

Northwestern

Department of Art History

► 2018-19 NEWSLETTER ◀

Dear Friends and Colleagues:

After more than two terms as chair, Professor Jesús Escobar went on a well-earned research leave and handed me the key to the chair's office. Although things were rosy when I was merely "incoming," the first thing I encountered as chair was a newly imposed, university-wide regime of fiscal austerity. Fortunately our dedicated and creative staff, Mary Clare Meyer and Mel Keiser, collaborated with me to devise ways to maintain our student-first values under the new constraints.

Nothing, however, could have prepared us for the devastating loss of our third-year graduate student, Sasha Novozhenova, at the end of January. It was a shock that still reverberates among students and faculty. It casts a lingering shadow even over the astounding successes of our undergraduate majors, graduate students, and faculty. Despite it all or perhaps because of it all, we cannot help feeling especially proud of their accomplishments.

This year's faculty highlights include the investiture of Krista Thompson as the Mary Jane Crowe Chair in Art History, celebrated on April 30. Huey Copeland received the High Museum's David C. Driskell Prize for African-American Art History and the Arthur Andersen Teaching and Research Professorship here at Northwestern.

Hollis Clayson's latest book, *Illuminated Paris: Essays on Art and Lighting in the Belle Époque*, was published by the University of Chicago Press. Emeritus Professor David Van Zanten was named a Fellow of the Society of Architectural Historians. Rebecca Zorach's book *Art for People's Sake: Artists and Community in Black Chicago, 1965–1975* was published by Duke University Press. Ann Gunter's 700-page *Companion to the Art of the Ancient Near East*, an edited volume that she organized, shaped, and to which she contributed was released by Wiley-Blackwell. Books by several other faculty members are in the hands of publishers so we should have a similarly extensive list to celebrate next year.

Three grad students completed their Ph.D.s this year: Douglas Gabriel, Ashley Dunn, and Aisha Motlani. C.C. McKee, a Ph.D. candidate, will join the Department of the History of Art at Bryn Mawr College, and alumna Zirwat Chowdhury (Ph.D. 2012) was named Assistant Professor in

Chair's letter continued on page 11 ►►

Table of Contents

FACULTY NEWS	2
STAFF NEWS	11
EVENTS	12
PROGRAMMING	15
IN MEMORIAM	16
GRADUATE NEWS	17
UNDERGRADUATE NEWS	22
ALUMNI NEWS	24
UPCOMING EVENTS	28

S. Hollis Clayson



▶ A packed year began with Hollis Clayson's late September lectures in Paris for Northwestern's ALCEC

program, followed by service as Faculty Host on a 10-day Alumni Travel trip, "Rivieras and Islands: France Italy Spain." The highpoints were visits to Bonifacio, Lucca, and Cinque Terre. She was back in Paris mid-November to participate in the "Impressionisme Noir" symposium at the Centre Allemand. Mid-February found her in San Marino serving on a Huntington Fellowship Committee. In March, she keynoted the MAHS conference in Cincinnati, and participated in the Morisot Exhibition Study Day and Symposium at the Dallas Museum of Art. She was in Philadelphia mid-April as the moderator of the "Impressionism Around the World" symposium sponsored by the PMA and Penn. An essay on the Eiffel Tower appeared in *nonsite.org* #27, an issue dedicated to new work on 19th-century art. *Illuminated Paris: Essays on Art and Lighting in the Belle Époque* (University of Chicago Press) was launched at events

in Chicago and Evanston. A mid-June celebration of the book takes place in London (IAS UCL) followed by a lecture at the University of Nottingham. The Arts Club of Chicago is hosting a mid-July salute. On campus, her spring seminar studying World's Fairs (1851-1939) attracted 22 students, and she oversaw the Honors Colloquium and the NAR Art Career Panel as Director of Undergraduate Studies. She presented new research at the department Spring Colloquium in mid-May alongside Ph.D. candidate, Aisha Motlani, who defended her dissertation with distinction in late June. Ashley Dunn defended her dissertation in April. Congratulations, Ashley and Aisha!

Professor Clayson discovering the Art Institute of Chicago is just like the Eiffel Tower.

Huey Copeland

▶ During his leave in 2018-19, Huey Copeland's research and writing were supported by l'École des Hautes Études en Sciences Sociales (EHESS), Paris where he was a Visiting Professor in November at the invitation of Anne Lafont; and the Hutchins Center for African and African American Research at Harvard University where he spent Spring semester as a Cohen Fellow. Thanks to this support, he completed a full draft of his book, "Touched by the Mother: On Black Men, Artistic Practice, and Other Feminist Horizons, 1966-2016" (University of Chicago Press). At the same time, Copeland continued to explore the transformative work of black women cultural practitioners, both in researching his next monograph, "In the Shadow of the Negress," and in engaging ambitious

new projects by curator Meg Onli and artist Steffani Jemison in the pages of *Artforum*. He also had the opportunity to present his scholarship at venues ranging from the Los Angeles Museum of Contemporary Art to the Centre for Humanities Research at South Africa's University of the Western Cape. In April he was thrilled to receive the David C. Driskell Prize in African American Art and Art History from the High Museum of Art and to learn that his advisee, C.C. McKee, had garnered a tenure-track post as Assistant Professor of History of

Art at Bryn Mawr College. In the fall, Copeland looks forward to returning to campus where he will serve as interim Director of the Black Arts Initiative.

Professor Copeland (center) in front of Harvard University's Ethelbert Cooper Gallery with fellow Hutchins Center Fellows Oluwasegun Romeo Oriogun (left) and Matthew Morrison (right).



Stephen Eisenman

▶ Stephen F. Eisenman was on leave Winter and Spring, 2018-19, but in Fall taught a seminar on William Morris and Ecology, the prequel to his Summer Seminar in England this August. That trip will feature visits to major design collections in London, with field trips to see Morris (and Phillip Webb) designed houses in Essex, Oxfordshire and West Sussex. Eisenman also lectured on William Blake and William Morris (the

two Bills) at Princeton, the University of Michigan, and the University of San Diego. He published essays and reviews on Charles White, Eugene Delacroix, and others in *Art in America*. He is currently collaborating with John Murphy (Ph.D. 2018) on a book about Blake, Morris and E.P. Thompson. Eisenman and his wife have also just completed the building and furnishing of the new, Florida headquarters

of their environmental non-profit, Anthropocene Alliance. “Aa House” as it is called, is also their part-time home. He recently mounted a small exhibition Coe/Goya/Blake there.



Professor Eisenman's Florida headquarters of the environmental non-profit, Anthropocene Alliance.

Jesús Escobar

▶ Jesús Escobar spent the academic year on research leave based primarily in Chicago, where he refined a book manuscript about government architecture in seventeenth-century Madrid that will be delivered to his editor in August. During the year, Escobar also traveled to Madrid, Seville, Santiago de Compostela, and Rome to undertake archival research for a new project exploring architectural exchange in the transatlantic empire of the Spanish Habsburgs. In February, he delivered a response for the National Committee for the History of Art session at the CAA Annual Conference in New York and, in June, spoke at the conference “Baroque to Neo-Baroque:

Curves of an Art Historical Concept” at the Kunsthistorisches Institut in Florence. He continued his work as Editor for the Penn State University Press series, *Buildings, Landscapes, and Societies*, reviewing proposals and acquiring one new book project, as well as ongoing editorial duties for the *Grove Encyclopedia of Latin American Art* which is scheduled to go to press in 2020.

Professor Escobar along the bank of the Aare River in Solothurn, Switzerland.
Photo: Lynn Hammel.



Hannah Feldman



▶ Hannah Feldman began the academic year on the heels of having taught the glorious first year Summer Seminar in Beirut (page 15). Fall was spent in residence, teaching and serving as Director of Undergraduate Studies before sabbatical in Winter and Spring. Research trips to Lebanon, the UAE, France, the Netherlands, and Spain advanced her

work on several projects, including a book about globalization, temporality, and historiography in relationship to art and aesthetic discourse in the contemporary Middle East. She spent a chilly spring in Paris as an invited senior researcher at the Institut national d'histoire de l'art where she finished a project about urban and museological memorializations of the Algerian Revolution in Algiers. She delivered lectures and keynotes at several institutions, including Université Paris III, University of Illinois Urbana-Champaign, the American University of Beirut, the Sharjah Art Foundation, the Glassell School of Art, and chaired a panel on "The Illusory People of Europe" at the ASAP annual meeting. Publications included "Before the After There Was Then," about contemporary Lebanese photography, and the experimental essay, "What We

Talk about When We Talk about Time." Throughout the year, Feldman continued her tenure as Affiliate Faculty/Scholar in Residence at the CORE Program. She was especially proud to see Katie Rothstein, whom she co-advised with Hollis Clayson, graduate with honors and the Carson Webster Prize for her thesis on Aline Saarinen. Finally, she is extremely proud of her advisee Douglas Gabriel, who defended his extraordinary dissertation on North and South Korean Art and heads to Harvard University as a postdoctoral fellow.

Writer Yasmine El Rashidi, curator Omar Kholeif, writer Tarek El-Ariss, and Professor Feldman at the March Meeting, Sharjah Biennial, March 2019 as published by *Artforum Diary*.

Ann C. Gunter

▶ In addition to teaching undergraduate and graduate courses for Art History, Ann Gunter also enjoyed the opportunity to teach a Kaplan Humanities First-Year Seminar on the topic What is Civilization? with Mark McClish (Religious Studies) and Cynthia Robin (Anthropology). Her edited volume titled *A Companion to Ancient Near Eastern Art* (Wiley-Blackwell, 2019), a major reference work showcasing contributions by 26 authors, appeared in November 2018. In November she also presented a paper on "Commemorating the End of Conflict in the Ancient Near East: Material Perspectives" for an international conference in Padua on the theme "Making Peace in the Ancient World," organized in association with scholars commemorating the centennial of World War I armistices. Over the summer she will complete a written

version for the conference proceedings, along with a paper generated by her response to the Oriental Institute's Seminar on "Outward Appearance vs. Inward Significance: Addressing Identities through Attire in the Ancient Worlds." Together with Jean Evans, Chief Curator and Deputy Director of the Oriental Institute, University of Chicago, Gunter organized a Myers Foundations-supported workshop on "The Reception and Display of Ancient Near Eastern Art," held jointly at Northwestern and at the Oriental Institute on May 17-18 and attended by students and scholars from several Chicago institutions. Speakers included curators from major collections of ancient Near Eastern art in Europe and North America, including the Metropolitan Museum of Art, the Louvre Museum, the Ashmolean Museum, and the Vorderasiatisches Museum, Berlin.



The "Reception and Display of Ancient Near Eastern Art Workshop" participants at the Oriental Institute at the University of Chicago in May.

Christina Kiaer



▶ Christina Kiaer went to Paris in September to film her part in the film *Rouge! L'art au pays des Soviets*, broadcast on French television and screened during the exhibition *Rouge!* at the Grand Palais in spring. She continued to Moscow for research on her project, "An Aesthetics of Anti-racism: African Americans in Soviet Visual Culture," and a presentation of her 2017 exhibition

catalog, *Revolution Every Day: A Calendar* at the Center for the Avant-Garde, with co-curator Robert Bird and contributing artist Cauleen Smith. In October she participated in the conference "1968 De-Centered" at the Neubauer Collegium at the University of Chicago, and in March she returned to Paris for the premiere of the film *Rouge!* and the conference "Deep History in an Age of Revolution and Counterrevolution," where she presented "Primal Scenes of Socialist Realism," drawn from her recently completed book manuscript "Collective Body: Aleksandr Deineka at the Limit of Socialist Realism." In May, she gave this talk in Russian at the conference "Liquid Modernity" in St. Petersburg. In June, she presented at MoMA on the artist Maria Bri-Bein, about whom she'll be writing for the catalog of the museum's upcoming exhibition

of Soviet graphic art. At MoMA she also hosted the students from her Spring 2019 graduate seminar *Picasso: A Focus for Method*, who traveled to New York through a departmental grant from the Warnock Gift. In August, Kiaer will travel to Russia for research, and to meet with colleagues of her much-mourned graduate advisee Sasha Novozhenova, who died suddenly in January, to plan the publication of Sasha's art writings in Russian and English; Sasha's grievous loss marked this year more than anything else. Kiaer will also wrap up her three-year term as Director of Graduate Studies.

Professor Kiaer in a still from the film *Rouge! L'art au pays des Soviets* (2019).

Ayala Levin

▶ Ayala Levin began teaching in the department this fall with a graduate seminar on Architecture and Planning in the Global South. The class visited the MoMA exhibition "Toward a Concrete Utopia: Architecture in Yugoslavia, 1948-1990," and was extremely fortunate to have Vladimir Kulić, the show's curator, as their guide. In Spring, thanks to a grant through the Warnock Gift, Levin's undergraduate course on modern architecture and design (AH 370) visited modernist architectural gems in and around Chicago, including the breathtaking Farnsworth House by Mies van der Rohe in Plano, IL. In September, Levin participated in an Aggregate Architectural History Collaborative workshop on Evidence and Narrative at the Clark Art Institute. In November, she hosted at Northwestern her collaborators on another Aggregate project to continue their work on a

book titled "Systems and the South." This year, Levin was honored to become an Aggregate board member, and participated in her first board meeting in January. In February, Levin gave a talk at the Yale Architecture Forum titled, "Biography and Contradiction: Unpacking Denise Scott Brown's 'African View' of Las Vegas." Later in the spring, she participated in a roundtable on "Pluralizing Histories of the Built Environment" at the Society of Architectural Historians' annual meeting in Providence, RI. As a finalist in the Canadian Centre for Architecture group project "Centering Africa: Postcolonial Perspectives on Architecture," Levin traveled to Addis Ababa in May to present new work on the planning of Nigeria's capital Abuja. This summer, she intends to further this research by visiting the International Planning Associates archive in Los Angeles.



Professor Levin with her AH 370 students at the Farnsworth House in Plano, IL.

Rob Linrothe

▶ Chairing absorbed most of Rob Linrothe's time this year, reducing his teaching to two courses. One was a new seminar for undergraduate and graduate students on the 8th–9th-century site of Borobudur, the largest known Buddhist monument. To prepare for the seminar, he traveled to Java in mid-December and spent several days at Borobudur, also visiting other sites and museums in Central Java and Jakarta where he had not been since 1984. Linrothe organized a workshop funded by the Myers Foundations and the Equality Development and Globalization Studies. This workshop enriched the Winter seminar with three speakers on different aspects of Borobudur. The speakers helped to clarify the original, the colonial, and the contemporary understanding of this grand monument. The other course Linrothe taught was also new, a writing course for third-year graduate students preparing their dissertation proposals. Linrothe published an article for *Orientalism* on his 2017 fieldwork in Orissa (now known as Odisha) in



eastern India, another in the *Journal of Bengal Art*, and continued working on a related forthcoming book. Three papers based on fieldwork in eastern India and the Indian Himalayas (where he is returning this summer) were delivered, one at the CAA Annual Conference in a panel he organized, one for the Seventh International Conference on Tibetan

Archaeology & Art in Chengdu China, and one for “Historical Perspectives on the Culture and Practices of Tantric Buddhism” at the Victoria and Albert Museum.

Professor Linrothe visited Borobudur in December.

Christina Normore

▶ After a fall term on maternity leave, Christina Normore rejoined the department in Winter 2019 to teach a new introductory course in medieval art history aimed at stressing



the connections across regions and religions in the period from 300-1450 CE. Winter also saw the publication of a special issue of *Essays in Medieval Studies on the Medieval Environment*, which she co-edited with colleagues in the French and History Departments. Her Spring term was largely devoted to projects that engaged the major Block Museum of Art exhibition *Caravans of Gold, Fragments in Time*. With the show's curator and affiliate faculty member, Kathleen Bickford Berzock, she co-organized the Myers Foundations symposium “Trans-Saharan Exchange and the Global Medieval: Visual and Cultural Studies Research at the Crossroads of Disciplines

and Regions” on April 26. She also organized a study day for members of the International Center for Medieval Art on May 13. Her graduate seminar, *Africa and Medieval Art History*, explored issues raised by the show and the intersections of West African and Medieval art histories more broadly, and began to develop a web resource that combines a digital archive and interpretive essays devoted to this material.

Professor Normore speaking at the “Trans-Saharan Exchange and the Global Medieval” symposium. Photo: Courtesy of Block Museum of Art, Sean Su.

Adrian Randolph



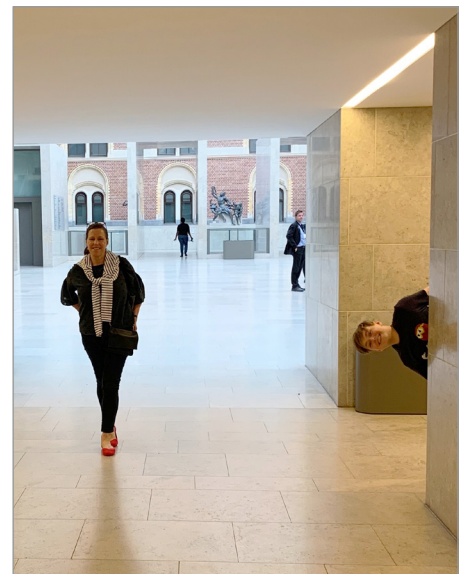
Adrian Randolph enjoyed another year as Dean of Weinberg College of Arts and Sciences, turning his attention to matters art historical on occasion. A chapter on Donatello's *Abraham and Isaac* is forthcoming in a collection of essays edited by Daniel Zolli and Amy Bloch (Cambridge University Press). 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 offering the Ludden Lecture at the Ohio State University in February 2019, in which he addressed Donatello's sculptural practice. In Fall 2018, he taught a course on Italian Art and Architecture from 1300 to 1500.

Donatello, *Abraham and Isaac*, 1421.

Claudia Swan

In Fall, Claudia Swan presented "Mesoamerican Featherwork and Aesthetic Oblivion" at Tufts University. She examined two Ph.D.s at Cambridge University; gave a lecture on "The Art of Describing Blackness" at a conference on "Netherlandish Art and the World" at Utrecht University; and spoke about current research on "Encounter Objects: Materiality and the Global Baroque" at a daylong event sponsored by the Northwestern's Center for Scientific Studies in the Arts. Having survived the polar vortex, she attended the CAA Annual Conference, where she and C.C. McKee co-organized a session on "Eco-Critical Approaches to Art History." In Winter, Swan taught the Mellon COSI seminar for the first time, with an emphasis on materiality, and looks forward to doing so again in 2020. Spring talks included "The Subtle Art of Nature"

at the Cleveland Museum of Art and a presentation in the symposium "Nova Reperta: Invention and Globalization in the Renaissance" at the Newberry Library, organized by affiliate Lia Markey. A happy recipient of a Provost's Research Grant on "Encounter Objects: Towards a Material History of Global Baroque Dutch Art," Swan conducted research on tortoise shells in The Netherlands this summer. In publishing news, a review of the Rijksmuseum exhibition "All the Rembrandts" for the *TLS* appeared in spring. *Tributes to David Freedberg: Image and Insight* was published this summer; an essay on *liefhebbers* (amateurs) is in press; a *Nuncius* volume on Early Modern Geometries and a co-edited volume on Conchophilia are underway; and Swan's book manuscript, "Rarities of these Lands: Art, Trade, and Diplomacy in the Dutch Golden Age," is complete.



Professor Swan and her son Alexander at closing time, Rijksmuseum, Amsterdam, late June.

Krista Thompson



▶ In Spring 2019, Krista Thompson received the Mary Jane Crowe Chair in Art History from Northwestern University. Her book *Shine* was awarded the James A. Porter Book Award from the James A. Porter Colloquium at Howard University for its “impact . . . in defining African American art history.”

Over the last year Thompson continued work on two new projects: “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 study of Tom Lloyd, electronic

light, and archival recovery in African American art. Thompson delivered several lectures, including keynotes at the Middle Atlantic Symposium organized by the University of Maryland and the Center for Advanced Study in the Visual Arts at the National Art Gallery; the “Unexpected Caribbean” Conference at the University of Kansas; the Angela Rosenthal Memorial Lecture at Dartmouth College, and a talk at the Sharjah Art Foundation and Africa Hall, Sharjah, United Emirates. Thompson was awarded the Smithsonian George Gurney Senior Fellowship, and will be in residence at the Smithsonian American Art Museum part of the academic year.

Professor Thompson with Professor Copeland, Janet Dees (Curator, Block Museum of Art), Dean Randolph and Professor Feldman at Thompson’s Investiture Ceremony on April 30.

Rebecca Zorach

▶ Rebecca Zorach’s busy year began with the exhibition she curated, *The Time Is Now! Art Worlds of Chicago’s South Side, 1960-1980*, opening at the Smart Museum of Art, with a catalogue, a symposium, and a busy program of tours and events. She taught the graduate proseminar on methods and historiography, as well as an undergraduate seminar on Chicago 1968 (AH 390) that dovetailed well with many of the exhibitions occurring in Chicago under the auspices of the Terra Foundation’s Art Design Chicago initiative. A related project, her book *Art for People’s Sake: Artists and Community in Black Chicago, 1965-1975*, appeared in April 2019, after a long time in the making. In the Winter she was the Robert Lehman Visiting Professor at the Villa I Tatti, Harvard University’s center for Renaissance

studies in Florence, Italy. There she worked primarily on a project on Renaissance ideas of “nature as artist” in the realms of natural history, philosophy, and art theory and practice. As part of this project she scoured the flooring and other stonework of churches in Northern Italy for fossil ammonites (ancient mollusks), researching fossils that medieval and Renaissance people would have seen and how they understood them, (her son Oliver got to be very good at spotting them!). Back in Chicago for the Spring she taught a large lecture class, Introduction to European Art, and a seminar on Black Ecology. This summer she will be in Chicago and Maine, working on projects on art and ecology, both historical and contemporary.



Professor Greg Foster-Rice from Columbia College (NU Ph.D. 2003) speaking to AH 390 class at *The Many Hats of Ralph Arnold: Art, Identity & Politics* show at the Museum of Contemporary Photography.

Jun Hu

▶ Jun Hu joined the Department of Art History in 2014, and has been teaching well-received classes in Chinese and Japanese art and architecture ever since. This year he was on research leave as an Institute Fellow at the Alice Kaplan Institute for the Humanities. He made considerable progress on his book project, “The Perturbed Circle: Chinese Architecture and Its Periphery.” Sadly for the department, Hu has accepted the Mr. & Mrs. Pai Ruchu Presidential Professorship in the Arts & Humanities as Assistant Professor in the Department of History of Art, University of California, Berkeley, College of Letters and Science. While here Hu was the Director of the Asian Studies Graduate Cluster—transforming its structure—and co-directed the 2017 International Summer Seminar in



Beijing. Graduate and undergraduate students, faculty, and staff will miss his sage counsel and excellent teaching. He has our very best wishes.

Professor Hu at the Art Institute of Chicago.

Emeritus Faculty



▶ **David Van Zanten** describes his first year of Emeritus status as “Theoretically, exhilarating—I can stop and think about what I have done in terms of what larger whole it might be

carried into, and at the same time what smaller (but fascinating) bits of research I have had to overlook in the rush to ‘produce’ like a proper research university academic. Yet frustrating, because

all sorts of opportunities and obligations continue from before including book reviews and lectures setting the stage for broader research to be pushed further by younger researchers.” Van Zanten lectured this year in Shanghai and La Plata, Argentina, and published two book reviews: one in *Burlington Magazine* and another in the *Journal of Modern History*. His essays on Louis Sullivan and Frank Lloyd Wright appear in the Caxton Club's volume, *Chicago by the Book: 101 Publications that Shaped the City and its Image*. He is also helping to produce a collective volume on the work of the Chicago architect William LeBaron Jenney.

David Van Zanten was honored as a Fellow of the Society of Architectural Historians (SAH) in Providence, Rhode Island, with Professor Escobar at left and SAH President Sandy Isenstadt at right. Photo: David Fox.

Affiliate & Visiting Faculty News

Martin Antonetti Director of the Charles Deering McCormick Library of Special Collections and University Archives Collections

► Martin Antonetti taught Special Topics in Baroque Art: History of the Book in the Winter quarter. The course is a survey of the development of the material and paratextual features of printed and manuscript books in the early modern period—including design, illustration, typography and

bookbinding. Antonetti also presented the Wing Foundation Lecture at the Newberry Library in May: “Art Meets Technology: Coding the Contemporary Artists’ Book,” and taught a week-long seminar on early printed books at Rare Book School at the University of Virginia.

Martin Antonetti and students examine an original 16th-century herbal in the library's Special Collections classroom.



Kathleen Bickford Berzock Affiliate Faculty; Associate Director of Curatorial Affairs

► Kathleen Bickford Berzock's exhibition, *Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Saharan Africa*, opened at the Block Museum of Art in January. It features loans from institutions in Mali, Morocco, Nigeria, and has been in planning for eight years. She also edited the exhibition's companion publication

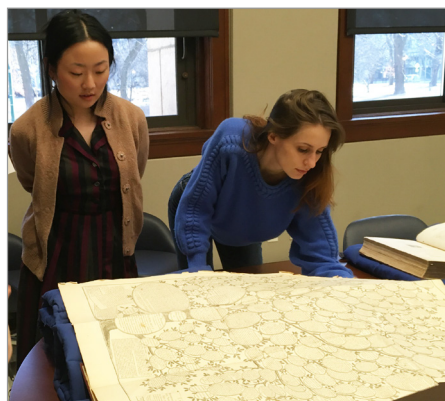
Kathleen Bickford Berzock works with Dr. Abdallah Fili in Rabat, Morocco.

(Block Museum/Princeton University Press). Berzock taught an undergraduate museum seminar course in relation to the exhibition, co-organized a Myers Foundations symposium, “Trans-Saharan Exchange and the Global Medieval, Visual and Cultural Studies Research at the Crossroads of Disciplines and Regions,” with Professor Normore, and presented papers at I Tatti, The Harvard University Center for Italian Renaissance Studies conference, “Crossroads Africa: African Engagement in the Making of Early Modernity,” and at the annual meeting of the Medieval Academy of America.

Lia Markey Affiliate Professor; Director, Center for Renaissance Studies, The Newberry Library

► Lia Markey taught a seminar in the Winter quarter devoted to Johannes Stradanus's *Nova Reperta*, a print series from the late 16th century designed in Florence and engraved and published in Antwerp, that represents invention and novelty in the post-classical age. Art History graduate and undergraduate students wrote entries on materials that will be displayed in an upcoming exhibition about the engravings at the Newberry for the related publication. In May Markey also organized an international symposium devoted to the prints that included Professors Swan

and Zorach, as well as Martin Antonetti, Director of Distinctive Collections at Northwestern. Markey also participated in the Renaissance Society of America conference in Toronto; gave talks at the University of Wisconsin-Madison, Southern Illinois University-Edwardsville,



and Notre Dame; and participated in the “Making and Knowing” workshop and the Getty Foundation Connecting Art Histories project “Spanish Italy and the Iberian New World,” both at Columbia University. At the Newberry, Markey secured funding for projects from the Kress and Delmas Foundations and completed a Mellon-funded project devoted to a new Italian paleography website. In August, Markey held a one-month fellowship at the Herzog August Bibliothek in Wolfenbüttel.

Graduate students Stephanie Lee and Kenzie Stupica at the Newberry Library in Chicago for Professor Markey's course.

Virginia Miller Visiting Associate Professor

► Virginia Miller taught Introduction to Pre-Columbian Art during Winter. Last Fall, she lectured at The Explorers Club for the New York chapter of the American Institute of Archaeology about her ongoing research on the art of Chichén Itzá, Yucatan, Mexico. Two articles, one on the representation of hair and the other on body decoration



at that site, appeared this past year in edited volumes. A third article on skulls and skullracks, co-authored with bio-archaeologist Vera Tiesler, is forthcoming in the journal *Ancient Mesoamerica*. This summer, Miller will present a paper at the International Congress of Mayanists in Chetumal, Mexico.

Staff News

Mel Keiser Department Assistant

► In 2018-19, Keiser received a second Individual Artist Grant from the Department of Cultural Affairs and Special Events, City of Chicago, for her ongoing project, *The Life and Deaths of The Mels*. She continued to collaborate with



Chicago artist John Preus to build aspects of the project, including a funeral effigy carved in wood. The grant also supported the editing and post-processing of a related short film co-directed with Diego Ongaro and scored by Brian McBride, which will be released this winter. In addition to these activities, she co-led an artist writing group with Matthew Goulish (SAIC, Every house has a door) and Lane Relyea (Art Theory & Practice) at art spaces throughout northside

Film still from Keiser's forthcoming short film, *The Life and Deaths of the Mels*.

Chicago. At Northwestern, Keiser served as a visiting artist for the Segal Design Institute's STEAM Design Thinking and Innovation at Evanston Township High School and in 2020, will be a Fellow at the Humanities (Chapin) Residential College.

Mary Clare Meyer Program Assistant

► Mary Clare completed her second year as the department's program assistant. She enjoys working with the students and faculty in Art History as well as the extended Northwestern community, and is looking forward to the upcoming academic year.

continued from page 1

the Department of Art History at UCLA. Antawan Byrd (Ph.D. candidate working at the Art Institute of Chicago) was named to the curatorial team for the Lagos Biennial of 2019. Our graduate students swept the table in terms of fellowships this year (see pages 17-21), and four undergraduate majors completed honors theses and won honors from Weinberg (see page 23), while we graduated 12 majors and 11 minors this year.

We had to face other farewells this year: Christine Bell, long-time affiliate in American Art is retiring from Northwestern after a distinguished career as College Advisor and Senior Lecturer in the department. And Jun Hu, Assistant Professor of East Asian Art, is leaving us for the University of California at Berkeley (see Faculty News page 9).

This past year, a number of faculty members were on leave, fully or partially. (We are looking forward to their return in 2019–2020.) That made faculty governance all the more crucial, and I would like to thank all of my colleagues who rose to the occasion in the face of the year's challenges. The Dean's Office, the Block Museum of Art, and many other people and units in the University came to our aid when we needed it. Finally, we are grateful, as well, to many of our outside supporters. We hope you enjoy the news of the department's activities found in this newsletter and please stay in touch.

Rob Linrothe,
Department Chair


Warnock Lecture Series

Northwestern University Department of Art History presents the Fall Warnock Lecture

RACHEL HAIDU
UNIVERSITY OF ROCHESTER

THE SHAPE OF THE SELF

Block Museum, Pick-Laudati Auditorium
November 14, 5:00 PM



Northwestern | Art History

THE SHAPE OF THE SELF


Rachel Haidu, University of Rochester

Northwestern University Department of Art History presents the Winter Warnock Lecture

JOANNE PILLSBURY
THE METROPOLITAN MUSEUM OF ART

**AZTECS IN THE EMPIRE CITY:
COLLECTING AND EXHIBITING ANCIENT
AMERICAN ART, 1877-1914**

Block Museum, Pick-Laudati Auditorium
February 20, 5:00 PM



Northwestern | Art History


AZTECS IN THE EMPIRE CITY: COLLECTING AND EXHIBITING ANCIENT AMERICAN ART, 1877-1914

Joanne Pillsbury, Curator, The
Metropolitan Museum of Art, New York


Northwestern University Department of Art History presents the Spring Warnock Lecture

Kishwar Rizvi
Yale University

**Shah
'Abbas'
Iran and
Global
Early
Modernity**



Block Museum, Pick-Laudati Auditorium
May 1, 5:00 PM





Northwestern | Art History

SHAH 'ABBAS' IRAN AND GLOBAL EARLY MODERNITY

Kishwar Rizvi, Yale University

Myers Foundations Symposia

BOROBUDUR
TOUCHSTONE OF IMAGINATIONS

BOROBUDUR, TOUCHSTONE OF IMAGINATIONS

Organized by Rob Linrothe

► This lecture series, held in conjunction with a joint undergraduate and graduate seminar, included three specialists in art, archaeology, history, and religion related to Borobudur studies over the course of the Winter quarter. Two public lectures, one public and two private workshops with the seminar students were conducted, one in January and two in February. They included Natasha Reichle, Associate Curator of Southeast Asian Art (Asian Art Museum of San Francisco), "Unfinished Business: Traces of Artists at Borobudur;" Hiram Woodward, Jr., Curator Emeritus (Walters Art Museum), ►

Myers Foundations Symposia

“Outlining an Evolving Understanding of Borobudur,” and Sarah Tiffin, formerly Curator of Asian Art (Queensland Art Gallery), “Borobudur in Ruins: Art and Empire in the Early 19th Century.”

4/26 MYERS SYMPOSIUM: TRANS-SAHARAN EXCHANGE AND THE GLOBAL MEDIEVAL



Friday, April 26, 9:30 AM - 7:30 PM / Block Museum of Art
40 Arts Circle Drive, Evanston, IL, 60208

Trans-Saharan Exchange and the Global Medieval:
Visual and Cultural Studies Research at the Crossroads of
Disciplines and Regions

TRANS-SAHARAN EXCHANGE AND THE GLOBAL MEDIEVAL: VISUAL AND CULTURAL STUDIES RESEARCH AT THE CROSSROADS OF DISCIPLINES AND REGIONS

Co-organized by Christina Normore
and Kathleen Bickford Berzock

► On April 26, the conference was held
at the Block Museum of Art. The

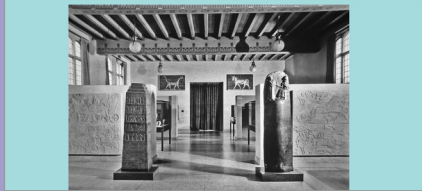


conference was designed to complement the important Block show, *Caravans of Gold, Fragments in Time*, which documents the trade linkages between the empires of sub-Saharan West Africa and their contemporaries in both North Africa and Europe from the 8th–16th Centuries.

The conference featured nine speakers representing the fields of archaeology, art history, and history, and coming from three continents. The first panel was on art history and archaeology and included contributions from Suzanne Blier (Harvard University), Abidemi Babatunde Babalola (Cambridge University), Sam Nixon (British Museum), and Sarah Guérin (University of Pennsylvania), with a response and discussion led by Marc Walton (Material Science, Northwestern). The second panel on Islamic Studies and West African Studies featured Ulrike al-Khamis (Aga Khan Museum, Toronto), Michelle Apotsos (Williams College), Abdallah Fili (Histoire et Archéologie Islamique, Chouaib Doukkali University) and Mauro Nobili (University of Illinois Urban-Champaign) with a discussion led by Normore. The day culminated in a keynote lecture by one of the most important archaeologists of West Africa, Susan Keech McIntosh (Rice University), who gave an eloquent account of the current state of the field in her talk “Trans-Saharan Connections and the Global Turn in Africa: A History in Fragments.”

Kathleen Bickford Berzock with
keynote speaker Susan Keech
McIntosh on April 26. Photo:
Courtesy of Block Museum of Art,
Sean Su.

The Reception and Display of Ancient Near Eastern Art: A Workshop



THE RECEPTION AND DISPLAY OF ANCIENT NEAR EASTERN ART

Co-organized by Ann Gunter and Jean
M. Evans (Chief Curator and Deputy
Director, Oriental Institute, University
of Chicago)


► This workshop took place on May
17 and 18. It aimed to explore the
processes at work in shaping a notion
of “ancient Near Eastern art” through
its display in permanent galleries in
museums in western Europe and North
America, and in temporary exhibitions
in more recent decades. The workshop
consisted of a day of papers and
discussion at Northwestern, followed
by a half-day of gallery tour and
round-table at the Oriental Institute
Museum, which was in the final stages
of reinstallation in celebration of the
Institute's centennial.

Gunter introduced the topic and
workshop program, which included
papers by Evans, Helen Gries
(Vorderasiatisches Museum, Berlin),
Yelena Rakic (Metropolitan Museum
of Art), and Pedro Azara (Escola
Tècnica Superior d'Arquitectura de
Barcelona). Respondents were Claudia
Brittenham (University of Chicago),
Ashley Arico (Art Institute of Chicago),
and Paul Collins (Ashmolean Museum,
University of Oxford). Kim Benzel
(Metropolitan Museum of Art) and
Ariane Thomas (Louvre Museum) were
also invited to enrich the group
discussion.

Northwestern
Department of Art History

DEPARTMENT COLLOQUIUM

rob LINROTHE **C.C. McKee**



11.16.18

12:30-1:45 PM

ASIAN AMERICAN & LATIN/LATINO SEMINAR ROOM, CROWE 1132

A Summer's Fieldwork in the Western Himalayas: Art in Mountain Hamlets

Transplanting the Monstrous: Painting Vagabond Theories of Black Abolition in the French Atlantic

Left image: Marjorie Lindström, ca. 1911. Right image: painted against the western exterior of the Ming Tomb Valley, Tangshan, photo: N. Linrothe, 2015. Right image: M. McKee, "Monstrous as a Vagabond: Art in Hamlets, 1782, oil on canvas, Musée d'Orsay, Paris.

NOVEMBER 5

Claudia Swan; Francesca Casadio; Erma Hermens, University of Amsterdam; Mark Hauser; Peter Miller, Bard Graduate Center; and Jay A. Clarke, AIC

"Material Studies in Visual Arts: The Role of Objects in Writing Histories"

Sponsored by the Northwestern/AIC Center for Scientific Studies in the Arts

NOVEMBER 5

Sam Bardaouil and Till Fellrath

Department co-sponsored Graduate Student Colloquium, organized by the French and Global Humanities Working Group

NOVEMBER 7

Mechtild Widrich, SAIC

"Neo-Stalinism, the Avantgarde, and Shifting Sites in (Post) Cold War Romania"

Graduate Student Lecture Series

NOVEMBER 8

Christine Göttler, Universität Bern

"Mount Potosí in Antwerp: Mythological, Metallurgical, and Monetary Imagery in Rubens's Arch of the Mint for the Entry of Cardinal-Infante Ferdinand (1635)"

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

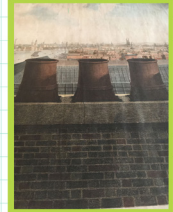
Northwestern
Department of Art History

WINTER DEPARTMENT COLLOQUIUM

grace DEVENEY **Notes on Stan Douglas' Evening**



jake LEVETON **Atmosphere, Affect, & Resistance**



1.25.19

12:30-1:45 PM

KAPLAN SEMINAR ROOM KRESGE 2350

Above: Stan Douglas, Evening, 1996, color photograph, 14.5 x 19 in., 2000. Below: Robert Rauschenberg, Untitled, 1965, oil on canvas, 19.5 x 14.5 in., 1965. Department of Rare Books and Manuscripts, New College for the Arts.

NOVEMBER 9

Department of French and Italian Annual Conference

"After '68: Art, Thought and Cinema"

Department co-sponsored conference, organized by the Department of French and Italian

JANUARY 10

Lily Woodruff (Ph.D. 2012), Michigan State University

Department Winter Social

FEBRUARY 14

CAA Reunion Reception
Rockefeller Plaza, New York

FEBRUARY 28

Elina Gertsman, Case Western Reserve University

"Lacunae and their Phantoms"

Department co-sponsored event, organized by the Medieval Colloquium

APRIL 8


Jill Magid

"Permission as Material"

Department co-sponsored lecture with Art Theory & Practice and the Block Museum, organized by Alice Kaplan Institute for the Humanities

SPRING DEPARTMENT COLLOQUIUM


s. hollis CLAYSON
Approaches to the Eiffel Tower



05.16.19
LATINO SEMINAR ROOM, CROWE 1132

12:30-1:45 PM

aisha MOTLANI



Architecture as Enemy in Felice Beato's Photographs of Lucknow

Northwestern | Art History

Above: The Eiffel Tower at night, speaker's photo, May 31, 2015. Below: Felice Beato, Lucknow, 1858.

APRIL 13

Black Graduate Student Association's 22nd Annual Graduate Research Conference

"Afrofuturism: Innovation, Imagination, and Improving Black Lives"

Department co-sponsored conference organized by Northwestern's Black Graduate Student Association

MAY 9

Michael Falser, Heidelberg University

"Angkor Wat from Jungle Find to Global Icon"

MAY 22

Richard Payne, University of Chicago

"An Iranian Assyria: Empire, Religion, and Social Change in Late Antiquity"

James Lecture in Assyrian Civilization, organized by Ann Gunter with the Department of Anthropology

2018 Summer Seminar Abroad: Beirut

▶▶ Last year's Summer Seminar Abroad to Beirut, Lebanon for 14 days was led by Professor Hannah Feldman.



Over the course of two hot and humid weeks in September, seven art historians in their first year, two anthropologists in their second and third years, and a theatre scholar also in his second year joined Professor Hannah Feldman in Beirut for this year's rendition of the gloried Summer Seminar. Another art historian in her first year joined the group in mind and spirit from various photographic archives on the East Coast. Entitled *Archival Ideation: Imagining Place and Realizing Futures Past*, the seminar introduced students to a panoply of visual, archaeological, institutional, pedagogical, and urban cultures across Lebanon. The aim was determining what, where, when, and for whom “the archive” might be located in that country as a research and analytic

tool not necessarily bound by the conventional strictures of traditional academic study or the normative epistemologies of time, place, and the visual presented therein. It could be no other way in Lebanon. Suffice it to say, it was a busy two weeks.

The class participated in on-site visits to places as varied and vexed as the abandoned ruins of the Oskar Niemeyer fairgrounds in Tripoli; the Roman Temples of Ba'albeck; the near-toxic waters of St. George Bay (visited in fishing boats as part of an activist piece of performance art); the airless chambers of major private collections of Modern art from the “Arab World”; the Souks of Saida; the bullet-scarred interiors of more than one Civil War memorial; the Dahieh suburbs; and the collections of both the National Museum and the Hezbollah Museum of Resistance. They also visited various exhibitions of contemporary art at museums and galleries across Beirut, including the Beirut Art Center and several contemporary art galleries. Studio visits with artists included Marwan Rechmaoui, Walid Raad, Lawrence Abu Hamdan, Lamia Joreige, Akram Zaatari, Rania Stephan, Walid Sadek. There were seminars with curators Marie Muracciole and Christine



Tohme and scholars Kirsten Scheid, Rasha Salti, and Kristine Khouri. Along the way, extensive readings introduced Lebanese histories—with a particular, although not exclusive, focus on the late-20th Century and the Civil Wars/ occupations and sectarian conflicts that occurred in that time—and the complex ways in which they are remembered, forgotten, and forecast. The course enjoyed a collaborative home-base at the Arab Image Foundation, where students were given unparalleled access to original archives, images, and photographic objects on which they worked with curators, administrators, and members of the Foundation to craft extended research projects that put the collection in dialogue with their on-site exploration of the country's history. These research projects are already published online in the AIF's digital Lab platform.

Graduate students inside of Ba'albeck's temple complex (above left) and listening to an orientation by Clémence Cottard, Co-director and Head of Collections at the Arab Image Foundation (above right). Inside of Brazilian architect Oscar Niemeyer's unfinished International Permanent Exhibition Center in Tripoli, Lebanon (bottom).



The Department of Art History Remembers Sasha Novozhenova



Alexandra (Sasha) Novozhenova, a third-year graduate student, passed away on the evening of January 29, 2019. Her death had a devastating impact on us this year, and we are still struggling to come to terms with it.

Sasha was a fierce intellectual presence. She was a specialist in the Russian avant-garde and Socialist Realism, as well as late Soviet art discourses and their post-Soviet aftermath.

She came to us from Moscow, where she had a significant career as an art critic. She was an editor at the contemporary art magazine *Artkhronika* (*Art Chronicle*) and the on-line magazine *Raznoglasiia* (*Heteroglossia*). She was a regular contributor to art journals such as the *Moscow Art Magazine* and the influential web journal *Colta.ru*. Sasha also taught a course at the Rodchenko School of Multimedia Art and Photography in Moscow, Introduction to the Profession: The 21st Century, in collabora-

tion with artist Anastasia Ryabova, in 2015–2016.

Last year, Sasha earned Honors in the department for her Qualifying Paper on the “Time-into-Energy Paradox” in the work of Soviet avant-garde artist Gustav Klucis. She was embarking on a dissertation on what she called “energetics”—the energy unleashed by socialist enthusiasm—as a novel way to understand Socialist Realism as a continuation of the political energies of the avant-garde, rather than as their demise. She also contributed key research, translation and a catalogue essay to the exhibition *Revolution Every Day* at the Smart Museum of Art at the University of Chicago in 2017.

While at Northwestern, she continued to publish regularly in Russian art journals, such as a searching and self-reflective article on Dana Schutz’s painting of Emmett Till in the Whitney Biennial in the context of contemporary African-American writing on blackness and visibility (*Colta.ru*, 2017). In the fall of 2018 she published in Russian, with Gleb Napreenko, the book *Episodes of Modernism: From Origins to Crisis* (NLO Press). This book was awarded the 2019 Innovation Prize for Book of the Year by the State Center for Contemporary Art under the Ministry of Culture of the Russian Federation, by a unanimous decision of the jury.

Sasha’s brilliance and wisdom will be missed by the department, the university and the scholarly field of Soviet art history, which her work was already transforming. The loss is also personal. As the chair put it at the End of Year Social, “She could be amusing, frustrating, penetrating, intimidating, and extremely kind in conventional and unconventional ways.” She is mourned by her friends and colleagues, as well as by her partner, Dmitrii Vlasik, her 13-year old daughter, Ida, and her parents Marina Grudnitskaya and Lev Novozhenov.

In Fall 2020, the Department will sponsor the Myers Foundations conference: “Soviet Energies: Enthusiastic, Erotic, Economic, Entropic. An Interdisciplinary Conference in Honor of Alexandra Novozhenova.” Organized by Christina Kiaer, with Kathleen Takh and Jessy Bell.



Images (clockwise): Sasha, photo Ekaterina Allenova for *Art Guide*; *Episodes of Modernism* cover; Sasha with grad students Adri Kácsor & Jessy Bell.

► MARYAM ATHARI

Athari received a 2019 Shanley Travel Fellowship.

► JESSY BELL

Bell won the 14th Annual Schiff Foundation Fellowship for Critical Architectural Writing, awarded by the Department of Architecture and Design of the Art Institute of Chicago. The fellowship was awarded for Bell's paper "For the New Theater—A New Building: The Moscow Planetarium and the Soviet Avant-Garde." She was also awarded an SSRC Dissertation Proposal Development Fellowship for summer 2019 and The Graduate School Summer Language Study Grant, taking her to the former Yugoslavia for research and language study.

► ANTAWAN BYRD

Byrd served as a panelist at the Smart Museum's "Turning In: Self-Portraits and Photography" with alumnus Greg Foster-Rice on March 9. In collaboration with two other curators, Byrd will serve as a curator for the 2019 Lagos Biennial.

► OLIVIA DILL

Dill was selected to participate in the 2019 Residential Summer Institute in the



History of Science and Technology at the Huntington Library. She also received a 2019 Shanley Travel Fellowship for summer research.

► CAITLIN DIMARTINO

DiMartino was awarded the 2019-20 Block Museum of Art Graduate Curatorial Fellowship offering her the opportunity to explore museum professions. DiMartino was also granted a 2019 Shanley Travel Fellowship.

► ANNA DUMONT

This year, Dumont continued work on her dissertation on women's textile work in the art and craft of modern Italy while

TAing in the department. In January, she traveled to Chiang Mai, Thailand, to learn to weave as a participant in the Columbia Center for Science and Society-sponsored Weaving Knowledge Workshop. Her review of Yto Barrada's exhibition in Rome recently appeared in the *Journal of Modern Craft*. She will spend next year in Venice, supported by a grant from the Gladys Krieble Delmas Foundation Venetian Research Program. Her year was shaped most of all by the loss of her beloved friend and colleague, Sasha Novozhenova.

► SARAH DWIDER

Dwider won an Equality Development and Globalization Studies Graduate Research Grant as well as a 2019 Shanley Travel Fellowship. With her grants, Dwider will be able to travel this summer to Cairo, Egypt for advanced Arabic language study and pre-dissertation research.



Rising third year graduate students during the Beirut Summer Seminar (above). Anna Dumont in Chiang Mai, Thailand, in January (left).



Tamar Kharatishvili in Lund, Sweden on a research trip in April with works mostly by Sonia Delaunay-Terk and Robert Delaunay.

► DOUGLAS GABRIEL

Gabriel received his Ph.D. in June. He looks forward to joining Harvard University in August as the 2019–20 Soon Young Kim Postdoctoral Fellow. This year he presented papers at the annual conference of the Association of Asian Studies in Denver and at the Université libre de Bruxelles. With Adri Kácsor he completed an essay on cultural exchange between Hungary and North Korea in the 1950s, forthcoming in a volume on socialist internationalism. He also published an essay on Korean realist art in a catalogue for a permanent exhibition at the Seoul Museum of Art.

Brian Leahy giving a gallery talk called “Surrealist Objects” at the Art Institute of Chicago. The talk was a part of the Chicago Objects Study Initiative Fellows’ Program. Photo: Jill Bugajski.

► JESSICA HOUGH

Hough was granted the 2019-20 Chicago Objects Study Initiative Internship. Hough will be able to conduct research in gender theory and history, feminism, and sexuality studies as well as engage in objects-based research.

► BENJAMIN JONES

Jones was awarded an SSRC Dissertation Proposal Development Fellowship for summer 2019.

► ADRIENN KÁCSOR

Kácsor is a current Council on Library and Information Research International Dissertation Fellow. She was awarded the Social Science Research Council International Dissertation Research Fellowship for 2019-2020, to conduct dissertation research in Russia, Europe and the US. She also received a Getty Library Research Grant for 2019.

► ÖZGE KARAGÖZ

Karagöz was granted a 2019 Shanley Travel Fellowship.

► TAMAR KHARATISHVILI

Kharatishvili spent the academic year researching in Paris in the Northwestern

Paris Program in Critical Theory. She worked on the Block Museum of Art exhibition *Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Saharan Africa*, attending its opening in January. On research trips to Zurich and Lund, Sweden, Kharatishvili examined archival documents and works by Sonia Delaunay-Terk in the collection of the Skissernas Museum. In May, she presented research at a conference at the Sorbonne. This summer, Kharatishvili looks forward to spending two weeks in Cambridge, Massachusetts, participating in the Summer Institute for Technical Studies in Art at the Harvard Art Museums.

► BRIAN LEAHY

During the 2018-19 academic year, Leahy was a Chicago Objects Study Initiative Curatorial Fellow in the Department of Modern and Contemporary Art at the Art Institute of Chicago. There, he assisted with the initial development of a Cézanne exhibition, provided research and writing for a show of work by the artist Ray Johnson, and worked with the museum's collection of Surrealism. This summer, Leahy will begin work on his dissertation project, which is supported by a Luce/ACLS Dissertation Fellowship in American Art for the coming year.





► JACOB LEVETON

Leveton's seventh year saw him poised between London and Evanston. He began the year as Serve-Learn-Sustain Visiting Scholar at Georgia Tech, published his second essay on the artist William Blake in *Essays in Romanticism*, and traveled to London to continue work on the infrastructural history of the city in the Fall and Winter. Leveton returned to campus in spring to teach a section of Professor Gunter's Introduction to Ancient Art. In it, his fabulous Weinberg students provided him with the opportunity to think through Greek art and ecologies of the Eastern Mediterranean. This summer, he will travel back to the United Kingdom to continue his dissertation work and in August will be in residence at the Pelion Summer Lab in Experimental Humanities at the University of Thessaly in Greece. Next year, he will be the Chicago Objects Study Initiative Curatorial Fellow at the Art Institute of Chicago.

► THOMAS LOVE

This year, Love conducted dissertation research in Berlin funded by the Fulbright U.S. Student Program and the German Academic Exchange Service (DAAD). His ongoing research handles the prevalence of exoticist aesthetics in German queer subcultures

in the 1970s, '80s, and '90s. Love took a moment to celebrate contemporary queer life by performing in the feature film *So Pretty* (directed by Jessie Jeffrey Dunn Rovinelli), which premiered at the Berlinale Film Festival in February. In the upcoming year, Love will be a Critical Studies Fellow in the Whitney Independent Studies Program in New York City.

► C.C. MCKEE

During the 2018-19 academic year, McKee continued work on their dissertation. They also co-chaired a panel at the CAA Annual Conference with Professor Swan; was the recipient of a CAA Professional Development Fellowship; and taught the department's inaugural Chicago Objects Study Initiative undergraduate seminar on-site at the Art Institute of Chicago. This year McKee published a review of Ebony G. Patterson's exhibition

Visiting Lecturer C.C. McKee with undergraduate students participating in the Chicago Objects Study Initiative Undergraduate Seminar at the AIC (above). Graduate student Jake Leveton conducting archival research at the Surrey History Centre in Woking, England (right).

at Monique Meloche (Chicago) and has a forthcoming article in the summer issue of *Art Journal*. In the fall, McKee will begin as Assistant Professor of History of Art at Bryn Mawr College.

► JULIA OSWALD

In September 2018 Oswald began the first year of a two-year Samuel H. Kress Predoctoral Fellowship from the Center for Advanced Study in the Visual Arts. She is completing final dissertation work in Berlin, Germany through summer 2019.

► IYAWO (RISA) PULEO

Puleo was selected to participate in a summer residential institute at the Caltech and Huntington Library Research Institute for History of Science and Technology. The theme is "How Historians Explore Science, Technology, and Medicine," and Puleo will gain exposure to the rich collections of the library. Puleo also curated *Walls Turned Sideways: Artists Confront the Justice System* at the Contemporary Arts Museum Houston and edited an accompanying catalog with essays from Professors Eisenman and Zorach, and Benjamin Jones.





► SANDRA RACEK

Racek received the Andrew W. Mellon Fellowship for Art Historical Research at the Rijksmuseum for 2019-20. She was also awarded the Belgian American Educational Foundation Fellowship, the Rubenianum Research Fellowship, and was a finalist for the Fulbright/American Friends of the Mauritshuis Award. She also received a Graduate Research Grant from Northwestern.

► ALISSA SCHAPIRO

Schapiro was awarded a Northwestern Graduate Research Grant, a Sharon Abramson Research Grant from the Holocaust Educational Foundation, a Summer Fellowship from the Feinstein Center for American Jewish History at

Temple University, and a nine-month fellowship at the Mandel Center for Advanced Holocaust Studies at the United States Holocaust Memorial Museum. Additionally, Schapiro served as the moderator for a talk-back on gender bias in the arts at Chicago's Compass Theatre, and contributed a peer-reviewed essay to an upcoming publication on *LIFE* magazine. Schapiro will spend this summer continuing dissertation research and curatorial work on a *LIFE* magazine exhibition opening in 2020.

► TALIA SHABTAY

Shabtay spent her fifth year as a Fellow at the Smithsonian American Art Museum where she researched and

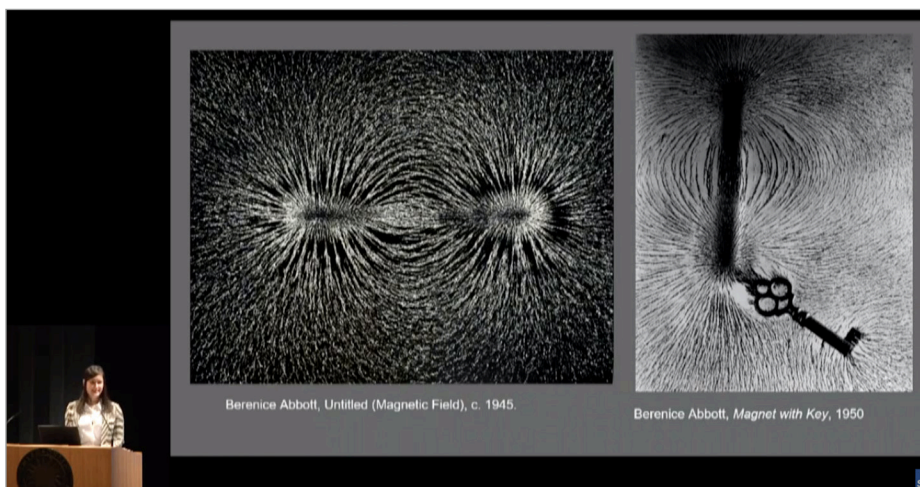
Professor Feldman and graduate students inside of Brazilian architect Oscar Niemeyer's unfinished International Permanent Exhibition Center in Tripoli, Lebanon, during the Summer Seminar.

made progress on the writing of her dissertation on art, science, and visual experience in mid-20th-century America. In October, her catalog essay "Goldsholl Vision: Systems of Display, Technologies of Design" was published in *Up is Down: Mid-century Experiments in Film and Advertising at the Goldsholl Studio* (The Block Museum of Art, 2018). The catalog received a 2019 Award for Excellence from the Association of Art Museum Curators. Her review of the exhibition *Trevor Paglen: Sites Unseen* is forthcoming on caareviews.org. Shabtay was recently named a 2019-20 Luce/ACLS Dissertation Fellow in American Art.

► MCKENZIE STUPICA

Stupica was granted a 2019 Shanley Travel Fellowship.

Talia Shabtay delivering her lecture, "To Photograph a World: Berenice Abbott and the Subject of Science" on May 24 at the Smithsonian American Art Museum, Washington, D.C.





► EMILY WOOD

Wood spent much of the year in Madrid, Spain, doing dissertation research on art and politics at the courts of Philip II of Spain and the Medici in Florence. In March, she co-organized a panel, “Art Beyond Spanish Italy, 1500-1700,” at the Renaissance Society of America conference in Toronto, Canada. Sponsored by the Italian Art Society, the panel highlighted scholarship about the impact Habsburg Spain had on art produced in areas outside of the Spanish sovereign territories on the Italian Peninsula.

► HAMED YOUSEFI

Yousefi won an Equality Development and Globalization Studies Graduate Research Grant for summer 2019, which he will use to conduct pre-dissertation research in Egypt.

Rising third year Hamed Yousefi with Kirsten Scheid, Professor of Anthropology at the American University of Beirut during the Summer Seminar (above). Douglas Gabriel and Ashley Dunn at the The Graduate School Hooding Ceremony on June 20 (below).



The department admitted four students who will begin their studies in Fall 2019:

► ALEXANDRA ARTAMONOVA

M.A. North American Studies (Culture and Sociology), Freie Universität, Berlin

B.A. Sociology, Russian State University for the Humanities

► MELINA GOORAY

M.A. History of Art and Architecture, University of California, Santa Barbara

B.F.A. History of Art, Savannah College of Art and Design

► ARIANNA RAY

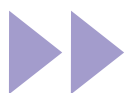
M.A. Art History, University of Texas at Austin

B.A. Art History, University of North Carolina at Chapel Hill

► BENJAMIN WEIL

B.A. Art History and International Studies, University of Michigan

Northwestern Art Review



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

Northwestern Art Review (NAR) celebrated a full decade of successful events. This year saw an increase in blog activity and Katie Rothstein, Online Editor-in-Chief, implemented a weekly newsletter to subscribers. One of the notable webpages is "NAR's Guide to Chicago," compiled and edited by Flannery Cusick, with contributions by a number of NAR members. Arranged by neighborhood, it lists various art center, museums, galleries, and other sites.

To accompany the online blog, NAR published its annual academic journal. The theme this year was "Consumed." The issue included pieces submitted by students globally as well as an unprecedented number of Northwestern writers, giving many students on campus the opportunity to publish their work.

As always, NAR hosted an annual career panel, this year organized and moderated by the renowned Art History Professor Hollis Clayson. The panelists included graduate student

Grace Deveney, Assistant Curator at the Museum of Contemporary Art Chicago, Martha Wolff, former curator of European Paintings before 1750 at the Art Institute of Chicago, and Keegan Goepfert, Vice President of Les Enluminures.

In addition, NAR hosted another successful student artist showcase in the Kresge first-floor gallery space. The gallery opening included food, drinks, and live music. The event's director and curator, Kelsey Malone and Ridley Rochell respectively, hope the showcase continues as an annual event, since it provides a platform for student artists to show their work and gives NAR members an opportunity to curate, plan, and produce events.

NAR will continue publishing an academic journal and newsletter, organizing a career panel, and regularly updating the blog. NAR members are very proud of their accomplishments this year and are excited for the years to

come. See recent *NAR Journal* at <http://www.northwesternartreview.com/>.

Article submitted by Kelsey Malone, NAR President.



The 19th edition of the *NAR Journal*: *Consumed*.



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

- ▶ ASHLEY E. DUNN "Urban Etching: The Printmaking of Modern Paris, 1850-80." Primary advisor: Hollis Clayson
- ▶ DOUGLAS GABRIEL "Over The Mountain: Realism Towards Reunification In Cold War Korea, 1980-1994." Primary advisor: Hannah Feldman
- ▶ AISHA MOTLANI "Crisis and Innovation: Visual Representations of the 1857 Indian Rebellion." Primary advisor: Hollis Clayson



Director of Undergraduate Studies Update

Undergraduate students distinguish themselves.....again!



2018-19 was another banner year for undergraduates in Art History. 537 students participated in 21 departmental courses that covered a broad spectrum of topics: from Introductions to Contemporary, Medieval, Pre-Columbian, Ancient, and European Art to specialized courses that studied, for example, William Morris, Chicago 1968, Borobudur, World's Fairs, and Caravans of Gold.

It was certainly an impressive year for prizes and honors. At the last Warnock Lecture of the year on May 1, Lois Biggs and Nicholas Liou were named the Outstanding Junior Majors in Art History. The same exceptional duo, Lois Biggs and Nicholas Liou, were elected as juniors to Phi Beta Kappa. The David Van Zanten Prize in Advanced Art Historical Writing (for an outstanding 300-level paper) went to Meghan Clare Considine's "The Revolutionary Pedagogy of the Chicago Mural Movement." The Warnock Prize in Art Historical Writing (for an outstanding 200-level paper) was awarded to Alfonso Pacheco's "The Significance of Red in the Aztec Empire." Four of our senior majors wrote Honors Theses, and we were proud that all four of them were nominated for and received Honors in Art History: Yiran Chi, Montgomery Nelson, Ridley Rochell, and Katie Rothstein. Yiran Chi was advised by Professor Hodge on the thesis titled "'Now You Have No Gender': CGI Feet, China's Digital Working Class, and a New Bodily Discourse in Li Shuang's *T*." Montgomery Nelson was advised by Professor Zorach; her honors thesis was "'The

Hood' – Mapplethorpe's Lynching." Ridley Rochell, advised by Professor Kiaer, wrote "'Faith in America': The American Flag in the Works of Sister Corita Kent, 1964-1969." Katie Rothstein was advised by Professors Feldman and Clayson and wrote "An American Art Journalist: The Untold Story of Aline B. Saarinen, 1914-1972." The J. Carson Webster Prize for a Distinguished Honors Thesis was awarded to two of the thesis-writing seniors: Yiran Chi and Katie Rothstein.

It was an unprecedented honor for Art History that two of the three incoming Franke Undergraduate Fellows in the Kaplan Institute for the Humanities (2019-20) are Art History majors: Meghan Considine (Art History and Performance Studies), and Nicholas Liou (Art History and Asian Languages and Cultures). Congratulations! Considine's research project is "Knowledge and Wonder: Place, Policy, and Publics." Liou's research project is "The Dystopian Photomontage of Kimura Tsunehisa." Liou is also a Mellon Mays Undergraduate Fellow and a Block Museum Student Docent. Vanessa Gao, senior Art History major, also served as a Block Museum Student Docent.

Twelve Art History majors graduated in June. We are extremely proud of them, and wish each of them the best. We hope that they will keep us up to date on their activities and achievements post-Northwestern.



Graduating seniors Sky Swanson and Ridley Rochell with Professor Clayson, Director of Undergraduate Studies, at the Art History Commencement Reception on June 21 (top left). Art History majors at Convocation on June 22 (above).

► **William Steven Bradley (M.A. 1974, Ph.D. 1981)**

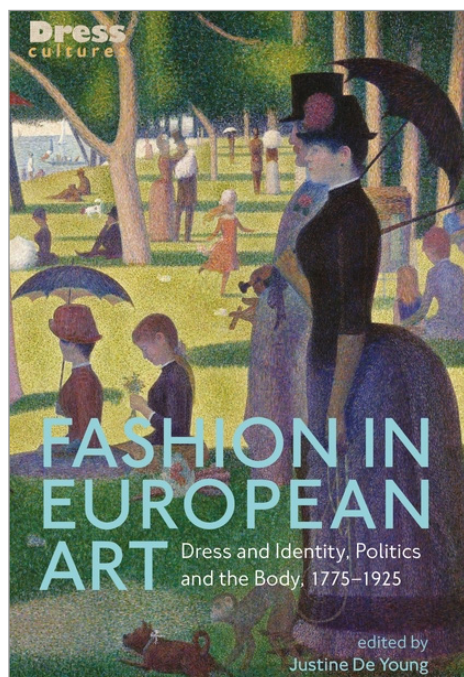
Bradley completed his fourth year of retirement from academia at the end of May. He is actively engaged in the next phase of his life.

► **Amelia Carr (Ph.D. 1984)**

Carr was appointed Chair of the Art Department, Allegheny College in July 2018.

► **Sheila Crane (Ph.D. 2001)**

Crane spent Fall 2018 as Sidney J. Weinberg Fellow 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. A review essay, related to her current book project on the history of the bidonville (shantytown), between the Maghrib and France, was



Justine De Young, editor, *Fashion in European Art: Dress and Identity, Politics and the Body, 1775-1925* (Bloomsbury, 2019).

published in *Perspective: Actualité en histoire de l'art* in August 2018. She will return to her position as Chair of Architectural History at the University of Virginia in Fall.

► **Cristina Cuevas-Wolf (Ph.D. 1997)**

Cuevas-Wolf delivered the keynote address at the June conference "Transnational Solidarities and Visual Culture: Resistance and Revolutionary Memories from WWII to the Cold War" at the Université Grenoble-Alpes, Grenoble, France. Her essay "The Montage Connection between John Heartfield and László Lakner" for the *Oxford Handbook of Communist Visual Cultures* is forthcoming online and in print.

► **Justine De Young (Ph.D. 2009)**

De Young received tenure in the History of Art department at the Fashion Institute of Technology, SUNY. Her edited volume, *Fashion in European Art: Dress and Identity, Politics and the Body, 1775-1925*, was released by Bloomsbury in paperback. She published an essay "The Fashion History Timeline and Rethinking Student Research as Public Scholarship," in *Art History Teaching Resources* and has a forthcoming article in *Art History Pedagogy and Practice*. She received a Samuel H. Kress Foundation Digital Resources for Art History grant and two FIT Faculty Development Grants, presented papers at the CAA Annual Conference and the Nineteenth-Century French Studies Conference, and delivered keynote addresses at the Dallas Museum of Art and at the New-York Historical Society's Chancellor's Day event.

► **Elizabeth Helsing Dull (Ph.D. 1973)**

Dull, four years into retirement from teaching, is continuing her research and photographic documentation of

industrial architecture related to the furniture, textile and apparel industries in Virginia and North Carolina. This research has resulted in a variety of professional presentations and publications, most notably, "Two Hundred Years of Textile Factories in the U.S. South: Assessment of Architecture for Vernacular Impact and Technology Change," published in the *Clothing and Textiles Research Journal* with colleague Doris Kincade (Virginia Tech). As a corollary, Drs. Dull and Kincade presented "Brick: A Majestic Building Block and Foundation of Industries" at a recent Society for Architectural Historians Annual Conference.

► **David J. Getsy (Ph.D. 2002)**

Getsy received a Senior Fellowship from the Dedalus Foundation in support of his book on the artist-critic Scott Burton. The *New York Times* praised his retrospective exhibition of 1970s genderqueer performance artist Stephen Varble held at the Leslie-Lohman Museum of Gay and Lesbian Art in New York. Two satellite exhibitions on other aspects of Varble's work were developed and a monograph based on these exhibitions is under contract. He also contributed essays to the catalogues for the three other exhibitions including *Art After Stonewall*, co-organized the symposium "Queer New York and Urban Performance" at NYU, and gave talks at MoMA, MIT, the Swiss Institute, the Des Moines Art Institute, the Gene Siskel Film Center, Brandeis University, the City of West Hollywood, and the Bienen School of Music at Northwestern.

► **Faye Gleisser (Ph.D. 2016)**

Gleisser co-edited the recent issue of the *Journal of Visual Culture* titled, "Armed/ Unarmed: Guns in American Visual and Material Culture," and contributed essays to the exhibition catalogue accompanying *Out of Easy Reach* (University of Chicago Press, 2018), a group show

featuring women artists from the African and Latinx diasporas. Gleisser co-organized a scholarly symposium in conjunction with the show's run at Indiana University's Grunwald Gallery. Next year, Gleisser will be on leave from her position as Assistant Professor of Contemporary Art at Indiana University to be a Postdoctoral Research Fellow at the Smithsonian American Art Museum to work on her current book project analyzing guerrilla art and its relationship to militancy and expansion of police power in the U.S. during the 1970s and '80s.

► Xinan Guo (Ph.D. 2018)

Guo is now based in Beijing and Tianjin. Since December, she has been working as Art Director of Wuge Culture and Technology Co., Ltd. in Beijing and Fu Qiumeng Fine Art in New York. Through research, curatorial activities, and writing, she is exploring ways to create more fluid and diversified understanding of Chinese contemporary art. Her writings have recently appeared on *artnetnews.cn*, *Chinese Art News*, *cansart.com.tw*, and *art.china.cn*.

► Brynn Hatton (Ph.D. 2016)

After visiting roles at Williams College and Colgate University, Hatton has accepted a tenure-stream position as Kindler Assistant Professor of Global Contemporary Art at Colgate. Recent publications include an article in the *Journal of Visual Culture* on artistic interpretations of the iconic AK-47 and M16 rifles by art collectives in Vietnam. This essay grew out of early research supported by a Shanley Travel Fellowship and the Buffett Center of Northwestern, and appeared in an issue of the journal co-edited by cohort-mate Faye Gleisser (Ph.D. 2016). In addition, parts of Hatton's current book project on the Vietnam-American War, Cold War solidarity politics, and conceptual art

were published in French in the journal *Marges*. She gave invited talks at NYU Berlin, Tufts University, and the Institut National d'Histoire de l'Art in Paris.

► Jeffrey Howe (Ph.D. 1979)

After 40 years of teaching art history at Boston College, Howe retired last summer. He is currently curating one more exhibition for the McMullen Museum of Art at Boston College, *William Trost Richards and the Hieroglyphs of Landscape* scheduled for Fall 2019.

► Roger Hull (Ph.D. 1970)

Hull wrote two monographs on Pacific Northwest artists in conjunction with exhibitions he organized for the Hallie Ford Museum of Art at Willamette University: *Lucinda Parker: Force Fields* (January-March) and *John R. Stahl: Oregon Artist* (summer). He authored the essay "Plenitude" for a forthcoming book on the Seattle artist Alden Mason. Hull also wrote "Aesthetic Diversity and the Art of Hard Times" for the catalogue of an exhibition on New Deal art in the Pacific Northwest being organized by the Tacoma Art Museum.

► Jennifer Jolly (Ph.D. 2003)

Jolly's recent book *Creating Patzcuaro, Creating Mexico: Art, Tourism, and Nation Building under Lázaro Cárdenas* received the 2019 Arthur B. Whitaker Prize for the best book published by a member of the Middle Atlantic Council of Latin American Studies. She was also promoted to full Professor at Ithaca College.

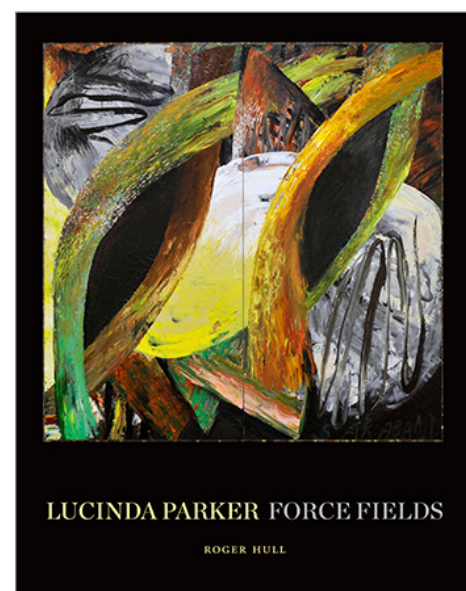
Roger Hull, *Lucinda Parker: Force Fields*, (Hallie Ford Museum of Art, Willamette University, 2018).

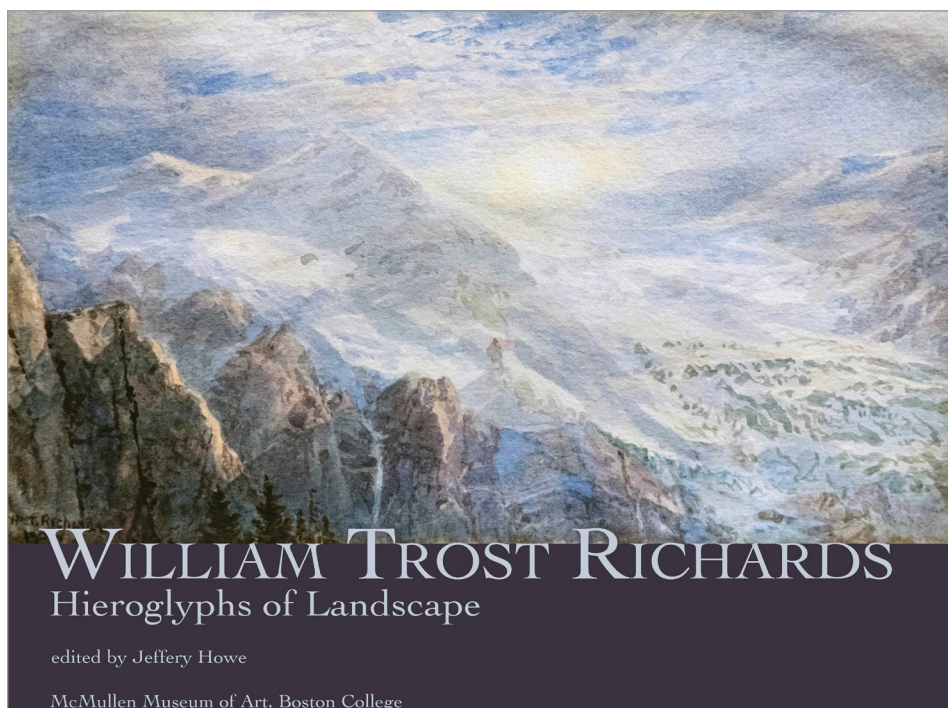
► Jonathan D. Katz (Ph.D. 1995)

Katz curated *About Face: Stonewall, Revolt and New Queer Art* at Wrightwood 659, a Tadeo Ando-designed institution in Chicago. With nearly 500 works, it is the largest queer show ever mounted and has earned positive notices, including from the *Chicago Tribune*. Katz is now visiting faculty at the University of Pennsylvania. A co-curated exhibition will open at Barbican in London in February. He has recently completed essays on Warhol, Marsden Hartley, Ellsworth Kelly, Leon Polk Smith, Judy Chicago, Ron Athey, Peter Berlin, Gail Thacker, John Waters, and museum censorship. Katz edited the recent "Queer Curating" volume of the international journal *On Curating*, the forthcoming *Routledge Companion to Queer Art History*, and, with current Northwestern graduate student Jessica Hough, the catalog for his *About Face* exhibition.

► Sherry C.M. Lindquist (Ph.D. 1995)

Lindquist delivered the Dorothy Kayser Hohenberg lecture at the Memphis Brooks Museum of Art, the keynote of the IMAGO conference in Ra'anana, Israel, and invited talks at the University of Tel Aviv, Middlebury College, and the J. Paul Getty Museum. She co-taught a summer





Jeffery Howe, editor, *William Trost Richards: Hieroglyphs of Landscape* (The University of Chicago Press, 2019).

graduate seminar on medieval monsters at NYU. She wrote a review of Robert Mills, *Seeing Sodomy in the Middle Ages* for *caa.reviews*, and an invited blog post, "Confronting Power and Violence in the Renaissance Nude" for the J. Paul Getty Museum. Lindquist co-authored with Asa Mittman "Here There Be Dragons," for *The Magazine Antiques*, and "M" is for Monster (a scholarly coloring book). Her exhibit, *Medieval Monsters: Terrors, Aliens, Wonders*, travels to the Cleveland Museum of Art and the Blanton Museum, Austin, TX, in 2019.

► Angelina Lucento (Ph.D. 2014)

Lucento has just completed her second year as Assistant Professor of History and Art History at the National Research University-Higher School of Economics in Moscow. She continues to enjoy work life in the Russian "megapolis," and is looking forward to finishing up several writing projects, including a book manuscript, while on sabbatical leave next year.

► Kevin Murphy (Ph.D. 1992)

Murphy is the Andrew W. Mellon Chair in the Humanities, Professor and Chair, Department of History of Art, Vanderbilt University.

► Sylvester Okwunodu Ogbechie (Ph.D. 2000)

This year Ogbechie was elected to the Executive Board of the African Studies Association and promoted to Professor Step V at the University of California Santa Barbara. His chapter, "Art, African Identities and Colonialism"

appeared in *The Palgrave Handbook of African Colonial and Postcolonial History Vol. 1*. He is currently working on a book manuscript titled "Rethinking African Art History: Indigenous Arts, Modernity, and Discourses of the Contemporary." Among lectures presented this year were ones in the Program of African Studies at Northwestern, the Burke Lecture at Indiana University, the Distinguished Guest Lecture at Florida State University, Tallahassee and at the Deep Time and Crisis Conference at the Haus Der Kulturen Der Welt, Berlin, Germany. Ogbechie runs the Foto-Factory-Lagos annual workshop on contemporary photography in Lagos Nigeria and remains the Editor-in-Chief of *Critical Interventions: Journal of African Art History and Visual Culture*.

► Catherine Olien (Ph.D. 2018)

Olien accepted a job as Programs Coordinator at the American Library in Paris, a nonprofit lending Library founded in 1920. She organizes diverse weekly offerings of public humanities programming (lectures, political panels, book talks, and writing workshops) and runs the Library's Visiting Fellowship and Writer in Residence programs. Olien also conducts public interviews with authors as a part of the Library's monthly "Conversations" series.

► Erin Reitz (Ph.D. 2017)

Reitz spent the year as a postdoctoral fellow at Brown University's Pembroke Center, as part of a year-long research seminar convened by Ariella Azoulay titled "What Are Human Rights? Imperial Origins, Curatorial Practices and Non-Imperial Ground." This fall she will



Sylvester Okwunodu Ogbechie, Editor-in-Chief, *Critical Interventions: Journal of African Art History and Visual Culture*, Volume 12, Number 3, 2018.

head to the University of Illinois at Urbana-Champaign to join the Art History faculty of the School of Art + Design as an Assistant Professor of American Art.

► **James A. van Dyke (Ph.D. 1996)**

Van Dyke is the president of the Historians of German, Scandinavian, and Central European Art and Architecture, affiliated with CAA; he is the reviews editor of *The Art Bulletin*. He has recently been named the recipient of Allen W. Clowes Fellowship at the National Humanities Center in Durham, North Carolina, where he will spend the 2019-20 academic year working on his book manuscript, "The Social Production of Otto Dix." An essay related to the book project, "On the Possibility of Resistance in Two Silverpoints by Otto Dix," appeared in *Art and Resistance in Germany*, edited by D. A. Barnstone and E. Otto (Bloomsbury, 2019).



► **Maureen Warren (Ph.D. 2015)**

Warren was selected to attend the 2018 Thaw Colloquium on Print Connoisseurship at the National Gallery of Art in Washington D.C. and the Getty Paper Project traveling seminar organized by the Dresden Kupferstich-Kabinett, which focused on 16th-century Italian drawings in Dresden, Leipzig, Berlin, and Budapest (Fall 2018) and Frankfurt, Düsseldorf, Cologne, Stuttgart, and Darmstadt (Summer 2019). Her exhibition, *Blue & White Ceramics: An Enduring Global Obsession* was on view at Krannert Art Museum from August 2018–August 2019. Warren is finishing

Maureen Warren examining a Qing Dynasty porcelain vase with a dragon in her exhibition *Blue & White Ceramics: An Enduring Global Obsession* at Krannert Art Museum. Photo: Natalie Fiol.



Catherine Olien interviewing author, lawyer, professor, and activist, Michelle Kuo on May 28 at a public lecture in Paris.

her book manuscript on images of Johan van Oldenbarnevelt (1547–1619) and Dutch politics in the early modern period, with a Summer Stipend from the National Endowment for the Humanities. She will give a presentation at the annual meeting of Print Council of America, before leaving for a research trip to the Netherlands, Belgium, and the United Kingdom. Her article "Barnevelts Tanden: een Prent uit de Propaganda-Oorlog" was published in the journal *Kroniek*.



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:

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► UPCOMING EVENTS ◀

WARNOCK LECTURE SERIES

- NOVEMBER 6 DELL UPTON, University of California, Los Angeles
- FEBRUARY 26 MARIET WESTERMANN, New York University Abu Dhabi
- MAY 13 JENNIFER TRIMBLE, Stanford University

MYERS FOUNDATIONS SYMPOSIA

- FEBRUARY 28 “Art and Absence”
Organized by DEPARTMENT OF ART HISTORY GRADUATE STUDENTS
- MAY 7-9 “Elemental Forces”
Organized by REBECCA ZORACH, CLAUDIA SWAN, THALIA ALLINGTON-WOODS (University College London), and SOPHIE MORRIS (University College London), and co-sponsored by the Center for Renaissance Studies at the Newberry Library

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