

Northwestern University  
Department of Art History  
*Newsletter*

**21**  
**22**



# Chair's Note.



2021

In Fall 2021, I took over the duties as Chair of the Department of Art History, following Professor Rob Linrothe's three-year term (2018-21) which saw (among other major developments) both the hiring of new faculty and the immense challenges of the pandemic and transition to remote work and teaching. My chief goals for the first year of my term were to help implement a safe return to campus for faculty, students, and staff, and to welcome our newest faculty members: Antawan Byrd, Alicia Caticha, and Thad Dowad. In these tasks I was favored with stellar staff members: Mel Keiser, who received a well-deserved promotion to Business Coordinator; Steven Adams, who began work part-time during Spring 2021 and full time as Program Assistant beginning in Fall 2021; and Elizabeth Upenieks, who joined the department as Program Assistant in November 2021. In becoming acquainted with the Chair's tasks I was further aided by an experienced Director of Graduate Studies, Hannah Feldman, and a new Director of Undergraduate Studies, Jesús Escobar. All of these individuals provided invaluable counsel and good cheer, and they have been an immense pleasure to work with.

While the return to campus was unquestionably challenging and uneven—and effectively extended far beyond the fall term, indeed throughout the entire academic year—we were able to reunite as a department with in-person events as well as classes, extending participation and keeping in touch through Zoom connections. I am grateful to everyone in the department community for having sought to make the best of a difficult and unsettling time in all of our lives.

Finally, but not least among this year's milestones, I want to recognize Professor Linrothe's retirement from the university and his new status as Associate Professor Emeritus. We appreciate his years of teaching, research, and collegiality, his many contributions to Art History and other Weinberg College departments and programs, and his recent service as Department Chair. We wish him all the best for a rewarding and productive new phase in his life.

**Ann Gunter**

*Department Chair,  
Bertha and Max Dressler Professor in the Humanities*

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# Faculty News.

## Antawan Byrd

He also completed and successfully defended his dissertation, “Interferences: Sound, Technology, and the Politics of Listening in Afro-Atlantic Art.”

**D**uring his 2021-2022 Weinberg College fellowship, Byrd taught an undergraduate seminar on modern and contemporary African photography.

## Alicia Caticha

Century Empire Style Dress,” was published in *Journal18*. Inspired by her experience teaching on Zoom, the article takes up her students’ fascination of the TikTok trend of “Cottagecore.” Caticha links this pastoral hyper-feminine online aesthetic to Marie Antoinette’s own return to nature at her *Hameau* on the grounds of Versailles, while also thinking about the colonial implications of cotton and Cottagecore’s problematic fetishization of the colonial past.

In March, Caticha took a group of Art History graduate students and majors to see Comte de Caylus’s *Ballet des Porcelaines* at the University of Chicago (and last staged in 1740!). This production—produced by Phil Chan (*Final Bow for Yellow Face*) and Meredith Martin (NYU)—upended the orientalist tropes in the original work, transforming the ballet into an allegory of colonial extraction. Caticha was honored to be invited to participate in the accompanying panel, where she presented research on French porcelain, whiteness, and race.

Taking advantage of being in person, Caticha gave talks at the Alliance Française in Chicago, the Newberry Library, and attended her first in-person conference since 2020, the American Society for Eighteenth-Century Studies.



### IMAGE...

At the *Ballet des Porcelaines*, from left to right: Vitoria Faria, Professor Caticha, Quaid Childers, Lisa Vicini, Grace Wu, Coco Huang.

## Thadeus Dowad

very grateful for the warm welcome to Northwestern. As a College Fellow, his first year on campus included many highlights. He taught two undergraduate courses: a seminar titled “Cairo/Paris: Art & Empire in the Modern City” and a lecture course on French art and photography in the second half of the nineteenth century. The experience of working closely with Northwestern’s amazing undergraduates reinstilled the love of teaching that fell dormant in the isolation of the pandemic. Alongside explorations of Chicago’s museums and sites, Dowad also presented research at two international symposia. In November, he delivered a lecture on Ottoman portraiture and revolutionary politics in the late eighteenth century at the Virtual Islamic Art History Seminar Series (VIAHSS). Then in March, he returned to his old stomping grounds

in Williamstown, MA to present work from his ongoing book project on art-making in Egypt during the French occupation (1798-1801) at the colloquium “Imprinting Race” at the Clark Art Institute. With the

**A**fter a challenging year trapped inside due to the COVID-19 pandemic, Dowad was thrilled to arrive in Chicago and



### IMAGE...

Thadeus Dowad in the courtyard of the Courtauld Institute of Art in London (May 2021).

dissertation finally completed in the summer of 2022, he is excited to officially begin his professorship and looking forward to working with the incoming PhD students in the Proseminar in Fall 2022.

## Jesús Escobar

He revised the article “Philip II and El Escorial” (*Oxford Bibliographies in Art History*) and co-authored an essay with Michael Schreffler of the University of Notre Dame: “Transatlantic Renaissance and Baroque Architecture in Spain and Latin America,” in *The Cambridge Guide to the Architecture of Christianity*, edited by Richard Etlin (Cambridge University Press, 2022). In the winter, he co-taught the COSI Objects and Materials Seminar and, this summer, will lead a graduate seminar in Madrid and Santiago de Compostela. Forty-nine undergraduates enrolled in his spring course, Introduction to the History of Architecture, 1400 to the Present. The new survey, global in scope, required tons of prep that took Escobar back to his earliest days of teaching, yet the experience was beyond rewarding. Its success owed in no small part to an excellent team of graduate student instructors (Sasha Artamonova, Anna Cohen, and Bethany Hill). A highlight of the year for Escobar was mentoring new faculty colleagues and working with them on curricular initiatives as well as plotting future research collaborations. Escobar continues to serve as Treasurer of the National Committee for the History of Art and, this year, also performed service for the American Council of Learned Societies, the Getty, and the Society for Global Iberian Art. Closer to home, he served on a search committee for the Program in Latina and Latino Studies and continued to represent Weinberg humanities departments on the TGS Administrative Board.

Jesús Escobar’s second book, *Habsburg Madrid: Architecture and the Spanish Monarchy* (Penn State University Press) was published in April.



### IMAGES...

Ashleigh Deosaran presenting research in progress for the COSI Objects and Materials Seminar at the Art Institute of Chicago in February. Photo: Jesús Escobar.

Professor Escobar with Executive Editor Ellie Goodman at the Penn State University Press booth during the Society of Architectural Historians meeting in Pittsburgh. Photo: Michael Schreffler.

## Hannah Feldman

Hannah Feldman enjoyed a busy year on campus, and was thrilled to return to research and conference travel with trips to Madrid, Paris, Beirut, Los Angeles, Detroit, London, Rochester, NY and Dublin. More Zoom papers were delivered from her dining room table, and she was especially excited to speak at a conference in Vienna about the important *Past Disquiet* research project and exhibition about Palestinian modernism and solidarity in museum practices organized by Rasha Salti and Kristine Khouri. She was appointed to curate an exhibition on the Lebanese artist Huguette Caland that will open at the Reina Sofia in Madrid in 2024, and is enjoying learning to flex new intellectual muscles and research skills in her turn to object-driven narratives. Work for books about Algerian abstract painting in the 1960s and about Walid Raad advanced, as did an edited volume about art writing and a special journal issue about faith and mysticism in Modern art from Southwest Asia. As this was her last year as Director of Graduate Studies (as well as Director of Undergraduate Studies in Comparative Literary Studies), she was grateful for, and proud of, all the work she and student and faculty colleagues alike accomplished in revising the graduate program and learning culture, and is looking forward to exciting new curricular revisions as the suggested changes enter into a review process this year.



### IMAGE...

Huguette Caland, *Portrait of Georges Apostu*, 1985.

## Ann Gunter

Northwestern's return to campus in 2021-22 brought a welcome return to in-person class meetings. Gunter taught undergraduate courses in Art History, Classics, and the Humanities, including a new offering devoted to the comparative study of ancient empires. She was privileged to advise Bailey Pekar's honors thesis examining in detail the Greek government's gift of plaster casts of ancient Greek sculptures to the 1893 World Colombian Exposition. This fascinating study, which unearthed significant new archival material elucidating the history and reception of the casts, also won its author the Department of Art History's prestigious J. Carson Webster Prize for Distinguished Honors Thesis.

While the duties of Department Chair inhibited extensive research activity, Gunter made progress on a book project exploring the visual and material culture of the Neo-Assyrian Empire (ca. 900-612 BCE) and its interaction with neighboring regions, including the Aegean Sea area. A paper presented in 2018 at an international conference in Padua on "Making Peace in Antiquity" was published this year in the conference proceedings. She worked on a contribution to the proceedings of a conference in Verona held in January 2022 on the theme "Shaping Boundaries in the Eastern Mediterranean Area in the First Millennium BC." Gunter has also been invited to author a volume on artistic styles for a new Cambridge University Press book series devoted to the Mediterranean Iron Age.

## Christina Kiaer

Christina Kiaer spent the year as the Novo Nordisk Visiting Professor in the Department of Arts and Cultural Studies at the University of Copenhagen, where she gave lectures and workshops and taught a course, in Danish, on art of the Russian Revolution. In response to the Russian invasion of Ukraine in February, she co-organized, with Copenhagen artist Yvette Brackman, the symposium "The Collective Body Dismembered: Histories of Art, Identities and the War in Ukraine," which took place at the National Gallery of Denmark and included Ukrainian artists, art historians, and curators. She continued research toward her project "Aesthetics of Anti-Racism: Black Americans in Soviet Visual Culture," giving invited lectures at the University of Cambridge, Freie Universität Berlin, and the University of Copenhagen, and a keynote at the conference "Soviet Materialities" at the University of Cambridge. Her essay "Inventing an Aesthetics of Anti-Racism: African Americans in Early Soviet Visual Culture" appeared in the volume, *The Wayland Rudd Collection: Exploring Racial Imaginaries in Soviet Visual Culture* (Ugly Duckling Presse), and she completed an article on the Soviet-Ukrainian film *Black Skin* (1931) for the forthcoming volume *Detroit-Moscow-Detroit: Soviet-American Architectural Exchanges, 1917-1945* (MIT Press). She also initiated a smaller-scale research project on collectivity and social democracy in Danish public art of the 1930s in relation to the Soviet example. Her book, *Collective Body: Aleksandr Deineka at the Limit of Socialist Realism*, will be published next year by the University of Chicago Press.



IMAGE...

Professor Kiaer giving a lecture at the Freie Universität Berlin on May 9, 2022.

## Rob Linrothe

Linrothe's final year before retirement was exceptional. It was spent in splendid recovery mode from the burden and the privilege of three years as Chair, from COVID-19 lockdowns and protocols, and from a dearth of travel. In the fall, during a non-teaching quarter, he made progress on a book manuscript and finally received a copy of his book, *Reenchantment: Masterworks of Sculpture in Village Temples of Bihar and Orissa*, the printing of which was delayed by the pandemic. In early December, on research leave, he traveled to eastern India and spent the next four months doing fieldwork in Bihar and Jharkhand.

Returning to Evanston in early April, Linrothe conducted a department Myers Foundations event with a visiting scholar, Melissa Kerin (Washington and Lee University). Over the course of three days, they orchestrated a manuscript workshop for four faculty members, a graduate workshop on conducting fieldwork on sensitive matters, and a public

IMAGE...

Linrothe (with stick) and guide Gelong Anchuk at the Malakartse Khar Chorten near Zangla, Zangskar. The ruins of an early citadel are visible on the left, in the middle ground. Gelong Anchuk had first showed Linrothe this site in 2003; Linrothe published the paintings inside it in 2004, and a detailed study of it is the subject of a chapter in a forthcoming book. Photo: Victoria Andrews.

presentation subtitled, “Marble Sculpture in the Creation and Memorialization of Lives in the Western Himalayan and the U.S.,” followed by a discussion with Catherine Becker (University of Illinois, Chicago). In May, he returned to the Western Himalaya for the summer and ended up trekking for 35 days with five horses carrying food and gear. One “high point” was crossing a mountain pass of over 18,600 feet to arrive at remote sites with well-preserved sculptures and murals as early as the 10<sup>th</sup> century. Retirement beckons, and Linrothe hopes to continue balancing fieldwork research with writing and publishing.



## Christina Normore

to her usual undergraduate and graduate courses, this year she enjoyed having the opportunity to teach a non-degree course on Gothic Architecture organized by the Northwestern Alumnae Association. This summer she began to learn Arabic and moved to Houston, TX, where she will spend a year studying pre-modern sub-Saharan African archaeology at Rice University during a leave generously funded by the Mellon Foundation’s New Directions fellowship.

**C**hristina Normore spent much of her time this academic year adjusting to her new schedule and the return to in-person teaching. In addition

## Krista Thompson

work on two new books: “The Evidence of Things Not Captured,” a book that examines notions of photographic fugitivity, absence, and disappearance in colonial and postcolonial Jamaica (forthcoming, Duke University Press) and “Black Light,” a manuscript about Tom Lloyd. She delivered 12 lectures related to the books. Indeed, the idea of the performance of knowledge is key to the latter book project. In addition, Thompson worked on a book and exhibition project on Caribbean artist, Antonius Roberts. This publication and exhibition examines how Roberts, over decades, has used the island’s environmental, ecological, and architectural remnants to call attention to underrecognized Black and Indigenous building, spatial, and aesthetic practices. Thompson was awarded a Graham Foundation grant and Warnock Publication subvention for the exhibition.

**T**hompson published the catalogue essay, “Nick Cave’s *Tondos*: The Weather and the Force of Bodies Mobilizing En Mas.” Thompson continued



Thompson co-facilitated a unique online summer course, the inaugural Black Arts Movement School Modality, involving students (some from NU) and faculty from around the world. It was a uniquely inventive interdisciplinary and intergenerational educational space.

### IMAGE...

Antonius Roberts, *Sacred Space*, Clifton Cay, New Providence, Bahamas, 2006. (Photo: Krista Thompson)

## Rebecca Zorach

“Temporary Monuments,” has been approved for publication by the University of Chicago Press, and received a Warnock publication subvention. She also gave several lectures and conference papers and wrote some shorter articles and catalogue essays on such varied topics as ecology, gold, abolition, and monuments. She helped organize an exhibition, *EMERGENCE: Intersections at the Center*, at the South Side Community Art Center. Open from mid-April to early July, it was the first exhibition to focus on Black LGBTQ artists who were part of the Center’s community during its first 50 years. She also organized the Margaret Burroughs Archiving Mini-Institute for Northwestern graduate students at the Center. Students spent time with the Center’s collection of Margaret Burroughs papers and learned about principles of archiving and practical techniques for processing archival materials. In early summer, Zorach spent six weeks in Italy as a Visiting Researcher at the Kunsthistorisches Institut in Florence and the University of Bologna, working on her second book project, tentatively titled “Unintended Images,” which traces the theme of “nature as artist” in early modern European and colonial art and culture. In and around Florence, she

**R**ebecca Zorach spent the 2021-22 academic year on leave at the Kaplan Humanities Institute. She worked on two book projects, one of which,

photographed 14<sup>th</sup> and 15<sup>th</sup> century examples of artists who embedded faux-“natural” images in fictive marble panels in frescoes, as in the image below by Jacopo del Casentino. In Bologna she focused on the works of 16<sup>th</sup> century naturalist Ulisse Aldrovandi.

## IMAGES...

Sacristy, Santa Croce, Florence. Fictive marble panel by Jacopo del Casentino, early 14<sup>th</sup> century.

Nnaemeka Ekwelum (African American Studies), Alexandra Keith (History), and Bethany Hill, Jessica Hough, Stephanie Kim, and Sasha Artamonova working on Margaret Burroughs papers as part of the Margaret Burroughs Archiving Mini-Institute at the South Side Community Art Center.



## Emeritus Faculty.

### Holly Clayson

The world began to open back up in 2021-22, and, as a result, a smiling Professor Emerita Holly Clayson was again on airplanes. She lectured on the Eiffel Tower in Washington D.C. at the Nineteenth Century French Studies meeting in October 2021. While there she taught a class on composition for the photo organization, Washington Photo Safari, in the National Gallery of Art. In January of 2022, she gave a public lecture, “Van Gogh and Urban Modernity,” at the Clay Center in Charleston, West Virginia. Another academic conference lecture (on the Eiffel Tower) followed in March 2022 in Charlotte, North Carolina at the annual meeting of the *Society for French History Studies*. A new essay, “Cassatt’s Alterity,” appeared in the 2021 *Wiley Blackwell Companion to Impressionism* edited by André Dombrowski. In April of 2022, she gave a Mini-Course (co-sponsored by the Evanston Public Library and the

Northwestern Emeriti Organization), Perspectives on French Impressionism. She was happy that 180 enrollees showed up in her Zoom classroom. Clayson will head west in the fall to take up the R. Stanton Avery Distinguished Fellowship at the Huntington for 2022-23. On a lighter note, she had the trip of a lifetime in June, a one-week holiday on the Maltese Islands, Malta, Gozo and Camino, complex places she and most other people know much too little about. Stunning rocky landscapes and the Blue Lagoon, plus Caravaggio. Does life get better than that? Final point: her two Brooklyn grandsons are very well.



## IMAGES...

Professor Emeritas Clayson revering a new cast of the Statue of Liberty at the French Ambassador’s home, Washington D.C.

Clayson at Hagar Qim (3600 BCE), Malta, in June.

### David Van Zanten

David Van Zanten is retired now, if still busy—last Fall teaching with his wife, Martha Wolff, at Carleton College and enjoying fall in Northfield, Minnesota. His contribution to an excellent symposium in Argentina at the University of La Plata has just been published electronically (which is interesting—one can change things in their contribution

constantly and people are doing just that—it is a “living thing” and you can watch it morphing, daily). Van Zanten is working right now on a piece requested by the *Livraisons de l’Histoire de l’Art* devoted to the exploration of polychromy



## IMAGE...

Jacques Ignace Hittorff, Reconstruction of the ancient painting of the Temple of Empedocles, Sicily, 1827.

in architecture during the 19th century in the works of Jacques Ignace Hittorff, Gottfried Semper, and Owen Jones.

## Affiliate Faculty.

### Kathleen Bickford Berzock

Associate Director of Curatorial Affairs, The Block Museum of Art



the Block Museum's groundbreaking exhibition *Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Sahara Africa*, which she curated. *Caravans of Gold* was presented at the Smithsonian National Museum of African Art from July 2021 through February 2022. In the past year, she has also contributed as part of the curatorial team that is planning the Block Museum of Art's 2025 exhibition, "Woven Being: An Indigenous Art History of Chicagoland" (working title). This collaborative project is part of the Terra Foundation for American Art's Art Design Chicago initiative.

**D**uring Summer 2021, Kathleen Bickford Berzock was a Visiting Scholar in the Getty Research Institute, where she researched the wider social histories—including of art, colonialism, and museums—that built context for the creation and reception of

#### IMAGE...

Berzock at the National Museum of African Art with University of Pennsylvania art history professor Sarah Guérin, a catalogue contributor and member of the "Caravans of Gold" advisory team (right); also pictured is Getty Museum Senior Curator of Manuscripts Elizabeth Morrison (left).

### Janet Dees

Steven and Lisa Munster Tananbaum Curator of Modern and Contemporary Art, The Block Museum of Art

on the different strategies employed by American artists to grapple with the reality of anti-Black violence and the accompanying challenges of representation during the historical period bracketed by the rise of anti-lynching activism in the 1890s and the founding of Black Lives Matter in 2013. Two undergraduate courses were taught around the exhibition, *A Site of Struggle: Poetry, History and Social Justice* by Natasha Trethewey (English) and *Critical Reflections on Racial Violence in American Art* by Dees in Winter and Spring, respectively. The exhibition saw much curricular, co-curricular, and community engagement with over 100 scheduled group visits, including 11 different academic departments and 30+ campus offices and student organizations. The exhibition is on view at the Montgomery Museum of Art, Alabama through November 6, 2022.

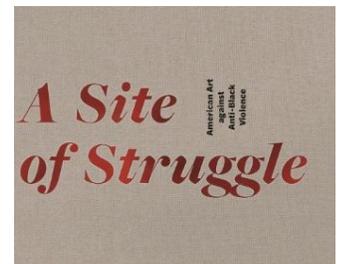
In April, Dees presented about *A Site of Struggle's* curatorial methodology on the panel "Complicating Histories: Curating Across Disciplinary Boundaries" as part of the symposium *Re-Envisioning Histories of American Art* at the Hood Museum of Art, Dartmouth College. Dees is co-writing a chapter with Alisa Swindell, Associate Curator of Photography at the Hood (former curatorial research associate for *A Site of Struggle*) for the

related forthcoming publication.

In Fall 2022, Dees is looking forward to the long-awaited publication of *If You Remember, I'll Remember*, the book for her 2017 exhibition of the same name.

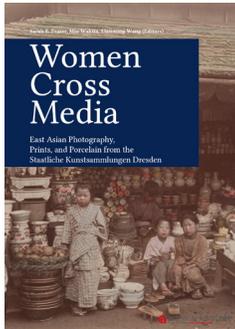
#### IMAGE...

Cover of *A Site of Struggle: American Art against Anti-Black Violence*, co-published by the Block Museum of Art and Princeton University Press.



## Sarah Fraser

Professor of East Asian Art History and Head of the Institute of East Asian Art History, Centre of Asian and Transcultural Studies, Heidelberg University



the Stark in the early eighteenth century. Based on a 2017 collaborative exhibition between Heidelberg and Dresden, Fraser and scholars analyze the emergence and circulation of the represented East Asian female form across media as a global commodity through the late nineteenth century. After a two-year hiatus, Prof. Fraser also organized student excursions to Berlin focused on the newly-opened Humboldt Forum, and Paris, focused on Asian collections in national museums including Fontainebleau. A third excursion to London in August will view collections in the British Museum, Ashmolean, and Pitt-Rivers Museum. Her other activities include organizing the Heidelberg-Getty Foundation Dissertation Workshops.

### IMAGE...

The cover of Sarah Fraser's book, *Women Cross Media*.

## Yuthika Sharma

Visiting Assistant Professor, Northwestern University

a 200-level survey on the arts of India, China and Japan. This was the first year for students back in the classroom after a COVID-19-impacted year of remote learning. While it was surreal to lecture with masks on and navigate the new in-person dynamic, it was wonderful to work with graduate students Kat Lukes-Canbeaux, Stephanie Lee, and Ruslana Litchzier, who graciously provided a soft landing into unfamiliar environs. An enthusiastic group of students taking the survey joined along for trips to study Asian collections at the Art Institute of Chicago. Yuthika was delighted that undergraduate student Cindy Ha secured the 2022 summer intensive internship at the Art Institute of Chicago based on her work for the course, as Grace Wu's paper won the Warnock Prize for Art Historical Writing.

### IMAGE...

Professor Sharma at the Art Institute of Chicago with students Cindy Ha, Cameron Sacks, Margeaux Rocco, Payal Patel, Steven Gu, Thomas Hoang, Grace Wu, Brian Hong, Veronika Starodubets, Katy Kim, and Sloane Warner.

In the Spring quarter, Sharma delivered the annual Toby Falk Memorial Lecture via Zoom to a United Kingdom audience.



## Staff News.

### Steven Adams

Adams became a full-time team member in the department in October 2021, stepping into the role of Program Assistant, where he handles financial processing and curriculum management. The highlight of Adams' year was attending *The Golden Girls* convention, Golden Con, which took place in Chicago. Adams is a longtime fan of the show, with a particular fondness for Betty White, as demonstrated by a recent addition to his library, *Property from the Life and Career of Betty White* (Julien's Auctions). In addition to more experiments with cooking and binge-watching some excellent TV shows and movies, Adams' explored a new hobby in candle-making.

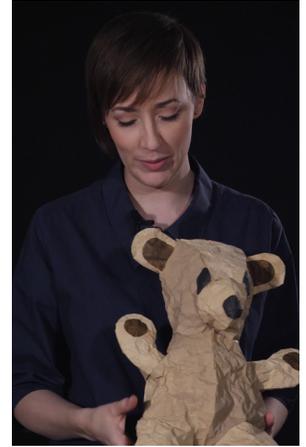
## Mel Keiser

In 2022-23, Keiser founded the Kaplan Humanities Institute Death Studies Research Group with Catherine Belling (Associate Professor of Medical Education), Jeanne Dunning (Professor of Art Theory and Practice), Sean Hanretta (Associate Professor of History), and Joshua Hauser (Associate Professor of Medicine and Medical Education). Death Studies creates a network for scholars and students interested in the human encounter with death and recognizing death as a universal and important part of the human experience. One of their events included a behind-the-scenes trip to the Field Museum to see the flesh-eating beetles responsible for cleaning skeletal specimens for the museum's collection, after which Keiser led a tour through the large mammal dioramas teaching participants how to read the immortality and death of the taxidermy displays. In April 2022, Keiser's exhibition *I'm Home: Habitats of The Mels*, the second part her on-going project *The Museum of The Mels*, showed at Wedge Projects. Modeled on a behind-the-scenes tour of an in-development museum exhibition, Keiser led visitors through miniature replicas of her bedrooms and a video about studying bedroom environments to find evidence of self-change. During Spring, Keiser was tickled to be subject of a short documentary by exceptional Radio, Television, and Film students Sharon Kleiman, Daniela Lubezki, and Jason Harward.

### IMAGE...

Film still from Keiser's video, *Field Museum of The Mels Research in the Rift Valley Bedroom Habitats Self-Ecosystem* shown in the *I'm Home: Habitats of The Mels* exhibition at Wedge Projects.

Finally, Keiser published an article in a special edition of *ASAP/J*, a journal produced by the Association for the Study of Arts of the Present and John Hopkins Press, which was dedicated to the concept of transmedial autotheory, titled "Mel Keiser's Melga Blank Lecture."



## Elizabeth Upenieks

Upenieks joined the Art History and Classics department administrative teams in November 2022 primarily overseeing event planning. Coming from an art history and museum background, she has enjoyed working with art historians at Northwestern and from other universities. Only moving to Chicago in August 2022, she has tried to enmesh herself in the contemporary Chicago art scene by writing for local art publication *Sixty Inches From Center*. With two reviews under her belt, and two interviews forthcoming for a future publication, she is starting to feel part of the art community here. In her off time, she has enjoyed visiting modern architectural sites in and around Chicagoland and is planning a trip for some time in the future to Columbus, Indiana. 2022 also proved to be a big year personally as she got engaged during a trip to Cape Cod with her partner. She is looking forward to putting her event-planning skills to work for their wedding.



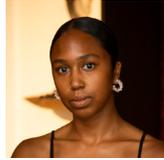
### IMAGE...

Detail photo from the Farnsworth House taken by Elizabeth Upenieks.

## Events...

# EMERGENCE:

*Intersections at the Center*



Co-curators of *Emergence*:  
zakkiyyah najeebah dumas-o'neal  
and Lamar R. Gayles Jr.



1. Juarez Hawkins (1962–). *Self-Portrait*. Oil  
pastel and acrylic on museum board, 1992.  
Collection of the artist.

2. Ralph Arnold (1928–2006). *Love Sign II*.  
Mixed media, 1995. Collection of the South Side  
Community Art Center.



## South Side Community Art Center.

*EMERGENCE:*  
*Intersections at the  
Center*

April 15 - July 7, 2022

Written by  
**Rebecca Zorach**  
SSCAC Board Member

From April to July, 2022, the South Side Community Art Center (SSCAC) at 3831 S. Michigan Avenue hosted the exhibition *EMERGENCE: Intersections at the Center*. *EMERGENCE* focused attention on Black LGBTQ artists (painters, sculptors, photographers, printmakers, etc.) who were part of the Center’s community from the 1930s to the 1990s. As a board member of the Center, I spent a substantial chunk of my year on leave at the Kaplan working on this project. I worked in conjunction with two staff curators, zakkiyyah najeebah dumas-o’neal and LaMar R. Gayles, Jr., with research assistance from two Northwestern students: Performance Studies Ph.D. candidate Gervais Marsh and Weinberg undergraduate Chantel McCrea. A wonderful group of exhibition advisors including artists and scholars helped us tell the story. The center is a storied Chicago institution, but little had been uncovered about its LGBTQ-related history. Working in the Center’s archives, and speaking with community elders, I had come across bits and pieces of this story. On the hunch that there was more, I wrote a grant for the Terra Foundation for American Art’s Re-envisioning Permanent Collections program that enabled research and implementation for this exhibition.

Sexual orientation was heavily policed in the middle decades of the 20<sup>th</sup> Century and thus many of the artists in the exhibition were unable to be open about their romantic and sexual lives. Some of their artworks, but not all, contain subtle expressions of non-normative sexual and romantic experiences and imaginations. In early decades, Bronzeville held spaces and events that included differing sexual orientations and gender identities, such as well-known Halloween cross-dressing balls. Some artists, like Berry Horton, made work that can only be described as queer—challenging gender and sexual norms of all kinds. Mikki Ferrill’s photographs of *The Garage* and *The Alley* reveal a world that was, as she put it, “everybody-friendly.” Ralph Arnold made work that demanded recognition of the fullness of his identity with the phrase, “Love is Universal.” In addition to artworks, the exhibition included historical documents that spoke to LGBTQ life on the South Side in the 20<sup>th</sup> Century. Rather than making conclusive claims, which was often impossible, the exhibition asked visitors to consider historical absences and allusive possibilities in both documents and artworks. I hope the project will prompt more research into this rich but still often submerged history.

## Myers Foundations Event.

*“Coming and Going: Marble Sculpture in the Creation and Memorialization of Lives in the Western Himalaya and the US”*

**Melissa Kerin**  
Washington and Lee University

Organized by  
Rob Linrothe

On Rob Linrothe’s initiative, Melissa Kerin was invited to Northwestern for a two-day schedule of events. On April 21, she gave a presentation titled, “Coming and Going: Marble Sculpture in the Creation and Memorialization of Lives in the Western Himalaya and the U.S.” In this presentation, Kerin examined how her specific field of South Asian Buddhist art has equipped her to analyze and compare the ‘secular’ ritualized honoring and memorializing of a Confederate general embedded on the

campus of a Virginia private university. This was followed by a conversation with Catherine Becker (University of Illinois), another art historian of South Asian religious and memorial sites. The talk and discussion delved into questions of ethical concerns about what and how we remember, global art history practices, and cross-cultural application of methodologies, continuing a series of presentations through the department that considers monuments with a critical lens.



1. A marble image of a Buddhist deity at a site named Triloknath in Himachal Pradesh, northern India (circa 13th century). Photo: Kevin Remington.
2. A controversial 19th-century marble depiction of the deceased Robert E. Lee, the confederate general and president of Washington and Lee University where Kerin teaches.

## Myers Foundations Graduate Student Symposium.

*“Making Space”*

Organized by Kat Lukes-Caribeaux, Arianna Ray, Sasha Artamonova, Sarah Dwider, Jessica Hough, Thomas Love, and Ben Weil

The third biannual Myers Graduate Student Symposium addressed the topic of “Making Space,” hosting eight graduate students from across the country with two keynotes from local scholars Yasmine Espert (University of Illinois Chicago) and Emmanuel Ortega (University of Illinois Chicago). This symposium explored the interrelation of art and space, asking how art emerges from, collaborates in, and shapes the making of space. Topics varied widely from the

astrological messages in a 16<sup>th</sup>-century Italian palazzo in Mantua to the relationship of 20<sup>th</sup>-century painter Minnie Evans to her native Wilmington, North Carolina and its legacy of racial violence. Organized by Kat Lukes-Caribeaux, Arianna Ray, Sasha Artamonova, Sarah Dwider, Jessica Hough, Thomas Love, and Ben Weil, this symposium offered an opportunity for graduate students to come together and resulted in a day of rich discussion and camaraderie.



1. Niklas Meldeman, *View of Vienna during the First Turkish Siege of 1529, 1530*.
2. Minnie Evans, *Airlie Oak*, 1954.



1



2



3

1. Carved stone figure: Tang stela from Three Stages Buddhist sect. Detail of Vajrapani. Rob Linrothe Image Collection.

2. Orange and red robed figure: Guomar (sgo dmar) monastery, Dukhang. Interior: 2nd floor. Life of Tsongkhapa. Detail of head of Tsongkhapa. Rob Linrothe Image Collection.

3. Building on rock wall: Xuankong Si (Hanging Temple). Rob Linrothe Image Collection.

## Myers Foundations Digitization and Image Cataloging Project.

Slides scanned for Rob Linrothe.

**Rob Linrothe**  
Associate Professor

The Northwestern Library Digital Collection currently includes an archive of photographs by professor Rob Linrothe, which he has made publicly accessible and free for publication with permission. This Myers Foundations digitization and image cataloging project will add approximately 4,000+ images to this existing collection, more than doubling its current content. Images include digital fieldwork images from India, including Amaravati, Amritsar, Gyarspur, Karnataka, Kerala, Khajuraho, Orcha, and Vidisha Bija Mandala, as well as Borobudur and related sites. Additions also include scanned slides and negatives taken over 30 years of fieldwork by Linrothe, focusing on the art, architecture, and landscape in culturally Tibetan areas of India and China. Of particular interest is a subset of nearly 100 photographs taken in northwestern India documenting all the stages of woolen-pile carpet making. These stages consist of dyeing and drying wool, preparing looms, using graph-paper “cartoons” of the designs, tying knots, clipping the finished pile, scorching the backs to eliminate extraneous strands and tighten the knots, and final washing and drying of the carpets. There are also photographs of the hand tools used during this process, such as the curved knife held in the hand while tying knots to cut the yarn, and the comb-like beater used to pack the wefts and knots down once each row of knots is horizontally finished. Images can be accessed through Rob Linrothe Image Collection in the Northwestern Libraries Digital Collection.

## Warnock Series.

### Winter Lecture.

“Objects of Memory, Monuments to Trauma: Conservation and Preservation Issues”

**Michele D. Marincola**  
New York University



### Spring Lecture.

“Architectural History as Migrant History: The Development of a Binational Construction Industry From Below”

**Sarah Lopez**  
University of Texas at Austin



# Graduate Student News.

## Olivia Dill

This year Dill continued to work on her dissertation considering iridescence in early modern drawings of insects. She conducted five weeks of research travel abroad supported by a Huntington Library Travel Grant. Dill looks forward to starting the two-year Diamondstein-Spielvogel Fellowship at the Metropolitan Museum of Art in September 2022.

### IMAGE...

Olivia Dill at the Art Institute of Chicago with one of the artworks that she selected for display in the Allerton Galleries as last year's Chicago Objects Study Initiative Mellon Curatorial Intern.



## Laurel Garber

Laurel Garber continued in her position as Assistant Curator of prints and drawings at the Philadelphia Museum of Art, where she began this academic year with the opening of her first show, *Emma Amos: Color Odyssey*. This year she also enjoyed participating in an intensive, hands-on workshop on lithography and monotype at

Tamarind Institute and 10 Grand Press in New Mexico. She finished drafting the final dissertation chapter and looks forward to hopefully completing the project in the coming months.

### IMAGE...

Laurel Garber and curator Shawnya Harris at the opening of *Emma Amos: Color Odyssey* at the Philadelphia Museum of Art



## Adri Kácsor

Kácsor spent the past academic year in residence at the Leonard A. Lauder Research Center for Modern Art at The Metropolitan Museum of Art in New York, working on her dissertation. She also published her first peer-reviewed article in *Widok* on communist dialectical images and continued her collaboration with Douglas Gabriel.

### IMAGE...

Adri Kácsor giving a gallery talk at the Metropolitan Museum of Art in May 2022. Photo: Filip Wolak.



## Özge Karagöz

In 2021-2022, Karagöz traveled to Istanbul and Ankara for dissertation research, which she continued through the summer, thanks to the generous support from the American Research Institute in Turkey. She looks forward to beginning a two-year dissertation fellowship at the MET, where she will enjoy the company of Adri Kácsor and Olivia Dill.

## Emma Kennedy

Arts Ailsa Mellon Bruce Predoctoral Fellowship. While relocating to France during the pandemic proved challenging, she is grateful for the research and travel opportunities, especially a London day-trip with Tamar Kharatishvili and a visit to

the Venice Biennale with Anna Dumont. She looks forward to returning to Chicago and reconnecting with friends and colleagues.

### IMAGE...

Emma Kennedy during the last few days of her Paris fellowship. Taken by her friend and colleague Tamar Kharatishvili after they attended a concert at Sainte Chapelle.



## Brian Leahy

chapter of his dissertation about the artist Benny Andrews' role at the National Endowment for the Arts. For 2022-2023, he will be a fellow at the Morgan and Menil Drawing Institutes.

### IMAGE...

Brian Leahy at La Intermundial Holobiente's *The Book of Ten Thousand Things* at Documenta 15.

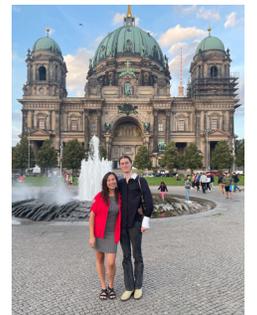


## Thomas Love

School of the Art Institute of Chicago and the Johannes Gutenberg University Mainz while focusing on finishing his dissertation. He also participated in a colloquium on gender in German literature and visual culture organized by Northwestern's Department of German.

### IMAGE...

Adri Kácsor and Thomas Love at the Berliner Dom. Photo: Christina Kiaer.



## Sandra Racek

Paint: Transformation in Hendrick Goltzius's *Vertumnus* and *Pomona* (1613)" was presented at the 2022 Historians of Netherlandish Art Conference in Amsterdam.

### IMAGE...

COSI Undergraduate Seminar students consider the meaning of materials in a drinking cup with a bezoar stone, a coconut cup, and a narwhal horn in the collection at the Art Institute of Chicago.



## Ben Weil

**W**eil passed his qualifying exams and received a Shanley Travel Fellowship to conduct research for

his dissertation on city representations and civic identity in fourteenth-century Italy. His curated exhibition *Capturing Change: The Urban Images of Berenice Abbott and Giovanni Battista Piranesi* is on view at the Weisman Art Museum in Minneapolis through November 6, 2022.

### IMAGE...

Ben Weil in San Gimignano while on a Shanley Travel Fellowship



## Emily Wood

**E**mily Wood presented a paper drawn from her dissertation research on portrait medals of Philip II of Spain at the

Renaissance Society of America conference in Dublin in April 2022. It was great to be back in person with other early modernists and present her research.

### IMAGE...

Emily Wood presenting at the Renaissance Society of America conference in April 2022.



## From The Department...

### Congratulations to Our Ph.D. recipients!

**Dr. Grace Deveney**, “News, Weather, and Sports: Televisual Tactics and Black Art, 1970-1995”

**Dr. Antawan Byrd**, “Interferences: Sound, Technology, and the Politics of Listening in Afro-Atlantic Art”



### Welcome to our new Graduate Cohort, Starting 2022

**Gabrielle Christiansen**, School of Art Institute Chicago, M.A. 2020

**David Jones**, York University, M.A. 2022

**Ekaterina Kulinicheva**, Russian State University, M.A. 2017

**Uche Okpa-Iroha**, Federal University of Technology, Owerri, B.S. 1997

**Jacob Waits**, University of Washington, BA 2021

## Undergraduate News...

The return to campus for fall inspired a number of in-person activities that sought to rebuild a sense of community in the department. An inaugural Meet-Up at the Block Museum brought together five faculty members, three curators, and fourteen majors and minors to walk through and discuss the Block Museum of Art's 40th anniversary exhibition, *Who Says, Who Shows, What Counts*. A subsequent Fall Meet-Up was hosted by visiting associate professor Sally Metzler at the Union League Club of Chicago in the Loop. And in winter, we returned to the Block Museum of Art with curator Janet Dees to experience her exhibition, *A Site of Struggle: American Art against Anti-Black Violence*. Throughout the year, undergraduates participated actively in departmental events and lectures.

At the Spring Warnock Lecture, the Director of Undergraduate Studies Jesús Escobar announced the winners of this year's writing prizes in addition to the department's two

most prestigious awards. Grace Wu, a double major in Journalism and Art History, won the Warnock Prize in Art Historical Writing for a paper she wrote for Professor Sharma's Introduction to Asian Art course in Winter Quarter. Helen Bradshaw, a major in Journalism with a minor in Art History, was the recipient of the David Van Zanten Prize in Advanced Art Historical Writing for a paper on cave rock art in Florida she wrote for Professor Linrothe's seminar, Neolithic Petroglyphs and Neuro-art History, in Spring 2021.

This year's Outstanding Junior Art History Major prize went to Vitoria Faria, a double major in Art History and Economics from Rio de Janeiro. Vitoria also served as the President of Northwestern Art Review, the Department's affiliated student organization, and along with Marc Cordero, as a department representative to the Weinberg College Student Advisory Board. Three students—Quaid Childers, Bailey Pekar, and Natalia Wang—wrote senior honors theses in 2021–22 and

all three were awarded departmental honors by Weinberg. After evaluating the excellent work, a faculty committee chose Bailey Pekar as this year's winner of the J. Carson Webster Prize for Distinguished Honors Thesis. A double major in Art History and Journalism, Bailey worked with Professor Ann Gunter on a project titled, "That Which No Other Country can Duplicate": Greece's Display of Plaster Casts at the World's Columbian Exposition of 1893." The committee evaluating Bailey's work found the thesis to be masterfully organized and supported by a rich archive from letters to newspaper articles to published scholarship, in addition to a database she compiled.



From left to right: Professor Caticha, Professor Escobar, Vitoria Faria, Bailey Pekar, Sloane Warner, Professor Dowad, and Professor Gunter at the 2021-22 Honors Thesis Colloquium.

## Awards...

### Warnock Prize for Outstanding Junior

*Vitoria Faria*

### David Van Zanten Prize in Advanced Art Historical Writing

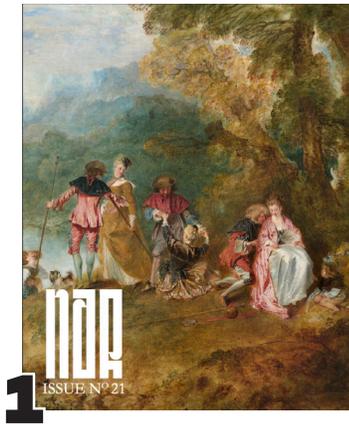
*Helen Bradshaw*

### Warnock Prize in Art Historical Writing

*Grace Wu*

### J. Carson Webster Prize for Distinguished Honors Thesis

*Bailey Pekar*



1. Cover of *Northwestern Art Review Journal*, Issue No. 21

2. NAR Advisor Alicia Caticha with Journal Editor-In-Chief Quaid Childers standing with printed copies of Issue 21.

## Northwestern Art Review.

### Vitoria Monteiro de Carvalho Faria

*NAR President*

The Northwestern Art Review (NAR) had a great year in terms of events. With regular coffee chats, NAR members had the opportunity to meet with Professors across the Art History department and talk about a range of topics transcending the classroom. Professor Dowad, Professor Caticha, and Professor Escobar kindly volunteered to speak with us throughout the course of the academic year. Coffee chats were also a great opportunity for our members to connect with Professors in a casual setting, ask questions about their careers and research, and get to know them outside the lecture hall.

After a two-year hiatus, NAR was able to host our annual career panel. The panel aimed to bring professionals, directly or indirectly related to the art world, in hopes they would share their experiences and insights with our community. We were honored to have a range of panelists in different fields: from academia to auctioning, art conservation, business, and engineering/technology. As a result, the panelists offered fresh and diverse perspectives about the art world and the broad array of possibilities it enlightens.

Our biggest event was undoubtedly the traditional NAR Student Art Show. Hosted in the Kresge Flex space,

a high-level gallery room on campus, the art show featured 20 artworks from 12 different student artists. The curatorial and installation teams did a wonderful job of selecting the works, communicating with the artists, and finally displaying their masterpieces for all to see during “Dillo Day” weekend. The event yielded a great turnout with more than 50 students coming to enjoy the amazing art, *hors d’oeuvre*, and live DJ music.

The Events Planning committee is excited to continue hosting these events and establishing them as traditions within the Northwestern community. We are very excited for next year and the future of NAR.

The NAR Editorial Team is also very proud to announce the 21st issue of the Undergraduate Journal of Art History. Since pre-COVID-19, we were able to publish both digital and printed versions of our annual publication. This year’s journal contains a selection of fascinating pieces by students passionate about Art History from different universities across the country, including Northwestern and Harvard University.

We would also like to express our gratitude for our advisor Professor Caticha, Professor Lane Relyea (Art, Theory, and Practice), Zachary Buchner (Art, Theory, and Practice), and staff member Elizabeth Upenieks.

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## Alumni News...

### Wendy Bellion (Ph.D. 2001)

Wendy Bellion, Professor and Biggs Chair in American Art at the University of Delaware, has been appointed Associate Dean for the Humanities.

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### Beverly Louise Brown (Ph.D. 1978)

It has been a better year as things have gotten back to normal; libraries open and travel once again possible. So, Brown was pleased to finally make it to Boston in December 2021 to see *Titian: Love, Desire, Death*, for which she wrote an essay “Acquiring Knowledge from Ancient Things: The Literary and Visual Sources of Titian’s *poesie*.” Then in May 2022, Brown traveled to Milan on the closing days of *Titian’s Vision of Women: Beauty-Love-Poetry*, another exhibition for which I wrote two essays “Portraiture Between the Real and the Ideal” and “Titian’s *Portrait of Clarice Strozzi*”.

Brown also published, “Review of Noberto Gramaccini’s *Jacopo Bellini’s ‘Book of Drawings’ in the Louvre and the Paduan Academy of Francesco Squarçione*,” in *The Burlington Magazine*; “Review of Giovanni Maria Fara’s *Albrecht Dürer e Venezia*,” in *Renaissance Quarterly*, and “Review of Carlo Falcioni’s *Vasari, Michelangelo, and ‘The Allegory of Patience’*,” in *The Burlington Magazine*.

In a few weeks, Brown will travel to Washington to review the Vittore Carpaccio exhibition at the National Gallery for *The Burlington Magazine*. She continues to be a Senior Fellow of the Warburg Institute, where she spends most of her time working on a book, tentatively entitled “Andrea Mantegna: Envisioning the Past” for the Reaktion Book series on Renaissance Lives.

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### Jennifer Jolly (Ph.D. 2003)

Jennifer Jolly has been named the Charles A. Dana Professor of Art History at Ithaca College. Her essay, “Animating Internationalism: David Alfaro Siqueiros and Anti-Fascist Art of the 1930s” appears in the September 2022 issue of *Art History*.

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### Shalini Le Gall (Ph.D. 2009)

In April 2022, Le Gall co-edited a special issue of *British Art Studies* entitled “Thames River Works” that centered the river Thames in discussions of art, work, and life in 19<sup>th</sup>-century London.

1. James McNeill Whistler, *Troopships*, 1887, etching and drypoint, The Lunder Collection, Colby College Museum of Art.

Image submitted by Le Gall.

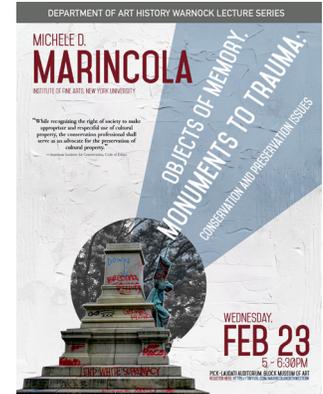
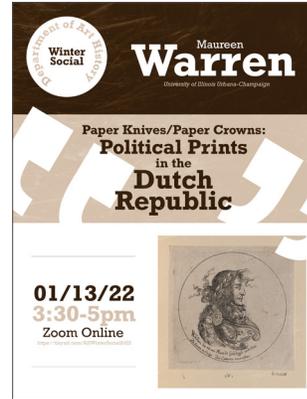
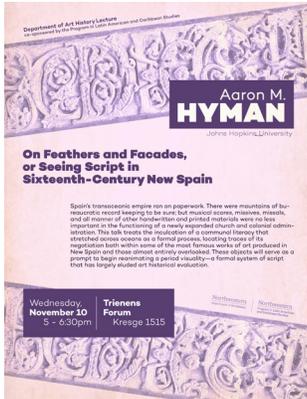
2. D. A. Siqueiros, *Allegory with María Ilaraz Miranda de Terra*, 1933.

Image submitted by Jolly.



1 2

# Event Posters 21-22



## 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 <https://arthistory.northwestern.edu/about/donate.html>. 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.

**Northwestern** | Department of Art History

1880 Campus Drive  
Kresge 4305  
Evanston, IL 60208  
847-491-3230  
[art-history@northwestern.edu](mailto:art-history@northwestern.edu)

**Editors**  
Ann Gunter  
Mel Keiser  
Elizabeth Upenieks

**Design**  
Sawyer Sadd

**Visit Our Website**  
[www.arthistory.northwestern.edu](http://www.arthistory.northwestern.edu)

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Faculty Collections, Northwestern University Libraries. "Stūpa 1. View from the south east, Temple 17 in the left middle ground", Rob Linrothe Image Collection. 2002.