

Northwestern

Department of Art History

► 2019-20 NEWSLETTER ◀

Dear Friends and Colleagues:

If the hypothesis of “punctuated equilibrium” holds not just for biological evolution but also for social life, then we are in the midst of the punctuating part. In the Department of Art History, profound, juddering changes are transforming what we teach, how we teach, and even who “we” are. Some of the changes are in the regular cycle of things, some we sought out, and others were forced upon us. Besides the sweeping shift to all-remote teaching in spring 2020, our long-overdue Program Review, scheduled for April 2020, was deferred. On the other hand, two hires of exciting young scholars emerged out of a single search over the late fall and early winter: Alicia Caticha of UVA (see p. 10), and Thadeus Dowad of UC Berkeley (starting fall 2021). This year also marks the departure of both a rising star of 20th century international architectural history and an honored leading light in the field of nineteenth century art history (p. 19).

In hindsight, the year started out presciently, with a superb Warnock Lecture by Prof. Dell Upton of UCLA (see p. 12) on the contentious monuments to Confederate leaders, their conscious placement in front of state- and courthouses to enhance their oppressive force, and the initiatives—including by contemporary artists—to remove or cover them. Like few other lectures, this one

resonated long afterwards, especially in the early summer when movements to remove such sculptures were given impetus by tragic events here in the upper Midwest and elsewhere.

The new year (and decade) also got off to a good start with alum Liza Oliver returning to campus to give a talk about her Warnock Publication Fund-supported freshly-published book (see p. 23) at our annual Winter Social. That very day, word came of a generous gift to the Department from Liz Warnock. During the winter run of the “Modernisms” exhibition at the Block Museum, three of our graduate students gave terrific lectures and gallery tours. Another group of grad students organized a very insightful symposium on “Art and Absence” (p. 12). In mid-February we celebrated the art-historically auspicious marriage of two Department graduate students, Jacob and Tamar. This is not the only such match in Department annals: Michael Clapper ('97) and Amelia Rauser ('97), now both of Franklin

Chair's letter continued on page 11 ►►

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S. Hollis Clayson



► In the fall, a discussion of Holly Clayson's new book, *Illuminated Paris: Essays on Art and Lighting in the Belle Époque*, was conducted in the series, *les Dialogues de la Salle Labrousse*, sponsored by the French National Institute of Art History. During her stay in Paris, she lectured for the Paris Institute for Critical Thinking at the Sorbonne on "The Eiffel Tower: A Landlocked Lighthouse for Paris," and she conducted research for the first time, under the steady guidance of Tamar Kharatishvili, in the National Archives at its new location (*Pierrefitte-sur-Seine*) and in the *Bureau International des Expositions*. In mid-October she proudly served as *la présidente du jury* of C.C. McKee's international Ph.D. defense. Other fall events included: a discussion of her work in the Modern France Workshop at the University of Chicago; delivery

of the Dickson Lecture in Art History at Penn State; and participation in the Manet Symposium at the Getty. Two new texts, both on the Eiffel Tower, appeared online, and she contributed an essay to the exhibition catalogue, *Nuits électriques (Electric Nights)*, mounted by the Musée d'art moderne André Malraux in Le Havre. A singularly mind-boggling experience came in November: a 12-day trip to Madagascar; unparalleled nature

and animals (and no art history). COVID wiped out professional plans as of March, among them the June conference scheduled to mark her retirement. Keep hope alive.

Professor Clayson at Pennsylvania State University on October 21 (top left). Professor Clayson at Ranomafana Botanical Garden in Madagascar (top right).

Professor Clayson's *Illuminated Paris* book launch in Paris.



Huey Copeland

▶ In 2019-20, Huey Copeland had the pleasure of serving as Interim Director of the Black Arts Initiative—soon to become the Black Arts Consortium—which will host a series of international speakers and symposia next year addressing “The Black Arts Archive: The Challenge of Translation,” with support



from an Andrew W. Mellon Foundation Sawyer Seminar Grant. At the same time, he continued to revise his collection of essays, *‘Touched by the Mother’: On Black Men, Artistic Practice, and Other Feminist Horizons, 1966-2016*, which will be published by the University of Chicago Press. Copeland also continued to publish new work, to commission original scholarship as a member of the *October* editorial board, and to present his thinking at venues from Houston to New York. He was particularly pleased to converse with queer Bahamian-American multidisciplinary practitioner Arnold Kemp for one of the 2020 College Art Association conference’s Annual Distinguished Artist Interviews. Despite the challenges presented by the COVID-19 pandemic, Copeland ended the year on a high note thanks to his students and co-instructor, SAIC Professor Sampada Aranke, who convened in the spring for the upper-level course “Afro-pessimist Aesthetics”

(Copeland and Aranke’s co-edited dossier on the same topic will be published later this year by *ASAP Journal*). The seminar provided a vital and urgent intellectual framework for considering the intersection of anti-black and aesthetic practices, especially given the protests kicked off in May by the murder of George Floyd. This fall, Copeland looks forward to beginning his two-year tenure in Washington D.C. as the Andrew W. Mellon Professor at the Center for Advanced Study in the Visual Arts, where he plans to complete *Black Modernisms*, a collection of essays co-edited with Steven Nelson, as well as his monograph *In the Shadow of the Negress: A Brief History of Modern Artistic Practice in the Transatlantic World*.

Professor Copeland interviewed filmmaker Garrett Bradley for the Contemporary Arts Museum Houston catalogue accompanying her exhibition *American Rhapsody* (2020).

Stephen Eisenman



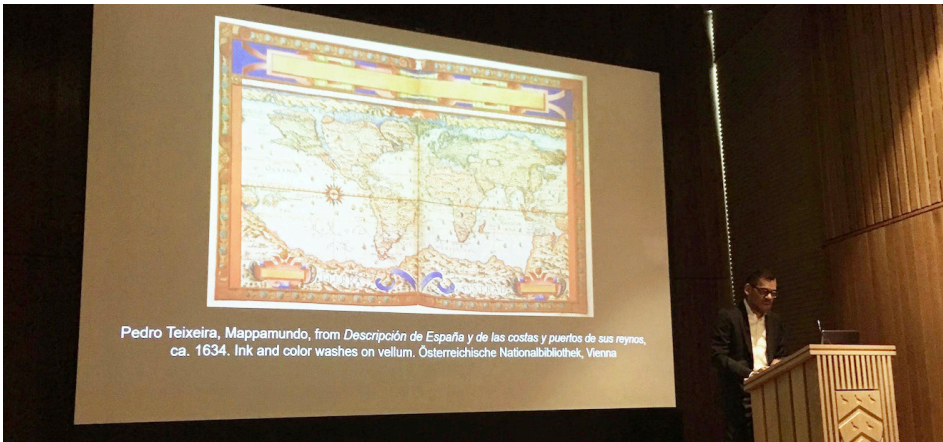
▶ Stephen F. Eisenman this year celebrated publication of the 5th edition of his textbook, *19th Century Art: A Critical History*. The book has been updated with new text and pictures, and

special inserts defining and addressing key terms including “utopianism,” “evolution,” “art and animals,” and “race and racism.”

As in previous years, Professor Eisenman published several features and reviews for *Art in America* and other magazines and journals. His essay “The Animal That is Not One,” will appear next January in the catalogue of a major retrospective of the work of Francis Bacon at the Royal Academy in London.

The website for Eisenman’s environmental non-profit, Anthropocene Alliance (see left image) has an extensive section concerning “art and the anthropocene” as well as a section of political and environmental commentary. The year 2021 will mark professor Eisenman’s retirement from Northwestern after 23 years. He’s retiring to pursue full time his environmental and political activism.

Jesús Escobar



Pedro Teixeira, Mappamundo, from *Descripción de España y de las costas y puertos de sus reynos*, ca. 1634. Ink and color washes on vellum, Österreichische Nationalbibliothek, Vienna

Jesús Escobar kicked off the academic year with two speaking engagements in September. He delivered a paper on the Spanish Habsburg regent queen Mariana of Austria as patron of architecture at the Museo Nacional del Prado in Madrid and another on architectural exchange in the early modern, transatlantic Spanish Empire at Oxford University. Later, he traveled to Dallas to speak at the Meadows Museum

of Southern Methodist University and, in March, to Baltimore to give a talk at Johns Hopkins University. The manuscript for a book project which has been underway since he arrived at Northwestern was accepted for publication and will be published by the Penn State University Press in 2022. Unless the press's marketing department has its way, it will be titled *Habsburg Madrid: Architecture and the Spanish Monarchy*. Professor Escobar

continued his work as Editor for the Penn State University Press book series, *Buildings, Landscapes, and Societies* and, this summer, will wrap up editorial duties for the *Grove Encyclopedia of Latin American Art* (Oxford University Press, forthcoming). In the fall, he taught a graduate seminar on the Renaissance in Spain and Its World. Illness interfered with winter plans but Professor Escobar returned in the spring to teach Introduction to European Art, 1400 to 1800. Owing to Covid-19, the course was taught remotely to 97 students located on three continents plus the Caribbean. The success of that course was owed in no small part to the dedication of four talented TAs: Olivia Dill, Emma Kennedy, Kenzie Stupica, and Hamed Yousefi.

Professor Escobar delivering a lecture in September 2019 at Worcester College, Oxford University. Photo: Christy Anderson.

Hannah Feldman

Like most, Hannah Feldman's year was marked by unprecedented disruptions and cancellations resulting from a suite of global uprisings and the Covid-19 pandemic. Her fall was spent between Paris, where, as an invited senior researcher at the INHA, she navigated a city stalled by mass strikes, and Beirut, where she found herself when the "October Revolution" erupted. Uprisings in Algiers in December similarly put a kibosh on research dedicated to the manuscript "Algeria, 1964: A Year in a Contested Archive." She delivered lectures and keynotes at several institutions, including the Kunsthistorisches Institut

in Florence, the Glassell School of Art, and New York University. Publications included "Abstract Anxieties, Algerian Abstraction," for *Taking Shape: Abstraction in the Arab World* and a text about death and the Lebanese artist Ali Cherri. A highlight of the year was co-teaching a spring seminar on institutional critique and contemporary museological practice with two colleagues at the Block Museum, Essi Rönkkö and Kate Hadley-Toftness. The class culminated in a student selection and purchase of a work of art for the Block's permanent collection, and students were revived by the hands-on opportunity to put into practice the critical perspectives they gained by studying historical interventions. Throughout the year, Feldman continued her tenure as Affiliate Faculty/Scholar in Residence at the CORE Program, albeit



Myra Greene, *Undertone #23*, purchased by the students in Art History 395 for the Block Museum of Art.

from afar. In January she assumed the mantle of Director of Graduate Studies.

Ann C. Gunter



Ann C. Gunter enjoyed the undergraduate courses she taught in the Departments of Art History and Classics, and in the Humanities program. This year also saw the publication of several articles in conference proceedings: “The History of Art and Neo-Assyrian History” in *Writing Neo-Assyrian History*, edited by Giovanni-Battista Lanfranchi, Raija Mattila, and Robert Rollinger (University of Helsinki Press, 2019); “Beyond ‘a series of ecstatic moments’? Achaemenid Art at the Exhibitions of Persian Art in London

(1931) and New York (1940),” in *Das Weltreich der Perser: Rezeption – Aneignung – Verargumentierung*, edited by Robert Rollinger, Kai Ruffing, and Louisa Thomas (Harrassowitz, 2019); and “Aegyptiaca: Investigating Style and Agency in the Iron Age Eastern Mediterranean,” in *Beyond Egyptomania: Objects, Style, and Agency*, edited by Miguel John Versluys and Caroline van Eck (DeGruyter, 2020). She also continued serving on the editorial boards of the journal *State Archives of Assyria Bulletin* (University of Helsinki

Press) and the monograph series *Classica et Orientalia* (Harrassowitz).

Ann has been awarded a Kaplan Faculty Fellowship for 2020-21 for her book project *A Culture of Empire and the Neo-Assyrian World (900-612 BCE)*, which explores how a cultural framework created through shared practices around the built environment, dress and personal ornament, dining, and other modes of official and social performance allowed participation in the Assyrian imperial project. She envisions her study as a contribution to the comparative study of ancient empires worldwide.

A highlight of the year was a trip to Egypt in February with the Northwestern Alumni Association Travel Program: fabulous sites, scenery, and company!

Professor Gunter's photo of the Nile at sunset in Cairo, Egypt, in February.

Christina Kiaer

Christina Kiaer traveled to Paris in September to present a chapter from her forthcoming book *Collective Body: Aleksandr Deineka at the Limit of Socialist Realism*, as an invited lecture at the Centre Pompidou. In November she presented at the annual Cultural Forum in St. Petersburg, Russia, which coincided with the opening of the exhibition *Deineka/Samokhvalov*, to which she contributed the catalogue essay “Deineka the Feminist.” She was delighted to see half the Department in the audience when she presented a related talk on socialist feminism and images of textile work at CAA in Chicago on Valentine’s Day. Kiaer also presented papers this year from her book-in-progress, “An Aesthetics of Anti-racism: African Americans in Soviet Visual Culture.” In October, she

was excited to be welcomed at the architecture conference “Moscow x Detroit: Transnational Modernity in the Built Environment” to present on “African-americanism.” In November, she presented on the Soviet film *Black Skin* at the ASEES conference in San Francisco, where she also participated in the roundtable “Publishing the Comintern” with 6th year student Adri Kácsor, and in a memorial for Sasha Novozhenova, the graduate student whom we lost in January 2019 (see also photo on page 18). Finally, she gave a paper at the conference “Thinking ‘Race’ in the Russian and Soviet Empires” at the University of Chicago on March 7—right before everything shut down. She had essays in two books published during lockdown this spring: on an anti-racist Soviet film in *Comintern*



Aesthetics, and on Soviet poster artist Mariia Bri-Bein in MoMA’s catalogue *Engineer, Agitator, Constructor: The Artist Reinvented*.

Professor Kiaer in front of Notre Dame in Paris in September 2019. Photo: Robert Bird.

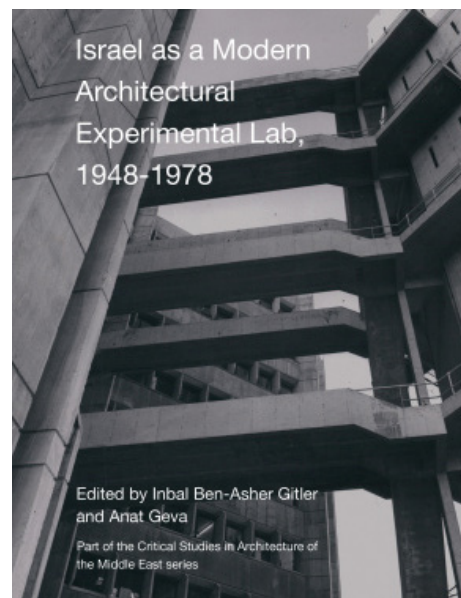
Ayala Levin

▶ This fall Ayala helped organize an event on “Decolonizing Architectural Pasts and Futures” as part of the Chicago Architectural Biennial that took place in the American Indian Center in Chicago. In conjunction with this event, Ayala's fall graduate seminar visited the Settler Colonial City Project installation at the biennial and had a conversation with its co-founder Andrew Herscher.

In March, Ayala gave a talk at the University of Illinois in Urbana-Champaign Environmental Humanities symposium on “Experimental Environments.” Her talk discussed the “lab” and “field” in Rem Koolhaas's famous study of Lagos in the context of earlier attempts to extract knowledge from urbanization in Africa. Later in the spring, she was supposed to co-chair a panel at the European Architectural History Network titled “Southern

Exchanges: Relocating Architectural Knowledge Production.” However, due to Covid-19, the conference has been postponed. Nevertheless, she was fortunate to test out some of her ideas on this theme in a talk she gave at the Department colloquium in May (see page 13).

This year saw the publication of two book chapters: “Prefabricating Nativism: The Design of the Israeli Knesset (1956-1966) and the Sierra Leone Parliament (1960-1964)” in *Israel as a Modern Architectural Experimental Lab, 1948-1978* (2019) and “At Home and in the World, via the Studio: Arthur Goldreich's Architectural Activism” in *Goldreich-De Shalit: Makom* (2020). In the summer Ayala will collaborate on the book project “Leisurescapes” (based at the University of Cyprus) in a study on the 1970 “African Riviera” plan for the coast of Abidjan.



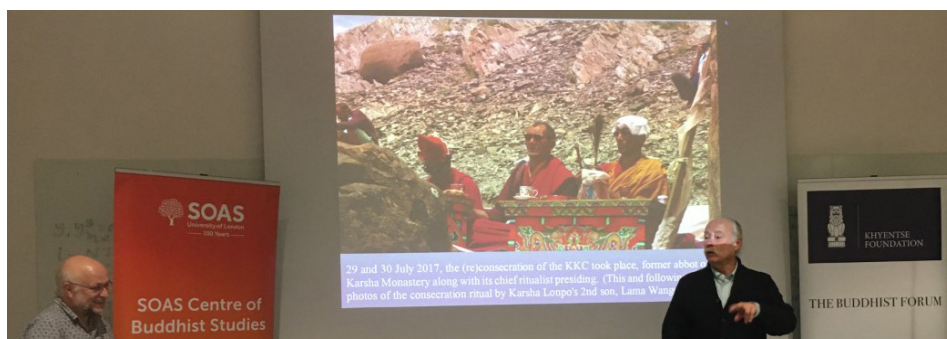
Professor Levin's book chapter was published in *Israel as a Modern Architectural Experimental Lab, 1948-1978* (Intellect Books, 2019).

Rob Linrothe

▶ The much-appreciated reduced teaching-load of the chair meant Linrothe taught only two classes this year, one a special topics course on portraiture in Himalayan Buddhist Art in the fall, and a first-year seminar in the spring, titled “Everest: Altitude and Attitude.” Despite missing face-to-face contact in the classroom, and despite reservations about teaching in a Zoom environment, Linrothe thoroughly enjoyed the first-year seminar, and

was impressed with the students' commitment and persistence. Because the Department was scheduled for Program Review—last conducted fifteen years ago—the chair had to oversee the assembling of the Department's Self-Study, it was not possible for him to travel over winter break as he did last year, to Indonesia. The only international travel managed this year was to deliver a public talk and conduct a graduate/post-graduate seminar at the School of

African and Oriental Studies in London in November, though the trip did allow for a few days in the rich storage rooms at the British Museum. The SOAS talks were on Linrothe's thirty-year engagement with an evolving pilgrimage site in the western Himalayas and the family that inherited, maintains, and restored the site. In February, the College Art Association conference was held in downtown Chicago and he delivered a paper, “Transmedia Migration in an Early Buddhist Photograph in Ladakh.” This spring his article “Art Historical Evidence for a Cult of the Triloknāth Lokeśvara in Zangskar” was published in the *Journal of Tibetology*.



Professor Linrothe giving a lecture at the Buddhist Forum at the University of London.

Christina Normore



▶ Christina Normore devoted most of 2020-21 to teaching and advising. In fall, she developed a new first year seminar based on the required graduate COSI course, which offered incoming undergraduate

students the opportunity to engage in sustained object-based study of works in the Block Museum collection: she would like to thank Corinne Granof and Essi Rönkkö in particular for all their help with this project. She returned

to teaching undergraduate methods in spring and enjoyed rethinking that course in light of recent developments in the field. When the pandemic led to a shelter-in-place order at the end of winter quarter, she was grateful to have her speaking engagements postponed so that she could devote her attention to adjusting her two spring courses within the context of remote teaching and limited library access. In addition to her undergraduate advising duties as a first-year advisor and DUS, she was very happy to celebrate her student Cait DiMartino's promotion to PhD candidacy and the graduation of her first two graduate students—Scott Miller and Julia Oswald. She very much looks forward to having them as colleagues in the field!

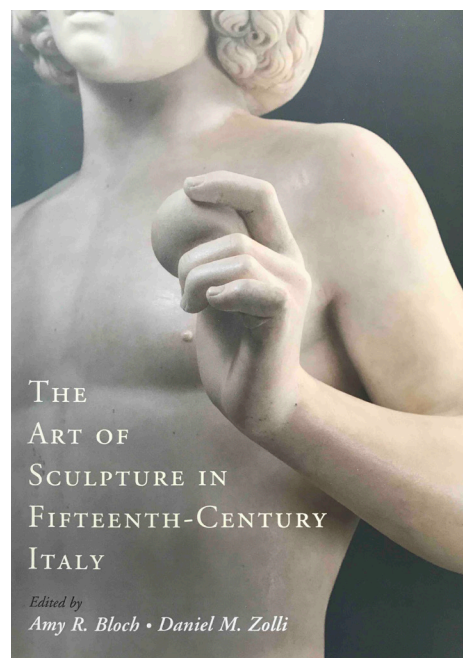
Professor Normore's first year seminar students during a presentation by Quaid Childers about Sonya Rapaport's *Shoe Field Map*. Photo: Essi Rönkkö..

Adrian Randolph



▶ Adrian Randolph continued in his role as Dean of Weinberg College of Arts & Sciences. His essay, "Sculpture and Sacrifice: *Abraham and Isaac* by Donatello and Nanni di Bartolo" appeared in *The Art of Sculpture in Fifteenth-Century Italy*, edited by Amy Bloch and Daniel Zolli (Cambridge University Press, 2020). Randolph continues to work on a project focused on Donatello's *Mary Magdalen*. In fall 2020, he teaches the Introduction to European Art.

Donatello's *Mary Magdalen*, 1455 (left). Dean Randolph's essay was published in *The Art of Sculpture in Fifteenth-Century Italy* (Cambridge University Press, 2020) (right).



Claudia Swan

▶ This year, Professor Swan gave lectures on Dutch Vanitas paintings and the stakes of trade at Johns Hopkins University at a conference on “The Philosophical Image” and at Columbia University; “Exchange, Piracy, and Collection in the Dutch Republic” at Leiden University; and a lecture on Rembrandt’s 1626 History Painting at the Remonstrantsekerk, The Hague. Swan edited and wrote the introduction to *Image & Insight*, a volume of 36 essays in honor of David Freedberg, published by Harvey Miller/Brepols in summer 2019. Publications forthcoming in 2020/2021 include a special issue of NUNCIUS: *The Material and Visual Culture of Science*

on *Early Modern Geometries*; a co-edited volume on *Conchophilia: Shells, Art, and Curiosity in Early Modern Europe* with Swan’s essay “The Nature of Exotic Shells,” and her monograph *Rarities of these Lands. Art, Trade, and Diplomacy in the Dutch Republic* (Princeton University Press).

Professor Swan with her daughter Zora who, unlike her mother, is indifferent to giant clams, at the Natural History Museum in New York in 2019.



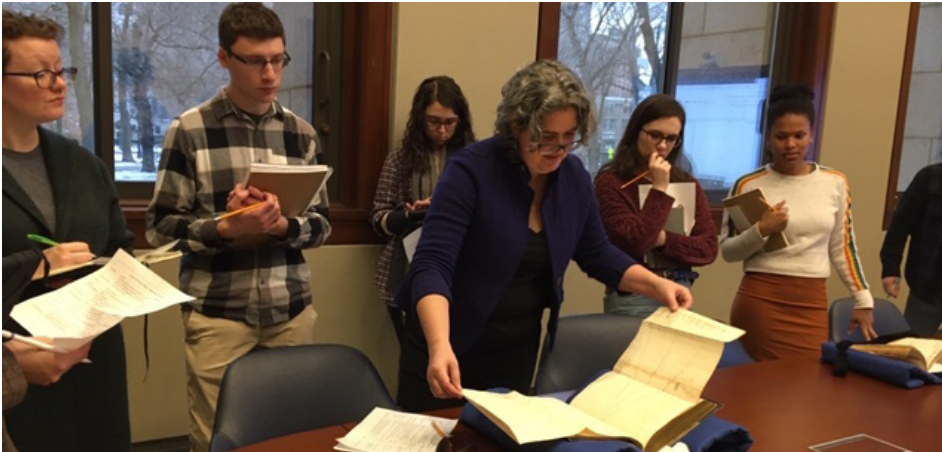
Krista Thompson



▶ Thompson continued work on two new books: *The Evidence of Things Not Photographed*, a book that examines notions of photographic fugitivity, absence, and disappearance in colonial and postcolonial Jamaica (forthcoming, Duke University Press) and *Black Light*, a manuscript about Tom Lloyd, electronic light, and archival recovery in African American art. Thompson delivered several public lectures and conversations at New York University, the Smithsonian Museum of American Art, Lawrence University, the Swedish American Museum, Black Portraiture(s), and the College Arts Association Annual Conference, and published a catalogue essay on artist Frank Walter for MMK Museum of Modern Art, Frankfurt.

Cover of *Frank Walter, A Retrospective*, catalogue for the MMK Museum of Modern Art, Frankfurt, Germany.

Rebecca Zorach



Rebecca Zorach had a busy fall and winter of teaching and travel while also chairing the Department's search in 18th- and 19th-century art history. She gave invited lectures at Boston University and the University of Vermont on a new project on contemporary art, race, ecology, and environmental justice, and participated in a conference at Johns Hopkins on the "philosophical image" in early modern Europe. She

traveled with her Art, Ecology, Politics class on study trips examining issues of ecology, art, planning, and economics on the South Side and south suburbs of Chicago and in Southern Illinois. Her essay "What Future?" appeared in a special issue of *I Tatti Studies in the Italian Renaissance* on "Fields of the Future/Future of the Field." She also published a chapter on "African American Artists and the Community Mural Movement," in the

Routledge Companion to African American Art History, edited by Eddie Chambers. In winter quarter, she taught a graduate seminar at the Newberry Library on the idea of the four elements as manifested in ancient, medieval, and early modern Europe. The related symposium, *Elemental Forces*, was postponed due to the pandemic until May 2021. In February, the last time she was on an airplane, she traveled to Houston to conduct the John and Dominique de Menil Distinguished Seminar in Art History at Rice University. In March she embarked upon the adventure of nearly full-time home-schooling/childcare, while trying to stay afloat in her responsibilities as College Art Association Annual Conference Committee Chair, which she will continue to do over the summer.

Professor Zorach's Art History 430 course at the Newberry Library.

Emeritus Faculty

This was David Van Zanten's second year of retirement, the second half of which was, naturally, devoured by the shutdown.

David is still presenting at various institutions and events, this last year about the design and construction of the new city of Canberra, capital of Australia, following the drawings of the Chicago architects Walter Burley Griffin and Marion Mahony (former assistants to Frank Lloyd Wright). In the fall, he spoke about them at a symposium in Lyon, France (where their drawings for the city were shown in 1914), and in the spring via Zoom to the Technical University, Delft. This rethinking process brought a new perspective on Chicago design radicalism through the lens of Canberra city pivoting

on a huge cast-concrete dome over a building holding 100,000 Australian citizens. It produced a series of interesting if daunting questions.

Next year David plans to be part of a symposium in Paris on the Gare du Nord that was delayed by the pandemic. It gains in urgency because the station is threatened with a dramatic rebuilding project which itself requires demonstration of just what Paris' new building environment might be. In addition, he and his wife Martha have agreed to divide an endowed one-quarter professorship next spring at Carleton College, thanks to the kindness of the faculty there (which includes Northwestern Ph.D. 2010 Jessica Keating). They look forward to that very much.



The roof of the capitol building built into the hill at Canberra's center.

New Faculty

Alicia Caticha New Assistant Professor, beginning fall 2020

► Alicia Caticha received her PhD from the University of Virginia. She specializes in eighteenth-century sculpture and decorative arts, with a particular focus on the intersection between Enlightenment aesthetic theory and artisanal production outside of the academic sphere. Her book project, tentatively titled “Sculpting Whiteness: Marble, Porcelain, and Sugar in Eighteenth-Century Paris,” takes up the career of the eighteenth-century French sculptor Étienne-Maurice Falconet and the replications and reverberations of his work in marble, porcelain, and sugar.

The replication of whiteness throughout these ostensibly opposing media provides a case study through which to understand the rise of the classical marble ideal and its long-term aesthetic and racial implications. Caticha’s research has been supported by the Center for the Advanced Studies of the Visual Arts, the École normale supérieure, the Decorative Arts Trust, and the Newberry Library. Her other research and teaching interests include the broader relationship between popular culture and art history. She has published on this topic in *Journal 18*, *Eighteenth-Century Fiction*, and *American Quarterly*.



Alicia Caticha is the Department's newest faculty member.

Affiliate Faculty

Kathleen Bickford Berzock Affiliate Faculty; Associate Director of Curatorial Affairs, Block Museum of Art

► Kathleen Bickford Berzock began the academic year by overseeing the opening of her exhibition *Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Sahara Africa* at

Toronto’s Aga Khan Museum. The exhibition and companion publication received awards from the African Studies Association, Association of Art Museum Curators, Furthermore, and Illinois Association of Museums. The exhibition app, which emerged from an undergraduate art history seminar, launched this spring along with a robust teacher’s guide. The exhibition’s opening at the Smithsonian National Museum of African Art is postponed due to COVID-19 as is Berzock’s residency at the Getty Research Institute, where she was named a Museum Scholar for 2020.



Kathleen Berzock in the *Caravans of Gold* exhibition at the Block Museum of Art, July 2019. Photo: Courtesy of the Block Museum of Art.

Staff News

Mel Keiser Department Assistant

► In 2019-20, Keiser screened her short film co-directed with Diego Ongaro, *The Life and Deaths of The Mels*, with an accompanying exhibition at Wedge Projects in Chicago. In the fall, she presented "The Academic and the Artist: Marking Self-deaths through Institution and Individual" at the Neil Postman Conference "Come to Pass" at NYU. At Northwestern, she served as a Fellow at the Humanities (Chapin) Residential College and presented her work to the

Department with Levin as part of the Spring Department Colloquium. Further, her spring residency as the Kaplan Institute for Humanities Artist in Residence, co-sponsored with the Art Theory and Practice Department, was postponed due to the coronavirus pandemic and is now scheduled for spring 2021.

Mary Clare Meyer Program Assistant

► Meyer completed her third year as the Department's program assistant. She missed seeing the students and faculty

in person while working remotely during Covid-19 but looks forward to seeing everyone on campus in the near future.



Film still from Keiser's short film, *The Life and Deaths of The Mels* (left). Meyer visited the Flora and Botanical Garden in Cologne, Germany in December (above).

continued from page 7

and Marshall College, met during graduate studies in the Department, as did Sheila Crane ('01) and Sarah Betzer ('03) of the University of Virginia.

Then came the Covid-19 pandemic. Winter classes ended abruptly, and spring classes were all held remotely. A planned Warnock Lecture, and a Myers Foundations-supported symposium on "Elemental Forces" to be held jointly with the Newberry Library, organized by Rebecca Zorach and Claudia Swan, had to be deferred to next year, as did the planned graduate Summer Seminar to Madrid with Jesús Escobar. We managed to hold a Department Colloquium online, with talks by Ayala Levin and Mel Keiser. (The fall and winter colloquia involved Adri Kácsor and Christina Normore, and Mellon New

Directions visiting scholar Vance Byrd and Huey Copeland, respectively, see page 13.)

There were other bright spots, including graduate awards, fellowships and degrees—notably Aisha Motlani, Julia Oswald and Scott Miller. Professor Huey Copeland was named the Andrew W. Mellon Professor for 2020–2022 at the National Gallery of Art, the downside being his required absence for two years. We are looking to the future with both hope and uncertainty, but committed to turn adversity into opportunities for improvement in Department climate, diversity and inclusiveness.

Rob Linrothe,
Department Chair

Warnock Lecture Series

Northwestern University Department of Art History
presents the Fall Warnock Lecture

Dell Upton

University of California, Los Angeles

**Putting
Monuments in
their Places**

**Block Museum of Art
Pick-Laudati Auditorium
November 6, 5:00 PM**

Northwestern | Art History

Photo: Nathan Bedford Forrest (C. H. Niehaus, 1904, removed 2017), Memphis TN.

Northwestern University Department of Art History
presents the Winter Warnock Lecture

Dr. Mariët Westermann

Vice Chancellor of New York University
(NYU) Abu Dhabi



**First Art: Gardens of Eden
and the Human Condition**

**Block Museum of Art
Pick-Laudati Auditorium
February 26, 5:00 PM**

Northwestern | Art History

Images: Upper Rhenish Master, Small Paradise Garden, c. 1410/20, from Historisches Museum Frankfurt (f); Bagh-i Fin, Kashan, Iran, 19th century. Photo courtesy of Amirpashaei, Creative Commons Attribution License (f).

Myers Foundations Graduate Symposium

ART & ABSENCE

Organized by Maryam Athari, Caitlin DiMartino, Stephanie Lee & Hamed Yousefi

► The symposium on February 28 brought together eight 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 & Absence." The papers—spanning geographic, chronological, as well as disciplinary bounds—broadly examined the relationship between art and anxiety. Graduate student speakers included Pei-si Chao (Cornell University), Susanna Collinson (University of British Columbia), Kylie Fisher (Case Western University), Charlotte Gorant (Columbia University), Jordan Hillman (University of

Delaware), Joseph Litts (University of Delaware), Tyler Shine (University of Pennsylvania), and Monika Zaleska (CUNY). The day was concluded by a particularly well received keynote from Paroma Chatterjee (University of Michigan).

Myers Graduate Student Symposium:

ART & ABSENCE

Organized by Maryam Athari, Caitlin DiMartino,
Stephanie Lee, & Hamed Yousefi

Keynote:
PAROMA CHATTERJEE
Assistant Professor of Art History



Events

FALL DEPARTMENT COLLOQUIUM

christina NORMORE **adri KACSOR**

The View from Paris: Revisiting the Catalan Atlas

Soul & Body: György Lukács and the Revolutionary Culture of the 1919 Hungarian Bolshevik Republic

11.22.19

KAPLAN SEMINAR ROOM KRESGE 2350

12:30-1:45 PM

Below right: Illustration in 1919 poster by István Párizs, titled "Hétköznapi ahazfelfüggetlen!"

OCTOBER 17

Dyan Miner, Michigan State University

The 2019-20 Humanities Dialogue: MEMORIALIZING

Department co-sponsored with Kaplan, CNAIR, NAISA and Multicultural Student Affairs

OCTOBER 19

Aggregate Architectural History Collaborative

"Decolonizing Architectural Pasts and Futures"

Organized by Ayala Levin and members of the Aggregate Architectural History Collaborative for the Chicago Architecture Biennial

NOVEMBER 1

Newberry Seminar in European Art: Jesús Escobar

"The Lost Seventeenth Century in Spanish Architectural History"

NOVEMBER 7

Paroma Chatterjee, University of Michigan

"The Miracle of the Blachernai Icon and the Problem of Time"

WINTER DEPARTMENT COLLOQUIUM

huey COPELAND

vance BYRD

Necessary Abstractions, Or, How to Look at Art as a Black Feminist

Mark Bradford and Appropriating Pickett's Charge

12:30-1:45 pm

Lunch will be provided, rsvp required.

Northwestern | Art History

01.23.20

TRIENENS FORUM KRESGE 1515

Topic: Modernisms Project

JANUARY 9

Liza Oliver (Ph.D. 2014), Wellesley College

Department Winter Social

JANUARY 22

Block Museum of Art's Opening Conversation: Modernisms: Maryam Athari, Özge Karagöz Hamed Yousefi, and Simran Bhalla

Modernisms: Iranian, Turkish and Indian Highlights from NYU's Abby Weed Grey Collection

Curated by Kathleen Bickford Berzock and Michael Metzger

JANUARY 30

Alexandra (Sasha) Novozhenova Remembrance

John Evans Center

FEBRUARY 13

CAA Reunion Reception Buddy Guy's Legends, Chicago

VIRTUAL SPRING DEPARTMENT COLLOQUIUM

ayala LEVIN **mel KEISER**

Southern Expertise? Reconsidering the Planning of Abuja, Nigeria

The Academic and the Artist: Marking Self-Deaths Through Institution and Individual

FRIDAY, MAY 15

2:00-3:15 PM

Rsvp to: ART-HISTORY@NORTHWESTERN.EDU FOR ZOOM LINK

FEBRUARY 20

Block Cinema Conversation: Hamed Yousefi (co-director), Hannah Feldman, W.J.T Mitchell (University of Chicago) and Danny Postel

"The Fabulous Life and Thought of Ahmad Fardid (2015)"

Department co-sponsored event with Iranian-American Fund for Cultural Programming, Critical Theory Program, Department of Philosophy and MENA

FEBRUARY 28

"Art & Absence"

Myers Foundations symposium, organized by Graduate Students

MAY 14

Princeton University Art Museum Talk: Alissa Shapiro

"The Female Gaze: Life Magazine, Gender, and World War II" in conjunction with the exhibition *Life Magazine and the Power of Photography*

► This year, Caitlin DiMartino, 2019–2020 Block Curatorial Graduate Fellow and Corinne Granof,



Hendrick Goltzius, *Pluto and Proserpina*, from the series *Loves of the Gods* ca. 1600, engraving on paper sheet, trimmed within platemark: 12 3/4 in x 8 9/16 in Mary and Leigh Block Museum of Art, Northwestern University 1996.84.

Academic Curator of The Block Museum of Art, began preparations for their exhibition of works from The Block Museum of Art's permanent collection of prints, set to open in January 2021. *For One and All: Selected Prints from The Block's Collection* [working title] aligns with the Block's 40th anniversary and places highlights from the museum's collection into conversation with one another and with new acquisitions, many of which will be shown for the first time. The exhibition celebrates the foundations of The Block collection by bringing together a diverse range of prints from the permanent collection. By considering print production through various lenses, it will explore complex histories of reproduction, circulation, collecting, and political and activist printmaking. *For One and All* also showcases the vital role prints serve within the context of an academic art museum.

While the exhibition's planning and opening were affected by the campus closure this past spring, Cait and Corinne have continued to refine the checklist, conduct research, and consider novel, virtual presentations of



Stanley William Hayter, *Maternité Ailée*, 1948, color engraving, soft-ground etching and stencil relief-roll plate/image: 13 9/16 in x 7 15/16 in; sheet: 19 5/8 in x 14 7/8 in Mary and Leigh Block Museum of Art, Northwestern University, 1999.18.

exhibition prints, work which closely connects with the fall 2020 launch of the museum's new digital collection database. *For One and All* demonstrates the breadth of the collection by showcasing a variety of prints, from etchings, engravings, and woodcuts to lithographs and screenprints, that span the early modern European era, through early 20th century Works Progress Administration prints, to contemporary printmakers.



Ron Adams, *Blackburn* 2002, color lithograph: image 25 in x 35 in; sheet: 29 1/2 in x 39 in Mary and Leigh Block Museum of Art, Northwestern University, purchase funds provided by Christine and William Robb III and Bill and Vicki Hood, 2010.11.

2019 Summer Seminar Abroad: London

▶▶ Last year's Summer Seminar Abroad to London for 12 days was led by Professor Stephen Eisenman. He writes about the experience.



During the summer of 2019, I led a group of seven graduate students in a seminar and on-site exploration of the life and work of William Morris. The students were Jessica Hough, Bethany Hill, Emma Kennedy, Stephanie Lee, Sarah Dwider, Joshua Kent, and Anna Dumont. We were based in London, but made field trips to Oxfordshire, Essex, Kent and Sussex. Our goal was to better understand the art, design and ecological thought of Morris and consider his work in the context of the current crisis of global warming. We asked whether, as some scholars have proposed, Morris offered in his writings and designs images of a just and sustainable social order, and what lessons could be learned from his insights into the way capitalist enterprises routinely ignore environmental costs in the pursuit of profit. Morris wrote in 1888 that modern industries "blacken rivers, hide the sun and poison the air with smoke and worse, and it's nobody's business to see to it or mend it."

Born in 1834, William Morris was among the most eminent of Victorians. He

was a poet, novelist, artist, architect, designer, entrepreneur, socialist and ecologist, though this last term was probably unknown to Morris. Morris was a celebrity author in Victorian Britain after embracing Communism in the later 1880s, and was a notorious radical leader of protest marches.

During the seminar, we read and informally discussed a number of Morris writings, as well as some texts by recent critics. Most of all, we examined *in-situ* the decorative arts of Morris and Co. at the Victoria & Albert Museum, Tate Britain, Kelmscott Manor (in Oxfordshire) and



Standen House in West Sussex. We saw the Great Tithe Barn at Coxwell, a building Morris believed one of the most beautiful in England, and visited Epping Forest, where Morris roamed as a young man. We were guided there by Dr. Jeremy Dagley, Head of Conservation and Open Space Dept, Epping Forest. His love of the place was infectious.

In London, we went to the National Gallery and British Museum (naturally), and visited the Design Museum where we considered the politics and ecology of contemporary design. In addition, we visited the Linley Sambourne House and Frederick, Lord Leighton House, and other house museums, partly decorated by Morris and Co. At the V & A, in addition to the British design collections, we spent time looking at the great Ardabil Carpet, (perhaps the greatest Persian carpet in the world), the acquisition of which was recommended by Morris.

Finally, we took advantage of our time in London to sample the best in English culture, namely Shakespeare and beer. We watched an antic, modern-dress production of *As You Like It* at the Globe Theatre, and had lunches, suppers and beers (room temperature of course) at what seems like innumerable pubs. The trip was an enormous pleasure. The students were smart, cooperative and delightful and I wish I could meet them in London every year!

Jessica Hough, Bethany Hill, Emma Kennedy, Stephanie Lee, Sarah Dwider, Joshua Kent, and Anna Dumont with Professor Eisenman in a mighty Hornbeam in Epping Forest (above left). Morris Seminar students posing in front of The Great Tithe Barn at Coxwell (c. 1250 CE) (left).



Antawan Byrd's installation view, *The People Shall Govern: Medu Art Ensemble and the Anti-Apartheid Poster* (April, 2019), at the Art Institute of Chicago.

► ANTAWAN I. BYRD

Antawan Byrd recently co-curated *The People Shall Govern: Medu Art Ensemble and the Anti-Apartheid Poster*, which opened at the Art Institute of Chicago in April 2019. He co-edited a collection catalogue of Medu's work, which was published in August 2020 (AIC/Yale University Press). Byrd was also a curator for the 2nd Lagos Biennial of Contemporary Art (October 2019). He was recently promoted to Associate Curator of Photography and Media at the Art Institute, where he is organizing an upcoming exhibition of work by Kenyan artist Mimi Cherono Ng'ok. Byrd is currently working to

complete his dissertation, and is pursuing research on long-term projects concerning the intersections of photography and design in midcentury Nigeria, and Pan-Africanist cultural production.

► LAUREL GARBER

In 2019-20, Laurel Garber adjusted to her new position as an assistant curator of prints and drawings at the Philadelphia Museum of Art. In February, she returned to Chicago to present a paper at CAA related to the third chapter of her dissertation on nineteenth-century etchings, monotypes, and the master printer Auguste Delâtre. Her current projects in Philadelphia include an essay on Emma Amos's printmaking techniques for a 2021 catalogue and exhibition, as well as a study of Wanda Gág's drawings on sandpaper from the 1920s.



Adri Kácsor and Maryam Athari in Chicago after their Getty Library trip in September (left). Laurel Garber with the drawings collection at the Philadelphia Museum of Art (right).

► JESSICA HOUGH

This year, Jessica was a COSI Mellon Curatorial Fellow in the Department of Photography at the Art Institute of Chicago. There, she conducted research for an upcoming exhibition on collaborations between African American writers and photographers, led gallery tours focused on photography and gender, and provided research and writing for the Department's permanent collection. Additionally, she presented at art history and gender studies conferences, and received a Shanley Summer Travel Fellowship. This summer, Jessica will begin dissertation research remotely due to COVID-19, enjoying the extra time with her two cats and two rabbits.

► ADRI KÁCSOR

Adri started the year in Los Angeles, CA, conducting research at the Getty's Special Collections with the generous support of the Getty Research Institute. For the rest of fall, Adri was in residence in Evanston and joined an interdisciplinary writing group to work on her new dissertation chapter. She also took part in a CLIR workshop in Washington D.C. and traveled to San Francisco with an ASEEES grant for the annual Slavic Conference. In January 2020, Adri began her tenure as an SSRC IDRF fellow and is currently looking forward to resuming research in Europe once the quarantine is over.





► JACOB LEVETON

Jake Leveton enjoyed an excellent year as COSI Curatorial Research Fellow at the Art Institute of Chicago. He continued his dissertation on the English romantic artist and poet William Blake. In November, Leveton gave a talk for the Goldsmiths Literature Seminar in London. His co-curated climate arts exhibition opened at Mount Holyoke College in January. In April, Leveton was a featured guest on the podcast, *Carry the Fire*. This summer, he begins work on *CoVid-19: Critical/Creative Studies in Music, Image, and Text*, an initiative supported by the medical school bringing artists and philosophers together to respond to the coronavirus pandemic.

► ÖZGE KARAGÖZ

Özge Karagöz advanced to candidacy this spring, after successfully passing her PhD exams and defending her prospectus. This summer, she has embarked on writing her dissertation, tentatively titled, “Art and Revolution in Kemalist Turkey: Reimagining Revolutionary Practice between Capitalist and Socialist Worlds, 1923–45.” Her first essay on Turkish-Soviet artistic exchanges, “Turkish Revolutionary Figuration in the Soviet Union,” is forthcoming, set to be published this summer in an edited volume prepared by SALT, Istanbul. The global pandemic permitting, she hopes to spend the 2020-21 academic year in Paris as a Fellow in the Paris Program in Critical Theory.

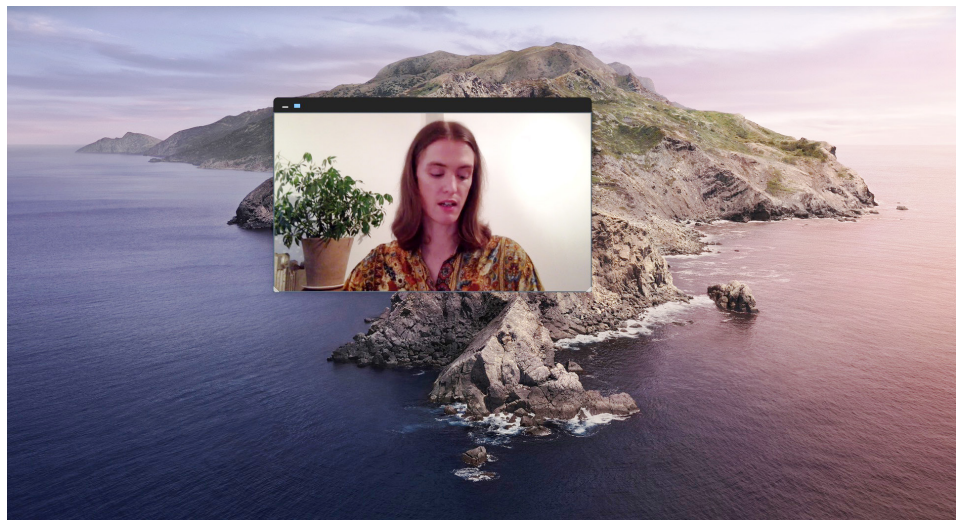
► EMMA KENNEDY

Kennedy began her second year with the Travel Seminar to London where she and her colleagues immersed themselves in the life and work of William Morris. In the academic year she continued with coursework and began TAing which she has found both challenging and rewarding. Kennedy was awarded a 2020-21 Shanley Travel Fellowship and hopes in the forthcoming year to travel to London and Washington D.C. to conduct research on Black photographers.

► THOMAS LOVE

Thomas Love began the academic year by co-organizing a symposium in Berlin on postcolonial theory in Germany with Ying Sze Pek (Princeton University). He returned to the US as a critical studies fellow in the Whitney Independent Studies Program, where he pursued dissertation research under the tutelage of Gertrud Koch (Freie Universität Berlin). He chaired a panel at the 2020 CAA annual conference and presented at a conference on queer German studies hosted by the University of British Columbia. His fellowship at the Whitney

Jake Leveton giving a gallery talk as a COSI Fellow at the Art Institute of Chicago in November (above). Screenshot of Thomas Love's presentation at the Whitney ISP Critical Studies Symposium (right).



The Department admitted four students who will begin their studies in fall 2020:

► ANNA COHEN

B.A. Art History,
Lawrence University

► ASHLEIGH DEOSARAN

M.A. Modern Art: Critical
and Curatorial Studies,
Columbia University

B.A. Fine Arts and
Psychology, Pace University

► RUSLANA LICHTZIER

M.A. Visual and Critical
Studies, School of the Art
Institute of Chicago

B.F.A. Fine Arts, Bezalel
Academy of Arts and
Design, Jerusalem, Israel

► KATRINA LUKES

M.A. History of Art,
University of York

B.A. Art History,
American University



Sasha Novozhenova's tree growing in Rogers Park. Photo: Adri Kácsor (left). Morris Summer Seminar students in front of the Kelmscott Manor, Oxfordshire (below).

ISP concluded with a symposium, where he presented his research alongside the other critical studies participants.

► TALIA SHABTAY

Shabtay spent her sixth year as a Luce/ACLS Dissertation Fellow in American Art. She researched and made progress on writing her dissertation on art, science, and visual experience in mid-twentieth-century America. Last fall, [caareviews.org](https://www.caareviews.org) published her exhibition review of *Trevor Paglen*:

Sites Unseen. Recently, she presented selections from her dissertation at the annual meeting of the Society for the History of Technology in Milan and at the University of Illinois, Urbana-Champaign's Modern Art Colloquium.

► EMILY WOOD

This past autumn, Emily held a short-term Kress Fellowship at the Medici Archive Project (MAP) in Florence, Italy. There, she conducted archival research at the Archivio di Stato and site visits related to her dissertation work on connections between the sixteenth-century courts of Philip II of Spain and the Medici. At MAP, Emily worked among an international group of scholars whose projects reflect a wide range of research interests and uses of archival materials related to the Medici. While based in Florence, Emily also took focused research trips to museums and sites in Lucca, Rome, London, and Madrid.



Barbara Smith Shanley Fund for Travel Grants

Article written by both F. Sheppard Shanley, recently retired from the Undergraduate Admission office, and his sister, Molly (Mary Lyndon) Shanley.



▶ Barbara J. Smith, our mother, came to Northwestern in 1935 and joined the Department of Art as an assistant professor, a position that she held until

1941. She graduated from Smith College in 1931 with a B.A. in art history and spent 1931-32 studying art history in Paris and Florence. In 1933 she joined the Owatonna Project in Owatonna, Minnesota, a program funded by the Carnegie Foundation with the aim of bringing art into people's daily lives. She worked on numerous initiatives to foster art appreciation in the community and taught at the Owatonna High School. She came to Northwestern in 1935 to teach in the Department of Art and, later, to pursue her M.S. in Education, which she received in 1937. In the summer of 1937 the Department funded her trip to Sweden to look at modern design objects that Scandinavia was becoming known for and to buy representative pieces to use in teaching. She always spoke of how important it was to see actual objects in context and not just photographs. In 1938 Barbara married Lyndon Shanley, our

father, who was a member of the NU English Department from 1936 until he retired in 1978. After Barbara's death in 1984, we joined our father in establishing a fund in her honor. The Department of Art History told us that a travel fund for graduate students who were researching possible dissertation topics would be a great help, since there were no funds for graduate students before their dissertation topics were approved. We decided right away that a travel fund for graduate students would reflect one of our mother's strongest priorities for her students. The range of topics and places where students have traveled is impressive, and we are truly delighted that the Barbara Smith Shanley Fund for Travel Grants has been so well used by those who share her love of art and, we hope, of travel as well.

Barbara Smith Shanley in 1941.

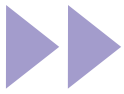
More Faculty News

▶ This year marks the end of an era for the Department: S. Hollis Clayson is retiring after 35 years of service to Northwestern, to the Alice Kaplan Institute for the Humanities (where she was the founding Director), and to the Department of Art History. As of August 31st, 2020 she will be the Professor Emerita of Art History; Bergen Evans Professor Emerita in the Humanities. As an anchor in the social history of nineteenth-century art, Clayson's achievements are well known to most readers of the Newsletter. Her teaching awards, international recognition as a Chevalier in the Ordre des Palmes Académiques, and professorships and fellowships at such prestigious locales as the Center for the Advanced Study of the Visual Arts at the National Gallery of Art, the Getty, the Clark, NYU, and the INHA (Institut national d'histoire de l'art, Paris) brought credit to our program. One of the tragedies of the pandemic was the tribute at the Art Institute of Chicago arranged for

Clayson by present and former graduate students, planned for June, had to be rescheduled. She will be missed, even as she continues researching, writing and publishing.

The Department is also experiencing another consequential change to our faculty: Assistant Professor Ayala Levin has accepted a tenured position in the Architecture and Urban Design Department at UCLA. She wrote in her letter to us, "Although this move is motivated by family reasons, it offers some new responsibilities which I am excited to explore, such as being part of a core history/criticism faculty in charge of leading a PhD program in architectural history." Obviously a major step in her already accomplished professional trajectory, we are delighted for her and her family. Nevertheless, after two years of teaching here, Prof. Levin had already become a key voice in our program, and her loss will be felt.

Northwestern Art Review



Northwestern Art Review (NAR) builds upon its interactive map of art to explore in Chicago and hosts its first Video-Only art show.

Northwestern Art Review (NAR) has celebrated yet another year of art on campus and beyond. As we said goodbye to graduating President Kelsey Malone this year, the newly appointed Co-Presidents Flannery Cusick and Katharina Nachtigall have chosen to dedicate this year's NAR meetings to increasing the organization's outreach on Northwestern's campus and making art more accessible to the larger student body.

In order to achieve this goal, NAR expanded into new mediums and hosted its first Video-Only exhibition in February 2020, titled "Screen Time", featuring work from five student artists on campus. The event was centered around a piece by Cassio Mendoza, which aimed to draw attention to the ways in which social interaction has changed as a result of increased use of smartphones and social media platforms. This was an

installation piece, in which viewers doubled as active participants of the work itself. They were invited to partake under one condition: they had to sit in silence and look at their phones. A neighboring exhibition space showcased the other students' work, alongside a selection of snacks and beverages for attendees.

NAR's online presence also saw an increase in activity, with the continued release of the weekly newsletter, now featuring the "Stay at Home Edition", offering subscribers links to virtual gallery shows and artists to follow on social media. The notable webpage, "NAR's Guide to Chicago", developed and edited by Co-President Flannery Cusick, also saw significant growth since its original launch on the website, as a result of student submissions. The guide, organized by neighborhood, now features 58 individual locations, and boasts

a diverse range of destinations to explore in the Windy City from museums to murals.

As a result of the COVID-19 pandemic, NAR was unfortunately unable to host its annual Spring Student Artist Showcase in its usual location in Kresge Centennial Hall, though discussions have been held to allow for a virtual exhibition to be released in the Fall Quarter of 2020. In addition to this, NAR also planned a late release of the 20th edition of the NAR Journal to be held during the fall, in order to allow for greater visibility.

See more from NAR and meet the team at <http://northwesternartreview.com/>

Article submitted by Flannery Cusick & Katharina Nachtigall, NAR Co-Presidents



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

- ▶ C.C. MCKEE "Cultivating Visible Order: Representations of Tropical Ecology and Race in the French Atlantic." Primary advisor: Huey Copeland
- ▶ SCOTT MILLER "Royal Nomadism and the Valois Castle." Primary advisor: Christina Normore
- ▶ JULIA OSWALD "The Visual Rhetoric of the Relic Treasury." Primary advisor: Christina Normore



Director of Undergraduate Studies Update

Undergraduate students distinguish themselves.....again!

The spring quarter of the 2019-20 school year brought an unprecedented upheaval in education throughout the world. Classes were hurriedly moved online, graduation events quickly invented and lives upset in numerous ways. Our undergraduates were as pressed by these myriad new stresses as others, and their hard work in adapting to them is the most notable achievement of the present school year.

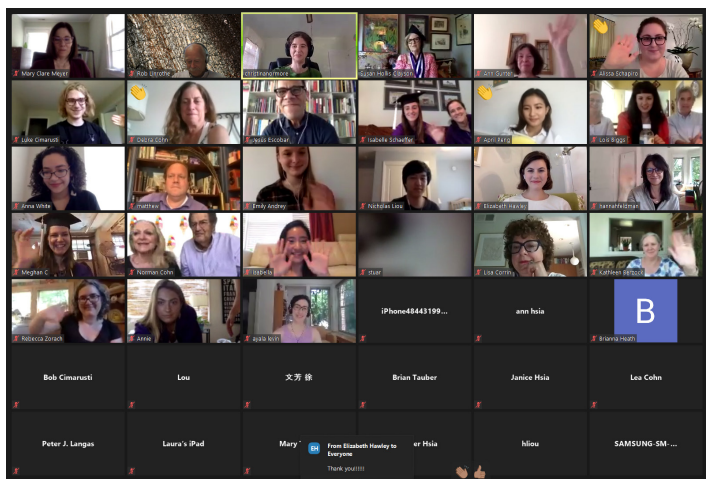
The Department offered 21 undergraduate courses this year, ranging from introductory classes in African Diaspora, Modernism, Modern Architecture, Ancient and Early Modern art to advanced seminars on Black Art of the 1960s, Collecting and Critique, and Medieval Decorative Arts. Our majors continued to distinguish themselves in terms of awards and honors. Two of our graduating seniors were awarded highly competitive Fulbright grants. Lois Biggs' Fulbright to the UK will support her graduate art history training at Leeds. Emily Andrey will teach English in Russia. Emily was also awarded the Department of Art History's David van Zanten Award for Advanced Art Historical Writing for her paper "A Closer Look: Tibetan Portraiture Meets Chuck Close." Six seniors were awarded Departmental honors this year: Luke Cimarusti, Meghan Considine, Elizabeth Hawley, Isabella Ko, Nicholas Liou and April Peng. Their topics ranged from the Yongzheng emperor's *falangcai* porcelain to contemporary eco-activist



art in the Midwest. While it was difficult to choose among these strong theses, Meghan Considine was awarded the Department's J. Carson Webster Prize for a Distinguished Honors Thesis for "Knowledge and Wonder: Place, Policy and Publics," directed by Professor Rebecca Zorach. Meghan achieved the unusual distinction of interdisciplinary honors across schools (with Performance Studies) and her thesis was also awarded one of the School of Communication's schoolwide honors, the Lucia Wiant Award. Luke Cimarusti, Elizabeth Hawley, April Peng and Louis Tauber were admitted to Phi Beta Kappa, joining their fellow seniors Nicholas Liou and Lois Biggs who were selected as juniors last year.

While we will miss our seniors, we are fortunate to have equally notable majors who will continue to enrich our program in the upcoming school year. Among these, Brianna Heath was named a Franke Undergraduate Fellow at the Kaplan Humanities Center for 2020-21. Brianna and Fiona Asokacitta were jointly awarded the Department's Warnock Prize for an Outstanding Junior. The Department's award for the best 200-level paper, selected by our discerning graduate students, was given to Yi-Tse Chen for his "*Invenzione*, not Imitation: Mantegna's Depiction of Nature."

In order to highlight the continuing achievements of our alumni and alumnae, the Department has begun a new spotlight feature on our website where we will be interviewing a different graduate each quarter. If you are willing to be contacted about this, please let the Director of Undergraduate Studies know!



Graduating seniors at the virtual commencement celebration on June 19 (above). Professor Clayson addressing the graduates during the Department's virtual commencement celebration on June 19 (top right).

► David Areford (Ph.D. 2001)

Areford (Ph.D. 2001), associate professor and chair of art history at the University of Massachusetts Boston, published *Strict Beauty: Sol LeWitt Prints* (Williamstown, MA: Williams College Museum of Art; New Britain, CT: New Britain Museum of American Art; and New Haven, CT: Yale University Press, 2020), a monographic study and catalogue to accompany a forthcoming exhibition (2021-2022) by the same title. In addition, he published the essay "Christ Child Creator," in *Quid est sacramentum? On the Visual Representation of Sacred Mysteries in Early Modern Europe and the Americas, 1400-1700*, eds. Walter Melion, Elizabeth Pastan, and Lee Palmer Wandel (London: Brill, 2020).

► Beverly Louise Brown (B.A. 1970, Ph.D. 1978)

Beverly Louise Brown is a fellow of the Warburg Institute in London. During the past year she contributed to the catalogues of three international exhibitions. She wrote entries on Jacopo Bassano and Titian for *Titian and the Renaissance in Venice* held at the Städel Museum in Frankfurt; "Noble, Beautiful and Sacred Faces: Titian's Portraits of Women," in *Titian's Double Portrait*:



Titian's *Portrait of Clarice Strozzi* from the Gemaldegalerie in Berlin.



Unveiled after 500 Years held at the Palazzo Ducale in Venice; and "Acquiring Knowledge from Ancient Things: The Literary and Visual Sources of Titian's *Poesie*," in *Titian: Love, Desire, Death*, held at the National Gallery in London. Her article "Sugar and Spice and All Things Nice?: Titian's Portrait of Clarice Strozzi," appeared in *Artibus et Historiae*, 80 (2019), pp. 177-213. In November 2019 she presented a paper at the National Gallery in London titled "Sculpted in My Heart: The Secrets of Titian's *La Schiavona*," which has now been published in *Artibus et Historiae*, 81 (2020), pp. 115-36 and in March 2020 she lectured at the Courtauld Institute of Art in London on Titan's *poesie*.

► Sheila Crane (Ph.D. 2001)

Crane continues to serve as chair of the Architectural History Department at the University of Virginia. She recently published an essay entitled "Algerian Socialism and the Architecture of Autogestion" which appeared as part of a special series on "Marxism and Architectural Theory across the East-West Divide" in *Architectural Histories*, the open access, peer-reviewed journal of the European Architectural History Network (DOI: <https://doi.org/10.5334/ah.345>).

► Douglas Gabriel (Ph.D. 2019)

Gabriel spent the 2019–20 academic year at Harvard University's Korea Institute on a Soon Young Kim Postdoctoral Fellowship. At Harvard he delivered a series of four lectures on various aspects of Korean art and visual culture. He also presented work at Boston University's Center for the Study of Asia and at the

David Areford, *Strict Beauty: Sol LeWitt Prints*, (Williamstown, MA: Williams College Museum of Art; New Britain, CT: New Britain Museum of American Art; and New Haven, CT: Yale University Press, 2020).

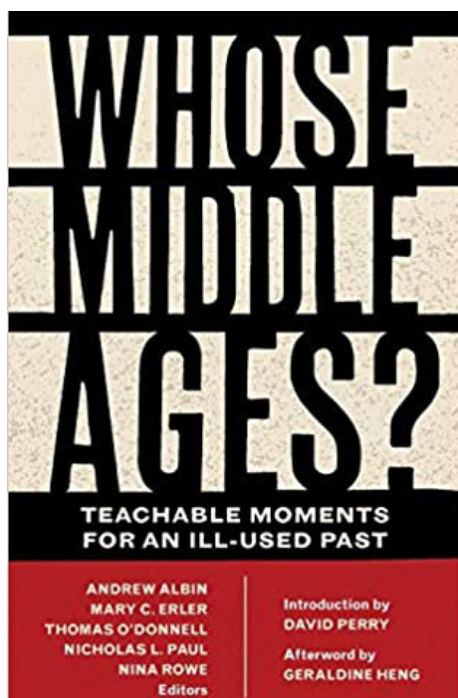
annual CAA Conference. This year Gabriel began a three-year term on the CAA Professional Committee on Research and Scholarship. In the fall he published an essay in a catalogue for the Gana Art Collection, a body of South Korean realist art that was donated to the Seoul Museum of Art (SeMA) in 2001. Gabriel received a research grant from the Northeast Asia Council of the Association of Asian Studies, which allowed him to travel to Washington D.C. for research at the Library of Congress in February. He looks forward to relocating to D.C. in September, when he will join the George Washington University on a Korea Foundation Postdoctoral Fellowship.

► Sarah A. Gordon (Ph.D. 2006)

In September, 2019, Sarah began as Curator at the DC Commission on the Arts and Humanities. In 2019, she published three essays: "A Call for Liberty: Rockwell Kent's Puerto Rico Mural" (*Archives of American Art Journal*); "Offering Sanctuary: Michal Heiman's New Community of Women" (*Radical Link: A New Community of Women*, American University Museum);



Douglas Gabriel gives a gallery talk at the opening of *Han Young Soo* at the Harvard University Asia Center, November 2019.



Nina Rowe *Whose Middle Ages?: Teachable Moments for an Ill-Used Past* (Fordham University Press, 2019).

and "Raw Poetry: Ernesto Bazan and Cuba" (25 de Noviembre, BazanPhotos Publishing).

► Jennifer Jolly (Ph.D. 2003)

Jolly was awarded the LASA (Latin American Studies Association) Visual Culture Section Best Book Prize for 2020. Jennifer's book, *Creating Pátzcuaro, Creating Mexico: Art, Tourism, and Nation Building Under Lázaro Cárdenas* (Austin: University of Texas Press, 2018), explores the artistic and cultural patronage of celebrated Mexican president Lázaro Cárdenas which transformed a small Michoacán city, Pátzcuaro, into a popular center for national tourism in the 1930s and created enduring myths for the celebration of Mexican nationalism. *Creating Pátzcuaro, Creating Mexico* was also awarded the Arthur P. Whitaker Best Book Award by the Middle Atlantic Council of Latin American Studies (MACLAS) in 2019 and she would have addressed the group as their keynote speaker in March 2020.

► Sylvester Okwunodu Ogbechie (Ph.D. 2000)

Prof. Ogbechie participated in a seminar (Black Modernisms) which was held October 10-12, 2018 and April 10-12 2019. Between July 2018 and December 2019, he presented lectures at Indiana University, Northwestern University, University of Oregon, University of Paris 1 Panthéon Sorbonne (Sept. 22-24, 2019) and Stanford University. He continues to serve as Editor-in-Chief of *Critical Interventions: Journal of African Art History and Visual Culture*.

► Liza Oliver (Ph.D. 2014)

Oliver is the Diana Chapman Walsh Assistant Professor of Art History and South Asia Studies at Wellesley College. In 2019, Oliver's book, *Art, Trade, and Imperialism in Early Modern French India* was published by Amsterdam University Press, and generously supported by the Warnock Publication Fund. She is currently working on her second book project, "Empire of Hunger: Representing Famine, Land, and Labor in Colonial India," which examines photographs of civil servants, tourists, and engineers to consider how multifaceted aspects of famine were visualized in colonial rule.

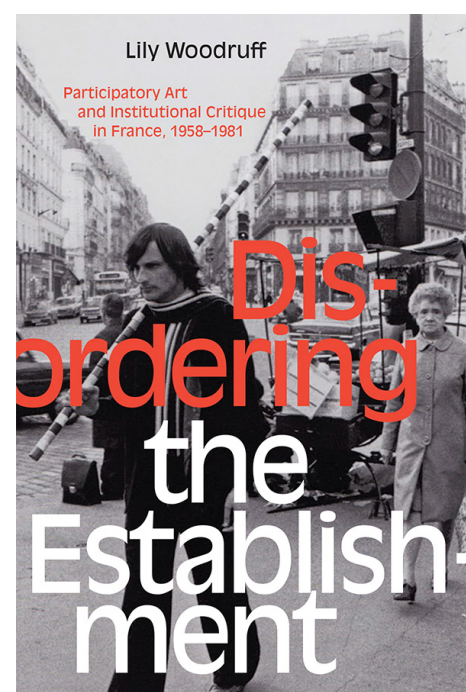
► Nina Rowe (Ph.D. 2002)

Nina Rowe was elected President of the International Center of Medieval Art (ICMA). She is pleased to announce the publication of a collection of essays she co-edited with colleagues at Fordham University, *Whose Middle Ages?: Teachable Moments for an Ill-Used Past* (Fordham University Press, 2019).

Lily Woodruff, *Disordering the Establishment: Participatory Art and Institutional Critique in France, 1958-1981* (Duke University Press, 2020).

► Lily Woodruff (Ph.D. 2012)

In spring 2020, Woodruff's book *Disordering the Establishment: Participatory Art and Institutional Critique in France, 1958-1981* was published (Duke University Press). It received Warnock Publication Fund support and a subvention grant from TOME (Towards an Open Monograph Ecosystem) allowing for open-access. She presented research on the book at Jawaharlal Nehru University during her spring sabbatical. A grant from the Delia Koo Endowment Fund took her to India and the United Arab Emirates where she interviewed artist Amar Kanwar, and journalists, lawyers, and activists working to support villagers and tribal groups in eastern India against corporate exploitation. She presented her new book project on natural history, ecology, and contemporary archival art at the Society for Literature, Science, and the Arts Conference, at NYU Abu Dhabi, and at MSU's Center for Interdisciplinarity. At CAA in Chicago, she co-organized the panel "What Can Art Say about Extinction?" with Brianne Cohen of CU Boulder. Lily continues as co-chair of the European Postwar and Contemporary Art Forum.



► UPCOMING EVENTS ◀

WARNOCK LECTURE SERIES

- WINTER 2021 MABEL WILSON, Columbia University
- SPRING 2021 JENNIFER TRIMBLE, Stanford University

MYERS FOUNDATIONS SYMPOSIA

- SPRING 2021 “Soviet Energies: Enthusiastic, Erotic, Economic, Entropic”
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