

Department of Art History.

2020-21 NEWSLETTER

CHAIR'S NOTE...

I write after an agonizing year, with the hope that “after” remains accurate and that we are not merely in the calm between two storms. And yet, and yet... some wonderful things have happened in the Department of Art History this year. In terms of the faculty, Alicia Caticha joined us and has already made a significant impact with popular classes (see p. 2). Both of the Associate Professors who were nominated for promotion were recognized for their great scholarship, exceptional teaching, and extraordinary service to the Department, College, and University: Professors Escobar and Kiaer have been promoted to the rank of Professor (see pp. 3 and 4)! Antawan Byrd was hired during this year and will be joining us in the Fall (see p. 8), as will Thad Dowad.

While our graduate students, like all of us,

responded and adapted to the shifting landscape of pandemic life, this did not seem to affect their success in winning fellowships, awards, teaching, and recognition for their extraordinary feats of scholarly achievements (see pp. 11–14). Fortunately, the inimitable staff members, Mel Keiser and Mary Clare Meyer, were able to handle the worst that was thrown at us (see p. 10). Just before Mel went on parental leave in March, we were joined by Steven Adams, whose contributions were very much appreciated (see p. 10). Since Mel's return, we have been enlivened, amused and enchanted by photographs and a few brief glimpses of the young Evie, the outcome of Mel's leave.

At the same time, we had some departures. Stephen Eisenman is retiring after twenty-three



years teaching for us. As his report indicates (see p. 2), he will be devoting himself to the NGO Anthropocene Alliance that he and his wife founded. We wish them both the best. We knew that Huey Copeland would be away for two years as the Andrew W. Mellon Professor at the Center for Advanced Study in the Visual Arts. In the Fall

he announced that he was accepting a position as the BFC Presidential Associate Professor at the University of Pennsylvania, so unless and until we can woo him back at some future date, his absence will extend for considerably more than two years. He is missed already. Finally, as Claudia Swan details

(cont. on back cover)

Faculty News.

Alicia Caticha

As the world shut down due to COVID-19, Caticha defended her dissertation, moved to Chicago, and joined Northwestern's Department of Art History. She expressed gratitude for the warmth with which new, ongoing, and retired members of the faculty welcomed her. As Caticha prepared to teach her first lecture course at Northwestern, the esteemed Holly Clayson generously gifted Caticha a selection of Clayson's own books, passing on the metaphorical 19th-century Parisian torch. Although moving during a global pandemic had its own set of unique challenges, Caticha and her family couldn't be happier in their new home. Staving off quarantine doldrums this past winter, she planted an indoor herb garden and began collaborating with her

husband (a comedy writer) on some art history-inspired comedy sketches. Perhaps someday, in the spirit of Bo Burnham's *Inside*, they will be ready to share their pandemic comedy with the world!

IMAGE...

Clayson welcomes Caticha with a selection of 19th-century books from her collection.



Stephen Eisenman

Eisenman spent the plague year with his wife, the British environmentalist Harriet Festing, at their house and gardens in the village of Micanopy, Florida (population 600). There, he remotely taught an undergraduate class (350-1) and a seminar titled, "Art and the Anthropocene." The term "Anthropocene" describes the period in Earth's history when natural systems no longer operate according to their own rules but are impacted by human intervention. That era is now, due to the catastrophic release by capitalist industry of greenhouse gases and other pollutants.

The Micanopy residence is named *Aa House* because it is the headquarters of Eisenman and Festing's environmental non-profit, Anthropocene Alliance (Aa). Founded in 2017, Aa is now the nation's largest coalition of frontline communities fighting for climate and environmental justice. Eisenman is co-founder and Director of Art and Strategy. Visit the site online to see all the art and find out about Aa's many environmental justice initiatives.

In 2020, Eisenman also began to write a bi-weekly column for the muckraking, online journal *Counterpunch*, founded 20 years ago by Alexander Cockburn and Jeffrey St. Clair. His columns take the form of political satires, brief memoirs, short stories, fables, natural history, and commentaries on politics, art, and society. They are always radical and usually funny.



Eisenman retired this year after thirty-seven years of teaching, the last twenty-three at Northwestern.

IMAGE...

Eisenman's new home in Micanopy, also the headquarters of the Anthropocene Alliance.

Jesús Escobar

remotely, including “Introduction to Latin American Art” in Spring 2021 with sixty-eight students and a team of five graduate student instructors. For “Baroque Art: Italy and Spain” in Fall 2020, students got into the pandemic groove with their contributions to The Great Italian and Spanish Baroque Selfie Challenge. Sophomore major Grace Wu’s entry appears here, while others by senior major Katharina Nachtigall and senior Statistics major Kumail Syedain appear elsewhere in these pages (pp. 23 and 15). The challenge represented one way of adapting to the reality of remote teaching. Graduate students in Escobar’s “Empire of Cities” seminar were treated to Zoom visits by Barbara Mundy of Fordham University, Michael Schreffler of the University of Notre Dame, and Amanda Wunder of Lehman College/CUNY Graduate Center which allowed them to interact with scholars whose work is helping to define thinking about architecture and space in the early modern Spanish Empire. Escobar’s own latest contribution to this subfield, *Habsburg Madrid: Architecture and the Spanish Monarchy* is in production with Penn State University Press and will be published in April 2022. The highlight of his year’s speaking engagements was delivering the Niles Glendinning Lecture in March, an event sponsored by ARTES-UK and the Instituto Cervantes London. Once again, the

graduate summer seminar abroad had to be postponed. It will now take place in 2022 and may switch venues from Madrid to Mexico City.

IMAGE...

Grace Wu’s submission to Escobar’s Great Italian and Spanish Baroque Selfie Challenge, recreating Artemesia Gentileschi’s *Self-portrait (Allegory of Painting)*, 1637.



Hannah Feldman

political crises and acts of violence at home and the world over, but especially in Palestine and Lebanon. Over the course of the year, she found moments of joy and purpose in her interactions with students, both in and out of the Department, and in her co-teaching a course on orientations and the contemporary Middle East with a colleague from Northwestern’s Middle Eastern and North African Studies Program, Professor Rebecca Johnson, and one from the American University of Beirut, Professor Kirsten Scheid. Being Director of Graduate Studies afforded her opportunity to

learn from graduate students in new and exceptionally important ways. From her dining room table, she gave Zoom talks and presentations on subjects ranging from Algerian abstraction in the 1960s, a 1976 exhibition of art in solidarity with Palestine, and Ahlam Shibli’s photographic study of the visual culture of Palestinian death during the Second Intifada. She was especially proud to see an exhibition for which she was an advisory consultant, *Hugette Caland: Tête-à-Tête*, open at The Drawing Center. In addition to publishing writings about Caland, she also published texts on the Lebanese artist Ali Cherri, “decolonization” as a method, and time, temporality, and communication in contemporary art. With great sadness, she came to the end of her extended tenure at the Core Residency Program at the Museum of Fine Arts, Houston, Glassell School of Art, where she has been a scholar in residence for several years. It was with great happiness, however, that she contributed to the artist book published by the Core fellows this year, *dinosaurs*. By summer’s start, she

had relearned the childhood skill of standing on her hands and on her head, but, as exciting as that triumph was, it was nothing like the pleasure of seeing her advisee Talia Shabtay defend her brilliant dissertation, “See, Think, Learn: Creativity and Limits in Early Cold War Art and Technology,” in late June.

IMAGE...

A mixed media piece by Hugette Caland (Appleton I, 2009), featured in an exhibition at the Drawing Center for which Feldman served as advisory consultant.



Ann Gunter

While the pandemic and virtual learning environment unquestionably presented their challenges, Gunter found her students to be impressively engaged, resilient, and productive. In addition to courses for Art History, Classics, and Humanities, she supervised Mina Malaz's undergraduate honors thesis devoted to an unusual bronze sculpture installed in Ankara in 1978—when Ann, coincidentally, was living in the Turkish capital and engaged in her own dissertation research.

Online platforms allowed participation in a virtual workshop organized by the Ancient Near East Department, Metropolitan Museum of Art, as one of a small group of scholars invited to comment on current plans for a major reinstallation of the permanent collection. Gunter also gave a paper at an international conference on the topic “Beyond Attribution?! Style and Communication in Visual Media of the Late Bronze and Iron Age Near East,” held on Zoom (instead of in Tübingen) in mid-April 2021. In the publications domain, Gunter made final revisions on conference papers delivered in Chicago and Padua (in 2018 and 2019) and 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).



Before she takes up her new role as Chair of Art

History in September 2021, Gunter expects to make further progress on her book project supported this year by a Kaplan Faculty Fellowship. Presentations to other Kaplan Faculty Fellows and the Global Antiquities Workshop provided helpful comments and suggestions on research in progress.

IMAGE...

The Hittite Sun Course Monument, designed by Nusret Suman (1905-1978), in downtown Ankara. Photograph by Ann Gunter, September 1979.

Christina Kiaer

Christina Kiaer lost her husband, Robert Bird, on September 7, 2020 to cancer. A Professor of Slavic and Cinema and Media Studies at the University of Chicago, he had co-taught two graduate seminars with her “The Aesthetics of Socialist Realism,” and served on several dissertation committees, in the department. Not wanting to be locked up alone during COVID-19, in Winter she elected to teach her big “Intro to Modernism” lecture course in person: about forty students came in person to the huge auditorium in Fisk every Monday (masked and distanced), another forty every Wednesday, and the rest of the students were all remote; two TAs joined her in person in the classroom, while the other four taught remotely. Despite the logistical challenges, it was a joyful class, with engaged and grateful undergraduates. She also taught her smaller lecture course, “Art of the Russian Revolution,” in person in the Spring, again enjoying great *esprit de corps* with the students in the room. In this strange, quiet year, she presented one online paper, a keynote presentation in April at the Moscow-based symposium “Veshch! The History of Russian Object Design,” and completed one article, “Inventing an Aesthetics of Anti-Racism,” forthcoming this fall in *The Wayland Rudd Collection: Exploring Racial Imaginaries in Soviet Visual Culture*. Her promotion to full Professor

became official on September 1, when she will also take up

her appointment to the Arthur Andersen Teaching and Research Professorship. Next year, she will be a visiting professor at the University of Copenhagen.

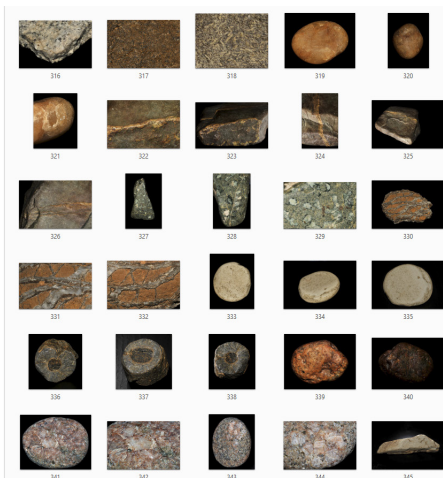
IMAGE...

Kiaer with her late husband, Robert Bird.



Rob Linrothe

One of the coping strategies Linrothe has employed over the last fifteen months of the pandemic was in response to three things he sorely missed: trekking in the mountains, seeing art there in person, and photographing the art and its settings. So, if he couldn't go in person, maybe he could "be there" vicariously through what he had retrieved over the years.



In the course of more than twenty treks in the western Himalayas, Linrothe has picked up a lot of rocks, big and small, and brought quite a few of them back with him. Sometimes, the color (or colors) attracted him. In other cases, it might be the shape, or the tactility, the feel of it in his hand. Or it was the patterns, inclusions or fossils, or some intangible *je ne sais quoi*. For some, Linrothe still remembers exactly where he picked them up. For others, he does not recall. All are extraordinary to him, but some paradoxically precisely for their very ordinariness.

Linrothe decided to regularly, if not daily, work on his photography skills, especially lighting and the use of multiple flashes. On each of many consecutive days starting under lockdown, he photographed two or three of his Himalayan rocks. He took multiple shots of different views, sides, or facets of each rock, and then afterwards tried to edit them down to three or four views per rock. Occasionally, the texture or pattern would remind him of a much larger cliff or rock formation he had seen and photographed "in the field." Linrothe would juxtapose the micro and the macro views in the growing folder of what he called, not very originally, *Petrographs*. By now he has accumulated four hundred and twenty-five such photographs. But he has slowed down and is also running out of material. He is definitely looking forward to getting back to the mountains and stocking up on stones. Besides getting Linrothe through the worst of the isolation, they have given him a lot of visual pleasure, he hopes that the experience has also developed his facility in lighting three-dimensional objects. He taught two classes in hybrid mode this year, and completed the final year of his term as Chair of Art History.

IMAGE...

Linrothe was kept busy during the pandemic photographing rocks he has collected on his many travels.

Christina Normore

Like many faculty, Normore spent the 2020-21 school year adapting to the virtual format and considering the challenges that face the Department and discipline. This included taking part in a number of virtual meetings and working groups. On the teaching front, she developed a new graduate course on the intersection between the movement to decolonize museums and the history of collecting and displaying medieval art. In May she was awarded an Andrew W. Mellon New Directions Fellowship, which will enable her to pursue training in Arabic and sub-Saharan archaeology over the next three years. Spring 2021 also saw the completion of her time as Director of Undergraduate Studies and she thanks the current students and recent graduates for the pleasure of their company over the five years that she held that position.

Adrian Randolph

Dean Randolph explored the joys and frustrations of remote learning in Fall 2020, collaborating with doctoral students Cait DiMartino, Stephanie Lee, Jake Leveton, Arianna Ray, Ben Weil, and Sarah Dwider in offering "Introduction to European Art, 1400-1800." It was an exhilarating experience, but Randolph is looking forward to returning to the physical classroom. In the meantime, he continues in his role as Dean of Weinberg College.

Claudia Swan

After more than two decades

serving Northwestern, Swan has joined the faculty at Washington University in St. Louis, where she is the inaugural Mark S. Weil Professor of Art History and Archaeology. This year, Swan published two books: her monograph, *Rarities of These Lands: Art, Trade, and Diplomacy in the Dutch Republic* and, with Marisa Bass, Anne Goldgar, and Hanneke Grootenboer, *Conchophilia: Shells, Art, and Curiosity in Early Modern Europe* (both with Princeton University Press). From the comfort of her home office, she gave talks via Zoom at University of Wisconsin Madison (“Piracy, Rarities, and Political Fortunes in the Dutch Republic”); the Bibliotheca Hertziana, Rome (“The Nature of Exotic Shells: Labor and the Costs of Visibility”); Harvard (“Blackness | Representation”); and at Leiden University, the Arts Club of



IMAGE...

Swan holding one of her books, *Rarities of These Lands: Art, Trade, and Diplomacy in the Dutch Republic*.

Chicago, and the Institute for Advanced Study. Together with Rebecca Zorach and United Kingdom colleagues Thalia Allington-Wood and Sophie Morris, she also co-organized the two-day international symposium hosted by the Newberry Library, “Elemental Forces.” Swan maintains a courtesy appointment to The Graduate School, which enables her to advise Ph.D. students in the Northwestern program, happily.

Krista Thompson

To cope with the pandemic, Thompson did a lot of walking (when she wasn’t teaching her youngster ninth-grade geometry). Always interested in

everyday archives, Thompson started documenting signs that commented on COVID-19 and the Black Lives Matter protests in the northern Chicago suburbs, New York, Philadelphia, and in the Bahamas.



IMAGE...

Photographs taken by Thompson to document signs about COVID-19 and the Black Lives Matter movement.

Rebecca Zorach

The prompt faculty were given for this newsletter asked them to think about what they did this year to “distract [themselves] from [the pandemic], to

push, extend, amuse, enlighten or nurse [themselves].” But Zorach feels like she experienced this year on a completely different planet. With a school-age child, family members facing major health issues, and a full Zoom teaching load that involved intense new challenges, there was little room for amusement! It was an overwhelming, all-consuming year of work and anxiety. Zorach treasures the moments she was able to snatch from the pandemic to spend outdoors and outside the city, but the brightest spots in the terrible year came from the terrific and amazing students, who also faced enormous challenges of many kinds and managed to persevere with creativity and determination. In October—when it seemed like the worst of the pandemic might have passed—some of the

IMAGE...

A portion of William Walker’s 1974 *History of the Packinghouse Worker* (around the corner from the main mural) appears here with Zorach’s enthusiastic students.

students in Zorach’s Fall seminar “Black Chicago Archives,” co-taught with Aymar Jean Christian, were able to go on a field trip to the South Side, where they visited



the South Side Community Art Center and the Stony Island Arts Bank. They also stopped to see numerous murals painted by artists of the Chicago Mural Group, including William Walker's 1974 *History of the Packinghouse Worker*. Here's to many more such explorations in all our futures.

Emeritus Faculty.

S. Hollis Clayson

in *H-France Forum* (2020, Volume 15, Issue 5). Four multi-disciplinary reviews were followed by her response. Her first adventure in teaching in retirement took place in early 2021: two six-week online art history courses at the Evanston Art Center. Guess she's not finished talking.....

IMAGE...

Holly Clayson and spouse, on a Pandemic Amtrak, in Fall 2020.

Professor Emerita Clayson's 2019 book, *Illuminated Paris: Essays on Art and Lighting in the Belle Époque*, was the first art history book featured



David Van Zanten

eighteen months helped focus his research project. This project pivots on the spatial composition of the *Gare du Nord* and its fascinatingly complex relation to its Parisian urban surrounding. This project was presented online at the architecture schools in Delft and Washington University in St Louis, as well as at a Paris symposium on the *Gare du Nord*—and also, just before lock-down and thus in person, at the Universidad Nacional de La Plata in Argentina. It is to be included in both a French and a Spanish publication. This work is part of a larger project which will constitute the core of a new course which Van Zanten will teach as Visiting Professor in Fall 2021 at Carleton College, attempting in part to set mid- and late-19th-century architectural practices against each other in terms of just how social space, government authority, and contrasting techniques of architectural conception might combine in different circumstances.



IMAGE...

Van Zanten as archaeological architect measuring and drawing at the ancient city of Sardis, in western Turkey.

New Faculty.

Thadeus Dowad

Dowad specializes in the art and architectural history of the Ottoman Empire and Europe in the 18th and 19th centuries, with an emphasis on the transregional impact of capitalism and empire-building on metropolitan and colonial artistic cultures. He is particularly interested in the history of European imperialism in Islamic West Asia and North Africa as the framework for an integrated history of Ottoman and European art before World War I. Soon to receive his Ph.D. from University of California, Berkeley, he completed his M.A. in the History of Art from Williams College in 2014 and his B.A. in the History of Art from the University of Pennsylvania in 2012. He was also a visiting graduate student in the History Department at Boğaziçi University in Istanbul from 2018-19. His research and language training have been supported by the Deutscher Akademischer Austauschdienst, the American Research Institute in Turkey, the Center for Advanced Study in the Visual Arts, and the Institut national d'histoire de l'art in Paris.

Antawan I. Byrd

Byrd specializes in modern and contemporary art of Africa and the African diaspora, with a particular focus on histories of photography, sound, urbanism, and popular culture. He is currently completing his dissertation titled “Interferences: Sound, Technology, and the Politics of Listening in Afro-Atlantic Art,” which examines how African and African diasporic artists reorient understandings of 1960s-era politics through recourse to sound/technologies and practices of listening. As Associate Curator of Photography and Media at the Art Institute of Chicago, he curated *Mimi Cherono Ng’ok: Closer to the Earth, Closer to My Own Body* (2021), and co-curated *The People Shall Govern! Medu Art Ensemble and the Anti-Apartheid Poster* (2019). Through his continued affiliation with the museum, Byrd is collaboratively working on a major exhibition on Pan-Africanism slated to open in 2024.



Byrd co-curated the *2nd Lagos Biennial of Contemporary Art* (2019), *Kader Attia: Reflecting Memory at Northwestern's Block Museum of Art* (2017), and the *10th Bamako Encounters, Biennial of African Photography* (2015). He recently co-edited *The People Shall Govern! Medu Art Ensemble and the Anti-Apartheid 1979-1985* (Art Institute of Chicago/Yale University Press, 2020), and his writing has appeared in *Sanlé Sory: Volta Photo* (Steidl The Art Institute of Chicago, 2018), *Recent Histories: Contemporary African Photography and Video Art* (Steidl & The Walther Collection, 2017), and in special issues of *Aperture* and *FOAM*. In 2017, he received the Award for Curatorial Excellence from the Arts Council of the African Studies Association, and his research has been supported by an Andrew W. Mellon Council on Library and Information Resources fellowship, a Chicago Objects Study Initiative Mellon Curatorial Research fellowship, and a Fulbright fellowship at the Centre for Contemporary Art, Lagos.

IMAGE...

Byrd started as a new faculty member in 2021.

Affiliate Faculty.

Kathleen Bickford Berzock

Associate Director of Curatorial Affairs at the Block Museum

professionals in Mali, Morocco, and Nigeria, who were involved with the Block Museum's exhibition *Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Sahara Africa*. The exhibition, which Berzock curated, will at last open at the Smithsonian National Museum of African Art in July 2021. It was recently honored with a Curatorial Excellence award and an Arnold Rubin Outstanding Book award from the Arts Council of the African Studies Association. This summer Berzock will undertake her postponed Museum Scholar residency at the Getty Research Institute.

Taking advantage of the expansion of virtual programs during the pandemic, Berzock co-organized with Associate Professor Amanda Logan (Anthropology) the Program of African Studies' "African Heritage in Dialogue" series, featuring conversations with archaeologists and museum

IMAGE...

The Smithsonian National Museum of African Art exhibited Berzock's exhibition, *Caravans of Gold*.



Sarah E. Fraser

Chair Professor of East Asian Art History at the Centre for Asian and Transcultural Studies, Heidelberg University

In 2020–21, Fraser published an edited volume with Yu-Chieh Li, *Xu Bing: Beyond the Book from the Sky* (Springer). The forthcoming study, *Women Cross Media: East Asian Photography, Prints, and Porcelain from the Dresden State Art Collection* (Arthistoricum), is in press. Currently she is completing *Ink Meets Oil, Chinese Artists Trained in Europe* (Brill, 2022) and she is working on a manuscript "How Chinese Art became Chinese (1928–1945)." In cooperation with The Getty Foundation's Connecting Art Histories program, she has directed the Heidelberg Dissertation Workshop for East Asian Art, which will be held at the Institute for East Asian Art History in Summer 2021. In November 2020, she was appointed Chair Changjiang Professor at Sichuan University and is looking forward to returning to China soon.

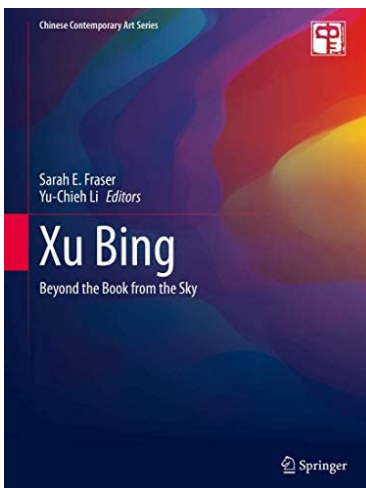


IMAGE...

Fraser's new book co-edited with Yu-Chieh Li.

Staff News.

Steven C. Adams

“The Plague Year,” Adams binge-watched many different TV shows and movies, both old and new. He also experimented more with cooking, making dishes he never thought he could. He has now joined the staff full-time as Program Assistant.

Adams joined the department in March 2021 as temporary department assistant during Keiser’s parental leave. In coping with the challenges of

Mary Clare Meyer



This past year Meyer has enjoyed going on walks to Lake Michigan each morning and taking photographs of the many moods of the lake. Meyer left the department at the end of Summer 2021 to pursue new adventures. The Department cannot express enough how much we will miss her.

IMAGE...

The view from one of Meyer’s walks along Lake Michigan.

Mel Keiser

Keiser was the Kaplan Humanities Institute Artist in Residence this Spring, making work in the Kaplan artist studio on campus and leading “A Practicum for Digging a Grave” with the Art Theory and Practice department. The practicum invited gravediggers Kris Bloedow and Bill Jessen to share the lost art of manual grave digging. Drawing participants from across Chicago, they dug a grave on Northwestern’s campus, with participants learning how to lay out the grave, preserve vegetation and layers of soil, safely reinforce the hole while digging, and repair the hole after interment. The practicum reflected on the ability of this labor to simultaneously inter the deceased, mirror the process of grieving, and direct emotion into social action, with many participants working through emotions from the past year. A short film and a transcript of the event will be added to Northwestern’s library, preserving Bloedow and Jessen’s rare knowledge. Keiser was also the recipient of a 2020 Individual Artist Grant from the City of Chicago’s Department of Cultural Affairs and Special Events for her on-going project, *Museum of The Mels*, and delivered lectures about her work in the Art Theory and Practice department, Chapin Humanities College, and Segal’s STEAM Design Thinking Innovation course at Evanston Township High School.

IMAGE...

Keiser digging a grave as part of “A Practicum for Digging a Grave.” The practicum was part of her artist residency with the Kaplan Humanities Institute and the Art Theory and Practice department.

Keiser was pregnant with her first child through the pandemic, giving birth to her daughter Evie in March—a source of exceptional joy for Keiser and her husband, Matt.



Graduate Student News.

Maryam Athari

In 2020-21, Athari participated in the Northwestern Paris Program in Critical Theory. She also received the 2020 Rhonda A. Saad Prize for Best Paper in Modern and Contemporary Arab Art from the Association for Modern and Contemporary Art of the Arab World, Iran and Turkey. Athari is a recipient of the 2020-21 Northwestern Buffett's Global Impacts Graduate Fellowship.

Jessy Bell

This year, Bell received Northwestern's Buffett Graduate Student Dissertation Research Travel Award and a Social Science Research Council International Dissertation Research Fellowship.

Olivia Dill

Dill was the Chicago Objects Study Initiative Mellon Curatorial Research Intern in Prints and Drawings at the Art Institute of Chicago in 2020-21.



IMAGE...

Graduate students Anna Cohen, Kat Lukes-Caribeaux, and Ashleigh Deosaran at the End-of-Year Social.

Anna Dumont

Dumont received the 2020-21 Rome Prize in Modern Italian Studies from the American Academy in Rome. She also received a Huntington Library Travel Grant and will participate in the Herzog August Bibliothek 44th International Wolfenbüttel Summer Course "Early Modern Visual Data: Organizing Knowledge in Printed Books." In 2021-22, she will be the Center for Advanced Study in the Visual Arts Twelve-Month Chester Dale Fellow.

Sarah Dwider

Dwider received a Northwestern Social Science Research Council Dissertation Proposal Development Program Summer Research Fellowship. She will be the 2021-22 Block Museum of Art Fellow.

Sarah Estrela

Estrela spent the academic year with her family in Providence, Rhode Island. She wrote exhibition reviews, conducted interviews with contemporary artists, and made slow but steady progress on researching and writing her first dissertation chapter. She looks forward to returning to Chicago this Fall as the Chicago Objects Study Initiative Mellon Curatorial Research Fellow in the Photography and Media Department at the Art Institute of Chicago.

Bethany Hill

In 2020-21, Hill was the Block Museum of Art Fellow and received the Northwestern Social Science Research Council Dissertation Proposal Development Program Summer Research Fellowship.

Adri Kácsor

Kácsor was extremely happy to spend the impossible pandemic year in Berlin, where she could not only do exciting research for her dissertation but also spend beautiful time with her friend and comrade-in-arms Thomas Love. Kácsor is grateful for all happy moments together, including a recent visit to the *1 Million Rosen für Angela Davis* show in Dresden. Kácsor is also very excited to see again her deeply missed friends in the U.S. as she moves back in Fall to start her Leonard A. Lauder Fellowship in Modern Art at The Metropolitan Museum of Art in New York.

IMAGE...

Exhibition view of Kunsthalle im Lipsiusbau's exhibition, *1 Million Roses for Angela Davis*. (Image courtesy of Kunsthalle im Lipsiusbau.)



Özge Karagöz

In 2021-21, Karagöz participated in the Northwestern Paris Program in Critical Theory.

Emma Kennedy

Kennedy was awarded the Center for Advanced Study in the Visual Arts Alissa Mellon Bruce Predoctoral Fellowship for Historians of American Art to Travel Abroad and will participate in Northwestern's Paris Program in Critical Theory next year.

Tamar Kharatishvili

Kharatishvili and Jake Leveton were principal co-investigators of the "COVID-19: Critical/Creative Studies in Music, Image, and Text" project based in the Center for Bioethics and Medical Humanities at Feinberg School of Medicine. Begun in the spring of 2020, this project constitutes a new, multi-institutional, and grant-funded digital-medical humanities initiative that seeks to interrogate what creative forms might emerge as vehicles of social solidarity for our shared moment of global public health precarity. Broadly, the collaborative project responds to two conditions. First, that the current novel coronavirus pandemic poses a particular global public health crisis and planetary predicament at the nexus of biological, mental, and social health. Second, that the arts carry a particular responsibility to respond.

Kharatishvili received a Jeanne Marandon Fellowship from the Société des Professeurs Français et Francophones d'Amérique for 2021-22.

Brian Leahy

Leahy received the 2021-22 Dedalus Foundation Dissertation Fellowship.

Jake Leveton



Leveton spent the pandemic year swimming, biking, and running as much as possible to maintain a positive perspective in bleak times. This was all aided immensely by exciting new collaborations that continually collapsed social distance by means of sustained connection and convivial conversation. To these ends, he appreciated work in the department with respect to the Spring Space seminar, and the chance to build new forms of thought during the crisis through the “COVID-19: Critical/Creative Studies in Music, Image, and Text” project based in the Center for Bioethics and Medical Humanities at Feinberg School of Medicine.

IMAGE...

Leveton with his bike making the most of the pandemic year.

Thomas Love

Love spent the academic year in Germany, where he continued his dissertation work. He co-chaired and presented on a College Arts Association Annual Conference panel with fellow graduate student Adri Kácsor, wrote an article for a special issue of *The Germanic Review* on queer temporality in German cinema, and interviewed artist Devin Kenny for the *Art Institute Review*. As a Chicago Objects Study Initiative Mellon Teaching Fellow, he taught a course on “Blackness and Abstraction” between Northwestern and the Art Institute of Chicago. He also helped his partner, Markues, install exhibitions at the Kunstverein Braunschweig and the Ludwig Forum Aachen.

IMAGE...

Thomas Love reading Octavia Butler in his partner Markues's exhibition *Prima Quallerina* at Kunstverein Braunschweig (October 18, 2020).



Risa Puleo

Puleo received Northwestern's Center for Native American and Indigenous Studies Graduate Fellowship for 2020-21. Next year, she will be one of Northwestern's Alice Kaplan Institute for the Humanities Franke Fellows.

Sandra Racek

Racek was the Chicago Objects Study Initiative Mellon Curatorial Research Fellow in the European Painting and Sculpture Department at the Art Institute of Chicago. She will also be teaching the Chicago Objects Study Initiative seminar in the Spring 2022.



IMAGE...

Graduate students Ben Weil, Olivia Dill, and Arianna Ray at one of the only in-person events in 2020-21, the End-of-Year Social.

Alissa Schapiro

In 2020-21, Schapiro was the Crown Graduate Fellow in Jewish Studies at Northwestern's Crown Family Center for Jewish and Israel Studies. *Life Magazine and the Power of Photography* (Princeton University Art Museum), to which Schapiro was a contributor, was named the winner of the College Art Association's 2021 Alfred H. Barr Jr. Book Award. Further, Schapiro received the Weinberg College Outstanding Graduate Student Teacher Award. Over the summer, she will participate in the Holocaust Educational Foundation Summer Institute.

McKenzie Stupica

Stupica will participate in the 2021-22 Northwestern Paris Program in Critical Theory.

Hamed Yousefi Koupai

Yousefi Koupai was one of Northwestern's Alice Kaplan Institute for the Humanities Franke Fellows in 2020-21, where he taught an undergraduate course, "Modern Art and Spiritual Art." Next year, he will participate in the Northwestern Paris Program in Critical Theory.

Emily Wood

This year, when not taking her stress baking to a whole new level, Wood was writing her dissertation on art and politics in 16th-century Madrid and Florence. In November, she presented a paper, "Titian's Long Shadow: Philip II, Federico Zuccaro, and the Decoration of the Escorial," at the online conference "Poetry in Paint: Titian's Late Mythologies" that was held at the National Gallery, London in conjunction with the exhibition of Titian's reunited *poesie* series. During Spring, Wood was glad to reconnect (virtually) with students as a TA for "Introduction to Latin American Art."

IMAGE...

Detail from Titian's *Danaë* (c.1554-6), on exhibition at the National Gallery in conjunction with an online conference in which Wood presented.



Undergraduate News.



Congrats Class of 2021!

We honored the graduating art history majors at the annual commencement reception.

Undergraduate News.

At the end of another year complicated by the ongoing COVID-19 pandemic, the department bid a fond farewell to ten majors this year. Courses explored a wide range of topics—from ancient monsters to feminist utopias, Tibetan petroglyphs to Rococo fashion. While the majority of our courses remained online, several professors ventured back into the classroom to teach hybrid online/in-person lectures and seminars.

Along with the Provost's Office and Weinberg College, the department was able to honor the accomplishments of several of our outstanding undergraduates. Madie Giaconia, a double major in Radio/Television/Film and Art History, was awarded the 2021 Warnock Prize in Art Historical Writing for an essay written for Christina Kiaer's "Introduction to Modernism" course. Eva Bambakidis was awarded the David Van Zanten Prize in Advanced Art Historical Writing. Bambakidis and Bailey Pekar were jointly recognized with the Outstanding Junior Art History Major award. Two of our majors, Fiona Asokacitta and Katharina Nachtigall, were elected to Phi Beta Kappa.

Despite the challenges posed to original research by the pandemic, three students completed exceptional honors theses this year: Asokacitta, Mina Malaz and Rory Tsapayi. Tsapayi's thesis, "The Right to See Knows No Obstacle: *Staffrider*, Afrapix and Social Documentary Photography in South Africa, 1976-1983," was awarded the department's J. Carson Webster Prize for Distinguished Honors Thesis. Asokacitta's interdisciplinary thesis (with History), "Picturing Java (Wo)man: Visual Reconstruction of Colonial Paleo-anthropology," was awarded the Francis L.K. Hsu-John Henry Wigmore Senior Honors Thesis Award, given for the best senior honors thesis in any Asian-studies-related topic by the department of Asian Languages and Cultures.

We remain eager to highlight the continued achievements of our alumni on our "Undergraduate Alumni Spotlight" webpage. If you are willing to take part, please let the Director of Undergraduate Studies know!

– Christina Normore

Director of Undergraduate Students, 2020-2021

Learning in Action.



Kumail Syedain (B.A. 2021)'s submission to Escobar's Great Italian and Spanish Baroque Selfie Challenge. See more on p. 3.

Jennifer
Trimble
Associate Professor of Classics
Stanford University



**“Interactions of
Slavery and Visual Culture
in Ancient Rome”**

May 19th
5pm CDT

Zoom Online

To Register,
RSVP to

<https://tinyurl.com/SpringWarnockLecture>



Northwestern | Art History

Events.

Liz Warnock Visiting Lecture Series.

Jennifer Trimble.

Stanford University

“Interactions of Slavery and Visual Culture in Ancient Rome”

This lecture presented some findings and questions from Professor Trimble’s book-in-progress, *Seeing Roman Slaves*, which explores the role of Roman art and visual culture in representing and enforcing Roman slavery. Perceptions and experiences of slavery operated through seeing, inspecting, being seen—for enslaved, freed, and free people. What people saw was crucial to how they understood and experienced slavery. Part of the

violence of the institution hinged on the enforced visibility or invisibility of enslaved people; at the same time, dynamics of visibility were where social and visual boundaries might be blurred or even crossed. The most surprising finding of this project so far has been the clear evidence that at least some enslaved people negotiated their own conditions of visibility and did so as knowledgeable cultural actors.

Investigating the ways in which slavery shaped Roman visual culture poses methodological challenges: people’s legal status was not always evident, either in everyday Roman life or in artworks. More productive is to explore a series of questions and consider the effects and implications of the answers. Who was represented—or

not—in Roman art? How were they represented, and in what actions or interactions? How were questions of bodily integrity or violation, labor or suffering handled? Where were the boundaries between person and thing? These questions are about images, but viewing and reception, too, were fundamentally shaped by slavery. Here, we can ask who had permission or even encouragement to look, linger, or touch, and who did not; how the gestures, postures, and physical ease of potential viewers varied; in what contexts and in whose presence viewing happened, and with what praise or punishment. The answers show that visual expressions of personhood, figuration, aesthetics, and embodiment were intertwined with the practices and assumptions of slavery.

May 19, 2020

“Interactions of Slavery and Visual Culture in Ancient Rome”

**Liz Warnock
Visiting Lecture Series.**

Mabel O. Wilson.
Columbia University

**“Slavery, Dispossession,
and the Building of the
Smithsonian”**

This talk probed the aesthetic and scientific project of the Smithsonian,

one rooted in a developmental narrative of progress and white supremacy meant to slow a polity inching toward disunion. Its construction process relied upon local enslaved labor—Washington D.C. was a lucrative slave market—thus revealing the tensions between freedom and slavery deeply embedded in institutional formation in this period. Its scientific

initiatives, including early efforts at establishing the modern disciplines of archaeology, shaped a national historical lineage and public image through paintings and engravings that provided evidence that Native Americans were a civilization in decline thereby justifying continued dispossession of lands in the West by the State.

DEPARTMENT OF ART HISTORY WARNOCK LECTURE SERIES

MABEL WILSON
Columbia University

**SLAVERY, DISPOSSESSION,
AND THE BUILDING OF THE
SMITHSONIAN**

Wednesday
FEBRUARY 24TH
5PM CT

RSVP: <https://tinyurl.com/WinterWarnock2021>

This talk probes the aesthetic and scientific project of the Smithsonian, one rooted in a developmental narrative of progress and white supremacy meant to slow a polity inching toward disunion. Its construction process relied upon local enslaved labor—Washington D.C. was a lucrative slave market—thus revealing the tensions between freedom and slavery deeply embedded in institutional formation in this period. Its scientific initiatives, including early efforts at establishing the modern disciplines of archaeology, shaped a national historical lineage and public image through paintings and engravings that provided evidence that Native Americans were a civilization in decline thereby justifying continued dispossession of lands in the West.

SLAVE MARKET OF AMERICA.
THE WORD OF GOD.
THE DECLARATION OF AMERICAN INDEPENDENCE.
THE CONSTITUTION OF THE UNITED STATES.
CONSTITUTIONS OF THE STATES.
DISTRICT OF COLUMBIA.
THE LAND OF THE FREE.
THE BIRTHPLACE OF THE SLAVES.
THE HOME OF THE OPPRESSED.
RIGHT TO INTERFERE.
PUBLIC PRISONS IN THE DISTRICT.

February 24, 2021

**“Slavery, Dispossession,
and the Building of the
Smithsonian”**

Myers Foundations Symposium.

“Elemental Forces”

Co-organized by Thalia Allington-Wood (Oxford Brookes University), Sophie Morris (Victoria and Albert Museum), Claudia Swan, and Rebecca Zorach.

This international symposium explored questions of early modern matter by focusing on the four elements (earth, air, water, and fire) and their properties, combinations, and transformations. For early modern people, how were the elements at work—not only in the subject matter of artworks, manuscripts, and books, but also in their

material existence, their fabrication and their ongoing existence, and, indeed, their makers and viewers?

Speakers included Christine Göttler (University of Bern), Thalia Allington-Wood (Oxford Brookes University), Monica Azzolini (University of Bologna), Alicia Caticha, James Clifton (Sarah Campbell Blaffer Foundation, Museum of Fine Arts, Houston), Lowell Duckert (University of Delaware), Leslie Geddes (Tulane University), Ingrid Greenfield (Villa I Tatti, Harvard University), Christopher Heuer (University of Rochester), Janna Israel (Wadsworth Atheneum Museum of Art), Maria Loh (CUNY

Hunter College), Sophie Morris (Victoria & Albert Museum), and Bronwen Wilson (UCLA). Graduate student presenters included Benjamin Weil, Stephanie Lee, Arianna Ray, and John Sullivan (History).

The symposium was presented virtually by the Center for Renaissance Studies Newberry Library and co-sponsored by Northwestern University, the Mary Jane Crowe Fund for Art History, and the Myers Foundations.

May 7 & 8, 2021

“Elemental Forces”



ELEMENTAL FORCES

This international symposium explores questions of early modern matter by focusing on the four elements (earth, air, water, and fire) and their properties, combinations, and transformations.

Co-organized by Rebecca Zorach, Claudia Swan, Thalia Allington-Wood (Oxford Brookes University) and Sophie Morris (Victoria and Albert Museum)

Sponsored by NU Art History's Crowe lecture fund, the Myers fund, and the Newberry Library

MAY 7th
10am-2pm CDT

and

MAY 8th
10am-3pm CDT

Zoom Online

Image credit: Engraving of "Chaos" by Bernard Piccini, in The Temple of the Muses, or: The Principal Histories of Fabulous Antiquity. Amsterdam. 1733

Northwestern
Department of Art History

<https://www.newberry.org/05072021-elemental-forces>
TO RSVP: <https://tinyurl.com/RSVPElementalForces>

Other Events.

DEPARTMENT OF ART HISTORY WARNOCK LECTURE SERIES

Jennifer Trimble
Associate Professor of Classics,
Stanford University



"Interactions of Slavery and Visual Culture in Ancient Rome"

May 19th
5pm CDT
Zoom Online

To Register, RSVP to
<https://tinyurl.com/SpringWarnockLecture>

Northwestern | Art History

Northwestern | Art History

end-of-year

SOCIAL

FIVE DIME


Friday, June 4th

12-1:30pm
RSVP Required

(Outdoor Seating)

Northwestern | Art History


Thadeus DOWAD
"Girodet's Mamluk: Portraiture and Empire between Ottoman Cairo and Napoleonic Paris, 1798-1804"



May 26th
10:30 am to 11:45 am
Zoom Online

Register here:
<https://tinyurl.com/ThadeusDowad>

Hannah FELDMAN
"Pillars of Salt, and Dinosaurs"



DEPARTMENT COLLOQUIUM

Honors Thesis Colloquium

Northwestern | Art History

Rory Kahiya Tsapayi
"The Right to See Knows No Obstacle: Staffrider, Afrapix, and social documentary photography in South Africa, 1976-1983."



Fiona Asokacitta
"Picturing Java (Woman): Visual Reconstruction of Colonial Paleanthropology"



Mina Pembe Malaz
"The History and Reception of Ankara's Hittite Sun Course Monument: Archaeology, Nationalism, and Turkish Politics"



June 3rd
9-10:00 am
Zoom Online

Department of Art History

Undergraduate GRADUATION RECEPTION

SUNDAY
06/13/21
2-3:30 PM
Location TBD

RSVP by May 25th:
<https://tinyurl.com/UnderGraduationReception2021>

Department of Art History

Winter Social
with presentation by
Julia Oswald (PhD 2020)

1/14/21
5:15pm CST
Zoom Online

RSVP to
art-history@northwestern.edu

RSVP to: <https://tinyurl.com/HonorsThesisColloquium>

Alumni News.

Beverly Louise Brown

Ph.D. 1978



What a year, what a year, what a year! In March 2020, three days after *Titian: Love, Desire, Death* opened at the National Gallery, London it was shut to the public. Brown had written an essay for the catalogue, so she was lucky enough to have seen it at the very sparsely attended study day the Saturday before. The conference in November, like much else, was moved to Zoom. Locked down in London, Brown ventured to write a paper on Jacopo Bassano's 'portraits' of dogs for a conference in Venice—ultimately cancelled twice before it was abandoned. Much to Brown's surprise, it turned out that more was available online than she had thought (some 4000 pages of Conrad Gessner's 1551 *Historiae animalium*) but things she assumed would be there were not (Von Hadeln's 1914 edition of *Ridolfi*). The paper began to look like a piece of Swiss cheese with many holes to fill in at a later date. When libraries were reopened (a few hours a week for pre-booked seats and mandatory face masks), Brown quickly realized just how much she had fabricated out of thin air and had to revise. Brown gave the paper, "Who Let the Dogs Out: Jacopo

Bassano, Naturalism and Prints", as a Zoom lecture for the Warburg Institute in November and it has now just been published in *Artibus et Historiae*, 83 (2021). She managed to write book reviews for *The Burlington Magazine* and *Renaissance Quarterly* and finished the essay, "No Less True Than Truth: Female Portraiture Between the Real and the Ideal" for the exhibition, *Tizians Frauenbild: Liebe – Schönheit – Poesie*, which will be seen in Vienna and Milan later this year. And, of course, like everyone else Brown baked her heart out.

IMAGE...

One of Brown's pandemic baked goods.

Douglas Gabriel

Ph.D. 2019

George Washington University. As George Washington University remained a virtual campus during Spring, Gabriel enjoyed working remotely while journeying throughout the American South. A standout memory from this excursion involved staying at Edgar Degas's New Orleans home ca. 1872–73 and having the entire place to himself! Gabriel published an article on North Korean landscape painting in the Summer 2021 issue of *Art Journal*. He looks forward to a year of research in Seoul while on a Getty/ACLS Postdoctoral Fellowship in the History of Art.

Douglas Gabriel spent 2020–21 on a Korea Foundation Postdoctoral Fellowship at



IMAGE...

Gabriel at Edgar Degas's New Orleans home.

David J. Getsy

Ph.D. 2002

annual conference of the United Kingdom's Association for Art History, he gave a keynote lecture on "How to Teach Manet's *Olympia* After Transgender Studies."

Touba Ghadessi

Ph.D. 2007



This past year, Touba Ghadessi was Associate Provost at Wheaton College in Massachusetts, where her work became increasingly more intense and allowed her to gain knowledge she never wanted or thought she needed. Amid the chaos, she served on the executive board of the Mellon-funded Faculty of Color Working Group, published a chapter on "Transgressive and Sovereign Authority in the Valois Court" in *The Metaphor of the Monster* (Bloomsbury, 2020), and, with her amazing polo team The Avery, won the USPA NE Circuit Arena Women's Challenge. She will be Interim Provost as of July 2021.

IMAGE...

Snapshot of Ghadessi in action on her polo team, The Avery.

Sharon Irish

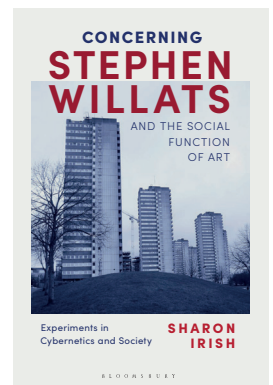
Ph.D. 1985

gies and collaborate with youth-serving groups to increase positive experiences for young people in Champaign County, Illinois. Her book on the artist Stephen Willats, while finished in 2018, was released in 2021.

IMAGE...

Irish's new book, *Concerning Stephen Willats and the Social Function of Art*.

Now retired from the University of Illinois, Irish works locally to expand access to information technolo-



Paul B. Jaskot

Ph.D. 1993

Jaskot served as Professor of Art History and Director of the Digital Art History & Visual Culture Research Lab at Duke University.

Jennifer Jolly

Ph.D. 2003

As an antidote to VoiceThread (an application used with Canvas to make content), Jolly turned to short daily yoga sessions, baking, and cooking. She's been cooking her way through Madhur Jaffery's

Vegetarian India and has also been learning to make Ethiopian food. Jolly expanded her flower gardens, having finally deer-proofed part of her yard, and this year is reaping the colorful rewards. Jolly's article "Aesthetics of Conflict: Perspective and Anamorphosis in Siqueiros's Art of the 1930s" came out this spring in the *Art Bulletin*, where there was an accompanying Siqueiros's image on the cover.

Sherry C.M. Lindquist

Ph.D. 1995

Lindquist dedicated this pandemic year to overhauling her teaching methods and materials in order to reach students who were facing various new challenges. She created assignments that required low-stakes writing to enable critical and creative thinking about the relevance of our topic of pre-modern art to our own culture. She incorporated frequent mini research tasks requiring students to investigate links and sources added to her course materials. These are meant to inspire topics for research projects, model citation of references, and highlight vital scholarly debates. The new materials emphasize cross-cultural connections, social justice issues, and—especially for her many studio art students—they show how contemporary artists put their work into meaningful dialog with art from the past. Lindquist was also promoted to Professor at Western Illinois University.



IMAGE...

A slide from a class given to Lindquist's ceramics students.

Catherine Olien

Ph.D. 2018

Catherine Olien began a position as Associate Director of the Center for Humanities Research at George Mason University.



IMAGE...

Headshot of Olien.

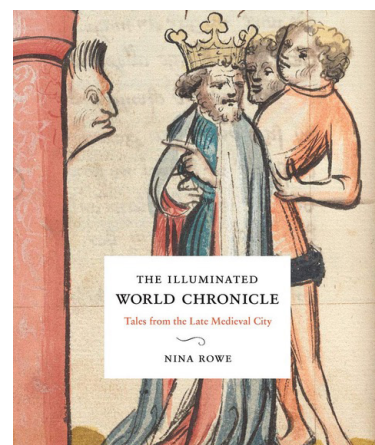
Nina Rowe

Ph.D. 2002

Nina Rowe published *The Illuminated World Chronicle: Tales from the Late Medieval City* (Yale University Press). One of the highlights of lockdown was a podcast discussion of the book with Sandra Hindman (Professor Emerita). Rowe was promoted to Professor of Art History at Fordham University and serves as President of the International Center of Medieval Art. During the pandemic she offset her hours in front of screens with jigsaw puzzles and knitting.

IMAGE...

The cover image of Rowe's newly published book, *The Illuminated World Chronicle: Tales from the Late Medieval City*.



Meredith TeGrotenhuis Shimizu

Ph.D. 2010



During this COVID-19 year, Shimizu did all the clichés—got a dog, escaped to nature, baked a lot of soda bread, and even did some sculpture with air-dry clay. Only one of these will stick.

Shimizu is the Professor of Art at Whitworth University in Spokane, Washington, where she currently teaches a wide range of art history courses—from Pre-Columbian to Photography—as well as a Plato-Postmodernism philosophy course.

IMAGE...

Shimizu enjoying the outdoors with her family and new dog.

Maureen Warren

Ph.D. 2015

took the girls to a state park in the Michigan dunes. Chicago and Evanston will have to wait for better days. For Halloween, they made a candy shoot from oatmeal cartons and duct tape to ensure the social-distanced distribution of goodies. The girls have been a mirror and an inspiration this year. On one hand, they—like children all over the world—have regressed in the face of the unprecedented stress. : having more tantrums, nightmares, and developing a sudden fear of going into rooms alone. On the other, they adjusted to changes quicker and more readily than many adults. Wearing masks became second nature almost immediately. While Warren and her wife almost never allowed the twins inside stores, rare visits to a local donut shop generated huge excitement over the luxury of choosing such “special treats.” As the proverb says, “shared joy is a double joy; shared sorrow is half a sorrow.”

IMAGE...

Warren and her twins in Fall 2020.

The past year, Warren and her wife have focused on making life for their twin girls as joyful as they can, trying to minimize the fear, uncertainty, and disruption of the pandemic. For the twins’ fifth birthday, instead of the trip to Chicago their parents promised them, they



Learning in Action.



Katharina Nachtigall (B.A. 2021)'s submission to Escobar's Great Italian and Spanish Baroque Selfie Challenge. See more on p. 3.

(cont. from front cover)

in her update (see p. 6), she is leaving us as well, but will be relatively close by, at Washington University in St. Louis. All of them take our gratitude and good wishes with them, and know the way back.

One of the effects of the Year of Great Disruption was the inability of Athi Joja to join us from South Africa for the Spring Quarter Sawyer Seminar to be co-taught with Soyini Madison. Instead, we are hoping (and planning) that he will be able to join us this upcoming Spring instead and teach two classes on Post-Apartheid South African art in the global context. The Department will also be welcoming Yuthika Sharma of the University of Edinburgh as a Visiting Professor next year, teaching undergraduate and graduate classes on Early Modern South Asian Art.

We—faculty and graduate students—provided a nearly full slate of remote classes this year. That included another stellar class offered by Dean Randolph in the Fall (see p. 5). Only the Chicago Objects Study Initiative

class and the Summer Seminar for first-year graduate students had to be sacrificed. Two faculty members even provided two hybrid classes each, and were sincerely thanked by some undergraduate students for offering their only “live” classroom opportunity. The support the Department received from the Dean’s Office (thank you Mary Finn!), Weinberg IT (especially Josephine Anderson), and Facilities was outstanding.

Although we had two stunning Warnock lectures this year—thanks to our favorite and historically generous supporter, Liz Warnock—and a number of other memorable events (see pp. 16 and 17), probably my favorite event of the year was the last: the end-of-the-year social (see pp. 11 and 13 for images). After a year-plus of relative isolation, we met IN PERSON in an indoor-outdoor restaurant space on a beautiful day in June. It was a relaxed and even joyous reunion for all who were able to make it, and that was quite a few, including our recently “retired” (if you can call it that) Emeritus Professors David Van Zanten and Holly Clayson (see p. 7). We were able to offer our

collective congratulations to the newly promoted Professors Escobar and Kiaer, our thanks to everyone for participating so productively for the Program Review which finally took place in May after a one-year delay, and to Ann Gunter for agreeing to be Department Chair starting in September. This department, with its outstanding graduate students, faculty, alumni, colleagues and supporters, deserves the absolute best leadership, and now they will have it. As I step down as Chair, I personally wish to thank all of you for your patience and forbearance during these trying times while it was my privilege to serve.

Rob Linrothe
Department Chair

Giving to Northwestern

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

Credits

Editors

Rob Linrothe
Mel Keiser
Mary Clare Meyer

Design

Sawyer Sadd

Cover Image

Burroughs, Margaret. Mother and Child, 1996, linoleum cut on paper, Mary and Leigh Block Museum of Art, Northwestern University, gift of Margaret Burroughs, 1996.46.1

Visit Our Website

www.arthistory.northwestern.edu

Northwestern | Department of Art History

1880 Campus Drive
Kresge 4305
Evanston, IL 60208
847-491-3230
art-history@northwestern.edu