

# Northwestern

## Department of Art History

### ► 2017-18 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 to reflect upon what has turned out to be a seven-year run as chair. Among many faculty honors, first mention goes to David Van Zanten who, after 38 years at Northwestern, retired at the end of Spring Quarter and is now Mary Jane Crowe Professor of Art History Emeritus. David has helped shape the study of transatlantic architecture and urbanism in the modern era and the model of his scholarship served as the inspiration for a symposium held this past May which was co-sponsored by the Graham Foundation for Advanced Studies in the Fine Arts. As a small token of all David has done, the department will rename its annual, undergraduate prize for a paper written in a 300-level course as the "David Van Zanten Prize in Advanced Art Historical Writing."

Christina Kiaer had a banner year of speaking engagements associated with the 100th anniversary of the Russian Revolution, and also co-curated a related exhibition. At the Block Museum, Stephen Eisenman's exhibition on *William Blake and the Age of Aquarius* received critical praise as did the accompanying catalog published with support from the department's Warnock Publication Fund. Ann Gunter wrapped up an enormous publication venture that will benefit the study of the art of the Ancient Near East immeasurably.

Next year, Krista Thompson will hold the Smithsonian George Gurney Senior Fellowship at the Smithsonian American Art Museum and, in November, Huey Copeland will be Visiting Professor at the École des Hautes Études en Sciences Sociales in Paris.

Three students completed the Ph.D. this past year and the department graduated 10 students with the B.A. Current graduate students continue to garner prestigious awards including fellowships from the Northwestern Paris Program in Critical Theory, the American Association for University Women, and the Fulbright Fellowship Program. One of the singular successes of the Andrew W. Mellon Chicago Objects Study Initiative (COSI)—which received renewed funding this spring with a \$1.8 million grant from the Andrew W. Mellon Foundation—has been placement of that program's fellows and interns in museum positions: this fall, Antawan Byrd will begin as Assistant Curator of Photography at the Art Institute of Chicago

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### S. Hollis Clayson

▶ Hollis Clayson had an Eiffel Tower-centered year on leave. She spent November and December as a Paul Mellon Fellow at CASVA (Washington, D.C.), and April and May as a *chercheuse invitée* at the INHA (Paris) researching her new project, “The Inescapability of the Eiffel Tower.” In November, she keynoted an Impressionism conference at the Courtauld (London); in February, she chaired two sessions at the CAA Annual Conference in Los Angeles (“Art Historians Making Art”); in March, she lectured at Penn (on Impressionist printmaking) and at Harvard (on the Eiffel Tower, and co-taught with Jennifer Roberts in her “Minding Making” and “Critical Printing” courses); in March and May, she

lectured in French (for once!) in Paris on (you guessed it) the Eiffel Tower; in April, she led a seminar on Mary Cassatt (at the INHA); and in June lectured at the Philbrook (Tulsa) on Impressionist printmaking. The two biggest events of the academic year: the birth of Maxwell Dean Cogbill (October 27, 2017), and the entry into production (at the University of Chicago Press) of her book, *Illuminated Paris: Essays on Art and Lighting in the Belle Époque*.

Professor Clayson at Vaux-sur-Somme, France, with replica of the Red Baron plane.



### Huey Copeland



Professor Copeland with (from left to right) Anne M. Wagner, Mark Canuel, and T.J. Clark at UIC for the February 6, 2018 seminar, “Cézanne and the Fetishism of Commodities.”

▶ 2017-18 was a season of beginnings and returns for Huey Copeland, who rejoined the faculty after a successful tenure as an Associate Dean in The Graduate School. In the fall, Copeland joined the board of Iceberg Projects, an independent gallery focusing on queer, black, and Chicago artists. He also traveled to Stockholm where he received the Absolut Art Writing Award for his collection of essays *Touched by the Mother: On Black*

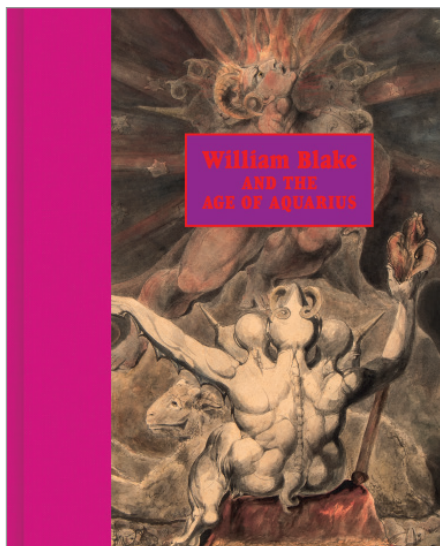
*Men and Artistic Practice, 1966-2016*, forthcoming from the University of Chicago Press. In Winter 2018, he organized a series of events with South African artist and critic Athi Mongelezeli Joja as part of the Critical Theory Cluster's Global South Inter-University Teaching Cooperation. In the spring, Copeland was appointed Chair of the CASVA Board of Advisors and began work with UCLA Professor Steven Nelson on the commissioned volume

*Black Modernisms*. Copeland continued to present new work at venues including ArtCenter College of Design, Johns Hopkins University, and the Museu de Arte de São Paulo, which will publish his work in Portuguese for the first time in conjunction with the exhibition *Histórias Afro-Atlânticas*. He also published pieces in *October*, *Artforum*, the online journal *ASAP/J*—his initial foray onto a digital platform—while continuing to work on his book *In the Arms of the Negress: Modern Artistic Practice in the Transatlantic World*. Copeland looks forward to a research leave next year, which will enable further progress on three book-length projects.



## Stephen Eisenman

▶ Stephen F. Eisenman's exhibition at the Block Museum, *William Blake and the Age of Aquarius*, which opened in September 2017, broke all attendance



records. The book for the exhibition, published by Princeton University Press, was named by *New York Times* senior art critic Holland Cotter one of the ten best art books of 2017. In November, Eisenman also published a major article entitled "Black Ops in Art and History" in the peer-reviewed journal *Visual History*. It was published to mark the 10th anniversary of the appearance of his book, *The Abu Ghraib Effect* (Reaktion Books, 2007). At the beginning of the year, Eisenman's environmental non-profit organization, Anthropocene Alliance, was awarded a major, three-year grant from the Kresge Foundation. He has lectured at multiple venues this year, most recently at NYU at a conference called "Animals and the Left."



*William Blake and the Age of Aquarius* (Princeton University Press, 2017) and Professor Eisenman introducing Saree Makdisi at the Block Museum (image courtesy of the Block Museum of Art, Northwestern University).

## Jesús Escobar

▶ This past year, Jesús Escobar taught an undergraduate lecture course on European Architecture and Urbanism, 1600 to 1750 and a graduate-undergraduate seminar on Maps in the Early Modern Transatlantic World. The latter course allowed students to work first-hand with objects in Chicagoland collections including the Newberry Library, MacLean Map Collection, and Adler Planetarium. He chaired a panel at the Annual Conference of the Renaissance Society of America (RSA) in New Orleans and delivered two papers at the CAA Annual Conference in Los Angeles, the first related to a new research project and the second for a session held in memory of an inspirational undergraduate teacher, Hilary Ballon. On campus, Escobar co-organized with Professors Hu and Levin the symposium, "Entangled Urbanisms: History, Place, and the Shaping of Cities," which

brought together scholars from near and far for an event held at the Graham Foundation and the NU Library. Additionally, he worked to secure a \$1.8 million grant from the Mellon Foundation to support the renewal of COSI. Escobar continued his work as Editorial Board Member for the *Grove Encyclopedia of Latin American Art* and contributed an essay for the catalog of an exhibition that opened in May celebrating the 400th anniversary of Madrid's Plaza Mayor. Now that he has wrapped up his tenure as Department Chair, Escobar intends to complete a book manuscript in September and launch a new research project about architecture and institutions in the early modern Spanish Empire which will take him to Mexico, Italy, and Spain.



Detail of a map of Mexico City, ca. 1750 (Museo Nacional de Historia, Castillo de Chapultepec, Mexico City), illustrating one of the principal sites of Professor Escobar's new research.

## Hannah Feldman

Hannah Feldman returned from sabbatical to resume teaching and, from winter onwards, her former post as Director of Undergraduate Studies. Her research brought her to Lebanon, France, and Sharjah where she advanced progress on several projects, including her new book, *The History of the Future*, which concerns globalization, temporality, and



historiography in relationship to art and aesthetic discourse in the contemporary Middle East. In the fall, she was invited to Saudi Arabia as a member of a cultural delegation asked to engage and advise the emerging contemporary art scene in that country, including the MiSK Art Institute, an artist-centered cultural institution just established by Prince Mohammed bin Salman. She completed a French translation of a chapter from her first book, *From a Nation Torn: Decolonizing Art and Representation in France, 1945-1962*, and an essay about Lebanese conceptual photography. Feldman was invited to give talks about the Lebanese artist Mounira Al Solh at the AIC and about contemporary Syrian art at the Arts Club, as well as about Beirut's urbanism in conjunction with the Lebanese Pavilion at the Venice Architecture Biennial.

She also collaborated with the artist Charles Gaines to lecture and lead a seminar about secularism and critique at the Glassell School of Art, where she is appointed the 2018-20 Scholar-in-Residence at the CORE Program. In the spring, she delivered the Dr. Allen W. Root Contemporary Art Distinguished Lecture at the Hood Museum, Dartmouth University, where she spoke about the speculative museums imagined by the artists Walid Raad and Yto Barrada. In September, she will teach the Summer Seminar Abroad in Beirut in collaboration with the Arab Image Foundation.

Professor Feldman with Ali Moghawi near Rijal Almaa Village in southwestern Saudi Arabia.

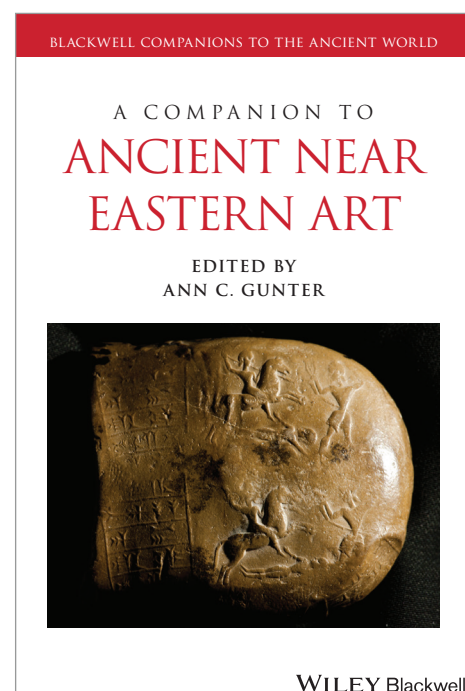
## Ann Gunter

Ann Gunter taught undergraduate courses for Art History, Classics, and Humanities, as well as the department's graduate writing seminar. Among her new courses was "Constructing Identity in the Ancient Mediterranean World," designed to coincide and engage with an exhibition of Roman mummy portraits at the Block Museum. She was also delighted and privileged to serve on two dissertation committees, for Catherine Olien (Art History) and Frederika Tevebring (Comparative Literary Studies and Classics).

Her edited volume *A Companion to Ancient Near Eastern Art*, a major reference work showcasing contributions by 26 authors, is finally in press for Wiley Blackwell. In addition to her chapter in that volume, she also completed two papers previously delivered at international conferences: one for "A Cultural Biography of Egypt" (Leiden University, January 2016),

and another for "The Connected Iron Age: Interregional Networks in the Eastern Mediterranean, 900-600 BCE" (University of Chicago, January 2018). Her article on royal gift-giving in the Neo-Assyrian and Inca Empires appeared in the volume *Oswald Spenglers Kulturmorphologie: Eine multiperspektivische Annäherung* (Springer, 2017). She also served as a respondent for the Oriental Institute's Seminar on "Outward Appearance vs. Inward Significance: Addressing Identities through Attire in the Ancient Worlds" (University of Chicago, March 2018).

Together with Jean Evans, director of the University of Chicago's Oriental Institute Museum, she co-organized a workshop on "The Early Reception of Ancient Near Eastern Art" for the 64th Rencontre Assyriologique Internationale, held this year in Innsbruck, Austria. She will pursue this research during the coming academic year.



*A Companion to Ancient Near Eastern Art* (Wiley Blackwell, 2018).



### Jun Hu

Jun Hu started the year fresh from the summer seminar in Beijing. In late 2017 he published “Global Medieval at the ‘End of the Silk Road, c. 756 CE” an article on an 8th-century ensemble of artifacts in Japan and its royal patronage, in a special issue of *The Medieval Globe* edited by Christina Normore. In addition to continuing to offer course work on the art and architecture of East Asia, he also served as faculty liaison to the Northwestern Art Review, and director of the Asian Studies Graduate Cluster. He presented work in progress at Peking University, the CAA Annual Conference in Los Angeles, and Princeton University. In 2018-19, Jun Hu will be on leave as a Faculty Fellow at the Kaplan Institute for the Humanities, where he will



continue to work on his book *The Perturbed Circle: Chinese Architecture and Its Periphery*.

Professor Hu with his AH379 students at the Garden of the Phoenix, Chicago.

### Christina Kiaer



Christina Kiaer spent the year marking the 100th anniversary of the Russian Revolution. Her exhibition *Revolution Every Day*, co-curated with Robert Bird and Zachary Cahill, was on view in fall 2017 at the Smart Museum at the University of Chicago, combining early Soviet posters of and by women with Soviet films about female heroines from the 1930s and contemporary artworks reflecting on gender and revolution. The accompanying book, *Revolution Every Day: A Calendar* (2017), inspired by the Soviet tear-off calendar, has 365 daily entries featuring images and texts from primary and archival sources, including diaries, as well as multiple short essays by the editors (Kiaer contributed 32). The exhibition *Revoliutsiia! Demonstratsiia! Soviet Art Put to the Test*, on which Kiaer consulted, was concurrently on view at the AIC. Kiaer used her book and the exhibitions in her teaching this year,

including her joint NU/U of C graduate seminar “The Aesthetics of Socialist Realism” and her lecture courses on “Art in Europe 1900-1940” and “Art of the Russian Revolution.” She participated in multiple events relating to the Chicago exhibitions, and also traveled widely to present at conferences, lecture series, and exhibitions organized around the centennial: in fall 2017 at the Harvard University Art Museum, the Moderna Museet in Stockholm, University Ca’ Foscari in Venice, Columbia University, the University of Michigan, and the Columbus Museum of Art; and, continuing “the long 2017” into 2018, at the MACBA in Barcelona, the University of Århus in Denmark, Barnard College, and the University of Paris 8.

Professor Kiaer with co-curators Robert Bird and Zachary Cahill, *Revolution Every Day*, Smart Museum of Art.

## Ayala Levin

▶ Ayala Levin began her appointment as assistant professor in the department in January 2018. En route to Chicago, she participated in the workshop and seminar “Which Architectural History for Africa, Today?” at the Canadian Centre for Architecture in November. In April, she was honored to give the annual Detlef Mertins Lecture on the Histories of Modernity at Columbia University. The same month, she gave a talk on architecture and development at the Illinois Institute of Technology. In May, Levin served as a respondent to the panel on “Architectures of Displacement, Techniques of Citizenry” at the Council of European Studies annual conference, and to the Columbia University graduate symposium “Town & Country: Architecture Between Dichotomies.” Later that month, she had the pleasure of chairing the opening session of “Entangled Urbanisms,” a symposium she helped organize, with Professors Escobar and Hu, in celebration of David Van Zanten’s work.



May also saw the publication of the *Journal of Architecture* issue on the “modern village” that she edited with Neta Feniger. Alongside their co-authored introduction, she contributed a paper charting an alternative genealogy of the urban village, with examples from India, Tanzania and the Soviet Union. Another essay on the environmental planning of the new capitals of Tanzania and Nigeria will be out in July in a Routledge collection edited

by Gabriel Gee and Alison Vogelaar. In August, Ayala will participate in the Global Urban History Project roundtable at the annual meeting of the European Urban History Association in Rome.

Professor Levin with Kenny Cupers, Reinhold Martin, and Nancy Steinhardt at the “Entangled Urbanisms” opening session, Graham Foundation, Chicago, May 17, 2018.

## Rob Linrothe

▶ After a year in eastern India on sabbatical leave doing research on 8th to 13th century sculpture, Linrothe returned to Northwestern in time to co-lead with Prof. Jun Hu the Summer Seminar Abroad in Beijing with six graduate students in late August and early September. In Beijing, Linrothe gave a three-day seminar on the art



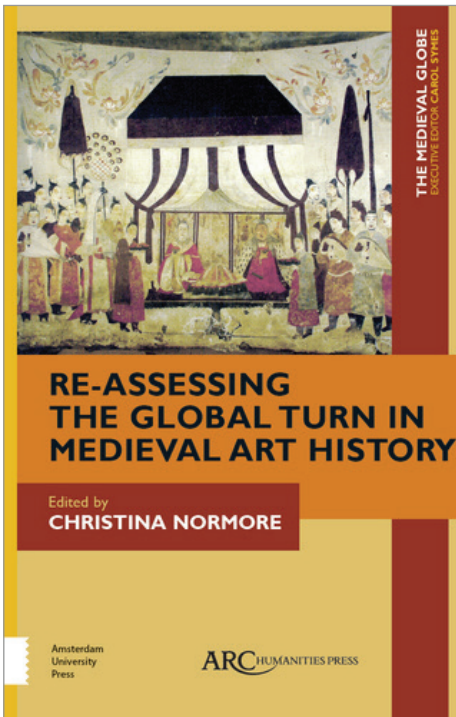
of Kashmir at the Poly Museum. Since returning, Linrothe participated in three symposia and one conference, at Stanford and Harvard Universities, Asia Society in New York, and the CAA Annual Conference in Los Angeles. All four papers were on different aspects of his field research in India last year, on donors or sponsor figures depicted on sculptures and paintings of religious subjects in India and Tibet. Linrothe published three substantive research articles this year, one in *Archives of Asian Art*, another in the *Journal of Bengal Art* and the third in a book of essays published in Leiden, *Buddhist Encounters and Identities Across East Asia*. Two shorter articles have also come out, one in an Indian journal and

the other in *Orientalism*. Besides the Summer Seminar in Beijing, Linrothe taught an undergraduate course in Buddhist Art and Ritual, the Proseminar (Theories and Methods of Art History) for incoming graduate students, and a graduate seminar on Central Tibetan painting. Registered members of the seminar traveled to New York to see a special exhibition of Tibetan painting on display. He is spending Summer 2018 in the western Himalayas doing fieldwork.

Professor Linrothe responding to a question at the “New Directions in the Study of Tibetan Buddhist Art History” international symposium at the Harvard-Yenching Institute, Harvard University, April 29, 2018.



## Christina Normore



▶ Christina Normore welcomed her first child, Miranda Lorraine, this February. Before going on maternity leave and immersing herself in all things baby, she continued her role as the department's Director of



Undergraduate Studies and taught the COSI Objects and Materials Seminar (with Jill Bugajski and Marty Ward) for the fourth year in a row. On the research front, she presented invited lectures at the University of Kansas and UC Santa Barbara, and took part in a plenary panel at the Newberry Library. Her edited volume, *Re-assessing the Global Turn in Medieval Art History*, was published electronically as a special issue of *The Medieval Globe* in January and in hardcover from the Arc Humanities Press in April. Over the summer, she is looking forward

to directing her first student as part of Northwestern's Student Research Opportunity Program and learning more about colonialism under the French Third Republic.

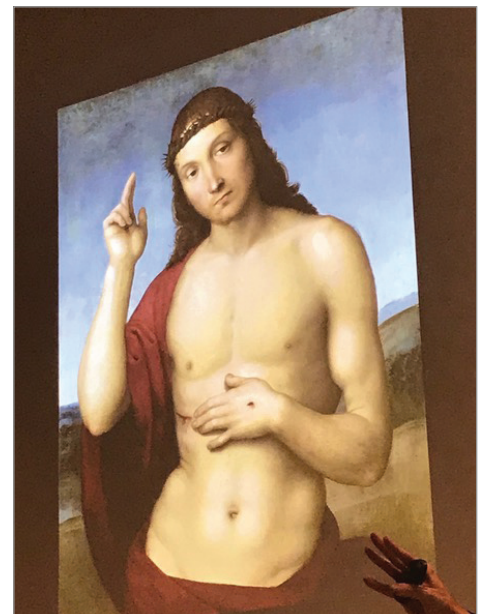
*Re-assessing the Global Turn in Medieval Art History* (Arc Humanities, 2018) and cake with a Nativity scene from a fifteenth-century Book of Hours at the Newberry Library.

## Adrian Randolph

▶ Adrian Randolph enjoyed another year as Dean of Weinberg College of Arts and Sciences, turning his attention to matters art historical on occasion. A chapter on Donatello's *Abraham and Isaac* is forthcoming in a collection of essays edited by Daniel Zolli and Amy Bloch (Cambridge University Press). Another short text on the concepts of "pattern," will appear in an experimental interdisciplinary volume edited by Simon DeDeo and Daniel Rockmore, in collaboration with the Santa Fe Institute. Randolph had the pleasure of speaking at the History, Theory and Criticism of Architecture and Art Forum at MIT this

spring, offering thoughts on "Belief, Skepticism and Touch" in relation to Italian Renaissance representations of St. Thomas the Apostle. Professor Randolph is delighted that he will be teaching for the department this coming fall, offering a course that addresses Italian art, architecture and visual culture from around 1300 to the early sixteenth century.

Italian Renaissance artist Raphael's *Christ Blessing* (Photo: Sarah Rifky).



### Claudia Swan



▶ This year, Claudia Swan achieved a conference hat trick, organizing sessions and presenting papers at the annual conferences of CAA, RSA, and the Historians of Netherlandish Art. In São Paulo, Brazil, she gave the keynote lecture for the inauguration of the Maria Sibylla Merian Center for Advanced Studies in the Social Sciences and Humanities. In addition, Swan gave lectures on her

ongoing research on early modern art and material culture in Wolfenbüttel; Bern; London; and the Krannert Art Museum, UIUC. The last was a special pleasure, as it was by invitation of Maureen Warren (Ph.D. 2015), Curator of European and American Art, and in conjunction with the acquisition of a painting by the Dutch painter Rachel Ruysch. *Image, Imagination, Cognition*, co-edited with Paul Bakker and Christoph Lüthy, appeared in June (Leiden: Brill Press); *Image and Insight. Tribute to David A. Freedberg* is forthcoming from Harvey Miller. Two volumes that originated in workshops at or supported by Northwestern are in the works: *Early Modern Geometries*, a special issue of *Nuncius*; and an edited volume on *Art and Nature in Early Modern Europe* (Brepols Press). Swan's book on early modern Dutch global culture—“*Rarities of these Lands*”: *Encounters with the Exotic in Early Modern Holland*—is also in the final stages of preparation. In Winter

2017 Swan was a Visiting Fellow at the Netherlands Institute for Advanced Study (NIAS) in Amsterdam; she continues to write review essays for the *Times Literary Supplement*.



Professor Swan conducting research at the Rijksmuseum Research Library in Amsterdam (left) and in front of the *Nightwatch* with graduated senior Yucheng Zhu (above).

### Krista Thompson

▶ Over the last year Thompson continued work on two new books: *The Evidence of Things Not Photographed*, a book that examines notions of photographic absence and disappearance in colonial and postcolonial Jamaica (forthcoming, Duke University Press), and *Black Light*, a manuscript about electronic light and its archival recovery in African American art. Thompson, along with Huey Copeland, published 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 Museum of the African Diaspora in San Francisco in September 2017 and the Ulrich Museum of Art in Wichita

in April 2018, the sixth and final venue for the exhibition. Thompson delivered several lectures, including keynotes at the “Unfinished Histories” conference at Copenhagen University and The (Visual) Subject workshop at the University of the Western Cape. Thompson was awarded the Smithsonian George Gurney Senior Fellowship, and will be in residence at the Smithsonian American Art Museum for part of the 2018-19 academic year.

Professor Thompson (right) with the 2017-18 Recipient of the Warnock Prize for Advanced Art Historical Writing, Sarayah Wright (middle) and Professor Escobar (left).





### David Van Zanten

David Van Zanten retires this September after teaching at McGill, Penn and (for the last 38 years) Northwestern. He remains fascinated by two broad questions:

**Paris:** what did happen when the “bourgeoisie” took over the city circa 1830 and strange geniuses like Henri Labrouste, J. I. Hittorff, and even Gottfried Semper looked around them and set to fitting things together in new ways?

**Chicago:** Sullivan himself came back from Paris doing extraordinary designs—inspiring Frank Lloyd Wright and sending Walter Burley Griffin and his wife Marion Mahony off to build Canberra, the capital city of Australia: what did they have in their heads?

**In other words**, what had architecture *become*? If Labrouste, Hittorff, and Semper had been fitting things together so cleverly in the 1830s, were Wright's matrices and the Griffins' city taking that further and, if so, just how and why?

Van Zanten is pleased to note several end-of-career contributions now being printed: the historical introduction to Michael Kiene's publication of Hittorff's decorative designs to be executed in his new medium *lave émaillée*; contributions concerning Frank Lloyd Wright and Louis Sullivan in the volume *Chicago by the Book: 101 Publications That Have Shaped Chicago and its Image* scheduled to be out in October, and an essay analyzing the design methods of Louis Kahn in a volume to appear in early winter edited by Michael Merrill, Technische Universität Darmstadt.



Professor Van Zanten playing the bagpipes freshman year at Princeton (Princeton Battlefield, 1961/1962).

### Rebecca Zorach

Rebecca Zorach spent the year on research leave. Her book *The Wall of Respect: Public Art and Black Liberation in 1960s Chicago*, which she co-edited with Abdul Alkalimat and Romi Crawford, appeared in September 2017. In November she traveled to Paris and Geneva to participate in a conference and conduct research. Apart from lectures at the University of Alabama and the University of Wisconsin-Madison and participation in the RSA Annual

Conference in New Orleans, she stayed in Chicago the rest of the academic year, working on projects in early modern European art and contemporary art, including an exhibition to open at the Smart Museum in September 2018, *The Time Is Now! Art Worlds of Chicago's South Side, 1960-1980*. She wrapped up several collaborative projects and a book that will appear with Duke University Press in 2019, *Art for People's Sake: Artists and Community in Black Chicago, 1965-1975*. For most of

June, she co-directed an NEH Summer Institute at the Newberry Library, *Art and Public Culture in Chicago*. It brought together 25 scholars—full-time and adjunct faculty, independent scholars, museum directors, and advanced graduate students—around readings, collection materials at the Newberry, and site visits to the Jane Addams Hull-House Museum, South Side Community Art Center, AIC, and Stony Island Arts Bank. (While current affiliates of Northwestern could not apply due to perceived conflict of interest, many Northwestern alumni, in a variety of fields, were among the participants!)



NEH Institute participants (including Caitlin Bruce, Northwestern Rhetoric and Public Culture Ph.D.) view materials from the *Never The Same* collection at the Newberry Library in June.

### Kathleen Bickford Berzock Affiliate Faculty

► Kathleen Bickford Berzock's (Associate Director of Curatorial Affairs at the Block Museum) focus has largely been on preparations for the exhibition *Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Saharan Africa*, which will open at the Block Museum in January 2019, and travel to the Aga Khan Museum, Toronto (Fall 2019), and the Smithsonian National Museum of African Art (Spring 2020). Ongoing work with project partners in Mali, Morocco, and Nigeria included travel to Bamako, Mali, in December to organize and photograph loans. Berzock also contributed a chapter, "African Prints/ African Ownership: On Naming, Value, and Classics", to the companion publication for the exhibition *African Print Fashion Now: A Story of Taste, Globalization, and Style* (Fowler Museum, UCLA).



Kathleen Berzock works with photographer Seydou Camara (seated) and archaeologist Mamadou Cissé (standing) at the Direction Nationale du Patrimoine Culturel in Bamako, Mali, December 2017.

### Erin Reitz Visiting Assistant Professor



Erin Reitz (Ph.D. 2017) researching in the Charles Deering McCormick Library of Special Collections.

► Erin Reitz taught three courses in the department this year: Art Against Empire in the 1960s, American Art II (1861–1968), and a graduate seminar on Identity/ Politics. She also organized an introductory course on global contemporary art in Northwestern's School of Professional Studies. In December, she was invited to share research from her current book project on the art of the Black Panthers at a symposium at Harvard University's Charles Warren Center for Studies in American History. In February, she presented a paper at the CAA Annual Conference. This July, Reitz will begin a yearlong postdoctoral fellowship at Brown University's Pembroke Center. In Fall 2019, she will head to the University of Illinois at Urbana-Champaign to join the art history faculty of the School of Art and Design as Assistant Professor of American Art.

### Mel Keiser Department Assistant

► This year, Keiser continued work on her project, *The Life and Deaths of The Mels*. This project memorializes past versions of Keiser, creating effigies for each of these past selves and burying them in local cemeteries. In support of this project, she received an Individual Artist Grant from the City of Chicago Department of Cultural Affairs and Special Events. With this grant, Keiser is collaborating with artist and stone carver Adam Paul Heller to create a stone memorial and grave marker for her first effigy. She is also co-directing a short documentary about this collaboration and the project as a whole with filmmaker Diego Ongaro (*Bob and the Trees*). Keiser had a solo exhibition at Wedge Projects in June with work related to *The Life and Deaths*, titled *Museum of The Mels*. Keiser also led an artist writing group at Wedge Projects co-organized with Matthew Goulish (SAIC, *Every house has a door*), Erin Hayden (Artist), and Elliot Reichert (*Newcity*, Art Editor). She has a forthcoming article in the peer-reviewed *Performance Philosophy Journal*, "Mel as Hyperobjects."



### Mary Clare Meyer Program Assistant

► Meyer joined the department in September. She has a creative services project management background and previously worked at Kellogg School of Management as an Operations Assistant and at Rice University as a Compliance and Financial Assistant.



## Chair's Letter (continued)

*continued from page 1*

(AIC) and John Murphy will be Curatorial Fellow for Prints at the University of San Diego. Another recent fellow, Julia Oswald, is the department's first student in a generation to be awarded a predoctoral fellowship from the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art in Washington, DC.

Our alumni, undergraduate and graduate, are playing significant roles at universities, museums, libraries, and a wide range of professional fields. If you have not seen the survey of alumni placement since 2000 prepared by the office staff last year and posted on our website, I encourage you to have a look. That survey will be updated in Fall 2018, so please be in touch if you have new information to share. Over the past years as chair, I've taken special note of departmental alumni involvement on the Editorial Board of *The Art Bulletin*, one of the journals of record for art history. Recent board chairs have included David Getsy (Ph.D. 2002), Sarah Betzer (Ph.D. 2003), and Laura Weigert (Ph.D. 1995). Additionally, James van Dyke (Ph.D. 1996), is the journal's next Reviews Editor. Like so many other examples of leadership positions you can read about in these pages, this alumni service is evidence of individual dedication as well as the collective stewardship our department performs for the larger discipline of art history.

Programming in the department continues to be robust owing to the ongoing support of the Weinberg College of Arts and Sciences (WCAS), The Graduate School (TGS), the Myers Foundations, and the generosity of Elizabeth

Warnock. Additionally, we are grateful for the annual gifts we receive from loyal donors across the country, from North Carolina to Idaho and from New York to Virginia. These individual gifts supplement endowed funding from the Shanley family to provide Barbara Smith Shanley Travel Fellowships for second and third-year graduate students at the critical stage of exploratory archival and site research that leads to the formulation of a dissertation topic. This year, seven student received fellowships for travel on three continents.

One of the best lessons I've learned during these years as chair is that good things happen in this department owing to its healthy, collaborative spirit. A department like ours depends on shared faculty governance and I want to express special thanks to colleagues who have served the pivotal roles of Director of Graduate Studies and Director of Undergraduate Studies since I first took the helm as chair in Fall 2010. One former DGS, Rob Linrothe, will serve as our next Department Chair and I am confident that we will be in very good hands. Like all faculty and students in the department, Rob is fortunate to have a dedicated staff at the ready. Department Assistant Mel Keiser and Program Assistant Mary Clare Meyer have proven to be a dream team. The department has prospered this past year owing in no small part to their talent and hard work. Please enjoy the news of our department's activities reported in this newsletter and please stay in touch.

*Jesús Escobar*  
Department Chair



## 2017-18 Events

### OCTOBER 9-14

#### **"Black Arts International: Temporalities & Territories"**

Department co-sponsored symposium, organized by Black Arts Initiative

### OCTOBER 18

#### **Saree Makdisi, UCLA**

"Beholding William Blake at the End of the Empire in the 1960s"

Department co-sponsored event, organized by the Block Museum

### OCTOBER 19-21

#### **"Beyond Anthropophagy: Cultural Modernities between Brazil and France"**

Department co-sponsored symposium, organized by French & Italian, and Global Humanities Working Group

### OCTOBER 26

#### **Sohl Lee, Stony Brook University**

"The Democratic Avant-Garde: Minjung Art and Social Movement in South Korea"

Department co-sponsored event, organized by Asian Languages and Culture

### NOVEMBER 1

#### **Warnock Lecture Series: Jean-Louis Cohen, New York University**

"Building a new New World: Amerikanizm in Russian Architecture"

### NOVEMBER 9

#### **Karin Krause, University of Chicago**

"Between East and West: The Late Medieval Frescoes in the Cathedral of Genoa"

Department co-sponsored event, organized by Medieval Colloquium

### NOVEMBER 14

#### **Kristin Romberg, University of Illinois, Urbana-Champaign**

"Constructivism's Tectonics and the Wegenerian Revolution"

Graduate Student Lecture Series

### JANUARY 12

#### **Touba Ghadessi (Ph.D. 2007) Wheaton College Massachusetts**

Department Winter Social

### JANUARY 24

#### **Warnock Lecture Series: Jeanette Kohl, University of California-Riverside**

"Facing Objects: Renaissance Bust Portraits and the Case of Simon of Trent"

### JANUARY 31

#### **Department Colloquium: Ann Gunter and Xinran Guo**

### FEBRUARY 8

#### **"Art and Work"**

Myers Foundations symposium, organized by Graduate Students

### FEBRUARY 22

#### **CAA Reunion Reception Library Bar, Los Angeles**

### MARCH 8

#### **Lia Markey, Newberry Library**

"The *Nova Reperta* and the Renaissance Representation of Invention and Globalization"

Department co-sponsored event, organized by Early Modern Colloquium

### APRIL 12

#### **Stephanie Moser, University of Southampton**

"'The Splendid Appearance of Things Mundane': Victorian Artists and the Allure of Ancient Egypt"

Department co-sponsored lecture, organized by the Department of Classics

### APRIL 20

#### **Hannah Feldman, Michael Rakowitz & Rabi Mroué**

"Footnotes and Fragments: Rabi Mroué on War and Its Images"

Department co-sponsored event with Art Theory & Practice, the Block Museum, CWA, and MENA

### APRIL 26

#### **Michael Cole, Columbia University**

"Sofonisba Anguissola: Double Portraits"

Department co-sponsored event, organized by the Early Modern Colloquium

### MAY 2

#### **Warnock Lecture Series: Jill Caskey, University of Toronto**

"Person, Place, Thing: Conceptualizing Taxonomy at San Nicola, Bari, ca. 1300"

### MAY 17-18

#### **"Entangled Urbanisms: History, Place, and the Shaping of Cities"**

Myers Foundations symposium, organized by Jesús Escobar, Jun Hu, and Ayala Levin

### MAY 23

#### **Coco Fusco, University of Florida**

"Haunted by History: A New Generation in Cuba Excavates a Buried Past"

### MAY 31

#### **Department Colloquium: Claudia Swan and Antawan Byrd**





## Warnock Lecture Series

### BUILDING A NEW WORLD: AMERIKANISM IN RUSSIAN ARCHITECTURE

Jean-Louis Cohen, New York University



► Cohen offered a whirlwind tour through Russia's paradoxical love affair with American technology and culture combined with its disdain for American politics and consumerism, from the nineteenth century until today. He focused on "Americanist" Russian architects during the early Soviet decades, whose wish was always, as he quoted from Trotsky in 1924, that "Sovietized Amerikanizm will beat capitalist Amerikanizm."

### FACING OBJECTS: RENAISSANCE BUST PORTRAITS & THE CASE OF SIMON OF TRENT

Jeanette Kohl, University of California-Riverside



► Jeanette Kohl spoke on the intersection of social history, religious difference, and portraiture in the Italian Renaissance via a focused analysis of a bust of Simon of Trent in the J. Paul Getty Museum. The lecture was derived from a book project exploring the forms and functions of bust portraits in their typological, cultural, and aesthetic aspects.

### PERSON, PLACE, THING: CONCEPTUALIZING TAXONOMY AT SAN NICOLA, BARI, CA. 1300

Jill Caskey, University of Toronto



► Jill Caskey's lecture examined objects and inventories from the great pilgrimage church on Italy's southeast coast, and probed the ways in which San Nicola's holdings were (re)conceptualized over the course of seven decades. She asked what features of an object were deemed salient, and why? And she explored what shifting taxonomies can tell us about visual culture in this contested and multicultural milieu.

## Myers Symposium

### ART AND WORK

Organized by Laurel Garber and Brian Leahy, Graduate Student Representatives

► This event was planned as the inaugural Graduate Student Biannual Symposium. It brought together nine graduate student speakers from across the United States and Canada, as well as a keynote speaker for a day-long presentation of papers on the topic of "Art and Work." The papers—spanning geographic, chronological, as well as disciplinary bounds—broadly examined the politics and aesthetics of artistic labor.

The symposium was filled to capacity with students and

faculty from across Northwestern, as well as attendees from the De Paul University, University of Chicago, and the University of Illinois at Chicago.

Speakers included speaker Dr. Jasper Bernes (San Francisco Art Institute), Rajarshi Sengupta (Ph.D. Student, University of British Columbia), Natalia Lauricella (Ph.D. Student, USC), Dakota Brown (Ph.D. Student, Rhetoric and Public Culture, Northwestern), Mallory Chase (Ph.D. Student, UCSB), Pollyanna Rhee (Ph.D. Student, Columbia), Vyta Baselice (Ph.D. Student, George Washington University), Mostafa Heddaya (Ph.D. Student, Princeton), Mia Kang (Ph.D. Student, Yale), and Leah Pires (Ph.D. Student, Columbia).

## Myers Symposium

## ENTANGLED URBANISMS: HISTORY, PLACE, AND THE SHAPING OF CITIES

Organized by Jesús Escobar, Jun Hu, and Ayala Levin

► “Entangled Urbanism” brought thirteen scholars from across the United States and Europe to Northwestern to share research on architecture, urban planning, and the urban experience across time. The capstone for the event was a summation delivered by David Van Zanten, whose innovative research on Paris and Chicago was an inspiration for the gathering. Notably, papers and presentations touched upon cities on every continent except Antarctica thereby making the symposium reflective of current scholarship and debates about the global history of architecture. In this way, the topic appealed to a wide audience. The event was co-organized by Professors Escobar, Hu, and Levin and included partnerships with the Graham Foundation for Advanced Studies in the Fine Arts, the Department of Architecture and Design at the Art Institute of Chicago, and the Society of Architectural Historians, all in Chicago.

The symposium began with an evening program on Thursday, May 17, at Madlener House, a historic mansion in the Gold Coast of Chicago that is home to the Graham Foundation. Ellen Alderman, Managing Director of Public Programs at the Graham, welcomed the group; Professor Escobar introduced the topic of the symposium; and Professor Levin moderated a panel of three speakers. More than 100 people were in attendance. The day-long program at Northwestern on Friday, May 18 featured three panels of three speakers each with moderators from Northwestern, the School of the Art Institute of Chicago, and the University of Illinois at Chicago. Following these



presentations, Professor Hu introduced Professor Van Zanten [image above] who then delivered a summation of the symposium research and themes before the floor was opened for a larger, group discussion. More than 70 people, including many Northwestern undergraduate and graduate students, attended the second day's programming.

The Department of Art History hosted a reception following the close of the Friday panels. This event included tributes to Professor Van Zanten from alumna Sheila Crane (Ph.D. 2001), Professor Escobar, and Adrian Randolph, WCAS Dean.

The symposium speakers were Catherine Clark (MIT), Sheila Crane (University of Virginia), Christina Crawford (Emory University), Kenny Cupers (University of Basel, Switzerland), Azra Dawood (MIT), Gül Kale (McGill University), Sarah Lopez (University of Texas, Austin), Reinhold Martin (Columbia University), Dirk Schubert (HafenCity Universität Hamburg, Germany), Nancy Steinhardt (University of Pennsylvania), Huda Tayob (University College London), Anna Vallye (Connecticut College), and Claire Zimmerman (University of Michigan).

In addition to Professor Levin, the symposium moderators were Shibeen Banerji (School of the Art Institute of Chicago), Alexander Eisenschmidt (University of Illinois, Chicago), and Diana Kurkovsky West (Northwestern).





## 2017 Summer Seminar Abroad: Beijing

▶▶ Last year's Summer Seminar Abroad was led by Professors Rob Linrothe and Jun Hu and went to Beijing, China for sixteen days.



The summer seminar for first-year graduate students took place in Beijing. Led by Professors Jun Hu and Rob Linrothe, it counted among its members Jessy Bell, Brian Leahy, Margaret McLaughlin, Sasha Novozhenova, Verena Ziegler, and Nisheeta Jagtiani (Religious Studies). Having served as a capital since the 15th century across different dynasties (brief interruptions excepted), Beijing offers a staggering urban landscape on which pre-modern institutions—political, religious, and artistic—continue to be replaced, displaced, and re-enacted by their modern counterparts. A typical day would begin with a visit to the National Stadium (The “Bird’s Nest”) designed by Herzog & de Meuron and Ai Weiwei, and lunch at the Fragrant Hills Hotel by I. M. Pei, his first project in Asia located at the heart of an imperial park; it would conclude with a tour of this enormous imperial park, which, like many others in Beijing, was first begun in the 12th century, and greatly expanded in the

late 18th, and in this case, for the visit of the Sixth Panchen Lama from Tibet in 1780. We were also granted extraordinary access to the Palace Museum through the help of its curatorial staff. One of the many highlights of the entire trip was a rare visit to the retirement studio of the Qianlong Emperor (r. 1735-1796), a moderate structure (by the Palace standards) filled with floor-to-ceiling scenic illusions. The final days of the seminar were spent outside Beijing, at Chengde. Once a small waystation on the emperor’s annual hunting trips, Chengde was transformed in the 18th century, owing largely to the same Qianlong Emperor, into sprawling masses of architectural specimens that allude to Han Chinese, Tibetan, and Mongolian styles.

The department acknowledges WCAS and TGS for their support of the seminar. In addition, gratitude also goes to Xiao



Yang (Ph.D. 2017) and Xinran Guo (Ph.D. 2018) for their help and camaraderie on the ground.



Group at the Fragrant Hills Hotel, Beijing (above left) and at Pule Monastery, Chengde (above right). Group with Meng Sihui and Zhang Changhong at the Palace Museum (bottom right).

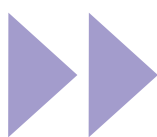


Laurel Garber, who held the Mellon COSI Curatorial Internship in the AIC Department of Prints & Drawings, leads a public gallery talk "Seeing Pastels" in the Art Institute's collection.

## Chicago Objects Study Initiative Renewal

► This past year marked the fourth and last year of the pilot COSI program generously funded by the Andrew W. Mellon Foundation, TGS, and WCAS, and run in partnership with colleagues at the AIC and University of Chicago. In April, the grant was renewed for another five and a half years in the amount of \$1.8 million. The winter quarter, team-taught Objects and Materials Seminar for first-year graduate students will continue to anchor the project and Northwestern will continue to award an internship and a fellowship for advanced graduate students. This year's COSI Curatorial Intern, Laurel Garber, was placed with the AIC Department of Prints and Drawings. Antawan Byrd was the COSI Curatorial Fellowship in the AIC Department of Photography, where he will begin a position as Assistant Curator this September. COSI 2.0 will also provide funding for an advanced graduate student in the department to teach an undergraduate, objects-based seminar on-site at the AIC. ◀◀

## Warnock Gift



The Warnock Gift to Art History continued to enhance the department's programming and scholarly endeavors in its fourth year. The gift funded three research projects carried out by graduate students in addition to AIC memberships for all graduate students in residence. Undergraduates and graduate students traveled with Professor Linrothe to New York and with Professors Gunter and Swan on separate trips to Hyde Park, in addition to other local outings with Professors Escobar and Hu. The gift contributed funding to the Summer Seminar Abroad to Beijing and will provide supplemental funding for the upcoming seminar to Beirut that will be led by Professor Feldman. The gift also paid for a guest visit by Michael Phillips to Professor Eisenman's fall symposium on William Blake, in addition to lectures by artists and scholars including Michael Cole, Coco Fusco, Rabih Mroué, and Ann Wagner. Additionally, the gift allowed the department to co-sponsor a number of lectures and symposia organized by colleagues in other Northwestern units including the Departments of African American Studies and German as well as the French and the Global Humanities working group and the Block Museum.

One of the singular components of the gift has been the Warnock Publication Fund. This year, there were no applications for subventions from recent alumni, but the fund awarded nearly \$40,000 to support faculty publications. Touba Ghadessi (Ph.D. 2007), Associate Professor at Wheaton College in Massachusetts, received a subvention for her first book last year and, in January, was the headline speaker at the department's Winter Social. ◀◀

Artist-printmaker Michael Phillips showcases his prints created with William Blakes' 'Illuminated Printing' method (image courtesy of the Block Museum of Art, Northwestern University).







Sasha Novozhenova, Adri Kácsor, and Jessy Bell in front of Kresge Hall.

### ► ANTAWAN I. BYRD

In 2017-18, Antawan I. Byrd was an Andrew Mellon COSI Curatorial Fellow in the Department of Photography at the AIC. In this capacity, Byrd worked on the exhibition, *Volta Photo: Starring Sanlé Sory and the People of Bobo-Dioulasso in the Small but Musically Mighty Country of Burkina Faso* on view from April 27, 2018. He also contributed an essay to the catalogue *Sanlé Sory: Volta Photo* (Steidl, 2018). In September, Byrd will join the museum as an Assistant Curator of Photography. He plans to defend his dissertation in December 2018.

### ► ANNA DUMONT

In her third year, Dumont successfully completed her exams and prepared a dissertation prospectus while serving as a teaching assistant in the department. In May, she traveled to Manchester, UK to present a paper on Fortuny textiles in the work of Shezad Dawood. She advanced to candidacy in June, and this summer will begin archival work on her dissertation project on gendered labor and the politics of 20th-century Italian textiles

as a participant in the University of Notre Dame Global Gateway Seminar in Rome.

### ► ASHLEY DUNN

Ashley Dunn was part of the curatorial team that organized *Rodin at The Met* (September 16, 2017 – February 4, 2018). She lectured and taught a class on Rodin's drawings in conjunction with the exhibition. Her next exhibition, *Devotion to Drawing: The Karen B. Cohen Collection of Eugène Delacroix*, opened on July 17 and will be accompanied by a catalogue. Outside the museum, Ashley contributed two essays to the online

publication *Altered States: Etching in Late 19th-Century Paris*, ed. Britany Salsbury (RISD Museum, 2017). She also gave a lecture on Toulouse-Lautrec at the Bruce Museum in Greenwich, CT.

### ► SARAH ESTRELA

With generous funding from the SSRC Dissertation Proposal Development Program and a Shanley Travel Fellowship, Estrela will travel to Lisbon, Portugal; Praia, Cabo Verde; and Luanda, Angola to begin preliminary dissertation research. This year, she successfully completed her qualifying paper and enjoyed working as Professor Huey Copeland's research assistant for his upcoming book, *Touched by the Mother*. Estrela looks forward to joining the Block Museum as a Graduate Student Fellow in 2018–19, where she will work closely with Kathleen Bickford Berzock on the exhibition, *Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Saharan Africa* which opens in January 2019.

John Murphy (Ph.D. 2018) and Professor Eisenman at the TGS Hooding Ceremony on June 21.







Adri Kácsor and Douglas Gabriel visit a model Communist-era East German apartment in Leipzig.

### ► DOUGLAS GABRIEL

With the support of a Fulbright Fellowship, Douglas Gabriel spent 2017-18 in South Korea conducting dissertation research. He presented papers at various symposia in Seoul and at the CAA Annual Conference in Los Angeles. Additionally, Gabriel and Adri Kácsor presented collaborative research on cultural exchange between North Korea and Hungary at the University of Leipzig. Gabriel's articles on North Korean art and architecture appeared in *Acta Asiatica Varsoviensia* and the *Journal of Korean Studies*. He was also featured in an international art world questionnaire in the December 2017 issue of *Harper's Bazaar Korea*.

### ► LAUREL GARBER

Laurel Garber spent her third year as the Andrew W. Mellon COSI Curatorial intern in the Department of Prints and Drawings at the AIC. In the Fall, she presented a paper at the University Southern California on the 19th-century master printer, Auguste Delâtre. She also

Professor Escobar with students in his Maps seminar at The Newberry Library.

served for her second year as graduate representative alongside Brian Leahy, and in February organized the department's first graduate Myers Foundations symposium on the topic of art and work. She is spending summer 2018 at the AIC and will be making a research trip to France and the Netherlands with funding provided by COSI and a Shanley Travel Fellowship.

### ► ADRIENN KÁCSOR

The centenary year of the Russian Revolution kept Adri busy in the fall. Besides serving as a teaching assistant for the interdisciplinary course "Russian Culture in Revolution," she presented a paper at the conference "Revolutions in the Margins, 1917-2017" at the CUNY Graduate Center. Over Thanksgiving break, she traveled to Leipzig, Germany, to co-present a paper with Douglas Gabriel on the theme of "Socialist Internationalism and the Global Contemporary." Adri is very excited to continue working with Douglas on their first co-authored publications. Adri concluded the year by attending a conference on exile in Riverside, CA, and a research workshop in Washington, DC, organized for CLIR Mellon Fellows. This summer she will study German and plan her next year of dissertation research.

### ► ÖZGE KARAGÖZ

In her first year of coursework, Karagöz relished exploring new subjects that thematically, geographically, or temporally intersect with her interest in Turkey's 20th-century art discourse. After studying intensive German in Chicago in July, she will spend two weeks in August conducting archival research in Istanbul and Ankara, Turkey, for her ongoing project on Soviet-Turkish artistic interactions in the mid-1930s. In September, she will join her cohort in Beirut for the Summer Seminar with Professor Feldman.

### ► TAMAR KHARATISHVILI

Kharatishvili celebrated passing her qualifying exams and successfully defended her dissertation proposal, "The Art of Sonia Delaunay-Terk and Technologies of Modernity." She served as Graduate Curatorial Fellow at the Block Museum, assisting curator Janet Dees with the exhibition *Hank Willis Thomas: Unbranded*. Tamar also presented research at conferences in Tbilisi, London, and Philadelphia. For the latter conference, she co-organized a panel with departmental colleagues C.C. McKee and Jacob Leveton. This summer, Tamar will continue her work







Catherine Olien in the Cypriot galleries of the Musée du Louvre in Paris last August.

at the Block Museum, and looks forward to conducting dissertation research and spending the 2018-19 academic year as a Paris Program in Critical Theory Fellow.

### ► BRIAN LEAHY

In February, Leahy spoke about the work of San Francisco artist David Ireland—also the subject of his qualifying paper—for a CAA Annual Conference

panel organized by Professor Clayson. He will spend time this summer at the Fales Library in New York, the Smithsonian Archives of American Art in Washington, DC, and the archives of the Los Angeles County Museum of Art.

### ► JACOB HENRY LEVETON

Leveton completed new chapters of his dissertation, was a fellow at Yale, gave an invited lecture at Mount Holyoke College, and presented at conferences in Tempe and Philadelphia. He had an article on William Blake accepted for publication in *Essays in Romanticism*. Leveton was co-coordinator of the Environmental Humanities Workshop, and also co-organized the Critical Theory conference *Why Do Animal Studies?* This summer, Leveton looks forward to traveling to England to continue his dissertation research at the British Museum and the Wellcome Library on the history of medicine.

### ► THOMAS LOVE

Thomas Love was a 2017-18 fellow in the Paris Program in Critical Theory led by Samuel Weber. After partaking in Weber's seminar in the fall, he moved to Berlin, where he conducted dissertation research and taught a seminar



at the Universität der Künste. He participated in the Queer Temporalities and Media Aesthetics workshop at the Ruhr-Universität Bochum and the Summer Institute in Psychoanalysis and the Media at the Université Paris 3. Love will continue his research in Germany next year with the support of a Fulbright Fellowship and a DAAD grant.

### ► C.C. MCKEE

McKee spent the year based in Paris conducting archival research and writing, in addition to executing a collaborative artistic and curatorial project for the Fifth Ghetto Biennale (Port-au-Prince, Haiti) in December. They presented their research at the Université de Paris III and in Philadelphia for the Nineteenth Century Studies Association conference and curated an exhibition of work by the self-trained, Chicago-based gay artist



First Year graduate student Olivia Dill at the *Paint the Eyes Softer: Mummy Portraits from Roman Egypt* exhibition (below left, image courtesy of the Block Museum of Art, Northwestern University). Jake Leveton giving a lecture for the Critical Social Thought Program at Mount Holyoke College (above right).





Warnock Lecture Series speaker Jeanette Kohl with Anna Dumont, Risa Puleo, and WCAS Dean Adrian Randolph on January 24.

John Schacht that opened at Iceberg Projects (Rogers Park, Chicago) in May. With the support of a Northwestern Graduate Research Grant, McKee will continue their research at the Archives nationales d'outre-mer in Aix-en-Provence and the Tulane University Library of Special Collections in New Orleans.

### ► AISHA MOTLANI

Motlani spent 2017-18 researching and writing her dissertation. In fall she used funds from a TGS Graduate Research Grant to travel to London and Edinburgh to conduct archival research for her dissertation. She also presented a paper at a two-day conference on Animal Studies in Chicago co-organized by Jacob Leveton. Motlani is the recipient of a 2018-19 Dissertation Fellowship from the American Association of University

Myers Foundations symposium: "Art and Work" on February 8, 2018.

Women and will use these funds to complete her dissertation.

### ► CATHERINE OLIE

In October 2017, Olien made her second trip to Cyprus to visit archaeological sites relevant to her dissertation, "Between Classicism and Orientalism: The Reception of Ancient Cypriot Sculpture, 1860-1900." In 2018, she completed the second year of a Kress Institutional Fellowship at the INHA in Paris. She successfully defended her dissertation in June. In July, she will present a paper at the Rencontre Assyriologique Internationale in Innsbruck, Austria.

### ► JULIA OSWALD

This winter, Oswald published her first article, on the arma Christi and early winged triptychs, in the peer-reviewed journal *Hortulus*. In May, she was invited to share her work at the German Center for Art History Paris as part of the workshop "L'histoire de l'art et les objets." She will be a Fellow at CASVA in Washington, DC beginning in September.

### ► SANDRA RACEK

This year, Racek began work on her dissertation, which focuses on fictional depictions of cross-dress and reception of art in the Dutch Golden Age. During the summer, Racek will spend four weeks in the Netherlands conducting primary and bibliographic research at the Rijksmuseum in Amsterdam; The Koninklijke Bibliotheek and the Netherlands Institute for Art History in The Hague; and Special Collections at the University of Leiden. She will also participate in Northwestern's Summer Institute in Cologne where she will have the opportunity to share her research with international colleagues in a workshop setting.







### ► TALIA SHABTAY

Shabtay spent her fourth year writing her dissertation on photographic technologies and scientific knowledge in early-Cold War United States. In February she presented an excerpt from her chapter “Control Photographies” at an interdisciplinary conference on technology and the humanities at York University, Toronto. Her catalog essay “Goldsholl Vision: Systems of Display, Technologies of Design” will appear in *Up is Down: Mid-century Experiments in Film and Advertising at the Goldsholl Studio*

(Block Museum, 2018). Recently named Big Ten Academic Alliance Smithsonian Institute Predoctoral Fellow, Shabtay will begin a yearlong fellowship at Smithsonian American Art Museum Washington, DC this September.

### ► EMILY WOOD

For the past year, Emily Wood was a Fulbright Research Scholar based in Madrid, Spain, and an affiliated student at the Universidad Autónoma de Madrid. She conducted archival research and site and collection visits for her dissertation, which focuses on artistic and political connections between the court of Philip II (r. 1556-1598) in Madrid and the Medici in Florence.



Professors Hu and Linrothe with graduate students in Beijing (above). Ashley Dunn, Ph.D. candidate and MET Curator (Department of Drawings and Prints) with her advisor, Hollis Clayson, at the opening of *Devotion to Drawing: The Karen B. Cohen Collection of Eugène Delacroix* curated by Dunn on July 16 (left).

The department admitted five students who will begin their studies in Fall 2018:

### ► SARAH DWIDER

M.A. Art History, University of North Texas

B.A. Art History and Middle Eastern Studies, Swarthmore College

### ► BETHANY HILL

B.A. Art History, Elon College

### ► JESSICA HOUGH

M.A. Art History, University of Pennsylvania

M.A. Film and Media Studies, Columbia University

B.A. Cinema and Media Studies, University of Chicago

### ► EMMA KENNEDY

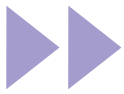
B.A. Art History, Mount Holyoke College

### ► STEPHANIE LEE

International Graduate Degree, Art History, Universiteit Utrecht

B.A. Art History, Carleton College

### Northwestern Art Review



#### Northwestern Art Review (NAR) celebrates a successful close to its ninth year and a new edition of the Journal.

Northwestern Art Review celebrates a successful close to its ninth year. This year, we have seen an increase in our blog activity, as new members are now required to write an article on a topic of their choice. From profiles on artists of Northwestern to covers on Frank Lloyd Wright's Taliesin School, the blog published on a wide range of topics in 2017-18. To accompany the blog, NAR published their annual academic journal, with this year's theme being "Vision". The 2018 Winter Journal included pieces submitted by students globally as well as an unprecedented number of Northwestern writers. As always, NAR hosted a career panel, this year titled: "An Honest Conversation," which was moderated by current NAR president, Kelsey Malone. The panelists included art historian Erin Reitz and Melissa Roels, Marketing Coordinator at the MCA Chicago.

NAR's most exciting accomplishment this year was its very first student artist showcase. The gallery opening included food, drinks, and live music, and took place in the Kresge first floor gallery space. Director Kelsey Malone and curator Ridley Rochell hope to make the showcase an annual event, as it provided a platform for student artists to show their work and gave NAR members an opportunity to practice their curating and event production skills.

Northwestern Art Review will continue publishing an academic journal, organizing a career panel, regularly updating the blog, and now hosting an annual student showcase. As an organization, we are very proud of the 2017-18 year's accomplishments and are excited for years to come.

The 18th edition of the *NAR Journal: Vision* and the flyer for the student showcase.



#### Congratulations to the following graduate students for successfully defending their dissertations this academic year:

- ▶ XINRAN GUO "Afterimages of Socialism: Chinese Contemporary Art from 2000 to 2010." Primary advisor: Huey Copeland
- ▶ KA MING KEVIN LAM "Figural Modernism: Figure Painting of the Lingnan School and the Modernization of Chinese Art, 1911-1949." Primary advisor: Sarah Fraser
- ▶ CATHERINE OLIE "Between Classicism and Orientalism: The Reception of Ancient Cypriot Sculpture, 1860-1900." Primary advisor: Ann Gunter





### Undergraduate News

►► The department bids a fond farewell to ten wonderful majors this year.



“Don’t go beyond this point,” made for Professor Krista Thompson’s seminar on the Social Histories of Photography. Katie Rothstein’s exemplary scholarship and dedication to the department was recognized with the Outstanding Junior Art History Major Award, and Yucheng Zhu was elected to Phi Beta Kappa. Two seniors, Inje Hwang and Julian Cao, received their B.A. degrees with honors, awarded on the basis of their theses—“Maria Kannon: A Study of Tokuwaga Persecution Period (1620-1850) Kakure Kirishitan’s Use of Chinese Export Porcelain Figurines and Their Significance” (advised by Professor Claudia Swan) and “Floating on Flat Paper: Technique, Culture, and History of Utagawa Toyoharu’s (1735-1814) Uki-e” (advised by Professor Jun Hu), respectively. We wish them both the best of luck as they continue their study of art history at the graduate level! We continue to wish our undergraduate alumni all the best, and encourage them to keep us apprised of their achievements over the coming years.

In 2017-18 the department continued to grow our undergraduate program, and we are delighted to report it was another banner year for undergraduate achievement. The department graduated ten stellar majors, three of whom received Latin honors for their accomplishments in the major and more broadly across Northwestern. Our 32 departmental courses enrolled over 668 students. Courses explored a characteristically diverse array of topics, ranging from, for example: a first year seminar dedicated to the Art and Architecture of Chicago to an upper level course about anti-imperial art in the 1960s; from a seminar on Goya and Blake to an upper level class on Image and Ritual in Buddhist Art; and from Art and Empire in the Ancient Near East to Art of the Russian Revolution. We were especially thrilled to offer an on-site course on Caravaggio at the Art Institute of Chicago, taught by Rebecca Long, the Patrick G. and Shirley W. Ryan Associate Curator of European Painting and Sculpture before 1750. Along with the Provost’s Office and WCAS, the department offered a number of awards and honors to many fine undergraduates. Luke Cimarusti received the Warnock Prize for Art Historical Writing at the 200-level for his “Tarsila’s Surrealism: A Dive into Tarsila do Amaral’s Dreamy Imagery,” which was written for Professor Huey Copeland’s Introduction to Modernism course. Sarayah Kali Wright received the Warnock Prize for Advanced Art Historical Writing at the 300-level for her creative video-essay



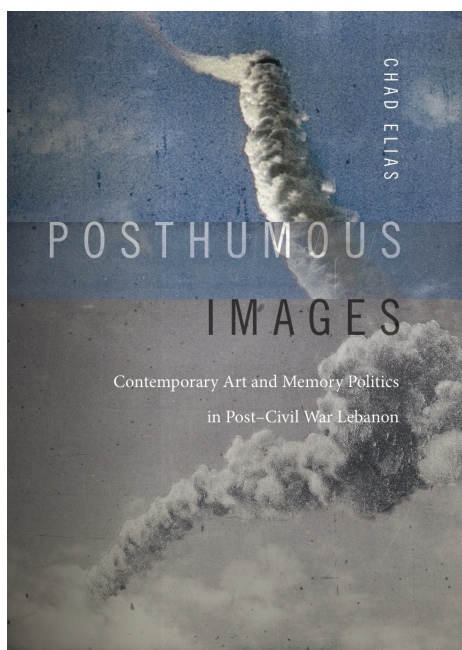
Graduating seniors Julian Yik Tsao (Yi Cao) and Yucheng Zhu (top left) and Professors Kiaer and Escobar with undergraduate Kathryn Rothstein, recipient of the Outstanding Junior Art History Major Award at the Warnock Lecture on May 2 (bottom right).

### ► Sarah Betzer (Ph.D. 2003)

has spent the academic years 2016-18 co-directing the launch of a new general education curriculum at the University of Virginia. She will return to this project after a sabbatical year during which time she will complete her book manuscript, "Animating the Antique: Sculptural Encounters in the Age of Aesthetic Theory." In addition to receiving a Howard Foundation Fellowship from Brown University, she will be in residence at Downing College, Cambridge, as the Thomas Jefferson Fellow, and will be a Visiting Fellow at the Centre for Research in the Arts, Social Sciences, and Humanities, also at Cambridge.

### ► Sandra L. Brooke (B.A. 1979)

has been appointed Avery Director of The Library at the Huntington Library, Art Collections, and Botanical Garden. For the 10 past years, she served as Librarian of the Marquand Library of Art & Archaeology at Princeton University.



Chad Elias, *Posthumous Images: Contemporary Art and Memory Politics in Post-Civil War Lebanon* (Duke University Press, 2018).

### ► Emma Chubb (Ph.D. 2017)

is the inaugural Charlotte Feng Ford '83 Curator of Contemporary Art at the Smith College Museum of Art. Since joining the museum in July 2017, Chubb has led the purchase of artworks by Alma Thomas, Yto Barrada, Huong Ngo, Younès Rahmoun, and Marie Watt and reinstalled the post-1950 permanent collection galleries. She also taught a six-week seminar on decolonial theory—the first such program—for museum and Botanic Garden staff and presented at the Middle East Studies Association's annual conference in November 2017. Her review of "Zhang Peili: Record. Repeat." was published in *caa.reviews* in April 2018.

### ► Sheila Crane (Ph.D. 2001)

was delighted to participate in the recent "Entangled Urbanisms" symposium at the Graham Foundation and Northwestern, honoring the work of David Van Zanten. After this year as Chair of the Architectural History Department at the University of Virginia, she is looking forward to research leave in 2018-19. Fall will be spent at the Italian Academy for Advanced Studies in America at Columbia University, and spring as a Mellon Fellow in Urban Landscape Studies at Dumbarton Oaks in Washington, DC.

### ► Justine De Young (Ph.D. 2009)

has been awarded tenure in the History of Art Department at the Fashion Institute of Technology, SUNY. She was also awarded a second Kress Digital Resources for Art History grant in support of the Fashion History Timeline, which launched in February and welcomes contributions from all those researching art and fashion history.

## GEORG JENSEN

SCANDINAVIAN DESIGN FOR LIVING



Alison Fisher, editor and essayist for the catalogue, *Georg Jensen: Scandinavian Design for Living* (Art Institute of Chicago, 2018).

### ► Chad Elias (Ph.D. 2011)

has published *Posthumous Images: Contemporary Art and Memory Politics in Post-Civil War Lebanon* (Duke University Press). The book analyzes a generation of contemporary artists who have sought, in different ways, to interrogate the contested memory of years of civil strife and political upheaval from 1975 to 1990.

### ► Alison Fisher (Ph.D. 2014)

opened a new exhibition at the Art Institute of Chicago, running June 22–September 9, 2018, and she also served as editor and essayist for the associated catalogue, both titled *Georg Jensen: Scandinavian Design for Living*. The book was published by the AIC and is distributed by Yale University Press.

### ► Greg Foster-Rice (Ph.D. 2003)

is Associate Professor of the history, theory and criticism of photography at Columbia College Chicago. He is curating *The Many Hats of Ralph Arnold: Art, Identity*





Ralph Arnold, *Above the Earth, Games*, 1968, collage and acrylic on canvas, 45 x 45 inches. Courtesy of The Pauls Foundation, Chicago.

and Politics, which includes an exhibition at the Museum of Contemporary Photography, Chicago opening October 11, 2018, a collection of essays by noted scholars (including Northwestern's Rebecca Zorach), and extensive programming with institutions across Chicago, including the DuSable Museum, South Side Community Arts Center, and Smart Museum of Art. The project received funding from the Andy Warhol Foundation, Chicago Community Trust, and the Terra Foundation for American Art and is part of the Terra's Art Design Chicago initiative for 2018.

► **David J. Getsy (Ph.D. 2002)** is curator of the upcoming retrospective *Rubbish and Dreams: The Genderqueer Performance Art of Stephen Varble in 1970s New York* for the Leslie-Lohman Museum of Gay and Lesbian Art, New York opening September 29, for which he received a 2018 research grant for individuals from the Graham Foundation for Advanced Studies in the

Fine Arts. He also curated a Fall 2017 exhibition surveying ten years of the drawing practice of Jared Buckhiester for the Bureau of General Services — Queer Division, New York. For the centenary of Auguste Rodin's death, he gave the Roz Perry Memorial Lecture for the Philadelphia Museum of Art and the Rodin Museum. In 2020-21, Getsy will be the Terra Foundation Professor of American Art at the Freie Universität, Berlin.

► **Touba Ghadessi (Ph.D. 2007)** was delighted to return to the Department of Art History to give a lecture related to her new book *Portraits of Human Monsters in the Renaissance*, funded in part by the Warnock Publication Fund. She is the Associate Provost for Academic Administration

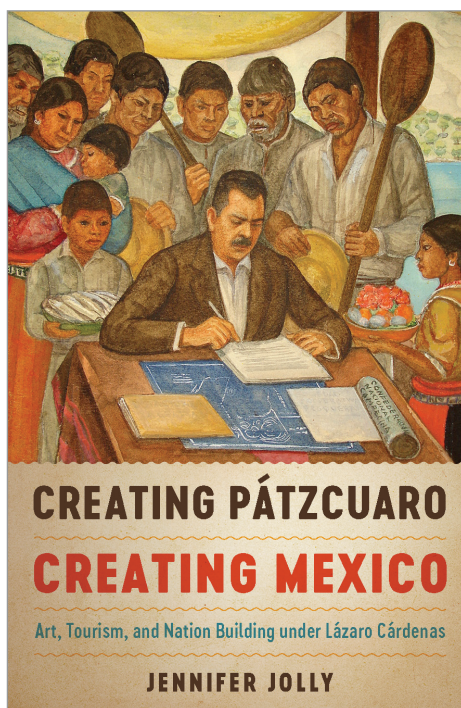
Touba Ghadessi, *Portraits of Human Monsters in the Renaissance* (Medieval Institute Publications, 2018).

and Faculty Affairs at Wheaton College and the Chair of the Board of the Rhode Island Council for the Humanities.

► **Brynn Hatton (Ph.D. 2016)** spent 2016-18 as Visiting Assistant Professor of Modern and Contemporary Art at Williams College and the Graduate Program in the History of Art at the Clark Art Institute, and will be moving on to Colgate University in the Fall 2018. She published essays in *Marges*, *Journal of Visual Culture*, and *ARTMargins*, and has presented her work in a variety of national and international venues while working toward the completion of her book manuscript, tentatively titled "The Vietnam Idea."

► **Tera Lee Hedrick (Ph.D. 2016)** was named Curator of the Wichita Art Museum.





Jennifer Jolly, *Creating Pátzcuaro, Creating Mexico: Art, Tourism, and Nation Building under Lázaro Cárdenas* (University of Texas Press, 2018).

► **Sharon Irish (Ph.D. 1985)** received a publication grant from the Graham Foundation for Advanced Studies in the Fine Arts to support her forthcoming book, *Stephen Willats and the Social Function of Art* (IB Tauris).

► **Paul Jaskot (Ph.D. 1993)** has just finished his first year as the Director of the Wired Lab for Digital Art History and Visual Culture at Duke University. Along with his Duke colleagues, he was the co-director of a Getty Summer Institute on Advanced Topics in Digital Art History: 3D (Geo) Spatial Networks in Venice (June 2018). He continues to work on the cultural and spatial analysis of ghettos in occupied Europe under the Nazis with his Holocaust Geography Collaborative colleagues; in relation to this, he is also working on a history of the building industry in German from World War I through the forced labor of World War II.

A publication on this topic co-authored with Ivo van der Graaff appeared in the *Journal of the Society of Architectural Historians* (December 2017).

► **Jennifer Jolly (Ph.D. 2003)** published her book, *Creating Pátzcuaro, Creating Mexico: Art, Tourism, and Nation Building under Lázaro Cárdenas* with the University of Texas Press. She has recently been promoted to full professor at Ithaca College.

► **Jacob Lewis (Ph.D. 2012)** is currently an Academic Director of the Photographic Preservation and Collections Management M.A. program and teaches at the University of Rochester. He recently published an essay in an anthology on "Photograph & Failure" from Bloomsbury Press.

► **Sherry C.M. Lindquist (Ph.D. 1995)** is co-curator with Asa Mittman of *Medieval Monsters: Terrors, Aliens, Wonders* at the Morgan Library & Museum, New York City (opened June 8, 2018). With Mittman, she co-authored a volume with the same title to accompany the exhibit (Morgan Library & Museum and D. Giles Ltd, 2018), with a preface by the award-winning novelist China Miéville. She was also curator of *Monster Marks*, at the Art Museum of the University of Memphis (March 25 – July 23, 2018) exploring contemporary and historical works in Memphis collections that incorporate the visual vocabulary of monstrosity. She is Associate Professor of Art History at Western Illinois University, and holds the Dorothy Kayser Hohenberg Chair of Excellence in Art History at the University of Memphis, 2017-19.

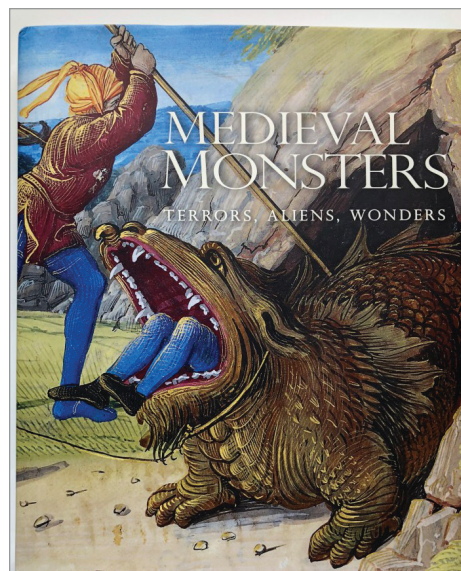
► **Angelina Lucento (Ph.D. 2014)** began a tenure-track, dual appointment

as Assistant Professor of History and Art History in the School of History Studies at the National Research University-Higher School of Economics in Moscow in September 2017.

► **Nicholas Miller (Ph.D. 2016)**, after serving as a Visiting Assistant Professor for two years, was promoted to the rank of Assistant Professor in the Department of Art and Art History at Gettysburg College.

► **Sylvester Okwuhnodu Ogbechie (Ph.D. 2000)** was interviewed by the BBC World News about efforts by the British Museum to discuss the return of Benin bronzes to Nigeria. Ogbechie also curated an exhibition titled *Right at the Equator* for a gallery in Santa Monica, CA, which featured emerging contemporary artists from several African countries. His journal, *Critical interventions: journal of African art history and Visual Culture*, remains a notable locus of discourse.

Sherry Lindquist and Asa Simon Mittman, *Medieval Monsters, Terrors, Aliens, Wonders* (Morgan Library & Museum and D. Giles Ltd, 2018).





### ► Liza Oliver (Ph.D. 2015)

published a *New York Times* op-ed on the selection of a new director at the Metropolitan Museum of Art on April 12. She is Assistant Professor of Art History at Wellesley College.

### ► Nina Rowe (Ph.D. 2002)

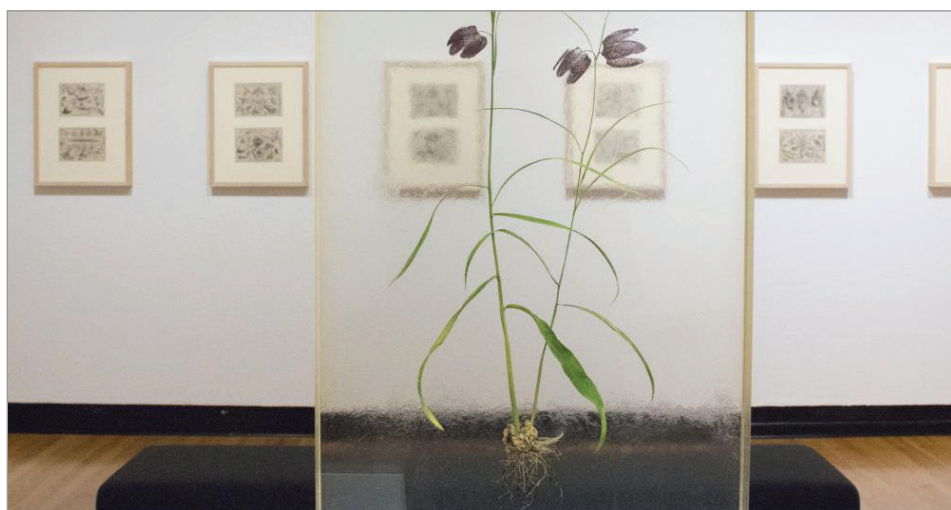
is completing a book on illuminated World Chronicles from Southern Germany and Austria, ca. 1330-1430. In 2018, she published articles on this material in the journals *Art History* and *Gesta*.

### ► Cynthia Stollhans (Ph.D. 1988)

researches the patronage of mistresses and concubines in early modern Rome. Her most recent publication, co-authored with Carolyn Valone (Northwestern, Ph.D. 1972), appeared in *Notes on Early Modern Art* (2017). She is currently working on a monograph titled "Papal Mistresses in Early Modern Rome: Lives, Lovers, and Art" and continues to teach at Saint Louis University where she is Professor of Art History.

### ► Maureen Warren (Ph.D. 2015)

curated the exhibition *Coveting Nature: Art, Collecting, and Natural History in Early Modern Europe* at The Krannert Art Museum (KAM), which featured a still life painting by Anna Ruysch that Warren acquired for KAM. She was also



instrumental in KAM acquiring a major 18th-century Cuzco school painting of *Nuestra Señora de los Remedios de La Paz*. Her exhibition *Blue and White Ceramics: an Enduring Global Obsession* will be on view at KAM from August 2018 to May 2019. At the 2017 IFPDA Print Fair, she was awarded the IFPDA Richard Hamilton Acquisition Prize. She presented a paper at Temple University and has an article forthcoming in *Word & Image* entitled "Paper Warfare: Contested Political Memories in a 17th-Century Dutch Sammelband."

### ► Xiao Yang (Ph.D. 2017)

started her work in September 2017 as a research fellow at the Chinese National Academy of Arts, Beijing. In November, she presented a paper for a workshop on "War, Social Changes, and Visual Culture" at the Guangzhou Academy of Fine Arts,

*Coveting Nature: Art, Collecting, and Natural History in Early Modern Europe*, installation at The Krannert Art Museum, 2017. Photo by Julia Nucci Kelly.

Guangzhou. In late November, Xiao also presented her study on Pang Xunqin at an international symposium on "Art History in China" at the Central Academy of Fine Arts, Beijing. In February, she did field work in France as a participant in the project on "Entangled Modernisms: Chinese Artists Trained in Europe" supported by the Getty Foundation's Connecting Art Histories Initiative.



We encourage you to share announcements of new positions and publications. Please send news updates and any changes to your mailing or email address to:

[art-history@northwestern.edu](mailto:art-history@northwestern.edu)



## ► UPCOMING EVENTS ◀

### WARNOCK LECTURE SERIES

- NOVEMBER 14 RACHEL HAIDU, University of Rochester
- FEBRUARY 20 JOANNE PILLSBURY, Metropolitan Museum of Art
- MAY 1 KISHWAR RIZVI, Yale University

### MYERS FOUNDATIONS SYMPOSIUM

- APRIL 26 “Caravans of Gold: Research at the Crossroads of Art History and Archaeology, African and Medieval studies”  
  
Organized by CHRISTINA NORMORE, and  
KATHLEEN BICKFORD BERZOCK
- TBD “Early Reception of Ancient Near Eastern Art”  
  
Organized by ANN GUNTER, and JEAN EVANS, Director of the Oriental  
Institute Museum

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