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*Director of Graduate Studies (DGS): Jodi Cranston*  
*Director of Graduate Admissions (DGA): Jonathan Ribner*  
*Director of Architectural Studies (DAS): Daniel M. Abramson*  
*Director of Museum Studies (DMS): Melanie Hall*  
Graduate Studies Committee: Jodi Cranston, Jonathan Ribner, Deborah Kahn (Fall), Cynthia Becker (Fall), Daniel M. Abramson (Spring), Kim Sichel (Spring)
Staff 2017-2018

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The Graduate Program

The Boston University Department of History of Art & Architecture offers programs of study leading to the Master of Arts (MA) and Doctor of Philosophy (PhD) degrees in history of art and architecture. 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 most areas of Western, Latin American, Asian, African, and Islamic art. The application deadline for January 2018 admission is October 15, 2017; the deadline for September 2018 admission is January 5, 2018. Entering PhD students who already hold an MA from another accredited university may receive credit for up to eight out of sixteen courses.

The Director of Graduate Studies (DGS) and the members of the Graduate Studies Committee administer the Graduate Program. The Graduate Studies Committee is responsible for admissions, financial aid, and academic standards. Questions about requirements and curriculum should be directed to Professor Jodi Cranston, Director of Graduate Studies (cranston@bu.edu); questions about requirements for admission and financial aid should be directed to Professor Jonathan Ribner, Director of Graduate Admissions (jribner@bu.edu).

The History of Art & Architecture 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 Museum Studies.

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 (500-level, 800-level courses): Courses at the 500 level present topics in history of art and architecture at an advanced introductory level and are open to graduate students and qualified undergraduates. Courses at the 800 level deal with specific topics or problems in history of art and architecture, which are investigated in-depth and from various points of view; they are open to graduate students only. 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 a well-founded, clearly formulated proposal 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 DGS.

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 but not used toward the awarding of any other degree.
**Leave of Absence**

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

**Financial Aid**

A variety of fellowships, assistantships, and grants are available to qualified degree candidates. Dean’s Fellowships offer five years of support (tuition and fee coverage in addition to an annual stipend) for entering post-BA and post-MA PhD students. (Students may not apply directly to the Graduate School for these fellowships.) In addition to the Dean’s Fellowships, the Department of History of Art & Architecture annually awards a number of teaching fellowships and graduate assistantships (tuition assistance in return for work per week). Graduate assistants are usually assigned to the Boston University Art Gallery or as research assistants to the department’s faculty.

**Grants in the Field of American Art** Students engaged in writing dissertations on American Art can apply to the Beaze and Harry Adelson Research and Travel Fellowship for American Art, which funds dissertation research and travel expenses up to $2500.

**History of Photography Grants** Kate and Hall Peterson have given the department a discretionary fund for the support and encouragement of doctoral studies in the History of Photography.

**Fellowships in Asian Art History** The Richard and Geneva Hofheimer Fellowship and the Ralph C. Marcove Fellowship are two endowed fellowship funds that support graduate studies in Asian art history.

**Graduate Travel Grants** The Art History Alumni Association Fund and the Patricia Hills Endowed Graduate Fellowship Fund provide funds for students giving papers at conferences. For detailed instructions for application eligibility and reimbursement, see the Sample Examinations and Forms section of the handbook. In addition, the Graduate School of Arts & Sciences distributes travel grants (both a short-term and a long-term Graduate Research Abroad Fellowship) twice each year for students conducting research outside of the United States. Students must be nominated by the department for the GRAF awards.

**Teaching in Boston University Summer Term**

Doctoral candidates are eligible to teach undergraduate courses in Summer Term. In the fall semester, the Department Chair will circulate application submission instructions to all eligible graduate students.

**The MA Program in History of Art and Architecture**

Applicants for the MA degree choose from one of three tracks: a general track, a track with specialized focus on the history of architecture, and a track with specialized focus on the history of Asian art and architecture.

**History of Art and Architecture**

Applicants for the MA track in history of art and architecture must have a background of coursework equivalent to an undergraduate minor in history of art and architecture at Boston University, i.e., a two-semester survey course and three additional courses in history of art and architecture. In addition, two years of college work or the equivalent in a modern foreign language should be completed. Applicants with deficient backgrounds may be required to take additional courses prior to admission to the MA program. The time limit for the completion of the MA 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 MA students. MA students may choose another faculty advisor at any time.
COURSE REQUIREMENTS

Eight courses are required; the average course load is two courses per semester. 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: 1) Ancient, 2) Medieval, 3) Renaissance, 4) Baroque and 18th Century, 5) American, 6) Latin American, 7) Modern, 8) Asian, 9) African, or 10) Islamic. In addition, students must take at least one colloquium (700-level), one graduate seminar (800-level), and one course in art-historical methodologies.

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

It is possible to obtain a Certificate in Museum Studies in conjunction with the MA degree, but a minimum total of 9 courses would be required, which must include AH520, AH521, and AH501 (or AH502), plus a fourth course to be decided in consultation with the Director of Museum Studies.

LANGUAGE EXAMINATION

Reading knowledge of one modern foreign language is required for the master’s program in history of art and architecture. Language proficiency can be demonstrated through the language examination offered by this department or the successful completion of a reading course sponsored by the Graduate School. The department examination or Graduate School-sponsored course must be taken before the end of the second semester of residence and passed before taking the MA examination. The language will be determined by the faculty advisor and approved by the Director of Graduate Studies. French, German, Greek, Italian, Latin, and Spanish are the recommended languages.

The language examinations are given in the department twice each year and 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 be taken no more than two times. Sample passages are on file in the main office and in the Sample Examinations and Forms section of the handbook. The Department of Modern Languages & Comparative Literature offers noncredit language reading classes in German, French, Spanish, 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 SCHOLARLY PAPER

The final requirement for the MA degree is the preparation of a scholarly paper, which typically begins as a seminar paper that is subsequently revised and expanded according to professional standards of presentation. The Scholarly Paper should improve upon the initial seminar paper by aiming for greater originality of argumentation and research. The Scholarly Paper Form must be submitted as soon as the topic is approved by the primary advisor, but in no case later than three months prior to the submission of the finished paper.

The Scholarly Paper is intended as an exercise in writing a publishable essay for a peer-reviewed journal. The paper’s length and format reflect the manuscript submission guidelines for the Art Bulletin, published by the College Art Association, the primary national organization for art historians. Scholarly Papers should be between 10,000 and 15,000 words in length (including footnotes), or approximately 31 to 46 pages in 12-point Times New Roman font. The structure of the paper will vary according to the student’s field, but every paper should have a separate cover page that contains, in addition to the student’s name and paper title, the submission date and the names of the two faculty readers.

Students must meet the following deadlines as they develop their papers:

May 1 (end of first year of study): select paper topic with first reader, plan for summer research and writing
October 2 (second year of study): first draft due to first reader
January 15: second, revised draft due to both readers
March 2: third, clean draft due to both readers
March 30: final draft due to DGS with both readers’ approval
April 6: approval form, signed by both readers, due to DGS
Mid-April: presentations of MA papers at department symposium

After the first and second readers have approved it, the final paper is to be submitted to the DGS for review by the Graduate Studies Committee. Although it is common practice for both readers of the paper to be faculty members in History of Art & Architecture, the second reader can be affiliated with an outside program; in this case, the DGS and first reader must give their written approval. A spiral-bound copy of the final, approved scholarly paper is required for the student’s file for archival purposes. In mid-April, students will deliver short (ca. 10-minute), formal presentations of their Scholarly Papers to an audience of graduate students and faculty.

History of Architecture

Applicants for the MA track in the history of architecture must have a background of coursework equivalent to an undergraduate minor in history of art and architecture at Boston University, i.e., five courses in the history of art and architecture, including a general architectural history survey. Those who have not taken the relevant courses must audit AH205. In addition, two years of college work or the equivalent in a modern foreign language should be completed. Applicants with deficient backgrounds may be required to take additional courses prior to admission to the MA program. The time limit for the completion of the MA requirements under the regulations of the Graduate School of Arts & Sciences is three years.

The Director of Architectural Studies serves as the initial advisor for MA students specializing in architectural history. Students may choose another faculty advisor at any time.

COURSE REQUIREMENTS

Students must take a total of eight courses; the average course load is two courses per semester. Of these, a theory and methods course, AH 892 (Approaches to Architectural History), and a documentary course, AM 553 (Documenting Historic Buildings and Landscapes), are required. Students take six further courses, of which two may be in art history, city planning, or other related fields. Courses are chosen in consultation with the student’s advisor and the Director of Architectural Studies or the Director of Graduate Studies.

It is possible to obtain a Certificate in Museum Studies in conjunction with the MA degree with a specialization in architectural history, but a minimum total of 10 courses would be required, which must include AH520, AH521, and AH501 (or AH502), plus one other to be decided in consultation with the Director of Museum Studies.

LANGUAGE EXAMINATION

Reading knowledge of one modern foreign language is required for the master’s program in history of art and architecture. Language proficiency can be demonstrated through the language examination offered by this department or the successful completion of a reading course sponsored by the Graduate School. The department examination or Graduate School-sponsored course must be taken before the end of the second semester of residence and passed before taking the MA examination. The language will be determined by the faculty advisor and approved by the Director of Graduate Studies. French, German, Greek, Italian, Latin, and Spanish are the recommended languages.

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 be taken no more than two times. Sample passages are on file in the main office and in the Sample Examinations and Forms section of the handbook. The Department of Modern Languages & Comparative Literature offers noncredit language reading classes in German, French, Spanish, 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.
Students concentrating in History of Architecture follow the general guidelines for the MA paper listed on pp. 7-8.

**History of Asian Art and Architecture**

Applicants for the MA track in the history of Asian art and architecture must have a background of coursework equivalent to an undergraduate minor in history of art and architecture at Boston University, i.e., five courses in the history of art and architecture, including at least one survey-level course and one upper-level course in Asian art and architecture. In addition, two years of college work or the equivalent in modern Chinese or Japanese should be completed. Applicants with deficient backgrounds may be required to take additional courses prior to admission to the MA program. The time limit for the completion of the MA requirements under the regulations of the Graduate School of Arts & Sciences is three years.

It is possible to obtain a Certificate in Museum Studies in conjunction with the MA degree, specializing in Asian art and architecture, but a minimum total of 9 courses would be required, which must include AH520, AH521, AH501 or AH502, plus one other to be decided in consultation with the Director of Museum Studies.

**COURSE REQUIREMENTS**

Eight courses are required; the average course load is two courses per semester. Students are required to take five courses in Asian art and architectural 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 and architectural history, including at least one graduate seminar (800-level). In addition, students must take at least one course in art-historical methodologies. The final three of the eight courses are electives. Students may, with the approval of the Director of Graduate Studies, take courses in non-Asian art and architecture history or in related fields such as Asian history, literature, and religion.

**LANGUAGE EXAMINATION**

All students specializing in Asian art must acquire proficiency in modern Chinese or modern Japanese. Language proficiency in Asian languages can be demonstrated through the language examination offered by this department or successful completion of third-year (sixth-semester) modern Chinese or modern Japanese in the Department of Modern Languages & Comparative Literature. In the case that the student is specializing in a field of Asian art and architecture that is not Chinese or Japanese, the Director of Graduate Studies will determine the language requirement in consultation with the student's advisor.

**PhD Program in History of Art and Architecture**

Internal MA degree students who are interested in continuing into the PhD program must apply through the regular admissions process organized by the Graduate School. Admission to the PhD program is dependent upon the student’s overall preparation and qualifications, including his or her coursework, scholarly paper, ability to do independent research, support from a departmental doctoral advisor, as well as the appropriateness of his or her academic goals.

Applicants holding the MA degree from outside Boston University and deemed by the Graduate Studies Committee to be without strong history of art and architecture backgrounds may be admitted to the PhD program with special
student status and be expected to complete two graduate courses on a probationary 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 students must choose a faculty advisor during their first semester of study.

Applicants for the PhD degree choose one of two tracks: a general track (which includes students specializing in Asian and other non-Western art and architecture) and a track with specialized focus on the history of architecture.

History of Art and Architecture

COURSE REQUIREMENTS

Sixteen courses are required for the PhD track in history of art and architecture; students entering with an MA degree from an accredited university may receive credit for up to eight classes. The average course load is three or four courses per semester. It is recommended that two of these eight courses be in disciplines other than history of art and architecture. Two of the history of art and architecture courses must be graduate seminars (800-level).

PHD LANGUAGE EXAMINATION

A second language is required for the doctoral program in history of art and architecture. 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 and architecture 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 a 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 Department of Modern Languages & Comparative Literature. 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 post-MA residence. A student may not take the qualifying examination until the PhD language requirement has been satisfied.

QUALIFYING EXAMINATION

The PhD qualifying examination is taken following the completion of coursework. It consists of an oral and written component and is a 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 History of Art & Architecture 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 significantly 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 DGS for Graduate Studies Committee approval. It is expected that the form will be submitted to the DGS 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 must coordinate the date and place of the examination with the Department Administrator and each of the examiners. No qualifying exam may be taken before all incomplete grades have been resolved.

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 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 DGS. 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.

**DISSEPTION**

A dissertation prospectus signed and approved by the first and second readers must be submitted to the DGS 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 the dissertation prospectus approval form and in the Sample Examinations and Forms section of the 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 on their website at www.caareviews.org/dissertations. 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.

Graduate School procedures regarding the prospectus, abstract, and final oral defense committees must be followed. The PhD Dissertation Defense Abstract form should be submitted at least three weeks prior to the final oral exam (a.k.a., the defense). The Final Oral Examination form should be submitted approximately three weeks prior to the exam. The format of the dissertation should follow the Graduate School’s Dissertation Format Requirements, available in PDF form on the Forms, Policies, and Procedures link of the Graduate School of Arts and Sciences website. 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 handbook for submission of the first draft to the department and of the final draft to the Graduate School. At least two weeks prior to the defense of the dissertation, the candidate should make an appointment with the GRS Records Officer for a review of the format. Students outside of the New England area should contact the Records Officer regarding procedures for review of the dissertation.

**History of Architecture**

**COURSE REQUIREMENTS**

Sixteen courses are required for the PhD track in history of architecture; students entering with an MA degree from an accredited university may receive credit for up to eight classes. The average course load is three or four courses per semester. It is recommended that two of these eight courses be in disciplines other than the history of art and architecture. Two of the courses must be graduate seminars in architectural history (800-level).

**PHD LANGUAGE EXAMINATION**

A second language is required for the doctoral program in history of art and architecture. 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 and architecture 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 a 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 Department of Modern
Languages & Comparative Literature. 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 post-MA students must be met by the end of the second semester of residence. A student may not take the qualifying examination until the language requirement has been satisfied.

QUALIFYING EXAMINATION

The PhD qualifying examination is taken following the completion of coursework. The exam consists of oral and written portions and is designed to confirm the student’s mastery of a field of specialization and a comprehensive field. There will be at least three examiners, with at least one History of Art & Architecture faculty member who is a specialist in the major field.

The specialized field should be a focused and clearly defined area of study related to the student’s future dissertation topic. The comprehensive field should span at least two centuries in time and cover the history and theory of at least three of the following areas of study:

1. Architecture
2. Landscape architecture
3. Urban planning
4. Preservation
5. Material culture

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 DGS for Graduate Studies Committee approval. It is expected that the form will be submitted to the DGS 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 must coordinate the date and place of the examination with the Department Administrator and each of the examiners. No qualifying exam 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 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 DGS. 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 DGS 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 the dissertation prospectus approval form and in the Sample Examinations and Forms section of the 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.

Graduate School procedures regarding the prospectus, abstract, and final oral defense committees must be followed. The PhD Dissertation Defense Abstract form should be submitted at least three weeks prior to the final oral exam (a.k.a., the defense). The Final Oral Examination form should be submitted approximately three weeks prior to the exam. The format of the dissertation should follow the Graduate School’s Dissertation Format Requirements,
available in pdf form on the Forms, Policies, and Procedures link of the Graduate School of Arts & Sciences website. 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 handbook for submission of the first draft to the department and of the final draft to the Graduate School. At least two weeks prior to the defense of the dissertation, the candidate should make an appointment with the GRS Records Officer for a review of the format. Students outside of the New England area should contact the Records Officer regarding procedures for review of the dissertation.

PhD Requirements

SATISFACTORY ACADEMIC PROGRESS

The Graduate School of Arts and Sciences and the Department of History of Art & Architecture guarantee five full years (12 months each) of financial support for students who maintain Satisfactory Academic Progress. All requirements for the doctorate, including dissertation, must be completed within seven years (exceptions require a petition to GRS). A leave of absence of up to two semesters is permitted for appropriate cause, but the leave period counts towards the seven-year time limit. Given these time constraints, students should work closely with their dissertation readers to devise an efficient schedule for research, writing, and revision. Faculty and students share responsibility for adhering closely to this schedule.

The following achievements are required to maintain Satisfactory Academic Progress:

1. Maintain a GPA of 3.0 or higher.
2. Have no more than 2 failing grades (lower than B- or an incomplete grade older than 12 months).
3. Pass qualifying exams and other milestones on the recommended schedule specified under the listed PhD Requirements.

Following is a general timetable for students entering the doctoral program without an MA degree:

By the end of the first year

- Completion of eight courses
- Pass first language exam

By the end of the third semester

- Completion of Masters Scholarly Paper

By the end of the second year

- Completion of four more courses

By the end of the third year

- Completion of final four courses
- Pass second language exam

By the end of the seventh semester

- Pass Qualifying Exam
- Submit Dissertation Prospectus
By the end of the sixth year

- Defend Dissertation

Following is a general timetable for students entering the doctoral program with an MA degree:

**By the end of the first year**

- Completion of eight courses
- Fulfill first language requirement

**By the end of the second year**

- Pass second language exam
- Pass Qualifying Exam

**By the end of the fifth semester**

- Submit Dissertation Prospectus

**By the end of the fifth year**

- Defend Dissertation

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**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 course of study. 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 in the MA program while pursuing the certificate may complete both sets of course requirements by taking more than the eight courses for the MA alone. This typically includes five required area courses (general track and Asian track) or six required courses (architecture track), plus four museum courses. With approval of the Director of Museum Studies, the curatorial seminar may occasionally double as an area distribution requirement 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 certificate 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; 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 MIT List Visual Arts Center; the Isabella Stewart Gardner Museum; the Preservation Society of Newport County; and the Institute of Contemporary Art, among others.

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**Departmental Activities**

The annual Boston University Graduate Symposium on the History of Art & Architecture is held each spring at the Museum of Fine Arts, Boston and is 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 is a University-wide resource housed in and administered by the History of Art & Architecture Department. The Center’s Cumulus database consists of over 70,000 digital images available for academic use, covering a wide range of subject matter and core collections in architecture, sculpture, painting, Greek and Roman art and architecture, Asian art, African art, and art of the Americas, as well as contemporary art. In addition, the Center houses over 500,000 35mm slides of art historical images, many of which exist in digital format in the Cumulus database, as well as a number of art-related videos and DVDs. Images are primarily used for teaching in the Department and are largely correlated to the curriculum. The VRC also houses workstations with terminals for viewing images and playing videos, scanning materials for educational use, and holds projection equipment for student use. Access to the VRC is limited to the Boston University community.

Graduate students in the MA program and Museum Studies Certificate program are actively involved in the Boston University Art Gallery, conducting research and organizing exhibitions, which occasionally 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; http://www.bu.edu/prc/. The library and gallery are available to Boston University students. A list of current events can be obtained from the Center.

The Graduate Student History of Art & Architecture Association (GSHAAA) is active in organizing intellectual and social activities for the graduate students. GSHAAA provides opportunities for graduate students to give papers to their colleagues, participate in reading groups, and attend lectures given by invited guest speakers. The Association also attempts to diminish the distance between the faculty and the students by inviting professors to give informal talks to the graduate students. GSHAAA 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 History of Art and Architecture**

Courses taught by the History of Art & Architecture faculty are complemented each semester by related courses taught in other departments and programs. Students are encouraged to consider related course offerings in the American and New England Studies Program, in the departments of Archaeology, English, History, Classics, Romance Studies, and Modern Languages and Comparative Literature. Such courses must have the prior approval of the Director of Graduate Studies in History of Art & Architecture. For descriptions of courses, see the bulletin of the Boston University Graduate School.

**Undergraduate/Graduate Practica and Courses**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
</tr>
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<tbody>
<tr>
<td>AH 501*</td>
<td>Practicum in Museum Studies, semester I</td>
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<tr>
<td>AH 502*</td>
<td>Practicum in Museum Studies, semester II</td>
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<tr>
<td>AH 503</td>
<td>Art Historical Methods</td>
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<tr>
<td>AH 504</td>
<td>Topics in Religion and the Visual Arts</td>
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<tr>
<td>AH 520*</td>
<td>The Museum and Historical Agency</td>
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<tr>
<td>AH 521*</td>
<td>Curatorship: Exhibition Development</td>
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<tr>
<td>AH 527</td>
<td>Topics in Art and Society</td>
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<tr>
<td>AH 531</td>
<td>Modern Asian Art in a Global Context</td>
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<td>AH 532</td>
<td>Japanese Print Culture</td>
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<tr>
<td>AH 553</td>
<td>Seminar: Greek Art and Architecture</td>
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<tr>
<td>AH 534</td>
<td>Seminar in Roman Art</td>
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<tr>
<td>AH 539</td>
<td>Muslim Societies: An Interdisciplinary History</td>
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<tr>
<td>AH 541</td>
<td>Courtly Commissions: Ottoman Art and Architecture</td>
</tr>
<tr>
<td>AH 543</td>
<td>Latin American Art and the Cold War</td>
</tr>
<tr>
<td>AH 546</td>
<td>Places of Memory: Historic Preservation and Practice</td>
</tr>
<tr>
<td>AH 553</td>
<td>Documenting Historic Buildings and Landscapes</td>
</tr>
<tr>
<td>AH 554</td>
<td>Boston Architectural and Community History Workshop</td>
</tr>
</tbody>
</table>
AH 557  High Renaissance and Mannerist Art in Italy
AH 563  Global Baroque: Art and Power in the Seventeenth Century
AH 574  Topics in African Art
AH 580  Architectural Technology and Materials
AH 584  Greater Boston: Architecture and Planning
AH 585  Twentieth-Century Architecture and Urbanism
AH 587  Green Design
AH 589  Topics in Nineteenth-Century Art
AH 591  Seminar in Photographic History
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  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 822  Seminar: African 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 892  Approaches to Architectural History
AH 893  Twentieth-Century Architecture
AH 895  Twentieth-Century Art
Daniel M. Abramson, Professor; Eighteenth through Twentieth-Century Architecture. BA, Princeton University; MA and PhD, Harvard University.

Professor Abramson is a scholar of eighteenth through twentieth-century American, British, and European architecture, with a focus on the relations between economy, society, and architecture. He is the author of several books, including Obsolescence: An Architectural History (University of Chicago Press, 2016) and Building the Bank of England: Money, Architecture, Society, 1694–1942 (Yale University Press, 2005), as well as being co-editor of Governing by Design: Architecture, Economy, and Politics in the Twentieth Century (University of Pittsburgh Press, 2012) with the Aga Khan Architectural History Collaborative, of which he is a founding director. Abramson serves, too, on the advisory board of Grey Room.

Ross Barrett, Associate Professor; American Art. BA, University of Notre Dame; MA, Syracuse University; PhD, Boston University.

Professor Barrett is the author of Rendering Violence: Riots, Strikes, and Uprising in Nineteenth-Century American Art (California, 2014), and co-editor, with Daniel Worden, of Oil Culture (Minnesota, 2014). He was the recipient of the Arthur Kingsley Porter Prize and NCSA Emerging Scholars Award. He is currently at work on a book-length project on American artists who painted landscapes and speculated on land in the long nineteenth century.

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

Cynthia Becker is a scholar of African art, with a focus on Amazigh (Berber) visual culture in northwestern Africa, specifically Morocco, Algeria, and Niger. Her research has been supported by grants from Fulbright, the Council of American Overseas Centers, Fulbright-Hays, the Radcliffe Institute for Advanced Study and the American Institute of Maghreb Studies. In addition to her book Amazigh Arts in Morocco: Women Shaping Berber Identity (2006), she has written numerous articles about such topics as visual arts and the slave trade in Morocco, carnival costumes in New Orleans, and the impact of Berber identity politics and the Arab spring on North African contemporary art. She also published on the influence of trans-Saharan trade on nineteenth and twentieth-century visual culture for numerous museum exhibition catalogues, including the Musée berbère du Jardin Marjorelle (Morocco), the Institut du Monde Arabe, the Newark Museum, the University of Florida Harn Museum, and the Museum for African Art (New York).

Daniel Bluestone, Professor; Preservation Studies. BA, Harvard College; PhD, University of Chicago.

Professor Bluestone is a specialist in nineteenth-century American architecture and urbanism. His Buildings, Landscapes, and Memory: Case Studies in Historic Preservation (W.W. Norton, 2011) received the Society of Architectural Historians 2013 Antoinette Forrester Downing Book Award for “the most outstanding publication devoted to historical topics in the preservation field that enhances the understanding and protection of the built environment.” The book surveys the changing history, nature, and politics of historic preservation in the United States between the early 19th century and today. Professor Bluestone’s book Constructing Chicago (1991) was awarded the American Institute of Architects International Book Award and the National Historic Preservation book prize. He serves as the Director of Preservation Studies in the American and New England Studies Program.

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

Professor Cranston is the author of two books, The Poetics of Portraiture in the Renaissance (Cambridge University Press, 2000) and The Muddied Mirror: Materiality and Facture in Titian’s Later Paintings (Penn State University Press, 2010) and has contributed several articles to interdisciplinary Renaissance publications. She was the recipient of a Charles Ryskamp Fellowship from the American Council of Learned Societies in 2004-5. An active participant in international scholarly conferences in art history and Renaissance studies, Professor Cranston is currently working on the female nude and the interrelationship between beauty and narrative in Italian Renaissance art.

Emine Fetvaci, Associate Professor; Islamic Art. BA, Williams College; PhD, Harvard University.

Professor Fetvaci has taught at BU since 2007. Her courses cover the vast geography and history of the Islamic world. Her research focuses on issues such as the codification of a historical record, the creation of collective memory, and the connections between artistic patronage and self-fashioning in early-modern courtly societies. She is particularly interested in the arts of the book in the Islamic world, and Ottoman, Mughal and Safavid art and architecture. She is the author of Picturing History at the Ottoman Court (IUP, 2013) and editor, with Erdem Cipa, of Writing History at the Ottoman Court: Editing the Past, Fashioning the Future (IUP, 2013). She is currently working on a comparison of Ottoman, Safavid and Mughal illustrated histories as well as a monograph on the albums of the Ottoman sultan Ahmed I.
Jan Haenraets, Professor of the Practice; Preservation Studies Program. BL Arch, Erasmus University College; MA, University of York; PhD De Montfort University.
Professor Haenraets is a Landscape Architect and specialist in historic preservation with professional experience and projects in Europe, America, North Africa, and Asia. He has a wide interest in European and British landscape heritage and was the Head of Gardens and Designed Landscapes for the National Trust of Scotland. He is an expert in Mughal garden history and preservation, with a special focus on Kashmir, India, and his design firm Atelier Anonymous, has recent projects in North America, Europe, Saudi Arabia, Mexico, and Asia.

Melanie Hall, Associate Professor. BA, University of Leeds; PhD, Leeds Beckett University.
Professor Hall teaches courses on museums and historic preservation, on English and American country houses, and American and British decorative arts. She has worked in the museum and heritage sectors and regularly serves on Boston museum advisory committees. She has organized several international museum and preservation symposia. She publishes on architectural heritage and is currently editing Towards World Heritage: International Origins of the Preservation Movement.

Deborah Kahn, Associate Professor; Medieval Art. 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 Speculator.

Fred S. Kleiner, Professor; Etruscan and Roman Art; 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 to 14th editions of Gardner's Art through the Ages. He was Editor-in-Chief of the American Journal of Archaeology from 1985 to 1998, and since 2009 has served as Secretary of the Text and Academic Authors Association. Professor Kleiner won Boston University’s Metcalf Award for Excellence in Teaching in 2002 and has twice received the Distinguished Teaching Prize of the College of Arts and Sciences Honors Program. He has also won the College of Arts and Sciences Prize for Advising in the Humanities.

S. Rebecca Martin, Assistant Professor; Greek Art. BA, Smith College; PhD., University of California, Berkeley.
Professor Martin’s research focuses on the ancient Mediterranean, particularly the intersection of the Greek and Phoenician worlds, with emphasis on ethnicity, identity and culture. She has written on Greek and Phoenician art and archaeology, much of which is tied to her participation in the excavations of Tel Dor, Israel. She is the author of The Art of Contact: Comparative Approaches to Greek and Phoenician Art.

William D. Moore, Associate Professor; American Material Culture. AB, Harvard University; MA, PhD, Boston University.
Professor Moore teaches courses on American material culture and vernacular landscapes. He is the author of Masonic Temples: Freemasonry, Ritual Architecture, and Masculine Archetypes and numerous articles interrogating the interrelationship between built form and systems of belief. Having worked extensively in museums and historic preservation, he is particularly interested in the dynamics by which artifacts are used to convey meaning to the general public. His current book project analyzes the nation’s fascination with the Shakers in the years between 1925 and 1965. He serves as the Director of the American and New England Studies Program.

Ana María Reyes, Assistant Professor; Latin American Art. BA, Boston College; MA, PhD, University of Chicago.
Professor Reyes teaches courses in Latin American Art. She is currently co-editing a book on Bolivarian cultural studies: Simón Bolívar as National Myth and Cultural Sign. She has published articles on cultural desarrollo and the São Paulo Bienal, commemoration and the aestheticization of violence in contemporary Colombian art, metaphoric burial as political intervention, as well as the art criticism of Marta Traba. She taught Latin American art history from the pre-conquest period to the present at Northwestern University (2000-2003 and 2008-2009) and at Columbia College (1998-1999). She is currently working on a project on Contemporary Colombian Art, symbolic restitution, and the Victims’ Law of 2011. She is also preparing her book manuscript Notes on an Exclusive History of Colombia: Beatriz González, Strategic Localism, and the Limits of Modernization.

Jonathan P. Ribner, Associate Professor; Nineteenth-Century and Modern Art. 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. His current research views art in relation to national traditions of science, public health, religion, literature and music.
Kim Sichel, Associate Professor; History of Photography and Modern Art. BA, Brown University; MA, MPhil, PhD, Yale University.

Professor Sichel teaches courses on photographic history and on European modernism, and writes about European and American photography. Her publications include Germaine Krull: Photographer of Modernity; Street Portraits 1945-76: The Photographs of Jules Aarons; Germaine Krull: The Monte Carlo Years; To Fly: Contemporary Aerial Photography; From Icon to Irony: German and American Industrial Photography; Brassai: Paris le jour, Paris la nuit; and Black Boston: Documentary Photography and the African American Experience. She is working on a book about photographic books.

Alice Y. Tseng, Associate Professor; Japanese Art and Architecture. BA, Columbia University; MA, PhD, Harvard University.

Professor Tseng’s specialization encompasses the art and architecture of Japan, with particular focus on the 19th and 20th centuries. Specific topics of research interest are the history of institutional buildings, collections, exhibitions, and transnational and transcultural connections between Japan and Euro-America. She was the recipient of the Founder’s Award from the Society of Architectural Historians for her article “Styling Japan: The Case of Josiah Conder and the Museum at Ueno, Tokyo.” She is the author of The Imperial Museums of Japan: Architecture and the Art of the Nation (University of Washington Press, 2008). She has published articles on various facets of Japanese art, including architecture, painting, and photography. Currently she is writing a book on the modern monuments of Kyoto.

Gregory Williams, Associate 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. His research is focused on twentieth-century and contemporary German art. He has published catalogue and journal essays on the work of Martin Kippenberger, Alexander Kluge, Imi Knoebel, Rosemarie Trockel, Cosima von Bonin, and Franz Erhard Walther, as well as numerous essays and reviews on international contemporary art for periodicals such as Art Journal, Artforum, frieze, Parkett, and Texte zur Kunst. His book, Permission to Laugh: Humor and Politics in Contemporary German Art, appeared in 2012 with the University of Chicago Press.

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 completing another book titled Love of Art: Rembrandt, Vermeer, 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**

### Fall 2017

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aug 31</td>
<td>Registration for courses with the Director of Graduate Studies (by appointment for new students)</td>
</tr>
<tr>
<td>Sep 05</td>
<td>First day of classes</td>
</tr>
<tr>
<td>Sep 15</td>
<td>Departmental language exams, 2:00-3:30 PM, Room 303A</td>
</tr>
<tr>
<td>Sep 30</td>
<td>Intent to Graduate Form due in the GRS office for Jan 2018 degree</td>
</tr>
<tr>
<td>Oct 02</td>
<td>First draft of MA Scholarly Paper due to first reader for May 2018 degree</td>
</tr>
<tr>
<td>Oct 22</td>
<td>Registration for spring 2018 begins</td>
</tr>
<tr>
<td>Dec 08</td>
<td>Last day for MA Scholarly Paper to be submitted for Jan 2018 degree</td>
</tr>
<tr>
<td>Dec 08</td>
<td>Last day to hold dissertation defense for Jan 2018 degree*</td>
</tr>
<tr>
<td>Dec 12</td>
<td>Last day of classes</td>
</tr>
<tr>
<td>Dec 15</td>
<td>Approved and signed PhD dissertation due in the GRS office for Jan 2018 degree</td>
</tr>
<tr>
<td>Dec 16</td>
<td>Final exams begin</td>
</tr>
<tr>
<td>Dec 21</td>
<td>Final exams end</td>
</tr>
</tbody>
</table>

*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. The complete list of graduation deadlines for PhD students is available at [http://www.bu.edu/cas/students/graduate/grs-forms-policies-procedures/grs-phd-forms-policies-procedures/grs-dissertation-and-graduation-procedures/#committee](http://www.bu.edu/cas/students/graduate/grs-forms-policies-procedures/grs-phd-forms-policies-procedures/grs-dissertation-and-graduation-procedures/#committee).
Spring 2018

Jan 15 Second, revised draft of MA Scholarly Paper due to both readers
Jan 18 First day of classes
TBD Departmental language exams
Jan 26 Intent to Graduate Form due in the GRS office for May 2018 degree
Mar 02 Third, clean draft of MA Scholarly Paper due to both readers for May 2018 degree
TBA Annual Boston University Graduate Student Symposium on the History of Art & Architecture
TBA Registration for fall 2018 begins
Mar 30 Final draft of MA Scholarly Paper due to DGS and both readers for May 2018 degree
Apr 06 Signed MA Scholarly Paper approval form due to DGS for May 2018 degree
Apr 06 Last day to hold dissertation defense for May 2018 degree*
Apr 13 Approved and signed PhD dissertation due in the GRS office for May 2018 degree
TBA Formal presentations of MA Scholarly Paper at department symposium
May 01 First-year MA students determine MA Scholarly Paper topics with advisors
May 02 Last day of classes
May 07 Final exams begin
May 11 Final exams end
May 18-20 Commencement and departmental reception

*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. The complete list of graduation deadlines for PhD students is available at http://www.bu.edu/cas/students/graduate/grs-forms-policies-procedures/grs-phd-forms-policies-procedures/grs-dissertation-and-graduation-procedures/#committee.
Information on Forms, Policies & Procedures can be found at the following website:

http://www.bu.edu/cas/students/graduate/grs-forms-policies-procedures/grs-phd-forms-policies-procedures/

A list of useful information and forms are provided by the GRS on this link. The Graduate School of Arts & Sciences Bulletin also contains detailed information about all degree requirements, procedures, and policies.

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