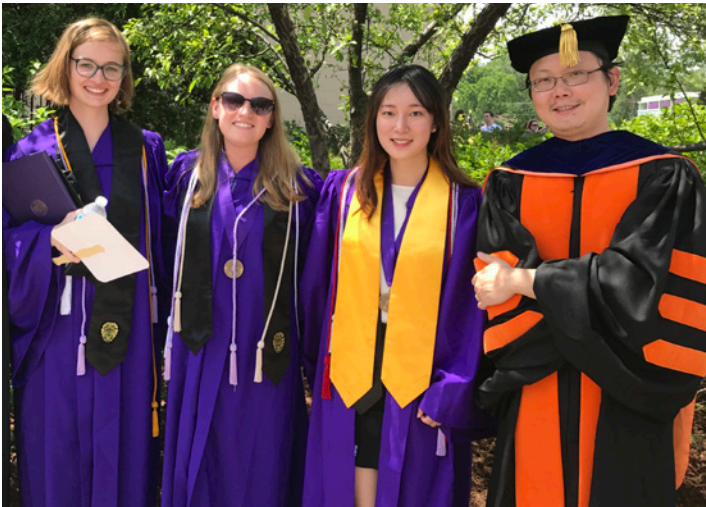
▶▶ 2016-17 was another impressive year for undergraduate achievements in art history. 625 undergraduate students participated in 25 departmental courses that spanned the gamut from ancient “Monsters, Art and Civilization” to “New Media Art.” A special standout among these was the beloved 19th-century sequence, for this year only jointly taught by the “Three Tenors”—Professors Clayson, Eisenman and Van Zanten. Ever eager to give our students the opportunity to encounter works of art in person, our courses included field trips to locales as exotic as Madrid, Spain and as unexpected as Carbondale, Illinois.

With the support of the Provost’s Office, WCAS, and the Elizabeth and Todd Warnock Gift, the department was pleased to honor some of the accomplishments of both our majors and the larger student body. Yucheng Zhu, a double major in art history and economics, was recognized as the Outstanding Junior Art History Major for 2016-17. Steven Norwalk and Emily Moon were this year’s winners of the Elizabeth and Todd Warnock Prize in Art Historical Writing at the 200- and 300-levels respectively. Inje Hwang was awarded a highly competitive summer Undergraduate Research Grant to pursue research for his undergraduate thesis. Three seniors, Vanessa Gao, Linnea Hodge and Julia Poppy, completed innovative theses and were awarded departmental honors. Hodge’s thesis—“Exhibition Practices in ‘Northwest Coast Indian Art’ at the Century 21 Exposition: Native Phantasmagoria and Seattle’s ‘Cultural Heritage’”—was awarded the 2017 J. Carson Webster Prize for Distinguished Honors Thesis. Additionally, Gao and Hodge



were elected to Phi Beta Kappa.

Our warm congratulations also to our former majors who will continue to pursue their art historical studies beyond Northwestern this upcoming fall. Claire Dillon (B.A. 2015) and Y.L. Lucy Wang (B.A. 2016) will enter the MA/PhD program at Columbia. Sophie Jenkins (B.A. 2013) will pursue a dual MA in Modern & Contemporary Art History and Arts Administration & Policy at the School of the Art Institute. Graduating senior Julia Poppy (B.A. 2017) will enter the MA course at the Courtauld Institute of Art. We look forward to seeing what they, and all our undergraduate alumni, will continue to achieve in the years to come.



Left: Professor Hu with undergraduate Art History majors Julia Poppy, Linnea Hodge, and Vanessa Gao at the WCAS Convocation. Above: Students from Professor Kiaer’s Picasso course in Retiro Park, Madrid (from left to right: Nicholas Liou, Katie Rothstein, Tuuli Sandvold, Sky Swanson, Alissa Schapiro, Meghan Considine).

▶ **David S. Areford (Ph.D. 2001)** published *La nave e lo scheletro: Le stampe di Jacopo Rubieri alla Biblioteca Classense di Ravenna* (Bononia University Press, 2017). The book is an Italian translation of “The Ship and the Skeleton: The Prints of Jacopo Rubieri,” chapter three of *The Viewer and the Printed Image in Late Medieval Europe* (Ashgate, 2010).

▶ **Sarah Betzer (Ph.D. 2003)** is co-directing a pilot of a new general education curriculum at the University of Virginia, to be launched in Fall 2017. In January, she organized a Summit on Liberal Arts & Sciences Education for the 21st Century at University of Virginia, which brought together prominent thinkers on undergraduate curriculum reform from Barnard, Duke, Harvard, Stanford, and William & Mary. In Spring 2017 she co-organized “Joan of Arc: Afterlives,” a symposium featuring keynotes by Terry Castle (Stanford), Françoise Meltzer (University of Chicago) and Robin Blaetz (Mount Holyoke). Among the panelists on her 2017 CAA panel, “Why Print?” was Paul Jaskot (Ph.D. 1993).

▶ **Jill Bugajski (Ph.D. 2014)** was promoted in spring 2017 to Executive Director of a newly designed department, Academic Engagement and Research at the AIC. Under Curatorial Affairs, AER works to advance interdisciplinary, exploratory research on the museum’s collections and supports collaborations between professors, students, scholars, artists, and museum staff, including fellowship programs and scholarly initiatives. Also in 2017, Jill co-curated (with Kate Nesin) the exhibition *Go* — on the theme of acceleration, technology and Modernism — for the Art Institute’s Abbott Galleries. The Terra Foundation for American Art awarded Bugajski an International



Alums Paul Jaskot, Sarah Betzer, and Sheila Crane in Ireland.

Research Travel Grant for archival and collections study in Moscow and St. Petersburg towards completion of her book manuscript, which is based on her dissertation and tentatively titled *A Fragile Friendship: Soviet Art in the American Imagination, 1933–47*. In addition, Bugajski is collaborating on a second book manuscript with John Murphy (Ph.D. 2017) on American visual arts activism in the 1930s.

▶ **Sheila Crane (Ph.D. 2001)** spent 2016-17 as a Mellon Fellow at the University of Virginia’s Institute for the Humanities and Global Cultures, participating in interdisciplinary humanities labs on the Global South and African Urbanisms. In April, her essay, “Housing as Battleground: Targeting the City in the Battles of Algiers,” was published in *City and Society* as part of a special issue on “The Un-Exceptional Middle Eastern City.” This year she gave papers at the “Theory’s History, 196X–199X” conference in Brussels, in the Architecture lecture series at Cornell University, and in the “Landscapes of

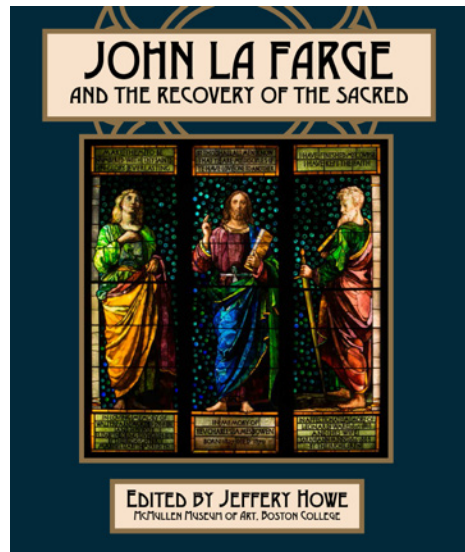
Development” symposium organized by Ayala Levin (see New Faculty, p. 6) as part of the Princeton-Mellon Initiative in Architecture, Urbanism, and the Humanities. She is enjoying her ongoing work as a Book Reviews Editor for the *Journal of the Society of Architectural Historians*, with the expansive remit of Europe, Africa, and Asia from 1750.

▶ **David Getsy (Ph.D. 2002)** was Interim Dean of Graduate Studies at the School of the Art Institute of Chicago in 2016-17. Subsequently, he was Distinguished Visiting Fellow at Queen Mary University of London and Honorary Visiting Professor at the University of York. He published essays on Slava Mogutin, Michelle Grabner, and queer formalisms, and he gave the Edwin L. Weisl Lecture in the Arts at Carleton College. His 2016 collection of artists’ writings, *Queer*, was named a finalist for the 2017 Lambda Literary Award for “Best LGBTQ Anthology.”



Touba Ghadessi’s forthcoming book *Portraits of Human Monsters in the Renaissance*.





Jeffery Howe's catalog *John La Farge and the Recovery of The Sacred* (Boston College, McMullen Museum of Art, 2015).

► **Touba Ghadessi (Ph.D. 2007)** ended her fourth year as chair of the Art History program at Wheaton College, Massachusetts in June 2017. In the fall, she was invited to present her research on gender fluidity and alternate epistemologies implemented by French Valois rulers at the Mahindra Center for the Humanities at Harvard and at the Renaissance Seminar at Wesleyan. In 2012, Ghadessi co-founded the Wheaton Institute for the Interdisciplinary Humanities and her work as an advocate for the humanities expanded this year—she is now the vice chair of the board of the Rhode Island Council for the Humanities. In that capacity, she went to Washington, D.C. to lobby with senators and representatives and was pleased to be quoted on the floor of the House in a session defending funding for the National Endowment for the Humanities in the spring. She continues in her position as the co-president of the New England Renaissance Conference and as a board member of the Providence Athenaeum. Ghadessi is thrilled that

her book on human monsters in the Renaissance is forthcoming (ARC Humanities Press/MIP) and she is grateful to the Department of Art History for supporting her scholarly work with a book subvention from the Warnock Publication Fund.

► **Jeffery Howe (Ph.D. 1979)** is curating the exhibition *Nature's Mirror: Reality and Symbol in Belgian Landscape* and editing the catalog (Boston College, McMullen Museum of Art, 2017). Previously, Howe curated the exhibition *John La Farge and the Recovery of The Sacred* (Boston College, McMullen Museum of Art, 2015). Howe has taught at Boston College since 1978.

► **Roger Hull (Ph.D. 1970)** taught art history at Willamette University for forty years, retiring in 2010. In the 1990s, he envisioned and helped establish the Hallie Ford Museum of Art at Willamette. He remains associated with the museum as the senior faculty curator. His most recent project was organizing a sixty-year retrospective exhibition of work by the Oregon modernist painter and printmaker, Louis Bunce (1907-81), and writing the monograph *Louis Bunce: Dialogue with Modernism* (distributed by University of Washington Press, 2017), published on the occasion of the show.

► **Paul Jaskot (Ph.D. 1993)** was the co-director of the faculty seminar on “Visualizing the Holocaust and the Use of Digital Humanities in the Classroom” at the U.S. Holocaust Memorial Museum this summer. In Fall 2017, he will begin a new appointment in Duke University’s Department of Art, Art History, and Visual Studies, where he will also be the Director of their “Wired!” digital art history lab.

► **Sophie Jenkins (B.A. 2013)** will pursue a dual M.A. in Modern & Contemporary Art History/ Arts Administration & Policy at the School of the Art Institute of Chicago beginning this August. She will be moving back to the Chicago area after four years of working for a private art advisory firm in New York.

► **Min Kyung Lee (Ph.D. 2012)** will take up a tenure-track position in the interdisciplinary department of the Growth and Structure of Cities at Bryn Mawr College beginning in August. She will teach courses in modern architectural history and urbanism.

► **Sherry C.M. Lindquist (Ph.D. 1995)** has been named the Dorothy Kayser Hohenberg Chair of Excellence in Art History at the University of Memphis 2017-18. She recently delivered the Elizabeth Allen Visiting Lecture in Art History, “The Body and the Book of Hours: Somaesthetics, Posthumanism and the Uncanny Valley” (March 2017). With Asa Mittman, she is co-curating the exhibit, *Medieval Monsters: Terrors, Aliens and Wonders* to open at the

Sherry C.M. Lindquist.



Morgan Library & Museum, New York in June 2018, which will travel to the Cleveland Museum of Art and then the Blanton Museum, Austin, Texas (2019). She has also co-authored the forthcoming publication accompanying the exhibit. Her recent publications include “The Iconography of Gender,” in *The Routledge Companion to Medieval Iconography*, ed. Colum Hourihane (Routledge, 2017); and “Masculinist Devotion: Flaying and Flagellation in the Belles Heures,” in *Down to the Skin: Images of Flaying in the Middle Ages*, ed. Larissa Tracy (Boydell and Brewer, 2017).

► **Nina Rowe (Ph.D. 2002)** was awarded twelve-month fellowships for 2016-17 from the National Endowment for the Humanities and from the American Council of Learned Societies for her study of late medieval, Middle High German illuminated manuscripts known as *World Chronicles (Weltchroniken)*.

► **Lily Woodruff (Ph.D. 2012)** just completed her fifth year as an Assistant Professor at Michigan State University, where she teaches and conducts research on contemporary art history. This year, her first manuscript titled *Disordering the Establishment: Participatory Art and Institutional Critique in France, 1958-1981*, was accepted for publication with Duke University Press, and awarded a subvention from the Warnock Publication Fund by the Department of Art History. She completed the first draft of her book thanks, in part, to a MSU Humanities and Arts Research Program grant which allowed her to take a leave from teaching in Fall 2016. She is completing revisions to the manuscript during summer 2017, and participating in a National Endowment for the Humanities Summer Institute at the University of Washington in Seattle titled



“City/Nature: Urban Environmental Humanities.” She is newly the field editor for exhibitions in the Midwest region for *caa.reviews*.

►► We encourage you to share announcements of new positions and publications with the department throughout the year. Please send these updates and any changes to your mailing or email address to:

art-history@northwestern.edu.

Left: André Cadere at Pol Bury opening, 1972. from Lily Woodruff's forthcoming book *Disordering the Establishment: Participatory Art and Institutional Critique in France, 1958-1981*.

Below: Professors Feldman, Escobar, and Thompson with 2017 graduates Emilie Boone, Brynn Hatton, Emma Chubb, and Erin Reitz at The Graduate School Hooding Ceremony.





## ► 2017-18 EVENTS ◀

### ELIZABETH AND TODD WARNOCK LECTURE SERIES

- NOVEMBER 1 JEAN-LOUIS COHEN, Institute of Fine Arts, New York University  
"Building a new New World: Amerikanizm in Russian Architecture"
- JANUARY 25 JEANETTE KOHL, University of California-Riverside  
"Facing Objects: Renaissance Bust Portraits and the Case of Simon of Trent"
- MAY 2 JILL CASKEY, University of Toronto

### MYERS FOUNDATIONS SYMPOSIA

- FEBRUARY 8 GRADUATE STUDENT BIENNIAL SYMPOSIUM  
"At Work: Art, Labor, Social Life"
- MAY 17-18 "ENTANGLED URBANISMS:  
HISTORY, PLACE, AND THE SHAPING OF CITIES"  
Organized by Jesús Escobar, Jun Hu, and Ayala Levin

### Giving to Northwestern

► As a department, we accomplish a great deal in partnership with campus friends. Additionally, we are grateful to alumni and other friends who make individual contributions to support our programming, from lectures and symposia to undergraduate and graduate research travel. If you would like to make a gift to the department, the easiest way to do so is to give online at [www.giving.northwestern.edu/nu/wcas](http://www.giving.northwestern.edu/nu/wcas). You may designate the Department of Art History as the direct recipient of your gift. Thank you!

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