

▶ 2015-16 NEWSLETTER ◀



Dear Friends and Colleagues:

It is my pleasure to highlight recent accomplishments in the Department of Art History. One of the singular honors this past year was given to Krista Thompson, who was awarded the prestigious Charles Rufus Morey Prize from the College Art Association for her book, *Shine: The Visual Economy of Light in African Diasporic Aesthetic Practice*. The book went on to win another top prize from the Caribbean Studies Association this spring.

This year the Elizabeth and Todd Warnock Gift to Art History funded graduate research, group seminar travel, and book subventions to faculty and alumni. The department pursued greater collaboration with Chicago-area institutions and with the Northwestern University/Art Institute of Chicago Center for Scientific Studies in the Arts. Fruitful outcomes included symposia held at the Art Institute of Chicago and the Newberry Library as well as graduate-student led events at the Museum of Contemporary Art.

We take special pride in congratulating Christina Normore on her promotion to Associate Professor with tenure. In 2015-16, we welcomed Rebecca Zorach to the department faculty as well as Adrian Randolph who is also Dean of the Weinberg College of Arts and Sciences. Among other faculty highlights, Holly Clayson was the Kirk Varnedoe Professor at the Institute of Fine Arts, NYU this past fall and, in the spring, Ann Gunter

delivered a series of lectures at the University of Paris in her role as *Directrice d'études*. In the year ahead, we will search for an assistant professor in global modern and contemporary architectural history as David Van Zanten prepares for retirement in 2018.

Four students completed the Ph.D. this past year, landing a tenure-track position at the University of Indiana at Bloomington, a visiting professorship at Gettysburg College, and multi-year postdoctoral fellowships at Amherst and Williams Colleges. Alumni Alison Fisher and Greg Foster Rice won the prestigious Philip Johnson Prize awarded by the Society of Architectural Historians in April. You can now read this news and more on a re-designed website that looks especially great on a smartphone. It took some effort getting the website and this newsletter together and Mel Keiser, our tireless Program Assistant, deserves our gratitude.

Jesús Escobar
Department Chair

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S. Hollis Clayson

▶ Holly Clayson was honored to spend Fall 2015 as the Varnedoe Visiting Professor at the Institute of Fine Arts, NYU. The students, colleagues, and atmosphere were first-rate, but the city itself was the most entrancing thing. She gave three public lectures at the IFA (<https://vimeo.com/album/1473372>). A busy fall also included keynote lectures in Paris at the Musée d'Orsay and London at the Courtauld, participation in the NEW YORK WILL event with President Schapiro and a panel of Northwestern colleagues at the New-York Historical Society, and roles in the Caillebotte exhibition study day at the National Gallery and the *Green Lights* conference at the University of Delaware. 2016 brought a lecture at the Getty Museum in connection with *Noir: The Romance of Black in 19th-Century French Drawings and Prints*, two trips back to New

York in connection with *Degas: A Strange New Beauty* at MoMA and to lecture at the IFA, and a lecture in an Art Institute of Chicago (AIC) Technical Art History conference. May 2016 saw the opening of *Electric Paris*, an exhibition advised by Clayson, at the Bruce Museum in Greenwich, CT. She finished her service on the CAA Publications Committee, and continued her membership on the Huntington Fellowships Committee, the Jury of the Partnership University Fund Program of the Cultural Service of the French Embassy, and the International Advisory Board of the Sackler Research Forum, Courtauld Institute of Art, London. Last thing: she was very proud to receive the Ver Steeg Award for excellence in graduate advising from The Graduate School.



Professor Clayson receives the Ver Steeg Award for Excellence, pictured here with TGS Interim Dean Craig Bing.

Huey Copeland



▶ During 2015-16, Huey Copeland immersed himself in his new role as Associate Dean for Academic Affairs in The Graduate School, a position that has allowed him to learn firsthand the challenges and opportunities facing graduate education nationwide. Relatedly, but closer to home, Huey

had the pleasure of co-teaching a new graduate seminar—on art and transnationalism in the 1960s—with his colleague Krista Thompson, and of seeing his first two Ph.D. students, Faye Gleisser and Nicholas A. Miller, successfully defend their dissertations and land promising teaching positions. At the same time, Copeland continued to work on his two book manuscripts, the monograph “In the Shadow of the Negress: A Brief History of Modern Artistic Practice,” and a collection of essays tentatively entitled “Touched by the Mother: Contemporary Artists, Black Masculinities, and the Ends of the American Century, 1965-2015.” He also welcomed the publication of several essays and edited collections: a piece for *October* on race and “new materialisms”; a dossier on the futures of “the tactic” co-edited with colleague Hannah Feldman for *The Brooklyn*

Rail; a roundtable on identity politics for *Artforum*, to which he was appointed Contributing Editor in 2015; and, the first entry, written by Northwestern Art History's own Emma Chubb, in the “Afrotropes” article series that he recently inaugurated with Thompson and *Art Journal* editor Rebecca Brown. In addition to presenting on the afrotrope at the CAA Annual Conference and Caribbean Studies Association Annual Conference, Copeland presided over the “Histories Remixed” lectures series at the Art Institute of Chicago and gave talks stemming from his forthcoming article on Sun Ra at Columbia University, the Guggenheim Museum, and the Museum of Fine Arts Houston.

Professor Copeland delivers the Sixth Annual Robert Rosenbaum Lecture at the Guggenheim Museum.

Stephen Eisenman



▶ During the past year, Stephen Eisenman kept up a busy schedule of teaching, writing, and giving public lectures. His seminars on Art, Animals and Animal Rights and Art and Ecology were the first of their kind in the department. He published two major articles in scholarly journals, one dealing with the history, practice and rhetoric of animal experimentation and the other, called “The Real Swinish Multitude” on an historic parallel between human and animal liberation. The latter was published in *Critical Inquiry* (Winter 2016). Eisenman has also delivered keynote addresses at

conferences in Bristol and Cardiff and the lecture “Impressionism and Ecological Crisis” in Potsdam. He is currently completing preparation for his Block Museum exhibition, *William Blake and the Age of Aquarius* to open Fall 2017.

Professor Eisenman in Jimi Hendrix bedroom in London. Hendrix’s song “Voodoo Chile” contains lyrics from Blake’s Preface to *Milton*.

Jesús Escobar

▶ During his fifth year as Department Chair, Jesús Escobar taught two undergraduate courses devoted to the art of the seventeenth century: a survey of Baroque art in Italy and Spain and a seminar on Diego Velázquez in Madrid. The latter course included a day trip to Boston funded by the Warnock Gift that allowed seminar participants an opportunity to speak on-site at the Isabella Stewart Gardner Museum and the Museum of Fine Arts about paintings that were the focus of their research. Closer to campus, Escobar spoke in the University of Chicago’s Western Mediterranean Cultures Workshop and delivered a paper for a symposium related to the AIC exhibition, *Van Dyck, Rembrandt, and the Portrait Print*, curated by Victoria

Sancho Lobis. He also chaired a session on Architecture of Early Modern Catholicism for the annual conference of the Society of Architectural Historians in Pasadena. In service beyond Northwestern, Escobar served on the Nominating Committee for the CAA Board of Directors and continued his work as editor of the book series *Buildings, Landscapes, and Societies* (Penn State University Press) and

Editorial Board Member for the *Grove Encyclopedia of Latin American Art*. He continues to make progress on a long-term book project devoted to architecture and government in 17th-century Madrid and an article exploring the study of Spanish Habsburg architecture is forthcoming in the September 2016 volume of the *Journal of the Society of Architectural Historians*.

Pedro Perret, after Juan de Herrera, *Ortographia de la Entrada del Templo de S. Lorencio el Real del Escorial...*, 1583-89. Engraving. Biblioteca Nacional de España, Madrid.



Hannah Feldman



Professor Feldman with Mariam Al Askari (B.A. 2015) and Omar Kholeif (Manilow Senior Curator at the MCA) at the book launch and exhibition of an Iranian artist, Farhad Moshiri in Dubai. Photo from *Harper's Bazaar Arabia*.

During the 2015-16 academic year, Hannah Feldman was an Andrew Mellon Foundation New Directions Fellow. As per the fellowship's aim to help newly tenured scholars pursue training in a second field that is necessary to their new research project, she spent the year taking advanced classes in urban anthropology and sociology, with a particular focus on the Middle East and North Africa. She also travelled to Morocco, France, Dubai, Sharjah, and Lebanon to conduct research related to her new book about Middle Eastern art and urban space in the late 20th and early 21st centuries. In the fall she wrote a substantial essay about the Serbian artist Irena Haiduk that is forthcoming from the Renaissance Society/University of Chicago Press, and delivered lectures

in Paris, at the University of Chicago, and at the American University of Beirut. She was proud to see her advisee, Brynn Hatton, successfully defend her dissertation Summer 2016, and also to see another advisee, Douglas Gabriel, advance to candidacy. Over the course of the year, she was thrilled to reunite with Art History alumnae, including Sinéad López (B.A. 2015) in New York, Mariam Al Askari (B.A. 2015) and her mother, Paula, in Dubai. In Beirut, she enjoyed spending time with her very first Ph.D. student, Chad Elias (2010), who now teaches at Dartmouth College. In Summer 2016, she was invited to join the advisory board for the MCA's 2018 exhibition, *Advisory Tongues: Art and Revolutionary Forms in the Middle South (1948-2016)*.

Ann Gunter

Ann Gunter returned from her research leave by way of Cologne, where she co-taught a graduate seminar on Classical Reception as part of an ongoing exchange program between Northwestern and the University of Cologne. This year she taught undergraduate courses in Art History, Classics, and the Humanities, and prepared to lead the graduate Summer Seminar Abroad in August-September 2016.

During 2015-16, she presented papers at three international conferences: "Beyond 'a series of ecstatic moments'? Achaemenid Art at the International Exhibitions of Persian Art in London (1931) and New York (1940)," at the University of Kassel symposium on "The Persian Empire: Reception, Appropriation and Argumentation from Antiquity to the Present Day"; "Animal Friezes in Orientalizing Greek Art.

Issues in Transmission and Meaning," at the University of Helsinki conference on "Animals in Mesopotamia: Their Relations to Gods, Humans, and Things," for the Finnish Institute in the Middle East and Intellectual Heritage in the Ancient Near East Project; and "'Egyptian' and 'Egyptianizing': Style and Agency in the Iron Age Mediterranean," at the University of Leiden conference on "A Cultural Biography of Egypt." In May she delivered four lectures at the University of Paris-Sorbonne on the theme of "Cultural Transfer and Cultural Identity in the Eastern Mediterranean."

She also completed editing the forthcoming volume *A Companion to the Art of the Ancient Near East* (Wiley-Blackwell) and published "The Etruscans, Greek Art, and the Near East," a chapter in *A Companion to the Etruscans*, edited by Alexandra Carpino and Sinclair Bell (Wiley-Blackwell, 2016).



École Pratique des Hautes Études



Madame Ann C. GUNTER
 Professeur à the Northwestern University Evanston
 Directrice d'Études invitée par Mme Masetti-Rouault et Mme Rouillard-Bonraisin
 donnera un cycle de conférences sur le thème

CYCLE DE CONFÉRENCES



Cultural Transfer and Cultural Identity across the Eastern Mediterranean

- **Mardi 10 mai 2016 de 16h à 18h**
An "International Style" in the Late Bronze Age : The Notion of Cultural Hybridity
- **Mardi 17 mai 2016 de 16h à 18h**
The Concept of 'Orientalizing' in the Iron Age Mediterranean
- **Mardi 24 mai 2016 de 16h à 18h**
The Religious Dimension of Cultural Transfer
- **Jeu 26 mai 2016 de 10h à 12h**
Recontextualizing Cultural Boundaries : The Eastern Mediterranean and the Neo-Assyrian World

Les conférences auront lieu en Sorbonne
 escalier E - 1^{er} étage - Salle D054
 17 rue de la Sorbonne - 75005 Paris

Professor Gunter delivered four lectures at the University of Paris-Sorbonne in May.

Jun Hu

▶ In October, Jun Hu's review of Wei-cheng Lin's *Building a Sacred Mountain* (2014) appeared in *caa.reviews*. In November, he presented a paper at an international conference on Buddhist cave painting of Dunhuang at Princeton University. The paper forms part of his book manuscript on the religious architecture of East Asia, in which he works through cave ceiling design as both an architectural and a painting problem, and the intriguing paradox of narrative painting at the threshold of legibility. In February, he gave a lecture on the Shōsō-in Repository in Japan and on the Silk Road at DePaul University. In addition to his work on the early medieval period, Hu continued to explore the contour of a second project on the painter and calligrapher Dong Qichang (1555-1636) through a

combination of teaching and public talks: an undergraduate seminar on Chinese landscape painting during which he traveled with his entire class to the Metropolitan Museum of Art with the Support of the Warnock Gift; a graduate seminar on 17th-century Chinese painting; a workshop presentation on the "Conditions for 'Art Historical' Art in China" at the University of Chicago; and finally a conference paper on Dong Qichang and his "late style" delivered at the Association of Asian Studies Annual Conference. This summer, Hu will return to where his book project began, the Mogao Caves of Dunhuang, before co-chairing a session at the Comité International d'Histoire de l'Art (CIHA) World Congress of Art History in Beijing.



Professor Hu at the Mogao Caves of Dunhuang in Northwestern China.

Christina Kiaer



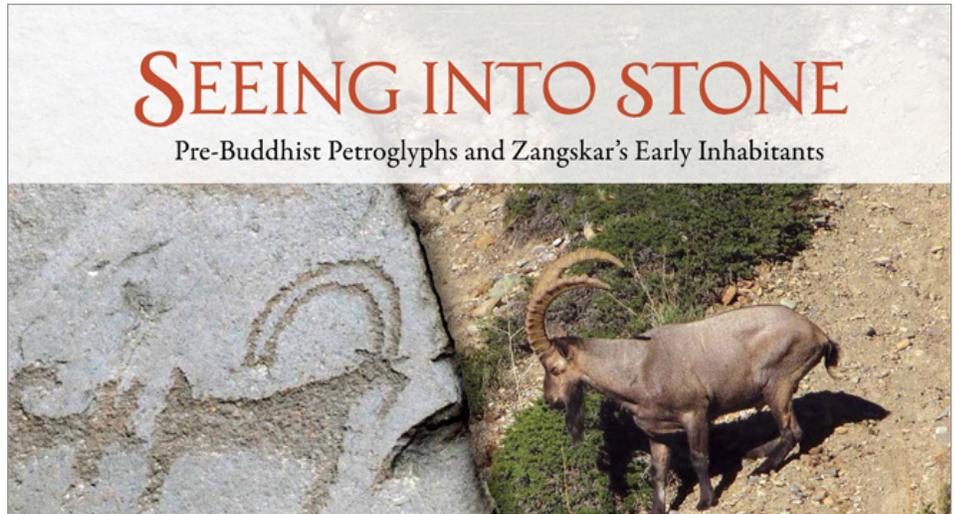
▶ Christina Kiaer was on leave this year as a Faculty Fellow at the Alice Kaplan Institute for the Humanities at Northwestern, where she pursued a research project on "The Aesthetics of Anti-Racism: African Americans in Soviet Visual Culture," as well as the completion of final sections of her book manuscript "Collective Body: Aleksandr Deineka and the Lyrical Prospects of Socialist Realism" (University of Chicago Press, forthcoming). In October she traveled to Moscow to conduct research and give a talk about Walter Benjamin and early Soviet illustration at the symposium "Avant-garde and Media Function," organized by the V-A-C Foundation. She also gave talks from this project at a conference on "Walter Benjamin in Moscow" at Princeton in November, and at a conference on "use and uselessness" in contemporary art at the Royal Academy in Stockholm in January. She presented talks from her

project on Soviet anti-racism at the Association for Slavic, East European, and Eurasian Studies Annual Convention in Philadelphia in November and the Society for Cinema and Media Studies in Atlanta in April. Her article "African-Americans in Soviet Socialist Realism: The Case of Aleksandr Deineka" appeared in the July 2016 issue of *Russian Review* as part of a cluster on African-American artists and intellectuals in Stalin's Russia. She is also working on two exhibition projects for the 2017 centenary of the Russian Revolution, contributing to the exhibition *Revoliutsiia! Demonstratsiia! Soviet Art Put to the Test* at the AIC, and co-curating the exhibition *Revolution Every Day* for the Smart Museum at the University of Chicago.

Professor Kiaer researching at the Lenin Library in Moscow (Photo credit: Robert Byrd).

Rob Linrothe

In addition to teaching the Proseminar for first-year graduate students on art history theories and methods, Rob Linrothe taught two new courses this year: an undergraduate course on Dalai Lama portraiture from the 16th to the 21st Century, and a graduate seminar on the history of Esoteric Buddhist art in India. Linrothe presented invited talks on various aspects of his research at Oberlin College, the University of Virginia, Emory University, and the Asian Art Museum San Francisco. He gave conference papers at the Sixth International Conference on Tibetan Archaeology and Arts in Hangzhou, China, and at the CAA Annual Conference in Washington D.C.. Four essays were published during this period, three on his main area of research, the arts in the Western Himalaya, and one on Tibeto-Chinese Buddhist art in 15th-century Ming China. *Visible Heritage: Essays on the Art and Architecture of Greater Ladakh*,



a series of essays selected from the proceedings of the 16th Conference of the International Association for Ladakh Studies, which Linrothe co-edited with Heinrich Pöll, has just been released (Studio Orientalia, 2016), as has the book Linrothe has been working on for several years, *Seeing Into Stone: Pre-Buddhist Petroglyphs and Zangskar's Early Inhabitants* (Studio Orientalia).

The American Institute of Indian Studies awarded Linrothe a National Endowment for the Humanities Senior Fellowship for the next academic year, when he will be on research leave in eastern India (Bihar, West Bengal, and Odisha). Meanwhile, before taking up that research project, he looks forward to returning to Ladakh and Zangskar this summer to trek in the Himalayas.

Christina Normore

Christina Normore began her term as Director of Undergraduate Studies in Fall 2015. She has enjoyed the opportunities this position brings to work with and advocate for the department's majors and minors, and would welcome insights, advice, and concerns from both present students and alumni. Her first book, *A Feast for the Eyes*, received favorable reviews in the *Times Higher Education*, *Times Literary*

Supplement, *The Medieval Review*, *Choice*, *Mediaevistik*, and the *World of Fine Wine*; she gave invited lectures on related materials at the Getty Museum and University of New Mexico. Outside of the feast hall, she continued to develop forthcoming publications related to two long term research projects critically examining the "global turn" and the relationship between art and war making in the 14th Century. Meanwhile,

two invited lectures gave Normore the opportunity to reconsider the complicated reception histories of some more canonical materials: the Bayeux Tapestry (University of Chicago) and Abbot Suger's patronage at St-Denis (Universität zur Köln). On the teaching front she developed a new course in Byzantine art for undergraduates and a graduate seminar on transcultural studies of medieval art, while continuing to co-teach the first-year graduate seminar as part of the Chicago Objects Study Initiative.



The Bayeux Tapestry (detail), c. 1080, wool embroidered on a linen background. Musée de la Tapisserie de la Reine Mathilde, Bayeux.

Adrian Randolph

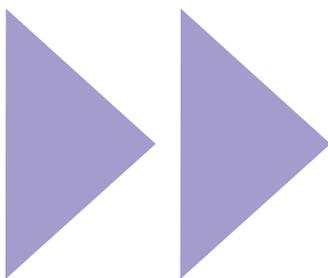
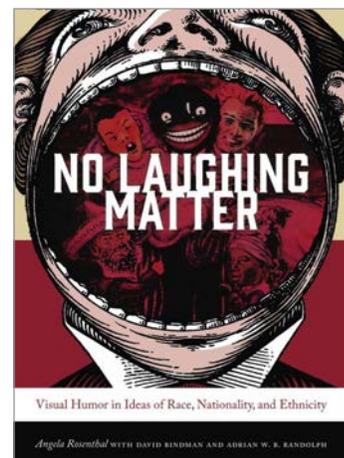
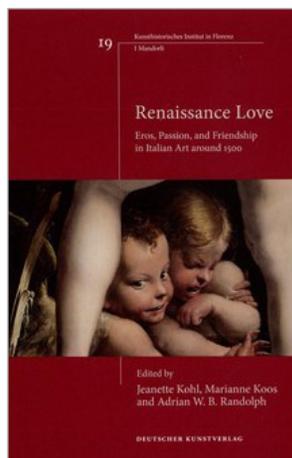
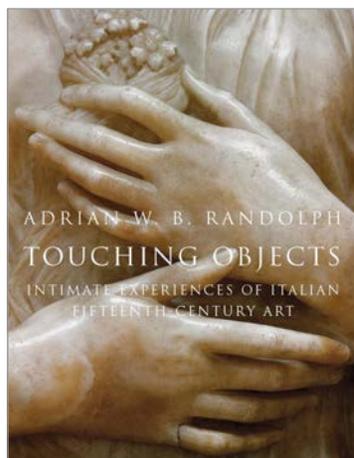
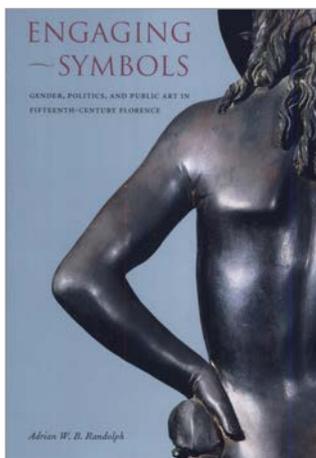


The Department of Art History welcomes Adrian Randolph as Dean of Weinberg College of Arts and Sciences and fellow art historian.

▶ Adrian Randolph came to Northwestern in July 2015 as Dean of WCAS. He studied at Princeton, the Courtauld Institute of Art, and Harvard, before joining the faculty of Dartmouth, where he remained until 2015. His research focuses on Italian medieval and Renaissance art. He is the author of *Engaging Symbols: Gender, Politics, and Public Art in Fifteenth-Century Florence* (Yale University Press, 2002), and *Touching Objects: Intimate Experiences of Italian Renaissance Art* (Yale University Press, 2015), which won first prize in the 2016 American Association for Italian Studies Book Award competition (Renaissance, 18th and 19th Century category). *Renaissance*

Love: Eros, Passion, and Friendship in Italian Art around 1500, co-edited with Jeanette Kohl and Marianne Koos, appeared with Deutscher Kunstverlag in 2014. His articles and essays on topics ranging from medieval urbanism and linear perspective to contemporary art have appeared in scholarly journals—*Art Bulletin*, *Art History*, *Word & Image*, *kritische Berichte*, *FrauenKunstWissenschaft*, and *Perspectives*—as well as in many collections of essays. With Mark Williams, Randolph co-edits the book series *Interfaces: Studies in Visual Culture* (University Press of New England), which highlights the theoretical implications of new media on the study of visual culture.

Dean of the Weinberg College of Arts and Sciences and Professor of Art History, Adrian Randolph. Below: Selections from Randolph's publications, including *Engaging Symbols*; *Touching Objects*; *Renaissance Love*; and from his co-edited series *Interfaces*, a book by Angela Rosenthal, *No Laughing Matter*.



Please join us in congratulating Christina Normore, on her promotion to Associate Professor with tenure.



Claudia Swan



▶ This year Claudia Swan was a Faculty Affiliate of the Alice Kaplan Institute for the Humanities and co-taught “Measurement and the Humanities” in the Kaplan Humanities Scholars Program. In the department, she offered courses on Renaissance and Baroque art and, with the support of

Myers Foundations funds, co-organized a conference in October on “Early Modern Geometries” at the Newberry Library and Northwestern and in May, organized the international workshop “Shaped by Nature, Forged by Art. Image, Object, Knowledge, and Commerce in Early Modern Europe.” This year Swan gave lectures at the Rijksmuseum and at the Royal Netherlands Academy of Arts and Sciences in Amsterdam; at the University of Bonn; at the Museum of Fine Arts in Boston; in Ghent; at the CAA Annual Conference in Washington D.C.; at the Peabody Essex Museum in Salem, MA; and at the University of Minnesota. This winter she was a Senior Fellow at the Center for Research in the Arts, Social Sciences, and the Humanities at Cambridge University. Her talks ranged in subject from birds of paradise in Dutch

art, science, and trade to *Wunderkammer* collections and Albrecht Dürer and the imagination. In addition to speaking far and wide, Swan published on birds of paradise in *Art History*; on “Conceptions, Chimeras, Counterfeits: Early Modern Theories of the Imagination and the Work of Art” in *Vision and its Instruments, c. 1350-1750: The Art of Seeing and Seeing as an Art*, edited by Alina Payne (Penn State University Press, 2015); and contributed review essays to the *Times Literary Supplement*. This summer, she will complete her book on early modern Dutch encounters with exotica and the making of the Dutch Republic.

Professor Swan with Ronni Baer (Museum of Fine Arts Boston) and graduates students Laurel Garber and Stephanie Glickman.

Krista Thompson

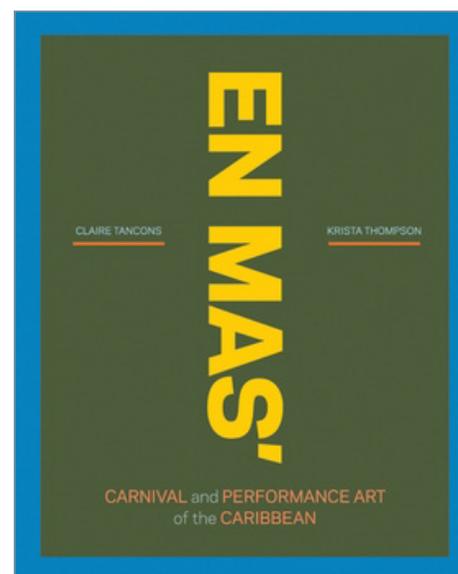
In 2016, Thompson was honored and humbled to receive the Charles Rufus Morey Award for distinguished book in the history of art from CAA for *Shine: The Visual Economy of Light in African Diasporic Aesthetic Practice*, and the Gordon K. and Sybil Lewis Award for best book about the Caribbean published over the previous three-year period from the Caribbean Studies Association.

Over 2015-2016, Thompson worked and lectured widely on two new book projects: “The Evidence of Things Not Photographed,” a book that examines notions of photographic absence and disappearance in colonial and postcolonial Jamaica and “Black Light,” a manuscript about electronic light and its archival recovery in African American art. She presented ten scholarly presentations related to this new work across the United States and the Caribbean, including a keynote

address at Yale University and lectures at U.C. Berkeley University and the San Francisco Art Institute. These new research interests inspired a new graduate seminar on Art Historical Fictions.

Thompson published a co-edited volume with Claire Tancons, *En Mas': Carnival and Performance Art of the Caribbean* (D.A.P., 2016). She co-chaired a panel with Huey Copeland, “Afrotropes,” at the CAA Annual Conference and was excited to see the first of a new series of articles on the concept of the afrotrope published in *Art Journal* in May 2016.

Building on a new teaching interest in postcolonial urban art and aesthetic practices, Thompson and Copeland co-taught the Summer Seminar Abroad in Cape Town, on Contemporary Art and Public Culture in Post-Apartheid South Africa.



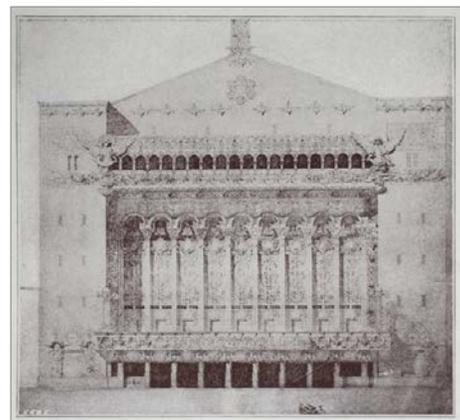
Krista Thompson and Claire Tacons, *En Mas': Carnival and Performance Art of the Caribbean* (D.A.P., 2016).

David Van Zanten

▶ 2015-16 has been David Van Zanten's last year of full-time teaching and he contemplates it with nostalgia and warm memories. While Van Zanten's interests continue to focus on architectural conceptualization practiced in Paris and Chicago, he has been brought in his recent teaching to explore increasingly an over-arching issue, the enabling emergence of architectural authority extending beyond single buildings to whole cities. This blossomed c. 1900 and although receding after 1968 contrasts now to the work of world-shaping (or lack of such) being demonstrated in our new digital universe. He would like us all to think about what might happen next. Van Zanten will be teaching half-time for two more years and wants to

focus on these intertwined matters.

In the last year Van Zanten has spoken in Chicago and Paris, at the Alliance Française and the Musée d'Orsay. He is contributing to projects on the decorative designs of J. I. Hittorff for a volume to be published in Cologne; the drawings of Louis I. Kahn for a project headquartered in Karlsruhe; and the urbanism of the capital of Australia, Canberra, which was laid out in 1913 by the Chicago architects Walter Burley Griffin and Marion Mahony, for the Musée d'Orsay. An important essay is in galleys at Wiley in London on "What Americans Learned in Paris" which forms the basis of his Chicago project. Essays on Frank Lloyd Wright's *Ausgeführte Bauten und Entwürfe* (1911) and Louis Sullivan's *System of Architectural*



Louis Henri Sullivan, *Design for an Unidentified Concert or Opera House, c. 1905.*

Ornament (1924) will be published by the Caxton Society in a volume surveying great Chicago books.

Rebecca Zorach

▶ Rebecca Zorach happily completed her first year at Northwestern. Over the course of the year she wrote a concluding chapter, "Envoi," for *The Frame in Greek and Roman Art: A Cultural History* (Cambridge University Press, forthcoming 2017), edited by Verity Platt and Michael Squire, as well as a catalogue essay for the Smart Museum's *Classicism* exhibition, scheduled for Winter/Spring 2017. She also continued work on another exhibition at the Smart that covers art and culture on the South Side of Chicago

in the 1960s and 70s. A manuscript on the *Wall of Respect*, co-edited with Abdul Alkalimat and Romi Crawford and including numerous primary documents and images, was accepted for publication by Northwestern University Press and received subvention grants from the Terra Foundation and the Elizabeth and Todd Warnock Publication Grant. The *Wall of Respect* will also be the subject of a first-year seminar in Winter 2017, to be followed by an small exhibition which students will curate at the Block. Zorach taught a seminar called "Thinking with

Stones" at the Newberry Library that enrolled seven Northwestern graduate students as well as a variety of students from other Midwestern institutions. Her book *Gold: Nature and Culture*, co-written with Michael W. Phillips, Jr., was published in May (University of Chicago Press, 2016). She co-organized and led a two-day seminar at the Clark Art Institute to plan the Clark's next major symposium, on the theme of art and ecology, scheduled for May 2017. She has enjoyed becoming acquainted with Northwestern and its students, faculty, and staff, and looks forward to many stimulating conversations over the coming years.



Professor Zorach (center) at her investiture ceremony as the Mary Jane Crowe Chair with Laurel Garber, Professor Normore, Emily Wood, Professor Escobar, and Scott Miller.



Professor Berzock at the Rencontres de Bamako Biennale Africaine de la Photographie, October 2015.

Bilha Moor

Mellon Postdoctoral Fellow, Islamic Art and Architecture

► Bilha Moor taught an undergraduate introductory course on Islamic Art and Architecture 650-1600, and a graduate seminar on Islamic Figurative Painting. In October, she presented a paper at the University of Chicago in the symposium “Xenophobia and Alterophobia in Pre-Modern Ottoman Lands.” Her article, “The Jew and the European in Ottoman Eyes 1550-1700,” was accepted for publication in a book from Indiana University Press (forthcoming, 2017). In April, Moor organized a symposium supported by the Myers Foundations, New Studies in Islamic Painting, which took place on campus and at the Art Institute of Chicago. Also, she chaired the open session in Islamic Art and Architecture at the Midwest Art History Society 43rd Annual Conference. At present, Moor continues work on her book, tentatively titled “The World in Muslim Eyes: Illustrated Encyclopaedias 1550-1700.” Select chapters from this project were presented at a winter Department Colloquium.

Kathleen Bickford Berzock

Associate Director of Curatorial Affairs, Block Museum

► Affiliate faculty member Kathleen Bickford Berzock, began the academic year by welcoming two new curators to the Block Museum team after intensive international searches. In the fall she traveled to Turkey for the opening of the 14th Istanbul Biennial, with a side trip to see the 56th International Art Exhibition at the Venice Biennale. This was followed by travel to Bamako, Mali, for the opening of 10th edition of the Rencontres de Bamako Biennale Africaine de la Photographie. In the spring she chaired a panel, “Exhibiting Controversy, Promoting Debate,” at the Annual Conference and Meeting of the Association of Art Museum Curators, which included presentations by five North American curators who have intentionally engaged with pressing issues of our time through exhibitions. She also contributed a chapter to the exhibition catalogue “African Print Fashion Now! A Story of Taste, Globalization, and Style,” forthcoming from the Fowler Museum at UCLA.

Richard Kieckhefer

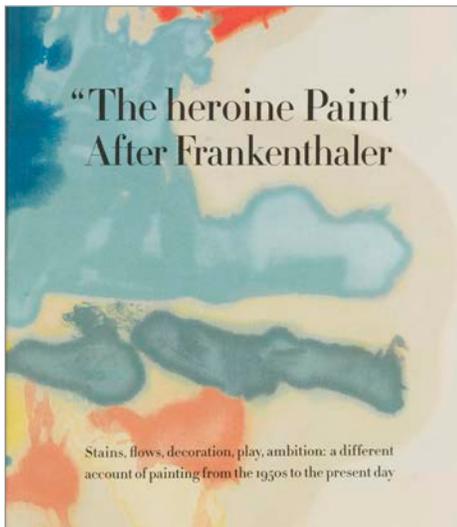
Professor, Department of Religious Studies

► This past May, Richard Kieckhefer walked the Camino de Santiago from Saint-Jean-Pied-de-Port, across the Pyrenees, westward through Burgos and León, and on to Santiago de Compostela. This pilgrimage route was profoundly important in medieval Europe, and the experience gave intimate acquaintance with what medieval pilgrims would have encountered. The route itself lies close to where they would have walked, through the vineyards of Rioja, on to the Meseta,

then to the dank mountains of Galicia. If they had to put up with simple pilgrim hospices (some of which are still standing), Kieckhefer experienced the equally primitive setting of the *albergue*, where different styles of snoring blended in rich harmony, and the bathroom might be an outhouse across a muddy field. He also spent nights in more luxurious quarters, such as the building Ferdinand and Isabella erected as a pilgrim hospice. Like a medieval pilgrim, Kieckhefer passed through throngs of merchants and beggars, but also met people who were going on a pilgrimage in gratitude for healing; he also met a German couple who had walked from Koblenz to Jerusalem, then Rome, now Santiago, and eventually (after a year) home. Kieckhefer will use his experience as research and class preparation for a course he'll be teaching on pilgrimage next winter.

Professor Kieckhefer walked the Camino to Santiago de Compostela during May 2016. The route is well marked with official and unofficial signs and monuments, occasionally personalized with boots that no longer serve their purpose, as seen in Professor Kieckhefer's photograph below.





Professor Relyea contributed to Katy Siegal's *"The heroine Paint": After Frankenthaler* (Gagosian, 2015).

Lane Relyea

Associate Professor, Department of Art Theory & Practice

▶ On leave in 2015-16, Lane Relyea spent the fall conducting research in New York City, where he also led a weekly seminar at Columbia University for second-year graduate students in the Department of Visual Arts. He delivered lectures at Texas State University, the University of Delaware, the Cranbrook Academy of Art, and at the 29th Annual Conference of the Society of Literature, Science, and Art in Houston. He also served as a panelist alongside Joan Kee and John Tain at the University of Michigan's 2015 History of Art Symposium: *The Things You Own End Up Owning You: Art in the 1990s*. Among the essays he published over the year: "The Apollonian Domestic," in *"The heroine Paint": After Frankenthaler*, edited by Katy Siegal (Gagosian, 2015), and "From Picture Reading to Information Handling," a contribution to the catalog accompanying the Walker Art Center's exhibition *Ordinary Pictures* (D.A.P., 2016).

Anthony Opal, Department Assistant

▶ During 2015-16, Anthony Opal continued to give readings from his book of poems, *ACTION* (Punctum Books, 2014), at University of Chicago, the Chicago Cultural Center, as well as local bookstores and galleries. Opal is presently working on a second manuscript—a research based collection of poems—exploring the intersection of contrafaction, aleatory poetics, and computational poetry. However, as compelling as theories of chance production can be, Opal's wife and two-year-old daughter remain infinitely more interesting.



Talia Shabtay, Sandra Racek, Adri Káscor, Thomas Witschonke, Mel Keiser, Laurel Garber, and Professor Van Zanten at the opening of Keiser's exhibition, *The Image Underneath*, at Schneider Gallery in Chicago.

Mel Keiser, Program Assistant

▶ In 2015, Mel Keiser's work was included in *The Image Underneath* at Schneider Gallery in Chicago, with the work of Diane Meyer (Loyola Marymount University) and Krista Wortendyke (Loyola University). In 2016, Keiser received a grant from a private memorial fund and a sponsorship from Corbel 3D (Vancouver) to pursue artistic research for her ongoing project, *The Life and Deaths of The Mels*. She continues her research on the possible intersections between visual art and the burgeoning discipline of performance philosophy—the study of the form through which research presents its findings.

Kayley McPhee, Work Study Student

▶ Kayley McPhee spent most of her last year at Northwestern off campus, working at Intuit Center for Intuitive and Outsider Art as an Administrative (and Development/Education/Operations) Intern. She also continued to explore more responsibilities within the department as she began to design posters and took over day-of event support for larger lectures and symposia. McPhee will look back on her four years with the department with love and whole-hearted appreciation as she moves to Minneapolis in July to pursue a career in nonprofits and museum administration.

2015-16 Events

OCTOBER 8

Beate Frick, UC Berkeley

"Arcing the Horizon: The Curvature, the Spheres, and the Plane of Representation"

Department co-sponsored event, organized by the Medieval Colloquium

OCTOBER 19

Emilie E.S. Gordenker, Director, Mauritshuis Royal Picture Gallery, The Hague, Netherlands

Department co-sponsored event, organized by the Block

OCTOBER 29-30

Making and Knowing: Early Modern Geometries

Myers Foundations symposium, organized by Claudia Swan and Rebecca Zorach

NOVEMBER 11

Zhao Shengliang, Dunhuang Academy, China

"The Mogao Caves of Dunhuang: Then and Now"

Department co-sponsored event, organized by the Asian Studies Graduate Cluster

NOVEMBER 11

Elizabeth and Todd Warnock Lecture: Briony Fer, University College London

"The Work-as-Maquette"

JANUARY 1

Winter Social with Alumna Sarah Gordon, American University

"Indecent Exposures: Eadweard Muybridge's 'Animal Locomotion' Nudes"

FEBRUARY 4

CAA Reunion Reception

FEBRUARY 19

Department Colloquium: Bilha Moor

FEBRUARY 24

Elizabeth and Todd Warnock Lecture: Tim Ingold, University of Aberdeen, Scotland

"Beauty from the North: Six Propositions"

MARCH 4

Graduate Student Lecture: Amy Powell, Krannert Art Museum, University of Illinois at Urbana-Champaign

"Notes on Language Experimentation and Language Justice in Contemporary Art"

MARCH 30

Department Colloquium: Rob Linrothe and Stephanie Glickman

APRIL 5

Anne Dunlop, University of Melbourne

"Gold, Goldbacks, and Gothic Excess"

APRIL 8-9

Performed in the Present Tense

Department co-sponsored event, organized by Amanda Graham, Kaplan Postdoctoral Fellow, and Brendan Fernandes, Kaplan Artist in Residence

APRIL 14-15

"New Studies in Islamic Painting"

Myers Foundations symposium, organized by Bilha Moor

APRIL 20

Barbara Mundy, Fordham University

"The Death of Aztec Tenochtitlan, the Life of Mexico City"

Department lecture, co-sponsored with the Program in Latin American and Caribbean Studies

APRIL 29

A Feast of Astonishments: Emerging Scholars Symposium

Department co-sponsored symposium, organized by Faye Gleisser and Erin Reitz in coordination with the Block

MAY 11

Department Colloquium: Hamid Naficy

MAY 18

Elizabeth and Todd Warnock Lecture: Saloni Mathur, UCLA

"A Fragile Inheritance: Reading Art Criticism in India"

MAY 21

"Shaped by Nature, Forged by Art: Image, Object, Knowledge, and Commerce in Early Modern Europe"

Myers Foundations symposium, organized by Claudia Swan

MAY 20-21

The Black Feminist Futures Conference

Department co-sponsored event, organized by the Black Arts Initiative

JUNE 3

Department Colloquium: Jesús Escobar and Emma Chubb



Elizabeth and Todd Warnock Lecture Series

THE WORK-AS-MAQUETTE

Briony Fer, University College, London



▶ We usually think of a maquette as a preparatory model for an intended work, usually on a small-scale. In this talk, on the other hand, Fer proposed that the idea of the maquette can also be expanded to a larger discussion of what art-making means today. Her terms of reference ranged from consideration of the work of Eva Hesse through to the work of contemporary artists such as Gabriel Orozco.

BEAUTY FROM THE NORTH SIX PROPOSITIONS

Tim Ingold, University of Aberdeen,
Scotland



▶ In this lecture Ingold aimed to formulate an alternative to occidental aesthetics by drawing on the knowledge and experience of indigenous peoples of the circumpolar North. He hypothesized that beauty is to be found not in the distanced contemplation of final forms but in the close interweaving of material flows and sensory awareness wherein persons and things come into being.

A FRAGILE INHERITANCE READING ART CRITICISM IN INDIA

Saloni Mathur, UCLA



▶ The narrative of a global crisis of criticism has been drawn almost exclusively from the figure and voice of the European and American critic. This lecture turned, by contrast, to the Indian subcontinent to consider alternative procedures of thought and modes of art writing that support radical possibilities for art criticism as an intellectual practice.

Myers Symposia

MAKING AND KNOWING EARLY MODERN GEOMETRIES

Organized by Claudia Swan, Rebecca Zorach, and J.B. Shank
(University of Minnesota)

▶ This two-part workshop consisted of paired lectures by Shank and Zorach at Northwestern, followed by a day-long “History of the Book” seminar at the Newberry Library. The overall theme of these events was early modern geometry and mathematics in theoretical and practical dimensions.

Speakers included William West (Northwestern, Department of English), Suzanne Karr Schmidt (Art Institute of Chicago), Matthew Hunter (McGill University), Dániel Margócsy (Hunter College), and Carolyn Yerkes (Princeton University).



Myers Symposia

NEW STUDIES IN ISLAMIC PAINTING

Organized by Bilha Moor



► This two-day symposium, held at the AIC and Northwestern, explored current studies in figurative painting of the Pre-Modern Islamic Lands. It examined Arabic, Persian, and Ottoman-Turkish illustrated manuscripts, which were produced from the 13th to the 17th centuries, in Iraq, Greater Iran, and the Ottoman Empire. The majority of figurative paintings in the Islamic lands are found in manuscripts, and illustrate their text. The symposium thus inquired into the dialogues that the paintings conduct with the texts; it questioned the patronage and reception of the manuscripts, and addressed theoretical approaches to the study of Islamic painting. Some papers studied particular manuscripts and

texts, others examined the oeuvre of a certain painter or patron. The symposium introduced a variety of historical treatises, heroic and romantic Persian poetry, and mystical allegories. The topics discussed in the sessions allowed the audience to perceive the changes that occurred in the subject-matter and formal qualities of Islamic painting over the course of four centuries.

Speakers included Serpil Bağcı (Hacettepe Üniversitesi), Sheila Blair (Boston College), Jonathan Bloom (Boston College), Anastassia Botchkareva (Columbia University), Anna Contadini (University of London), Emine Fetvacı (Boston University), Chad Kia (Harvard University), Amy Landau (Walters Art Museum), Rachel Milstein (Hebrew University of Jerusalem), Yael Rice (Amherst College), Kishwar Rizvi (Yale University), David Roxburgh (Harvard University), and Priscilla Soucek (New York University).

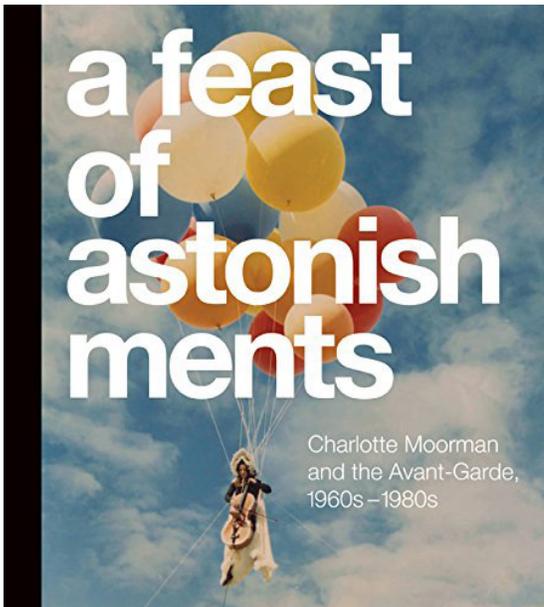
SHAPED BY NATURE, FORGED BY ART
IMAGE, OBJECT, KNOWLEDGE, AND COMMERCE IN
EARLY MODERN EUROPE

Organized by Claudia Swan

► This event brought together early modern art historians from Europe and North America to present papers on the artistry of nature and the naturalism of early modern art. Parallels to adjacent fields such as the history of science, medieval art history, and Italian art history were also explored.

Speakers included Marisa Bass (Washington University in St. Louis), Stephanie Dickey (Queen's University), Robert Felfe (Universität Hamburg), Jessica Keating (Carleton College), Marisa Mandabach (Harvard University), José Ramon Marcaida (Cambridge University), and Peter Parshall (Emeritus, National Gallery of Art).

Art History Students and the Block Museum



▶▶ During 2015-16, the Block Museum of Art and the Department of Art History enjoyed exceptional collaborations, with exhibitions providing rich fodder for interdisciplinary engagement.

In the fall, the Block presented *Geof Oppenheimer: Big Boss and the Ecstasy of Pressures*, the first solo museum exhibition of work by the Chicago artist. In January 2016, the Block opened *A Feast of Astonishments: Charlotte Moorman and the Avant-Garde 1960s–1980s* to rave national reviews from *Artforum*, *Art in America*, and *The Chicago Tribune* among others. The first exhibition devoted to Moorman's extraordinary impact on art in the 1960s, 70s, and 80s, the show was curated by a collaborative team led by Lisa Corrin (Block Museum Director and Senior Lecturer in Art History). The exhibition travels to New York University's Grey Art Gallery in Fall 2016 and to the Museum der Moderne Salzburg in 2017, accompanied by a catalog published by Northwestern University Press. Working with the Block, graduate students Faye Gleisser (Ph.D. 2016) and Erin Reitz organized an emerging scholars symposium on the life and work of Charlotte Moorman, which included a keynote by Kristine Stiles (Duke University). Art history undergraduate students serving as interns and docents have also been integral to the success and interpretation of the Charlotte Moorman show, including Alana Basil (BA 2016), Vanessa Gao, Lucy Wang (BA 2016), Julia Poppy, and Linnea Hodge. Hodge notes, "Having so much practical experience in a museum has been a great complement to my art history coursework. The museum's staff has been invaluable as I've developed a senior thesis topic closely related to museum studies."

The department and the Block co-sponsored events this year included a lecture by Emilie E. S. Gordenker (Director, Mauritshuis Museum); "Thinking With the Body," a workshop with choreographer Simone Forti; and "Performed in the Present Tense," a two-day symposium on performance curation integrating students from the co-listed Humanities/Art History course *Scoring the Avant-Garde*. Another cross-disciplinary course, *Materiality in Art and Archaeology*, had art history and material science undergraduates using works from the Block's collection as case studies for object-focused research. In Fall 2015, the Block presented the exhibition *Exposure: Recent Gifts of Photography*, conceived and developed by intern Claire Kissinger (BA 2015). Current graduate student and 2015-16 Block Fellow, C.C. McKee, undertook several research projects during the year and curated the exhibition *Keep the Shadow, Ere the Substance Fade: Mourning during the AIDS Crisis*, opening September 2016. Advancing its commitment to teaching and learning through original works of art, the Block also welcomed a significant gift of 68 contemporary artworks from philanthropist Peter Norton and was among the campus leaders of the Arts Circle Celebration, a day-long festival marking Northwestern's commitment to the arts across disciplines.

Catalog for The Block's *A Feast of Astonishments* exhibition (Northwestern University Press, 2016). Erin Reitz with Kristine Stiles at the Emerging Scholars Symposium.

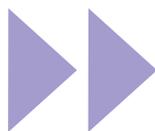
Warnock Gift



Professor Zorach with students in her History of the Book seminar.

Chicago Objects Study Initiative

▶ In its second year, the Andrew W. Mellon Foundation-funded Chicago Objects Study Initiative (COSI) continued to advance objects-based research in Art History. Anchoring the project was the winter quarter, team-taught Objects and Materials Seminar for first-year graduate students. Christina Normore co-taught this year's seminar with Martha Ward of the University of Chicago and AIC Mellon Academic Curator Jill Bugajski (Ph.D., 2014). This year's COSI Curatorial Intern Aisha Motlani was placed with AIC Chair of European Painting and Sculpture Gloria Groom to undertake research on bronzes by Honoré Daumier which will be rehoused at the museum. The internship also provided funds for a research trip to London. John Murphy held this year's COSI Curatorial Fellowship in the AIC Department of American Art, where he worked with curators Sarah Kelly Oehler and Judy Barter, chair of the department, on an exhibition devoted to Ivan Albright and planned for summer/fall 2018. ◀◀



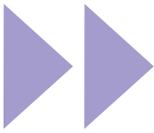
The Elizabeth and Todd Warnock Gift to Art History provides generous funds to support an array of programming in the department and builds upon the Warnock's first gift in 2008 that founded the department's premier lecture series. In its second year, the new gift funded a Warnock Finishing Fellowship to Brynn Hatton who defended her dissertation in June and used the travel monies associated with the fellowship for critical archival outings. Student travel also benefitted enormously from the Warnock Gift in the form of enhanced funding for the Summer Seminar Abroad which Ann Gunter will lead to Oxford in September 2016 and three trips taken over the course of the past year in conjunction with seminars taught in Evanston. Jun Hu led a group of undergraduates in his Chinese painting course on a whirlwind day-trip to the Metropolitan Museum of Art in New York and Claudia Swan traveled to Boston with graduate students for a viewing of the remarkable Museum of Fine Arts exhibition, *Class Distinctions: Dutch Painting in the Age of Rembrandt and Vermeer*, and a meeting with Ronni Baer, its curator. Additionally, students in Jesús Escobar's undergraduate seminar on Diego Velázquez visited two Boston museums to see works by the artist that served as the topics of their quarter-long research assignments.

Additionally, the fund awarded \$40,000 in subventions for faculty and alumni publications. Sarah Gordon (Ph.D. 2006), recipient of a subvention last year, was the headline speaker at the department's Winter Social in January. Alumni should watch for a winter email announcing the 2017 competition for alumni book subventions. ◀◀

Professor Hu and undergraduates from his Chinese painting course at the Metropolitan Museum of Art exhibition, *Masterpieces of Chinese Painting from the Metropolitan Collection*.



2015 Summer Seminar Abroad: Cape Town



Last year's Summer Seminar Abroad was led by Professors Huey Copeland and Krista Thompson and went to Cape Town, South Africa for ten days.



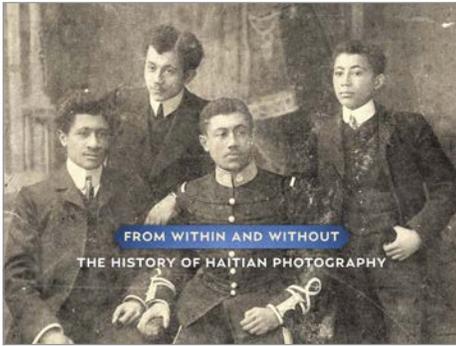
The September 2015 trip included six second-year graduate students from the departments of Art History (Adrienn Kacsor, Thomas Love, Talia Shabtay, and Alissa Schapiro) and Performance Studies (Scott Leydon and Mlondolozzi Zondi). In line with the course's focus on "Contemporary Art and Public Culture in Post-Apartheid South Africa," students met with a range of museum directors, curators, artists, critics, and activists in a city undergoing complex social, political, and cultural changes in response to the challenging process of democratic transition unfolding across the country. Students visited historic art museums,

like the South African National Gallery, and had the opportunity to meet both with the institution's current leader as well as his predecessor, Riason Naidoo, the gallery's first non-white director. Students also looked critically at newly modeled museum spaces aimed at grappling with the legacies of colonialism, white supremacy, and anti-black racism in post Apartheid South Africa such as the Langa Pass Museum, the Robben Island Museum, and the District Six Museum. At the latter they met with the Chairperson of the institution, University of Western Cape professor of museum and heritage Ciraj Rassool. Students also visited arts organizations and met with cultural entrepreneurs attempting to rethink curatorial and "social practice" models in Cape Town through ventures such as the Maboneng Township Arts Experience and the Langa Quarter. Through such engagements, seminar participants had the opportunity to speak with and learn from many of the foremost thinkers in the contemporary South African art world: students met with members of

the Chimurenga magazine and artistic collective; Zayd Minty, manager of Arts and Culture for the City of Cape Town; gallerists at the leading commercial spaces including Joost Bosland, Natasha Becker, Tony East; and the locally-based yet internationally respected art critic, scholar, and artist Athi Mongezeleli Joja. To place these encounters in broader contexts, the seminar also considered a range of cultural and artistic forms from botanical gardens, street art, and photography, liaising with exciting researchers Melanie Eva Boehi, Grant Juruis, and Patricia Hayes respectively. Perhaps most fittingly given the timing of the trip, a moment when University protests around the globe were beginning to unite, our students met with a leader of the Rhodes Must Fall student movement, helping to ground our explorations of the politics surrounding local monuments and deepening our understanding of the shadow histories and visual cultures in South Africa that still remain hidden from view.



Top: Group at the Kirstenbosch National Botanical Gardens, Cape Town.
Left: Group at the Maboneng Township Arts Experience, Cape Town.
Above: Students at the Slave Lodge, Cape Town.



Emilie Boone contributed essays to *From Within and Without: The History of Haitian Photography* (Nova Southeastern University Art Museum, 2015).

▶ EMILIE BOONE

Boone spent 2015-16 continuing her work on the African American photographer James Van Der Zee and successfully defended her dissertation in March. She contributed essays to *From Within and Without: The History of Haitian Photography* (Nova Southeastern University Art Museum, 2015) and *Towards an African-Canadian Art History: Art, Memory, and Resistance* (Captus Press, forthcoming 2016). Boone is honored to have received a CAA 2016 Professional Development Fellowship. She currently serves as the Mellon Curatorial Fellow at Williams College Museum of Art and looks forward to starting as an Assistant Professor at CUNY's New York City College of Technology in Fall 2016.

▶ ANTAWAN I. BYRD

Byrd completed a Curatorial Fellowship at the Block in 2015, where he was also an affiliate of COSI. At the Block, Byrd worked on an exhibition with the French-Algerian artist Kader Attia that draws on the collections of

Emma Chubb's article, "Small Boats, Slave Ship: or, Isaac Julien and the Beauty of the Implied Catastrophe" in *Art Journal Open*.

Northwestern's Herskovits Library of African Studies, scheduled to open January 2017. He spent 2015-16 abroad writing and pursuing archival research in Bamako, Paris, Aix-En-Provence, Kingston, and Port of Spain. This research was generously supported by The Council on Library and Information Resources (CLIR) and Mellon Foundation Fellowship for Dissertation Research in Original Sources. In 2015, he also served as an Associate Curator for the 10th edition of the Rencontres de Bamako Biennale Africaine de la Photographie. Byrd will return to the U.S. in August 2016 to continue dissertation research and writing in New York.

▶ EMMA CHUBB

Chubb spent 2015-16 as Northwestern Presidential Fellow and a Spring 2016 fellow in residence at the Camargo Foundation in Cassis, France. Her articles on the representation of migration in the work of artists Yto Barrada, Isaac Julien, and Bouchra Khalili appeared in *Art Journal* and *The Journal of Arabic Literature*. She also published essays for two exhibitions of contemporary art held in Rabat, Morocco; catalogue entries for the 10th edition of the Rencontres de

Bamako Biennale Africaine de la Photographie; exhibition and book reviews for *caa.reviews* and *Left History*; and presented her research at conferences and colloquia in Cassis, Casablanca, Chicago, and Evanston.

▶ ASHLEY DUNN

During 2015-16, Dunn continued work on her dissertation "Graphic Paris: A Study of Urban Etching 1850-1880." She presented a paper based on her project as part of the "Future Directions of Nineteenth-Century Art History" session at the CAA Annual Conference. This summer, she looks forward to beginning her new role as assistant curator responsible for 19th-century French works on paper in the Department of Drawings & Prints at the Metropolitan Museum of Art.

▶ SARAH ESTRELA

This past July, Estrela spent time in Rio de Janeiro researching the city's re-urbanization proposal conducted by Alfred Donat-Agache between 1927 and 1930 and the impact it has had on Rio's *comunidades* (also known as *favelas*). Sarah has also been working at the Block Museum, assisting Kathleen Bickford Berzock with her

Small Boats, Slave Ship; or, Isaac Julien and the Beauty of the Implied Catastrophe

Emma Chubb

Three horizontal screens stretch across two gallery walls, suspended from the ceiling and hung in a slight arc. At first, the two flanking screens remain dark and only the center screen is illuminated. It shows an expanse of blue water, waves rippling with gold and reflecting the setting sun as they gently roll forward onto a barely visible beach. An archway and stone path frame this bit of sea and sky inside the archway, a metal gate, slightly ajar, fills the left half of the center screen, while the shore to the right is fully open. Its usual luscious beauty visible in the waning light. As the dark silhouette of a woman crosses the frame, the left screen lights up. It too shows the sea and the setting sun from an almost identical camera position. The woman advances slowly and purposefully toward the open gate, her back to the viewer, before stopping just past the threshold. The light, gauzy fabric of her skirt sweeps around sculpted calves and thighs. The right screen illuminates and also shows the same formal doorway, as if to suggest that the viewer shares the space with this silhouetted woman, and as if the sun, from a few paces back, takes in the glow of the setting sun and creating waves.

These richly vibrant, carefully composed images continue over the next rightmost screen and twenty-one screens, illustrating scenes in a world of sun-drenched landscapes that read like a travelogue and heavy travel magazine covers. The sea appears, its pristine blue water reflecting an equally blue sky filled with wispy clouds and white-capped waves. In the foreground, bodies of water shimmer and ripple, silhouettes of white cliffs, their bodies dwarfed by the enormous expanse of the sky, sea, and land. The interior spaces that appear next are equally lush and pastoral, the massive beauty of that of nature. A tile floor mosaic depicts exotic animals, green velvet swaddles footstools and beds, and gold covers everything, everywhere, from the ornately carved mirrors and furniture to the molding lining the ceiling and walls. In this baroque symbol of European aristocracy and luxurious excess, poised, muscular bodies slither and perk up and down the stone staircase and write sensually on the tiled palace floor, their highly stylized movements mirroring those of the figures rendered in water hues on the palace ceiling. Interweaving the movements of one person who—clad in a sari-gone-captain pants and a faded vest, with a wedding band clearly visible on his left hand—contracts and expands on the palace floor, are shots of the same figure, this one submerged under dark blue waves. Filmed from multiple angles, his underwater movements mimic his aboveground twists and turns, while the sound of rushing water fills the gallery.

This "extravagantly beautiful filmmaking" as the original gallery press release aptly describes it, is Isaac Julien's *Witness Us: Real Time* (2007), which opened at Metro Pictures gallery in New York on October 31, 2007, and has also been exhibited in numerous solo and group exhibitions around the world. The film's loving sequences, lush landscapes, arresting gestures, and sensual bodies surround viewers in the gallery and make it difficult to view the



Sandra Racek, Sarah Estrela, Melanie Lukas, and Laurel Garber in Professor Zorach's History of the Book course.

upcoming exhibition, *Caravans of Gold, Fragments in Time*. This academic year, Estrela looks forward to joining Thomas Love as department graduate student representative.

▶ LAUREL GARBER

Garber works on early modern European art with a focus on histories of printmaking and print culture in the 16th and 17th centuries. She is spending the summer in Chicago studying intensive German before the Summer Seminar Abroad in Oxford.

▶ FAYE GLEISSER

In 2015-16, as the Marjorie Susman Curatorial Fellow at the Museum of Contemporary Art in Chicago, Gleisser co-curated *Above, Before & After*; contributed to the catalogue for The Propeller Group, an artist team based in Ho Chi Minh City, Vietnam; and organized, *The Making of a Fugitive*, an exhibition featuring contemporary artists' engagement with criminality and policing. In April, Gleisser successfully defended her dissertation, "Guerrilla Tactics:

Performance Art and the Politics of Identity in American Visual Culture, 1967-1983," and co-organized a graduate symposium with Erin Reitz, honoring the work and legacy of Charlotte Moorman. In August, Gleisser will begin a tenure-track position as Assistant Professor of Contemporary Art at Indiana University.

▶ STEPHANIE GLICKMAN

In Fall 2015, Glickman returned to campus after conducting two years of dissertation research in the Netherlands. In 2015-16, she honed her dissertation on the artistic patronage of the Dutch East India Company (VOC), wrote an article on the VOC's earliest commissioned painting for the *Journal of Historians of Netherlandish Art*, and presented her research at Chicago's Newberry Library and at a spring Department Colloquium. In Summer 2016, Glickman will finish her dissertation, and begin a position as Lecturer in the Department of Art and Art History at the University of Vermont in late August.

▶ XINRAN GUO

Guo has been conducting fieldwork in China for the past academic year. She has worked part-time as a researcher at the Red Brick Art Museum in Beijing since April 2016.

▶ ADRI KÁCSOR

Kácsor started the academic year in Cape Town, South Africa, where she hiked up to the top of Table Mountain with her summer seminar cohort. After a short family and archive trip to Budapest in December, Kácsor spent the winter working on her qualifying paper. In April she presented a condensed version of the paper at a graduate conference entitled "Cold War Narratives Reimagined," at Yale University. Kácsor also presented her paper at Northwestern's Buffett Institute in May, for the Russian and Eastern European Studies Working Group.

Professor Bell and her teaching assistants Talia Shabtay, Alissa Schapiro, Thomas Love, and Adri Kácsor.





Students in Professor Zorach's History of the Book seminar.

▶ JACOB HENRY LEVETON

Leveton spent his fourth year in France as a Fellow affiliated with the Northwestern Paris Program in Critical Theory. He also continued to serve as the co-chair for the North American Society for the Study of Romanticism Graduate Student Caucus. Leveton principally traveled to Paris to conduct fieldwork on the role of the arts in support of the historic "COP21" United Nations Climate Conference that resulted in the Paris Agreement, according to which all nations agreed to attempt to limit global temperature rise to 1.5°C above pre-industrial levels. He also continued work on his dissertation, "Blake's Radical Ecology."

▶ THOMAS LOVE

Love is researching in Berlin in July and August with the generous support of a Shanley Travel Fellowship. He will

Jacob Leveton speaking at the "Sommet des Élus Locaux pour Le Climat" alongside a fellow Cité Internationale Universitaire de Paris resident.

be investigating how radical politics and sexual politics become visible in the public sphere, especially through the language of fashion. He is excited to explore Berlin, for it provides a wonderful case study for thinking about alternative politics on both sides of the wall in relation to actually existing socialism. This summer Love will be doing archival research, conducting interviews, and drinking lots of Club-Mate.

▶ C.C. MCKEE

McKee spent his third year as the Block Museum Graduate Fellow, where he curated an exhibition that examines material and aesthetic mourning culture during the AIDS crisis. With generous funding from a departmental travel grant and a research grant from the Buffett Institute, McKee spent time in New Orleans and Port-au-Prince, Haiti, where he began his research into the aesthetic networks of exchange in the 19th-century Francophone Caribbean. In addition to his research, McKee spent a week at the 5th Ghetto Biennale in the heart of Haiti's capital and contributed a review for *ArtForum*. In the fall, McKee will begin researching and writing his dissertation as a year-long fellow

in Northwestern's Paris Program in Critical Theory.

▶ SCOTT MILLER

During 2015-16, Miller continued research into his dissertation project, which investigates how the circulation of aristocrats, administrators, and artists in the late fourteenth-century transformed French royal châteaux in tandem, creating residences that evoked differing but mutually-informing visions of Valois dynastic identity. In February, he presented "Laughing at the Park of Hesdin," at the Vagantes Conference on Medieval Studies. In May, he presented "Women and the Occupation of Space in the *Gloriette* of Hesdin," one of three papers in the panel "Surrounding Medieval Women: Female Occupation of Secular Landscape and Architecture," co-organized with Sarah Townsend (University of Pennsylvania). In 2016, Miller was elected to the Vagantes Conference Board of Directors and received two grants, a Northwestern Graduate School Research Grant and a Chateaubriand Humanities and Social Sciences Fellowship to support dissertation research in French archives, museum collections, and archaeological sites.





The department listening to alumna Sarah Gordon's lecture, "Indecent Exposures: Eadward Muybridge's 'Animal Locomotion' Nudes," at the Winter Social.

▶ JOHN PAUL MURPHY

Murphy's research interests include the Arts and Crafts movement, the material culture of utopian communities, and the theory and practice of socialist art. His dissertation examines the art colony at Woodstock (NY), dating to the early 20th century. He is currently a research associate in the department of American Art at the Art Institute of Chicago working on exhibitions about Chicago artists Ivan Albright (1897-1983) and Charles White (1918-1979).

▶ CATHERINE OLIEN

Olien spent the academic year in Berlin on a Fulbright Research Grant. She was affiliated with both the Technical University and the Berlin State Museums. In April, she presented her dissertation project, "The Reception of Ancient Cypriot Sculpture, 1860-1900: A European Perspective," at the Technical University's research colloquium on transnational museum history. She submitted an article, "The Cypriot Fragment at the Metropolitan Museum of Art in the Late 19th Century," for publication in the

conference volume *Ancient Cyprus Today: Museum Collections and New Research Approaches to the Archaeology of Cyprus*, which will be published later this year (Mediterranean Museum Library).

▶ JULIA OSWALD

Oswald spent this academic year on a Fulbright Research Grant conducting dissertation research in Munich, Berlin, and Paris. She was happy to learn in Spring 2016 that she will be the Mellon COSI Curatorial Research Fellow at the Art Institute of Chicago for 2016-17.

▶ SANDRA RACEK

During the summer Racek will travel to Antwerp and take summer courses on The Age of Rubens in Context and intensive Early Modern Dutch for Reading through University College London. She will conduct research in The Hague, Leiden, Haarlem, and Amsterdam on images of 17th-century Dutch natural specimens collections before joining the Summer Seminar Abroad in Oxford.

▶ ERIN REITZ

Reitz spent 2015-16 working on her dissertation on the art and films of the Black Panthers. In April, she and Faye Gleisser co-organized an emerging scholars symposium in conjunction with the Block Museum's exhibition *A Feast of Astonishments: Charlotte Moorman and the Avant-Garde, 1960s-1980s*. This summer, she will complete the last of her dissertation research in the San Francisco Bay Area. With the support of a Mellon/ACLS Dissertation Completion Fellowship, she will head to New York in August to be a 2016-17 Fellow of the Whitney Museum's Independent Study Program.

▶ ALISSA SCHAPIRO

Schapiro completed her second year and passed her qualifying paper "Of or by Marcel Duchamp or Rose Sélavy: Rose Sélavy's *Box in a Suitcase* and the Jewish Flight from Nazi-Occupied France." She was awarded a 2016-17 graduate assistantship at the Holocaust Educational Foundation at Northwestern, and a Shanley Travel Fellowship for pre-

Stephanie Glickman, Laurel Garber, Sandra Racek and Professor Swan at the Museum of Fine Arts in Boston.





Thomas Love and Adri Káscor recreating figures from the Diego Rivera mural, *Detroit Industry*, at the Detroit Institute of Arts.

dissertation research in New York and Washington D.C. over the summer. Additionally, Schapiro was hired for the summer by the Princeton University Art Museum to work on an upcoming exhibition on *Life* magazine.

▶ **TALIA SHABTAY**

Last summer, Shabtay participated in a workshop on migration and modernity in cinema at the University of Cologne, Germany. Shabtay will further her dissertation research on notions of space in contemporary transatlantic art and film in Paris, Venice, and Cambridge this summer. In 2016-17, Shabtay will serve as the Block Museum Graduate Fellow and curate an exhibition around the relationship between transportation technologies and visual conceptions of space in post-1960s art.

▶ **RORY SYKES**

Sykes has been conducting dissertation research in Amman, Jordan on a Fulbright Fellowship that included a three-month Critical

Language Enhancement Award to continue studying Arabic. While based out of Amman, she traveled to Dubai and Berlin on a TGS Graduate Research Grant to support further work on relevant artists and exhibitions.

▶ **EMILY WOOD**

This year Wood achieved candidacy and began to work on her dissertation, which focuses on the political and artistic connections between the Habsburg court in Madrid and the Medici court in Florence during the reign of Philip II of Spain (r. 1556-1598). This summer, she will again participate in Northwestern's Summer Institute in Cologne, after which she will spend two weeks in Florence with a Shanley Travel Fellowship to begin her primary research in the Medici archives.

The department admitted five students who will begin their studies in Fall 2016:

▶ **JESSY BELL**

B.A. History of Art, U.C. Berkeley

▶ **BRIAN LEAHY**

M.A. Art History, School of the Art Institute of Chicago
B.A. Art, Davidson College

▶ **MARGARET MCLAUGHLIN**

B.A. Art History, Classical Humanities, University of Wisconsin Madison

▶ **ALEXANDRA NOVOZHENOVA**

International Graduate Degree, Moscow State University Lomonosov

International Undergraduate Degree, Moscow State University Lomonosov

▶ **VERENA ZIEGLER**

International Graduate Degree, Asian Art History University of Vienna

International Undergraduate Degree, Asian Art History, University of Vienna

Northwestern Art Review

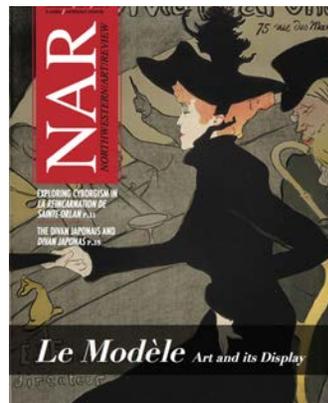


Northwestern Art Review (NAR) celebrates a successful close to its eighth year and two new editions of the NAR Journal.

The year began with a vision to revamp the club and concluded with NAR welcoming seven new members, bearing a wealth of perspectives from across disciplines from math to journalism to political science. In the fall, NAR hosted its sixth annual “A Day in the Art World: The Career Panel,” and with the help of moderator Professor Escobar, fostered important conversation between art world professionals about how art can, indeed, become a career. Panelists included representatives from the MCA, Christie’s, Erin Reitz (Ph.D. candidate), a curator, and an artist/professor. The end of 2015 brought about our 15th edition of the journal, titled *Le Modèle*, centering on “Art and Its Display.” 2016 has seen a great revamp of our web presence, including narratives of club member’s experiences in the art world and the new feature “Artists of Northwestern,” in which we profile Northwestern’s budding creative talents. NAR deepened its relationship with the Block Museum and co-hosted a docent-led tour of *A Feast of Astonishments: Charlotte Moorman and the Avant Garde*. Finally, we are proud to present journal No. 16: *Breaking Frames*. As the title suggests, we explore various notions of art beyond paintings hung on a museum wall. We challenged ourselves and our readers to address the age-old question, “what is art?” to expand our understanding. The theme seems fitting as NAR itself aspires to grow and evolve with the student body, to become an open forum for art appreciation and discussion, as well as a scholarly journal

representing undergraduate excellence in the department. As our members embark on summer internships and work experiences within the art world and departing to various corners of the world for fall study-abroad programs, we pause to consider the incredible experiences of which we are on the verge. We look forward to NAR’s return this winter, and the new energy, fresh ideas, and inspiration we’ll bring from our half-year-hiatuses in the art world.

The 15th and 16th editions of the NAR Journal, *Le Modèle* and *Breaking Frames*.



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

- ▶ EMILIE BOONE “Visions of Harlem: Reconsidering the Studio Photography of James Van Der Zee.” Primary advisor: Krista Thompson
- ▶ FAYE GLEISSER “Guerrilla Tactics: Performance Art and the Politics of Identity in American Visual Culture, 1967-1983.” Primary advisor: Huey Copeland
- ▶ BRYNN HATTON “Via Vietnam: Racial Coalition and Social Collapse in Transnational Protest Art (1965-1975).” Primary advisor: Hannah Feldman
- ▶ NICHOLAS MILLER “Primitivist Encounters? African American Painting, Diasporic Objects, and the Making of Modern Art, 1927-1977.” Primary advisor: Huey Copeland



Undergraduate News

▶▶ The department bids a fond farewell to 13 wonderful majors this year.

This past year, our courses enrolled 554 undergraduate students (three more than last year for those keeping score at home) and welcomed over 20 new majors and minors into the fold. Courses explored a wide range of topics—from Classical Greek sculpture to living artists, Chinese painting to Chicago architecture. We continued to expand the range of class trips offered in connection to courses through the Elizabeth and Todd Warnock Gift, with students not only visiting artist studios and going behind the scenes to the conservation labs at AIC but also traveling to Boston (on two occasions) and New York to see important shows.

Along with the Provost's Office and the WCAS, the department was able to honor particular accomplishments of several of our outstanding undergraduates. Will Kirkland, a double major in History and Political Science, was awarded the 2016 Elizabeth and Todd Warnock Prize in Art Historical Writing for an essay written for Professor Eisenman's Introduction to Modernism course. Linnea Hodge and Julia Poppy were jointly recognized with the Outstanding Junior Art History Major award. Hodge and Poppy were also recipients of Northwestern's highly competitive Undergraduate Research Grants; Hodge was also selected as one of the three 2016-17 Franke Undergraduate Fellows at the Kaplan Humanities Center. Our alumni continue to excel: notable among our recent graduates is Claire Dillon (B.A. 2015), winner of the prestigious national J. Mitchell Scholarship, with which she will pursue a master's degree in medieval studies at Trinity College, Dublin.

Our warmest congratulations also go to Y.L. Lucy Wang, who received honors for her thesis exploring the interrelationship between patron, architect, and public in the formation of the "cathedral of commerce," New York's landmark Woolworth Building. Wang has already presented her research at both local and international conferences and has returned to the Woolworth Building's side once more as she takes up a paid internship at the Metropolitan Museum of Art this summer.

Professors Normore (far left) and Escobar (far right) with undergraduates at the WCAS Convocation: Kayley McPhee, Nicholas Giancola, Stephen Zajac, Olivia Lim, Ellen Rosenfeld, and Selena Parnon. Y.L. Lucy Wang presenting her Honors Thesis with discussant C.C. McKee. Linnea Hodge and Julia Poppy with their Outstanding Junior Art History Major Awards.



▶ **Edward A. Aiken (Ph.D. 1981)** was one of three faculty members in the College of Visual and Performing Arts, Syracuse University, to receive a Faculty Recognition Award at this year's graduation ceremony in May. Aiken received the award for work that the college's chairs and directors considered to have been exceptional in terms of teaching, scholarship, and service.

▶ **David S. Areford (Ph.D. 2001)** is Associate Professor of Art History at the University of Massachusetts, Boston. His recent publications include "Reception," in *Medieval Art History Today – Critical Terms*, edited by Colum Hourihane and Nina A. Rowe, a special issue of *Studies in Iconography* 33 (Western Michigan University, 2012) and "Print Trouble: Notes on a Medium In Between," in *From Minor to Major: The Minor Arts in Medieval Art History* (Princeton University Press, 2012). In 2013, he published *The Art of Empathy: The Mother of Sorrows in Northern Renaissance Art and Devotion* (Cummer Museum of Art and Giles). His latest book project is "Strict Beauty: The Prints of Sol LeWitt."

▶ **Elizabeth Benjamin (Ph.D. 2015)** is a Research Associate in the Department of European Sculpture and Decorative Arts at the Metropolitan Museum of Art. She published the article "The Modern Interior Stripped Bare: Gustave Caillebotte's *Intérieur Démeublé*" in the edited volume, *Visualizing the Nineteenth-Century Home: Modern Art and the Decorative Impulse* (Ashgate, 2016).

▶ **Sarah Betzer (Ph.D. 2003)** spent 2014-15 as the Hetty Goldman Member at the Institute for Advanced Study in Princeton, and returned as a Visitor for Summer 2016 to work on



Claire Dillon accepting the George W. Mitchell Scholarship from Michael D. Higgins, current President of Ireland.

her current book project, "Animating the Antique: Sculptural Encounters in the Age of Aesthetic Theory." In December, her article, "Artist as Lover: Rereading Ingres's *Raphael and the Fornarina*," appeared in the *Oxford Art Journal*. She was named Chair of the Editorial Board of *The Art Bulletin* in July 2015. Beginning in Fall 2016, she will co-direct the Faculty Fellows Program, a key component of the undergraduate curriculum redesign at the University of Virginia.

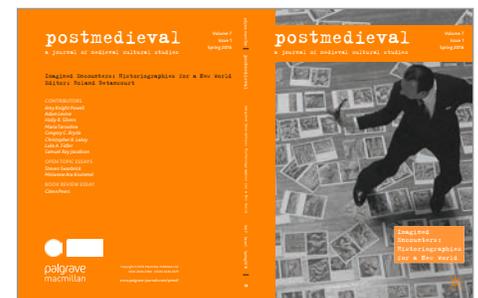
▶ **Sheila Crane (Ph.D. 2001)** has been named the Book Reviews Editor for Europe, Africa, and Asia from 1750 for the *Journal of the Society of Architectural Historians*. She recently returned from Dublin, where she gave a paper at the European Architectural History Network conference, and she looks forward to working on a new initiative on the Global South as a Mellon Fellow at the University of Virginia's Institute for the Humanities and Global Cultures in 2016-17.

▶ **Pia F. Cuneo (Ph.D. 1991)**

published the essay "Marx Fugger's *Von der Gestueterey*: Horses, Humanism, and Posthumanism in Early Modern Augsburg" in *Tiere-Texte-Transformationen: Kritische Perspektiven der Human-Animal Studies* (Transcript Verlag, 2015). Her essay was based on a talk she gave at the University of Innsbruck's Human-Animal-Studies Conference in February 2014.

▶ **Claire Dillon (B.A. 2015)** was awarded the George W. Mitchell Scholarship, supporting her pursuit of an M.Phil. in Medieval Language, Literature and Culture at Trinity College Dublin. She recently completed her positions as the Editorial Assistant for *Art Journal* and as Director of Education and Outreach for the Chicago non-profit ART WORKS Projects, working on exhibits touring in eight countries to date. Her senior thesis, advised by Hannah Feldman, "Empty Space and Identity Politics in the Work of Félix González-Torres: Negation, Creative Reinterpretation, and Visual Rhyme" was an overall winner in the 2015 Undergraduate Awards and published in their international journal. Prior to her study in Ireland, she will complete an internship on Rapa Nui (Easter Island).

▶ **Luke Fidler (B.A. 2014)** is a Ph.D. student in the Department of Art



Luke Fidler's article, "The Praxis of Tractrix" in *postmedieval*.



Sarah Gordon at the department Winter Social where she delivered a lecture on her recent book.

History at the University of Chicago. The past year saw the publication of his article on Robert Grosseteste and Hollis Frampton, “The Praxis of the Tractrix,” in a special issue of *postmedieval*. He also organized two successful symposia, one on containers featuring fellow alumnus Elliot Reichert (B.A. 2010), and one on medieval textiles featuring Professor Normore. He will spend the summer conducting research on high-medieval painting and architecture in England, France, and the Czech Republic.

▶ **Greg Foster-Rice’s (Ph.D. 2003)** recent book, *The City Lost and Found: Capturing New York, Chicago and Los Angeles, 1960-1980* (Princeton, 2015), co-authored with Alison Fisher (Ph.D. 2014) and Katherine Bussard (Princeton University Art Museum), received the 2016 Philip Johnson Award from the Society of Architectural Historians, where it was described as “a lasting testament to a remarkable exhibition.” The exhibition was held in 2015 at the Art Institute of Chicago and the Princeton University Art Museum. Foster-Rice’s next project is a survey of Chicago

artist Ralph Arnold, which recently received funding from the Andy Warhol Foundation for a Fall 2018 opening at the Museum of Contemporary Photography at Columbia College.

▶ **David Getsy (Ph.D. 2002)** published two books in 2015-16: *Abstract Bodies: Sixties Sculpture in the Expanded Field of Gender* (Yale University Press, 2015) and *Queer for Whitechapel* Gallery’s “Documents of Contemporary Art” series (MIT Press, 2016). He also wrote essays on Carlos Motta, Andrew Holmquist, Jonah Groeneboer, transgender and queer abstraction, and on Van Gogh for the Art Institute of Chicago’s catalogue for *Van Gogh’s Bedrooms*. He gave talks at the National Gallery of Art, the Contemporary Arts Museum Houston, Yale University, Bard College, Art Basel Miami, the Whitechapel Gallery, the Center for Italian Modern Art, San Francisco Art Institute, the Weisl Lecture at Carleton College, the Johnson Lecture in LGBT Studies at Elmhurst College, a keynote for the Thessaloniki Biennial, and two talks at the Block. His 2012 book *Scott Burton: Collected Writings on Art and Performance* was awarded the Jean Goldman Book Prize by SAIC.

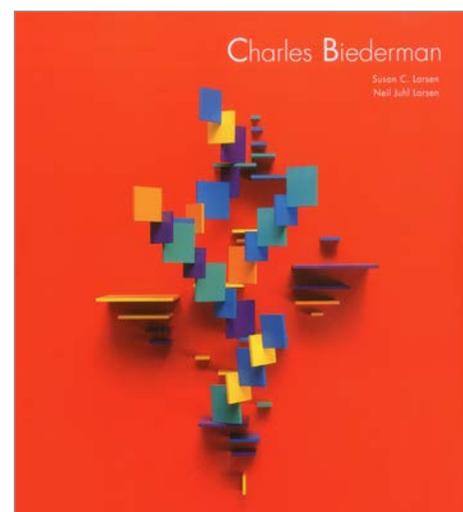
▶ **Sarah Gordon (Ph.D. 2006)**

published her first book, *Indecent Exposures: Eadweard Muybridge’s Animal Locomotion Nudes* in November (Yale University Press, 2015) thanks in part with funding from the Elizabeth and Todd Warnock Publication Grant. Gordon lectured on Muybridge at the Pennsylvania Academy of the Fine Arts, Smithsonian American Art Museum, and as the alumni speaker at the department’s Winter Social. She continues to teach at American University; lecture at the National Gallery of Art; and teach, curate, and serve on the board at Photoworks at Glen Echo Park.

▶ **Sharon Irish (Ph.D. 1985)** shared her research on Stephen Willats’s *Edinburgh Social Model Construction Project* of 1973, with the Anticipation Research Group at the University in Bristol in April 2016. In May, she spoke about links in the 1970s among the cybernetic and art communities for the Computer Arts Society at the University of Illinois, Urbana-Champaign and in London. Irish’s book on the London-based Stephen Willats is due out from IB Tauris in 2017.

▶ **Susan C. Larsen (Ph.D. 1974)** is

Susan C. Larsen and Neil Juhl Larsen, *Charles Biederman* (Hudson Hill Press, 2011).



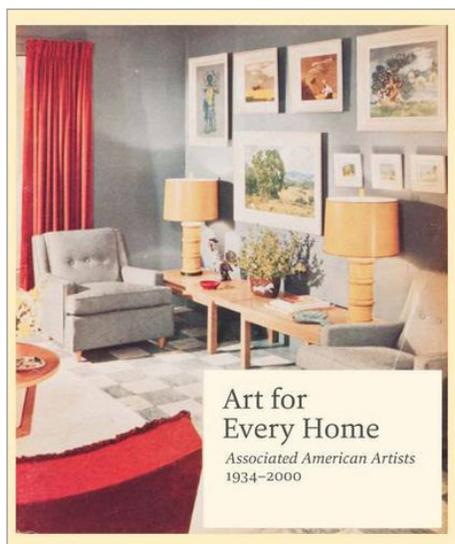
now Executive Director of the Dorothea and Leo Rabkin Foundation, which was created to disseminate the work of Leo Rabkin (1919-2015) and give grants to art writers working in the public media nationwide. Larsen published a monograph on Charles Biederman (Hudson Hills Press, 2011) and has been curator of the permanent collection at the Whitney Museum of American Art.

▶ **Kevin Murphy (Ph.D. 1992)**, the Andrew W. Mellon Chair in the Humanities and Chair of the History of Art Department at Vanderbilt, was co-editor of a special issue of *Space and Culture* entitled “The Art History of Resistance” (November, 2015). Among the contributors was Sheila Crane (Ph.D. 2001).

▶ **Sylvester Okwunodu Ogbechie (Ph.D. 2000)**, Professor of Art History and Visual Culture of Global Africa at the University of California Santa Barbara, has been awarded a 2016-17 Smithsonian Institution Senior Fellowship Award to conduct research on a book project titled “Rethinking African Art History: Indigenous Arts, Modernity, and Discourses of the Contemporary.”

▶ **Nina Rowe (Ph.D. 2002)** was awarded 12-month fellowships from the National Endowment for the Humanities and the American Council of Learned Societies, as well as a Franklin Research Grant from the American Philosophical Society to work on her new project, “The World in a Book: *Weltchroniken* and Society at the End of the Middle Ages.”

▶ **Liz Seaton (Ph.D. 2000)** is co-curator of *Art for Every Home: Associated American Artists*. After opening last fall at the Kansas State University Marianna Kistler Beach Museum of Art, the exhibition will be on tour at the New York University Grey Art



Elizabeth G. Seaton, Jane Meyers, and Gail Windisch, eds., *Art for Every Home: Associated American Artists* (Yale University Press, 2015).

Gallery (April 19 – July 9, 2016) and Syracuse University Art Galleries in New York (January 12 – March 26, 2017). A catalogue is distributed by Yale University Press.

▶ **Leslie Ureña (Ph.D. 2009)** joined the Smithsonian National Portrait Gallery as its assistant curator of photographs in January 2016. Previously, Ureña was a curatorial research associate and research assistant in the Department of Photographs at the National Gallery of Art in Washington, D.C.

▶ **Maureen Warren (Ph.D. 2015)** became curator of European and American art at the Krannert Art Museum at the University of Illinois Urbana Champaign in September. Prior to that, as an Andrew W. Mellon Curatorial Research Fellow at the AIC, she collaborated with Prince Trust Curator Victoria Sancho Lobis to prepare the exhibition *Van Dyck, Rembrandt, and the Portrait Print*. As part of that project, Warren’s essay

“Fame’s Two Trumpets: Portrait Prints and Politics in Early Modern Europe” was included in the exhibition catalogue (Yale University Press, 2016) and she was an invited speaker at the AIC’s “Early Modern Portrait Print” colloquium with Professors Escobar and Swan.

▶ **Paula Wisotzki (Ph.D. 1988)** edited *American Women Artists, 1935-1970: Gender, Culture, and Politics* with Helen Langa (Ashgate, 2016).

▶ **Lily Woodruff (Ph.D. 2012)** took advantage of a junior leave from her position as an Assistant Professor at Michigan State University last fall and indulged in a residency at the Camargo Foundation in Cassis, France. In the spring, she co-chaired the panel, “Geometric Abstraction, Op, and Kinetic Art in Transnational Perspective” with Daniel Quiles at the CAA Annual Conference, and her review of the Guggenheim exhibition *Zero: Countdown to Tomorrow*, appeared in *caa.reviews*. Woodruff will spend the summer traveling and writing, and plans to take the fall semester off to finish her the book on practices of institutional and social critique in France during the 1960s and 1970s.

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

art-history@northwestern.edu.

▶ UPCOMING EVENTS ◀

ELIZABETH AND TODD WARNOCK LECTURE SERIES

- ▶ NOVEMBER 16 JENNIFER ROBERTS, Harvard University
- ▶ JANUARY 18 MARSHA HAUFLER, University of Kansas
- ▶ MAY 24 ALESSANDRA RUSSO, Columbia University

MYERS FOUNDATIONS SYMPOSIUM

- ▶ OCTOBER 14 “Writing the History of 19th-Century European Art and Architecture Today”

CAROLINE ARSCOTT, Courtauld Institute, London
MARK CRINSON, Birkbeck College, London
ANDRÉ DOMBROWSKI, University of Pennsylvania

Responses by S. HOLLIS CLAYSON, STEPHEN EISENMAN, and
DAVID VAN ZANTEN

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.

In January 2017, the department will be moving to Kresge Hall 4305, 1880 Sheridan, Evanston, IL 60208.

NEWLY REDESIGNED WEBSITE

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