

ART HISTORY

GRADUATE PROGRAM

2009-2010

BOSTON UNIVERSITY

Information in this booklet is accurate as of August 2009. The department reserves the right to change fees, program requirements, plans of study, the academic calendar, or to make any other changes deemed necessary or desirable, giving advance notice of changes when possible.

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Chair: Fred Kleiner

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**Graduate Studies Committee: Jonathan Ribner, Jodi Cranston, Alice Tseng,
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Staff 2009-2010

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The Graduate Program

The Boston University Department of Art History offers programs of study leading to the Master of Arts and Doctor of Philosophy degrees in art history. In addition, we offer a Certificate in Museum Studies, which is usually completed in conjunction with the MA. These programs are designed to prepare students for careers in teaching, museum curatorship, administration, and related fields. Opportunities for specialized study exist in all areas of Western art and some areas of Asian art. At the Master's level, candidates choose to specialize in either Western art or Asian art. The application deadline for January 2010 admission is October 15, 2009; the deadline for September 2010 admission is January 15, 2010.

The Director of Graduate Studies (D.G.S.) and the other members of the Graduate Studies Committee administer the Graduate Program. The Graduate Studies Committee has responsibility for admissions, financial aid, and academic standards. All inquiries about the program can be forwarded to Alice Tseng, Director of Graduate Studies, Art History Department, Boston University, 725 Commonwealth Avenue, Room 302, Boston, MA 02215; telephone 617/353-2520; fax 617/353-3243; ayt seng@bu.edu.

The art history faculty reviews the academic standing of each graduate student every semester. Students whose work is deemed unsatisfactory may be asked to withdraw from the graduate program; the decision of the faculty in this regard is final.

Course Structure

Graduate students may enroll in four types of courses: practica, colloquia, seminars, and directed studies.

Practica (AH 501 and AH 502) offer internships or other hands-on training designed to provide direct experience with art historical work in a professional setting, such as a museum or gallery. These courses are arranged and administered by the director of the Museum Studies Program. Other 500-level courses present topics in art history at an advanced introductory level and are open to graduate students and qualified undergraduates.

Colloquia (700-level courses) are related to undergraduate lecture courses in the same subject. Students enrolled in colloquia are required to audit the lectures in the related undergraduate course, as well as attend a separate section for graduate students. The Graduate section functions as a workshop and discussion group in which students are introduced to professional-level bibliographical and methodological tools in the subject.

Seminars (800-level courses) deal with specific topics or problems in art history, which are investigated in-depth and from various points-of-view. Seminars in curatorial issues are taught in a museum or gallery.

Directed studies (AH 901/902) may be taken as reading courses in areas for which no colloquia or seminars are being offered, or in order to work on research projects usually, but not necessarily, related to the doctoral dissertation. Students wishing to pursue a directed study should submit well-founded, clearly formulated proposals to the instructor with whom the student plans to work and to the Director of Graduate Studies. All directed studies must be approved by the D.G.S. or the Graduate Studies Committee.

Transfer Credit

Master's candidates may receive transfer credit for up to two courses taken outside of Boston University, provided that these courses have been taken as part of a graduate degree program. No transfer credit for courses taken outside of Boston University is granted to post-master's PhD candidates.

Leave of Absence

Students may petition the Graduate School for a maximum of two semesters leave of absence prior to fulfilling degree requirements. Students must be registered, however, either for course work or as continuing students for the semester preceding and the semester during which degree requirements are completed.

Departmental Graduate Assistance

The Art History Alumni Association has established a fund to assist graduate students with travel to conferences, to conduct research, or to view collections. In addition, a student presenting a paper at a professional meeting may request that the Director of Graduate Studies petition the Graduate School of Arts and Sciences for financial assistance to attend that conference.

Teaching in Boston University Summer Term

Doctoral candidates are eligible to teach undergraduate courses in Summer Term. In early September, interested graduate students will be invited to submit to the Department Chairman a CV and a list of potential courses. Lecturers will be chosen by the faculty of the Art History Department in accordance with the particular staffing needs of the next Summer Term.

The MA Degree in Art History

Applicants for the M.A. degree must have a background of coursework equivalent to an undergraduate minor in art history at Boston University, i.e., a two-semester survey course and three additional courses in art history. In addition, two years of college work or the equivalent in a modern foreign language should be completed. Applicants studying Asian art must have completed two years of college work or the equivalent in modern Chinese or Japanese. Applicants with deficient backgrounds may be required to take additional courses prior to admission to the M.A. program. The time limit for the completion of the M.A. requirements under the regulations of the Graduate School of Arts and Sciences is three years.

The Director of Graduate Studies serves as the initial advisor for all entering M.A. students. M.A. students may choose another faculty advisor at any time.

Course Requirements

Eight courses are required. Five of these eight courses must be distributed among the following ten areas of concentration, including at least one Western and one non-Western course, and including at least one colloquium and one graduate seminar: Ancient, Medieval, Renaissance, Baroque and 18th Century, American, Modern, Asian, African, Islamic or other non-Western.

Of the three other courses, two may be in areas other than art history with the permission of the Director of Graduate Studies.

MA Degree in Asian Art History

Students of Asian art are normally required to take five courses in Asian art history. They must include the basic colloquia courses: AH 726 – Arts of Japan, and AH 727 – Arts of China. Students who have already taken courses comparable to the Arts of China and the Arts of Japan may substitute other courses with the consent of the Director of Graduate Studies. Students take three other courses in Asian art history and culture. The final three of the eight courses are electives. Students may, with the approval of the Director of Graduate Studies, take courses in Western art history or in related fields such as Asian history, literature, and religion. Language and Masters examinations are specific to the Asian Art History degree. Please see the Director of Graduate Studies for more details.

MA Language Examination

Reading knowledge of one modern foreign language is required for the master's program in art history. Language proficiency can be demonstrated either through the language examination offered by this department or successful completion of the reading courses sponsored by the Graduate School. The

departmental or Graduate School sponsored examination must be taken before the end of the second semester of residence and passed before taking the comprehensive examination. The language will be determined by the faculty advisor and approved by the Director of Graduate Studies. French, German, Italian, Spanish, Chinese or Japanese are the recommended languages. All students specializing in Asian art must acquire proficiency in modern Chinese or modern Japanese. Language proficiency in Asian languages can be demonstrated either through the language examination offered by this department or successful completion of third-year modern Chinese or modern Japanese in the Modern Foreign Languages and Literatures Department. In the case that the student is specializing in a field of Asian art that is not Chinese or Japanese, the Director of Graduate Studies will determine the language requirement in consultation with the student's advisor.

The language examinations will be given in the department twice each year, and will consist of a scholarly text to be translated with the help of a dictionary. Exam dates are listed in the calendar of events in this handbook. The examination may only be taken twice. Sample passages are on file in the main office. The Modern Foreign Languages and Literatures Department offers noncredit language reading classes in German, French, and Italian for graduate students. Enrolling in such classes and passing the final examinations will fulfill the departmental requirements; check with the Director of Graduate Studies for confirmation of this procedure. An additional language may be required for some graduate seminars. Entering students should ensure that they have adequate language training before beginning the program.

Masters Examination

The M.A. examination will be held once near the beginning of each academic year and will consist of one full day of testing.

Students write five one-hour essays in at least four of the following nine fields: 1) Ancient 2) Medieval 3) Renaissance 4) Baroque & 18thc 5) American 6) Modern 7) Asian 8) African 9) Islamic.

Masters Examination for Asian Art

Students write five one-hour essays on Asian art.

Scholarly Paper

The final requirement for the MA degree is the preparation of a scholarly paper, usually one written for a departmental art history course that has been revised according to professional standards of presentation. The Scholarly Paper Form must be submitted as soon as the topic is approved by the primary advisor, but in no case later than one month prior to the submission of the finished paper. After the advising faculty member and a second reader have approved it, the final paper is to be submitted to the D.G.S. for approval by the Graduate Studies Committee. A bound copy will be required for the student's file for archival purposes.

The PhD Degree in Art History

Internal Master's degree or MA/PhD candidates who are interested in continuing into the PhD program will arrange for an interview with the Graduate Studies Committee to discuss admission to the doctoral program. MA candidates with a specialization in Asian Art History may be considered for admission to the PhD program in Art History. The interview will be held during the semester in which the candidate completes all MA requirements, *i.e.*, after the candidate has passed the master's examination and has submitted an approved scholarly paper. The candidate will submit application materials that must include: a statement of purpose; four copies of the scholarly paper or approved substitute; and a current *curriculum vitae*. In addition, the candidate must have two confidential letters of recommendation sent to the Director of Graduate Studies; one of these letters must be from the candidate's proposed departmental doctoral advisor. This interview process applies to students enrolled in the MA/PhD program as well as those students initially admitted as MA candidates. Unless such an interview is scheduled by the last semester of

the MA program all MA or MA/PhD students in the department will graduate with an MA only. Admission to the PhD program is dependent upon the student's overall preparation and qualifications, including his or her coursework, comprehensive exam, scholarly paper, ability to do independent research, support from a departmental doctoral advisor, as well as the appropriateness of his or her academic goals. Following the interview, the Graduate Studies Committee will recommend to the full faculty whether or not the candidate should be accepted to the doctoral program. A student denied admission to the doctoral program may appeal that decision to the Chair. The decision of the full faculty is final.

Applicants holding the MA degree from outside Boston University and deemed by the Graduate Studies Committee to be without strong art history backgrounds may be admitted to the PhD program with special student status and be expected to complete two graduate courses on a probational basis. In order to remain in the program, the student must earn a grade of at least B+ in each course. The Graduate Studies Committee will then review the student's progress and notify the student of their decision. Applicants from outside Boston University without evidence of reading competence in a modern foreign language must pass a language examination by the end of their first semester of residence at Boston University. All PhD candidates must choose a faculty advisor during their first semester of candidacy and inform the Director of Graduate Studies of their choice in writing.

Course Requirements

Eight one-semester courses are required for the PhD; the average course load is two courses per semester. It is recommended that two of these eight courses be in disciplines other than art history. Two of the art history courses must be graduate seminars.

PhD Language Examination

A second language is required for the doctoral program in art history. The language will be determined by the faculty advisor and approved by the Director of Graduate Studies. It may be necessary in some areas of specialization for the student to pass an examination in a third language, determined by the advisor and approved by the DGS. Students specializing in African art history must successfully complete four semesters of an African language as their second language. For students specializing in Asian art, in addition to proficiency in modern Chinese or modern Japanese (depending on the chosen field of specialization), students must acquire reading knowledge in a second language. The second language can be either an Asian or European language, as decided in consultation with the student's advisor. To meet the requirement for reading knowledge of a second language, students can take the language examination offered by this department, successfully complete the reading course offered by the Graduate School, or enroll in language courses in the Modern Foreign Languages and Literatures Department. In the case of an Asian language, successful completion of second-year modern Chinese, Japanese, or Korean satisfies the department language requirement. The requirement for a second language for all students must be met by the end of the second semester of residence. A student may not take the qualifying examination until the Language Examination has been fulfilled.

Qualifying Examination

The PhD qualifying examination is taken following the completion of coursework. It consists of an oral and written component and is prerequisite to the writing of the dissertation. It is designed to confirm the student's mastery of a field of specialization and a comprehensive knowledge of two others. There will be at least three examiners, with at least one Art History Department faculty member who is a specialist in the major field. It is expected that the fields will include at least three different media or areas of endeavor (painting, sculpture, architecture, decorative arts, photography, or the history of criticism), and will also span at least two centuries (or more, depending on the standards of the art historical area involved).

A Qualifying Examination Form is available in the department office and a sample is appended to this handbook. After conferring with the primary advisor about the areas of concentration, the date of the exam, and the names of the examiners, the student will submit the signed form to the D.G.S. for Graduate Studies Committee approval. It is expected that the form will be submitted to the D.G.S. as soon as the areas of specialization are determined, but in no case later than three months prior to the scheduled date of

the examination. The student needs to coordinate the date and place of the examination with the Administrative Assistant and each of the examiners. No qualifying exams may be taken before all incomplete grades have been filed.

The oral portion of the qualifying examination lasts two hours and incorporates images and discussion. The written component of the exam consists of a research paper designed to demonstrate the student's facility in carrying out research in one of the student's chosen fields of expertise. The examiners will prepare either a single topic or a choice of topics for the research paper at the conclusion of the oral examination. Within two weeks of accepting the assigned topic, the student must produce a research paper of approximately fifteen to twenty pages, with footnotes and a bibliography. When all three examiners have read and approved the research paper, the student will be notified of successful passage to candidacy by the primary advisor or the D.G.S. Students will also receive a written report on their performance on the qualifying examination from the primary advisor. This statement will incorporate other examiners' reports, or those will be appended as separate statements. The written report will go into the student's file.

Dissertation

A dissertation prospectus signed and approved by the first and second readers must be submitted to the D.G.S. for Graduate Studies Committee approval within three months (or at the end of the summer) following successful completion of the qualifying examination. Suggestions for the format of the prospectus can be found on page 28 of this handbook. Upon acceptance by the Committee, two copies of the prospectus should be given to the Director of Graduate Studies; one copy will be filed with the Graduate School Office, and the other will remain in the student's file in the department. The Department will notify the College Art Association for posting in their "Dissertations in Progress" section, published annually in the June issue of *The Art Bulletin*. After the first and second readers approve a completed draft of the dissertation, the candidate will make arrangements to defend the dissertation before a committee of five or more persons, including the first and second readers.

The appropriate form for establishing the Dissertation Defense Committee can be obtained from the departmental office and must be approved by the D.G.S. for the Graduate Studies Committee at least one month prior to the defense. Graduate School forms and procedures regarding the prospectus, final oral defense committees, and abstracts must be followed. Two copies of the final draft of the dissertation must be submitted to the Graduate School. One copy must have all illustrations in the form of black-and-white photographs; photocopies of illustrations can be used for the second copy. In all other respects, the form of the final draft will follow *A Guide for Writers of Dissertations and Theses* and current supplements available in the Graduate School Office. Note the deadlines published in the calendar at the back of this booklet for submission of the first draft to the department and of the final draft to the Graduate School. It is advised that candidates clear dates and procedures with Martha Kahn of the Graduate School.

The Certificate in Museum Studies

The departmental certificate in Museum Studies is awarded to students who have completed four courses that satisfy the certificate's requirements. These must include AH520, AH521, and AH501 (or AH502) - an internship in a museum or non-profit arts organization. The fourth course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is tailored to the specific student's program. Possible options include a second internship, AH524, AH576, AH804 (when it is a conservation seminar), or a number of other classes if approved by the Director of Museum Studies, including courses from other departments and the Metropolitan College's graduate program in Arts Administration.

These courses may be taken either as part of or in addition to the courses required for the MA or the PhD. Students enrolled simultaneously in the MA and Certificate programs may complete the course requirements for both programs by taking nine courses instead of the eight for the MA alone. This typically includes five required area courses, including one seminar, one colloquium, and four museum courses; however, such students may choose to take ten courses. With approval of the Director of Museum Studies, the curatorial seminar may occasionally double as an area distribution for the MA, but in this case, the total

of nine required courses remains. The Certificate is awarded at the completion of the master's degree. The program in museum studies is also open to MA students in other disciplines of graduate study, as well as qualified non-degree students. The Department has ongoing internship placements at a range of institutions, including the Museum of Fine Arts, Boston; Historic New England Inc.; the Addison Gallery of American Art, Phillips Academy; the Photography Resource Center; the Peabody-Essex Museum; the Boston Public Library; the Harvard University Art Museums; the List Art Center at M.I.T.; the Isabella Stewart Gardner Museum; the Preservation Society of Newport County; and the Institute of Contemporary Art; among others.

Departmental Activities

The Boston University Symposium on the History of Art will be held in March 2010 at the Museum of Fine Arts, Boston, and will be open to the general public. The Symposium is sponsored by the graduate students of this department, who solicit abstracts and select speakers from universities throughout the U.S. and Canada. The Symposium provides an opportunity for younger scholars to share their recent research in a professional forum. Further information can be obtained from the Symposium's coordinators.

The Visual Resources Center, one of the largest in New England, contains over 400,000 slides. Approximately 15,000-20,000 new acquisitions are processed each year. The collection encompasses all areas of Asian, African, Islamic, and Western art from pre-historical to contemporary. Architecture, painting, sculpture, graphics, photography, and minor arts are well represented. The VRC has a small but comprehensive collection of videos and CD-ROMs, which may be viewed on site and at on-campus locations. Staff members at the VRC have also pioneered the process of setting up departmental and course web pages, and creating interactive CD-ROMs and videos. Eventually, all courses will have online web pages for Boston University students, as will be the slide database with images for students to access from their own terminals. The Visual Resources Center also houses workstations with terminals for viewing images and playing videos, and holds projection equipment for student use. The center's director is Arleen Arzigian.

Graduate students in the Museum Studies Certificate Program are actively involved in the Boston University Art Gallery, conducting research and organizing exhibitions, which often travel to other museums and galleries. The Boston University Art Gallery is located at 855 Commonwealth Avenue, Boston, MA 02215; Tel: 617/353-4672; <http://www.bu.edu/ART/>.

The Photographic Resource Center is located on the Boston University campus at 832 Commonwealth Avenue, Boston, MA 02215; Tel: 617/975-0600. The library and gallery are available to Boston University students. A list of current events can be obtained from the Center.

The Graduate Student Art History Association is active in organizing intellectual and social activities for the graduate students. GSAHA provides opportunities for graduate students to give papers to their colleagues, participate in reading groups, and attend lectures given by invited guest speakers. GSAHA also attempts to diminish the distance between the faculty and the students by inviting professors to give informal talks to the graduate students. GSAHA raises funds for the operation of its activities through various enterprises, such as the sale of books donated by professors and students.

Graduate Courses in Art History

Courses taught by the art history faculty are supplemented each semester by related courses taught in other departments and programs. Students are encouraged to see related course offerings in the American and New England Studies Program, in the departments of Archaeology, English, History, Classics, and Modern Languages and Comparative Literature. Such courses must have the prior approval of the Director of Graduate Studies in the Art History Department. For descriptions of courses, see the students' primary advisor or the bulletin of the Boston University Graduate School.

Undergraduate/Graduate Practica and Courses

AH 501*	Practicum in Museum Studies, semester I (also available in Summer)
AH 502*	Practicum in Museum Studies, semester II (also available in Summer)
AH 504	Topics in Religion and the Visual Arts
AH 520*	The Museum and Historical Agency
AH 521*	Curatorship: Exhibition Development
AH 524*	The Object and the Museum
AH 528	Mesoamerican Art
AH 529	Seminar: Twentieth-Century Chinese Art
AH 530	Chinese and Japanese Calligraphy: History, Theory and Practice
AH 531	Modern Asian Art in a Global Context
AH 532	Japanese Print Culture
AH 534	Roman Art
AH 540	Europe and the Islamic World
AH 541	Courtly Commissions: Ottoman Art and Architecture
AH 547	Gothic Art
AH 555	Ancient American Writing Systems
AH 557	High Renaissance and Mannerist Art in Italy
AH 563	Alliance of Art and Power in the Baroque
AH 565	The Print in Northern Renaissance and Baroque Art
AH 570	Seventeenth and Eighteenth-Century American Architecture
AH 571	African American Art
AH 572	Gilded Age America
AH 576	Collections: Ancient and Historical in Modern Context
AH 580	Architectural Technology and Materials
AH 582	Historic Houses
AH 584	Boston Architecture
AH 585	Twentieth Century Architecture and Urbanism
AH 586	Early Modern America: Visual Culture, 1900–1930
AH 592	Twentieth Century Painting and Sculpture
AH 593	Atonality and Abstraction
AH 595	English Country House
AH 597	The Baroque
AH 598	The Sister Arts

* Museum Studies Courses

Graduate Colloquia

AH 699	Teaching College Art History
AH 725	Arts of Asia
AH 726	Arts of Japan
AH 727	Arts of China
AH 733	Greek Art and Architecture
AH 734	Roman Art and Architecture
AH 742	Medieval Art and Religion
AH 745	Romanesque Art
AH 747	Gothic Art
AH 748	The Medieval Book
AH 750	Early Renaissance Art
AH 751	High Renaissance Art
AH 753	Renaissance Architecture and Theory
AH 757	Renaissance Art
AH 758	Michelangelo
AH 759	Northern Renaissance Painting
AH 761	Baroque Art
AH 762	Venice and Its Arts

AH 764	Documenting Historic Buildings
AH 765	Baroque Art in Northern Europe
AH 766	Eighteenth-Century Art
AH 767	Material Culture
AH 771	Nineteenth-Century Photography
AH 776	American Vernacular Architecture
AH 777	American Furniture and Allied Arts, 1630-1830
AH 779	Visual Culture in the 19th Century United States
AH 782	Nineteenth-Century Architecture in Europe and America
AH 783	American Architecture
AH 784	American Art
AH 785	American Painting Until 1900
AH 786	Twentieth Century American Painting
AH 788	British Painting
AH 790	Nineteenth-Century Painting and Sculpture
AH 791	Twentieth-Century Painting and Sculpture
AH 792	Contemporary Painting and Sculpture
AH 795	History and Criticism of Photography
AH 798	Colloquium in Twentieth-Century Architecture

Graduate Seminars

AH 802	The Theory and Method of Art Historical Writing
AH 803	Seminar at the Museum of Fine Arts, semester I
AH 804	Seminar at the Museum of Fine Arts, semester II
AH 812	Portraiture
AH 820	Seminar: Asian Art
AH 830	Ancient Art
AH 833	Greek Art and Architecture
AH 834	Roman Art and Architecture
AH 837	Greek and Roman Art
AH 844	Medieval Art and Architecture
AH 846	Romanesque and Gothic Art
AH 848	The Medieval Book
AH 851	Fifteenth-Century Italian Painting and Sculpture
AH 853	Renaissance Art and Architecture
AH 854	Sixteenth-Century Italian Painting
AH 863	Baroque Art and Architecture
AH 864	Southern Baroque Art and Architecture
AH 866	Eighteenth-Century Art and Architecture
AH 881	American Furniture
AH 884	Nineteenth-Century Architecture
AH 886	American Painting
AH 887	American Art
AH 888	Twentieth-Century American Painting
AH 889	Nineteenth-Century Art
AH 891	Photography
AH 893	Twentieth-Century Architecture
AH 887	African American Art
AH 888	Twentieth-Century American Painting
AH 889	Nineteenth-Century Art
AH 891	Photography
AH 893	Twentieth-Century Architecture
AH 895	Twentieth-Century Art

Fall 2009 Course Offerings

- CAS AH 504 **Topics in Religion and the Visual Arts** *Religious Architecture in Islam: Mosques, Shrines and Tombs*
This course will examine a select group of buildings from the Islamic world in terms of architecture and religious practice. Topics will include monuments such as the Ka'ba, the Dome of the Rock, or the Taj Mahal as well as themes like pilgrimage, tomb visitation, and ritual prayer.
Fetvaci Mon 2:00pm-5:00pm
- CAS AH 520 **The Museum and Historical Agency**
The history, present realities, and future possibilities of museums and historical agencies. Emphasis on the collection, preservation, and use of objects, as well as on the interaction of artists, dealers, collectors, donors, scholars, trustees, and museum professionals.
Hall Tue 2:00pm-5:00pm
- CAS AH 527 **Seminar: African Art** *Representations of Women in Sub-Saharan African Art*
Sub-Saharan African visual culture is dominated by representations of women that document both ancient and contemporary traditions and rituals. Local resources, both private and public, will be used to offer encounters with original objects studied through readings and video presentations.
Vendryes Thu 9:30-12:30
- CAS AH 532 **Japanese Print Culture**
Seminar on print culture of Japan from the eighteenth century to the present. Study of woodblock prints, photographic prints, book art, print advertisements, postcards, and manga. Focus on their function as both artistic expression and instruments of mass communication.
Tseng Wed 1:00pm-4:00pm
- CAS AH 580 **Architectural Technology & Materials**
An introduction to the history of architectural construction, technologies, and materials, and their consequences in the built environment. Students will receive a practical understanding of the building process and of its social and cultural contexts.
Brown Tue 9:30am-12:30pm
- CAS AH 583 **English Country House: Architecture, Interior Design, Landscape Gardens**
Explores the country house in terms of its architecture, interior decoration, and landscaped gardens from the sixteenth to the twentieth centuries. The country house has been described as England's greatest contribution to the Western cultural heritage. Influenced by the arts and architecture of other countries, in turn they exerted influence abroad, notably in the United States.
Hall Thu 2:00pm-5:00pm
- CAS AH 584 **Greater Boston: Architecture and Planning**
Examines the buildings, development patterns, and open space planning of greater Boston, with particular emphasis on the late nineteenth and early twentieth centuries. Vernacular architecture and the growth of neighborhoods are addressed.
Morgan Tue 2:00pm-5:00pm
- CAS AH 597 **The Baroque**
Examines seventeenth-century architecture, painting, music, poetry, and drama. The syllabus is organized both topically and topographically: issues of space, light, ornamentation, and theatricality are explored in relation to the cultural capitals.
Redford Tue, Thu 12:30pm-2:00pm
- GRS AH 727 **Colloquium in Arts of China**
This graduate colloquium will critically examine the issues in the undergraduate survey AH 327 Arts of China. Special attention will be given to recent scholarship that focuses on the socio-cultural aspects of Chinese art.
Bai Fri 1:00pm-3:00pm
- GRS AH 786 **Colloquium in Twentieth-Century American Painting**
The colloquium, which accompanies the lecture course for CAS AH 386, focuses on critical and theoretical readings that relate to twentieth-century American painting, photography, sculpture, installation and performance art, and criticism.
Hills Mon 11:00am-1:00pm
- GRS AH 833 **Seminar: Greek Art** *The Woman in Greek Antiquity: Goddess, Priestess, Housewife, Whore*
This seminar explores the various roles of women in ancient Greece, including goddess, heroine, daughter, wife, mother and concubine. Because women in ancient Greece were generally neither authors nor artists, the visual and historical records of their lives were relayed through men and are therefore unreliable in their point of view. Our job is to weigh the evidence and seek a more truthful account.
Westervelt Wed 10:00am-12:00pm
- GRS AH 846 **Seminar: Romanesque and Gothic Art**
This seminar explores the art and architecture of Romanesque and early gothic Europe. Topics include the role of allegory, nostalgia and parody. The impact of monasticism, grotesque imagery and the rise of empathy will also be examined.
Kahn Wed 10:00am-12:00pm
- GRS AH 867 **Material Culture**
Introduction to the theory and practice of the interdisciplinary study of material culture, which includes everything we make and use, from food and clothing to art and buildings. Explores contemporary scholarship from a range of disciplines.
Sewell Mon 1:00pm-4:00pm
- GRS AH 895 **Seminar: Twentieth-Century Art**
Paris: the continuing importance of the "flaneur," the effect of modernism on the city, the changing personality of the city as it is perceived in the different media, the effect of World War I, the methods by which Paris is made orderly and comprehensible through art forms, a growing fragmentation from the beginning of the century to 1940, and the changing nature of the city's "romance" or magic for both Parisians and foreigners. In all media, the concept of mapping the city into a conceptual entity will be examined.
Sichel Wed 2:00pm-4:00pm

Spring 2010 Course Offerings

GRS AH 521 **Curatorship**

First-hand review and critique of exhibitions at local museums, non-profit spaces, university art centers, and commercial galleries. Discussion of contexts that shape exhibitions: institutional mission, audience demographic, community affiliations, collecting goals, layout, building/expansion plans, and programming.

TBD Mon 10:00am-1:00pm

GRS AH 530 **Chinese and Japanese Calligraphy**

Introduction to the history, theory, and practice of the art of Chinese and Japanese calligraphy. The related art of seal carving is also introduced. No knowledge of Chinese or Japanese required.

Bai Mon 5:00pm-8:00pm

GRS AH 534 **Roman Art**

Spring 2010 topic: Imperial Rome.

The development of the city of Rome under Augustus and his successors. In-depth study of major monuments, including the Ara Pacis, Domus Aurea, Colosseum, Forum of Trajan, Pantheon, Baths of Caracalla, and the Arch of Constantine.

Kleiner Tue 2:00pm-5:00pm

GRS AH 798 **Colloq: 20c Architecture**

In conjunction with the CAS AH 398 lecture course, this colloquium focuses on main figures, events, artifacts of twentieth-century architectural history.

Scrivano Wed 10:00am-12:00pm

GRS AH 713 **Colloq: Early Modern Islam**

Spring 2010 Topic: Imperial Reflections

Architecture, manuscripts, textiles, metalwork, and ceramics of the Mughal, Ottoman, and Safavid Empires. Focus on the formation of imperial styles, intersections between art and politics, and the importance of the arts in dynastic legitimization. *Please note this course is in conjunction with the CAS AH 313 lecture course.*

Fetvaci Thu 2:00pm-4:00pm

GRS AH 820 **Seminar: Asian Art**

Topic: Kyoto

Explore the long cultural history of Kyoto as imperial capital from founding in the late eighth century to today; analyze the artistic and architectural footprint of ruling aristocrats, priests, and warriors; investigate the places, products, and events unique to the city; finally, examine the distinctive status of being an old capital in the modern century

Tseng Thu 2:00pm-4:00pm

GRS AH 853 **Renaissance**

Topic: The Female Nude in Italian Renaissance Art

This seminar will consider the origins and significance of the nude female figure in Italian Renaissance art. Topics will include the following: the influence of antiquity, the creative associations between the female nude and nature, the role of epithalamic and garden art, the development of the recumbent nude as an independent type, Renaissance practices of viewing and display, and the female nude as a site for critical aporia.

Cranston Wed 10:00am-12:00pm

GRS AH 884 **Seminar: 19c Architecture**

Topic: Institutional Architecture

This research seminar will examine the world of institutional architecture from the seventeenth through the twentieth centuries in Europe and the United States. For the purposes of this course, institutions will be considered residential/work communities of any kind, such as hospitals and insane asylums, almshouse and poor farms, prisons and penitentiaries, residential schools and colleges, convents and monasteries, etc. Recent scholarship on power relationships, gender ordering, spatial politics, the histories of science, medicine and religion will be examined to develop appropriate methods of questioning these building complexes. Utopian as well as other institutions will be considered. A major research paper will be the central product of the term.

Morgan Mon 2:00pm-4:00pm

GRS AH 886 **Visual Culture of Civil War America**

The seminar focuses on American visual culture of the Civil War era: slavery, sectionalism, Civil War, Emancipation, Reconstruction (1850-1870), including paintings, sculpture, book illustration, graphics in the illustrated weeklies, photography, exhibitions, and organized urban spectacles.

Hills Tue 9:00am-11:00am

GRS AH 895 **Picasso**

Nearly eight decades of incessant art making by Pablo Picasso will be examined in relation to major currents in modern and European art, literature and politics. Readings include classic and recent contributions to the art-historical and critical literature.

Ribner Wed 9:00am-11:00am

GRS AH 895 **Contemporary Art and Globalization**

Considers how globalization has replaced postmodernism as key paradigm for art produced since 1989. Explores the process by which contemporary art has been historicized and made into a field of study distinct from modern art.

Williams Fri 9:00am-11:00am

Faculty Biographies 2009-2010

Qianshen Bai, Associate Professor; Chinese Art. BA, Peking University; MA, Peking University, Rutgers University, Yale University; MPhil, Yale University; PhD, Yale University.

An internationally recognized calligrapher, Professor Bai offers courses on Chinese painting, art and politics, and Chinese and Japanese calligraphy. His most recent book is *Fu Shan's World: The Transformation of Chinese Calligraphy in the Seventeenth Century*.

Cynthia Becker, Assistant Professor; African Art. BA, University of New Orleans; MA, PhD University of Wisconsin-Madison.

Professor Cynthia Becker joined the faculty of Boston University in fall of 2005. She is a scholar of African arts specializing in the arts of the Imazighen (Berbers) in northwestern Africa. Her research has been supported by a Fulbright grant and several grants from the American Institute of Maghreb Studies. Professor Becker has served as a consultant for numerous museum exhibitions and published articles on the visual and performing arts of the Imazighen as well as the trans-Saharan slave trade. Her book *Amazigh Arts in Morocco: Women Shaping Berber Identity* was published by the University of Texas Press in 2006.

Clemency Coggins, Professor; Meso-American Art. BA, Wellesley College; MA, San Jose State University; MA, PhD, Harvard University. Joint appointment with the Department of Archaeology.

As a prominent member of the Department of Archaeology, Professor Coggins teaches courses on Pre-Columbian art and architecture and on the contextual analysis of works of art.

Jodi Cranston, Associate Professor; Renaissance Art. BA, Yale University; MA, Columbia University; MPhil, Columbia University; PhD, Columbia University.

Associate Professor is the author of *The Poetics of Portraiture in the Renaissance* (Cambridge University Press, 2000) and several articles in interdisciplinary Renaissance publications. She is currently completing a book on materiality in Titian's later paintings, research for which was supported by the Charles Ryskamp Fellowship from the American Council of Learned Societies.

Emine Fetvacı, Assistant Professor. BA, Williams College; Ph. D., Harvard University. Director of Undergraduate Studies (D.U.S.).

The holder of a post-doctoral fellowship at Stanford University for 2006-07, Professor Fetvacı will join the Art History Department in September, 2007, to teach courses in Islamic art and architecture. In 2005, she defended a dissertation entitled "Viziers to Eunuchs: Transitions in Ottoman Manuscript Patronage 1566-1617."

Melanie Hall, Adjunct Associate Professor; Director of Museum Studies. BA, University of Leeds.

Formerly a senior lecturer in Heritage Studies at Nottingham Trent University in England, Professor Hall joined the faculties in Art History and in Preservation Studies in January 1999 to teach courses on the English country house and British decorative arts, as well as courses on museum studies and historic preservation issues.

Patricia Hills, Professor; American Art. BA, Stanford University; MA, City University of New York, Hunter College; PhD, New York University.

Professor Hills teaches courses on American art and is a specialist in the history of American painting, African - American art, and art and politics. Her numerous books include *John Singer Sargent*, *Eastman Johnson*, *Stuart Davis*, and *Alice Neel*. She is currently writing a book on Jacob Lawrence.

Deborah Kahn, Associate Professor; Medieval Art; Associate Chair. BA, Sarah Lawrence College; MA, PhD, Courtauld Institute of Art, University of London.

An internationally-recognized specialist in British Romanesque sculpture, Professor Kahn offers a full range of courses on medieval art and architecture. She is the author of *Canterbury Cathedral and its Romanesque Sculpture* and of *The Romanesque Frieze and its Spectator*.

Fred S. Kleiner, Professor; Etruscan and Roman Art; Chair. BA, University of Pennsylvania; MA, PhD, Columbia University.

Professor Kleiner is the author of more than a hundred articles, reviews, and books, including *The Arch of Nero in Rome*, *A History of Roman Art*, and the 10th, 11th, 12th, and 13th editions of *Gardner's Art through the Ages*. He was Editor-in-Chief of the *American Journal of Archaeology* from 1985 to 1998. Professor Kleiner is also the winner of

Boston University's Metcalf Award for Excellence in Teaching and has twice received the Distinguished Teaching Prize of the College of Arts and Sciences Honors Program.

Keith N. Morgan, *Professor; American and European Architecture. BA, The College of Wooster; MA, Winterthur Program of the University of Delaware; PhD, Brown University.*

Professor Morgan is a scholar of nineteenth century European and American architecture and a former national president of the Society of Architectural Historians. In April 2009, the University of Virginia Press published *Building of Massachusetts: Metropolitan Boston*, for which he served as editor and one of the principal authors. He is currently writing a monograph on the professional and social networks of the Frederick Law Olmsted landscape architectural office and its impact on the development of Brookline, Massachusetts.

Bruce Redford, *University Professor; Baroque Art and Literature. BA, Brown University; BA, Cambridge University; PhD, Princeton University. Joint appointment with English Department.*

An interdisciplinary scholar who also holds appointments in the University Professors Program and the English Department, Professor Redford teaches courses in the art and literature of the Baroque and the Enlightenment. His most recent book is "Dilettanti: The Antic and the Antique in Eighteenth-Century England." He is at work on a cultural history of the swagger portrait.

Jonathan Ribner, *Associate Professor; Nineteenth Century and Modern Art; Director of Graduate Admissions (D.G.A.). BA, Middlebury College; MA, PhD, New York University.*

A scholar of late 18th and 19th century French and British art, Professor Ribner is the author of *Broken Tablets: The Cult of the Law in French Art from David to Delacroix*. He is now working on a book on art and Anglo-French rivalry in the Victorian Age.

Paolo Scrivano, *Assistant Professor; Modern Architecture History, DArch, PhD, Politecnico di Torino.*

Professor Scrivano's research interests focus on 20th century architecture: in particular, he has researched and written on early 20th century French architecture, historiography, postwar Italian architecture, Americanization and transnationalism. His current book project is dedicated to the relation between Italian and American architectural cultures during the postwar years.

Jessica Sewell, *Assistant Professor; American Material Culture. BA, Harvard University; PhD, University of California at Berkeley. Joint appointment with the Department of American and New England Studies.* Professor Jessica Sewell has been teaching at Boston University since 2003. She is a scholar of American material culture, gender, and architecture. Her classes include Sex, Gender, and Architecture (AH 487), Studies in American Material Culture (AH 367), Introduction to Architecture (AH 205), and many others. She has taught at Binghamton University and New York University. Her current book project is *Gendering the Spaces of Modernity: Women and Public Space in San Francisco, 1890-1915*, and she has published articles on gender and urbanism in a number of recent anthologies.

Kim Sichel, *Associate Professor; History of Photography and Modern Art. AB, Brown University; MPhil, MA, PhD, Yale University.*

Professor Sichel has organized exhibitions and written catalogues that range from *Black Boston* to *Mapping the West to From Icon to Irony*. A scholar on the history of photography and European modernism, her most recent books are *Germaine Krull: Photographer of Modernity* and *Street Portraits 1945-76: The Photographs of Jules Aarons*. She is currently working on a book on documentary photography in the 1970's. Professor Sichel will be on leave in Spring 2010.

Alice Y. Tseng, *Assistant Professor; Japanese Art and Architecture; Director of Graduate Studies (D.G.S.). BA, Columbia University; MA, PhD, Harvard University.*

Professor Tseng's research interests are in the art and architecture of Japan, focusing on state sponsorship and the arts in the 19th and 20th centuries. She is the author of *The Imperial Museums of Japan: Architecture and the Art of the Nation* and is currently working on a book-length project on the arts of modern Kyoto.

Hilda Westervelt, *Assistant Professor; Greek Art. BA, Colby College, PhD, Harvard University.*

Prof. Westervelt received her Ph.D. in Classical Archaeology from Harvard University in June 2004. Her book, "Unwelcome Guests: The Centaureomachy in Fifth Century Greek Architectural Sculpture" is forthcoming from Cambridge University Press.

Gregory Williams, *Assistant Professor; Contemporary Art. BA, Claremont McKenna College; MA, Tufts University; PhD, City University of New York.*

Professor Williams teaches courses in modern and contemporary art and critical theory. He is currently completing a book manuscript with the working title of *Arrested Ambition: Humor and Politics in Contemporary German Art*. He has published catalogue essays for the retrospective exhibitions of Rosemarie Trockel at the Museum Ludwig in Cologne (2005) and Martin Kippenberger at the Tate Modern in London (2006), and his essay, "Retreat to the Private Sphere: In-Jokes in West German Art of the 1980s," will appear in a forthcoming anthology on art and the comic mode.

Michael Zell, *Associate Professor; Baroque and Eighteenth-Century Art. BA, McGill University; PhD, Harvard University.*

Professor Zell is a scholar of seventeenth-century Dutch art, with a particular focus on Rembrandt. His most recent book is *Reframing Rembrandt: Jews and the Christian Image in Seventeenth-Century Amsterdam* and he is currently writing another book titled: *For the Love of Art: Liefhebbers, Amateurs, and Gift Exchange in Seventeenth-Century Dutch Culture*. Professor Zell teaches courses on European art and architecture of the seventeenth and eighteenth centuries.

Calendar of Important Dates

Please note that the dissertation abstract, approved by the department, is due to the Graduate School three weeks before the date of the dissertation defense. The schedule for the dissertation defense, approved by the department, is due to the Graduate School two weeks before the defense date.

Fall 2009

August 31 & September 1	Registration for <i>new</i> students for courses with the Director of Graduate Studies
September 2	Instruction begins
September 3, 8:00-9:00	Orientation for new graduate students
September 3, 5:00-7:00	Welcome party for new and old graduate students
September 4, 9:00-3:00	MA Exam
September 11	Departmental Language Exams
October 3	Dissertation prospectus due in the Graduate School Office for May 2010 degree
October 3	First draft of dissertation for January 2010 degree (<i>to be submitted to department</i>)
October 3	First draft of MA scholarly paper due for January 2010 degree
October 15	Application deadline for entrance into the graduate program in January, 2010
November 4	Registration begins for spring 2010
November 1	Diploma application due in the GRS office for January 2010 degree
December 11	Instruction ends
December 16	Final Exams Begin
December 19	Last day for MA scholarly papers to be submitted for January 2010 degree
December 19	Last date to hold dissertation defense for January 2010 degree
December 19	Approved and signed dissertation (2 copies due in GRS) for January 2010 degree
December 21	Final Exams End

Spring 2010

January 13	Registration for new students for courses with the Director of Graduate Studies (by appt.)
January 14	Instruction begins
January 15	Application deadline for entrance into the Graduate Program in Sept. 2010
TBA	Departmental Language Exams
February 1	MA and PhD diploma applications due in GRS office for May 2010 degree
February 1	First draft of dissertation due to department for May 2010 degree
March 7	First draft of MA scholarly paper due to department for May 2010 degree
TBA	Eighteenth Annual Boston University Symposium on the History of Art, Museum of Fine Arts, Boston
TBA	Registration for Fall 2010 begins
April 17	Last day for MA scholarly paper to be submitted for May 2010 degree
April 17	Last day to hold dissertation defense for May 2010 degree
April 17	Approved and signed dissertation (two copies due in GRS office) for May 2010 degree
April 30	Instruction ends
May 5	Final exams begin
May 12	Final exams end
TBA	Commencement and Departmental Reception
July 1	Diploma application due in GRS Office for September 2010 degree
July 3	First draft of MA paper due in department for September 2010 degree
August 21	MA scholarly paper due (two copies) for September 2010 degree

See Graduation Calendar included with registration materials for additional deadlines.

Boston University's policies provide for equal opportunity and affirmative action in employment and admission to all programs of the University.

SAMPLE FORMS

Please note that the following forms are provided for your information and should not be used to submit to the Department or the Graduate School.

Request **Official** forms from the appropriate office when necessary.

Information on the following forms, policies & procedures can be found on the link below:

<http://www.bu.edu/cas/students/grad-resources/forms/>

The Graduate School of Arts & Sciences Bulletin contains detailed information about all degree requirements, procedures and policies. On this link, GRS provides a list of useful forms that you can download and links to further information on certain policies and procedures.

<u>Absence</u>	Information	
For Religious Reasons	Information	
GRS Rules Governing Leaves of Absence and Withdrawal	Form	
Refund Schedule	Information	
<u>Deadlines</u>		
Graduation (PhD)	Information	
Graduation (Master's)	Information	
Registration	Information	
<u>Discipline Procedures</u>	Information	
<u>Dissertation Format Requirements (PhD)</u>	Form	
<u>Dissertation Abstract</u>	Form	
<u>Financial Aid</u>	Information	
Graduate Research Abroad Fellowships	Information	Form
Graduate Research Assistant Scholarship Program	Information	Form
Department/Program Information Sheet		Form
Loan Request Form		Form
Credit Release Form		Form
<u>Full-time Certification</u>		Form
<u>Grades and Academic Standing</u>	Information	
Incomplete Coursework, Failing Grades, Grade Changes	Information	
<u>Graduation Requirements (Master's Degree)</u>	Information	
Master's Graduation Calendar and Forms	Information	
Request for Certificate of Completion for the MA Degree	Form	
Diploma Pick-up and Mailing Dates	Information	
<u>Graduation Requirements (PhD)</u>	Information	
PhD Graduation Calendar and Forms	Information	
Request for Certificate of Completion for the PhD Degree	Form	
Diploma Pick-up and Mailing Dates	Information	
<u>Medical Insurance</u>	Information	
Medical Insurance Waiver Form	Form	
Medical Insurance for Fall semester only (January graduates)	Information	
<u>Petitions (for exceptions to GRS Rules and Regulations)</u>	Form	
<u>Registration</u>		
Adding or dropping a course (class adjustment form)	Form	
Auditing a course	Information	
Continuing Student Status Registration for Certified Full-time Students (cover page)	Form	
Continuing Student Status Registration Form for Full-time Students	Form	
Continuing Student Status Registration Form for Part-time Students	Form	

November 12, 2009