Information in this booklet is accurate as of September 3, 2013. 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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Associate Chair: Alice Tseng
Director of Graduate Studies (DGS): Bruce Redford
Director of Graduate Admissions (DGA): Jonathan Ribner
Director of Architectural Studies (DAS): Keith N. Morgan
Director of Museum Studies (DMS): Melanie Hall

Graduate Studies Committee: Jonathan Ribner, Qianshen Bai (Spring), Paolo Scrivano, Kim Sichel (Fall), Michael Zell
## Staff 2013-14

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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, Asian, African, and Islamic art. The application deadline for January 2014 admission is October 15, 2013; the deadline for September 2014 admission is January 15, 2014. Applicants may be admitted to the post-bachelor’s MA or MA/PhD programs or to the post-master’s PhD program.

The Director of Graduate Studies (DGS) and the other members of the Graduate Studies Committee administer the Graduate Program. The Graduate Studies Committee is responsible for admissions, financial aid, and academic standards. All inquiries about the program can be forwarded to Professor Bruce Redford (bredford@bu.edu), Director of Graduate Studies, Department of History of Art & Architecture, Boston University, 725 Commonwealth Avenue, Room 302, Boston, MA 02215; telephone 617/353-2520; fax 617/353-3243.

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 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 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. 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. 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 A number of grants are available for graduate students of American art. The Jan And Warren Adelson Fellowship in American Art offers a three-year post-MA fellowship for students applying to the PhD program in American art at Boston University. The fellowship includes tuition, fees, health insurance, and a stipend for three years. The first year the student focuses on courses and curatorial practice; the second year consists of a teaching fellowship, finishing coursework and preparing for the doctoral examinations; the third year is reserved for taking the PhD qualifying exam and for dissertation research and writing. Students engaged in writing dissertations on American Art can apply to the Beaze and Harry Adelson Research and Travel Fellowship for American Art, which will fund dissertation research and travel expenses up to $2500. The Raymond and Margaret Horowitz Foundation Dissertation Fellowship is awarded to cover one-year of dissertation research on American Art, in the amount of a $25,000 stipend and $2500 in research and travel expenses.

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 or needing to do archival research. 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 Degree 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 degree 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, and including at least one colloquium (700-level) and one graduate seminar (800-level): 1) Ancient, 2) Medieval, 3) Renaissance, 4) Baroque and 18th Century, 5) American, 6) Modern, 7) Asian, 8) African, 9) Islamic, or 10) other non-Western.

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, 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, Italian, or 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 Modern Foreign Languages and Literatures Department 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 EXAMINATION

The MA examination is held once near the beginning of each academic year and consists 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 & 18th century 5) American 6) Modern 7) Asian 8) African 9) Islamic. Faculty read the essays in their respective fields, leading to one of three possible results: High Pass, Pass, or Fail.

MASTERS SCHOLARLY PAPER

The final requirement for the MA degree is the preparation of a scholarly paper, usually one written for a history of art and architecture 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 DGS for approval 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 scholarly paper is required for the student’s file for archival purposes.
History of Architecture

Applicants for the MA degree specializing 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 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, 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, Italian, or 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 Modern Foreign Languages and Literatures Department 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 EXAMINATION

The MA examination for architectural history will be held once near the beginning of each academic year and will consist of one full day of testing. In preparation for the exam and in consultation with their advisors, students choose nine of the following fifteen fields: 1) Ancient 2) Medieval 3) Renaissance 4) Baroque and 18th century 5) 19th century 6) 20th and 21st century 7) American 8) African 9) Asian 10) Islamic 11) Landscape history and theory 12) Preservation history and theory 13) Material culture and decorative arts 14) Architectural theory, methodology and historiography 15) Museum history and theory. On the day of the exam, students write five one-hour essays in at least four of the chosen fields. The fifth essay can be written in a field chosen from the general art history examination list.
MASTERS SCHOLARLY PAPER

Students write an MA scholarly paper on an architectural topic. 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 DGS for approval by the Graduate Studies Committee. A spiral-bound copy is required for the student’s file for archival purposes.

History of Asian Art and Architecture

Applicants for the MA degree specializing 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.

COURE 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). 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.

MASTERS EXAMINATION

The MA 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, at least four of which cover Asian art and architecture. The fifth essay can be written in a field chosen from the general art history examination list.

MASTERS SCHOLARLY PAPER

Students write an MA scholarly paper on an Asian topic. 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 DGS for approval by the Graduate Studies Committee. A spiral-bound copy will be required for the student’s file for archival purposes.
The PhD Degree 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, MA 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.

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

Eight courses are required for the PhD; 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 a modern European or an Asian 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 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 needs to 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.

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 forms and 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 two 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. Two copies of the final draft of the dissertation must be submitted to the Graduate School. 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 (approximately 30 min.) with the Academic Records Officer for a review of the format (Martha Khan - 617 353-2694). Students outside of the New England area should contact Ms. Khan regarding procedures for review of the dissertation.

History of Architecture

COURSE REQUIREMENTS

Students must take a total of eight courses; the average course load is two 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 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 & 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 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 needs to 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 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 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 forms and 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 two 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. Two copies of the final draft of the dissertation must be submitted to the Graduate School. 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 (approximately 30 min.) with the Academic Records Officer for a review of the format (Martha Khan - 617 353-2694). Students outside of the New England area should contact Ms. Khan for 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 M.A. degree:

By the end of the first year

- Completion of eight courses
- Pass first language exam

By the beginning of the third semester

- Pass M.A. Comprehensive 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 M.A. 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
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 an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies. This last course is an elective, which shall be chosen with the approval of the Director of Museum Studies.

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 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 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 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 and administered by the History of Art & Architecture Department. The Center’s Cumulus database consists of over 60,000 digital images available for academic use. In addition, the Center houses over 500,000 35mm slides of art historical images. Images are those used for teaching in the Department and are largely correlated to the curriculum. There is also a large core collection of architecture, sculpture, painting, Greek and Roman art and architecture, Asian, and African art, as well as contemporary art. There are a number of art-related videos and DVDs. The Visual Resources Center also houses workstations with terminals for viewing images and playing videos, and holds projection equipment for student use. Access to the Visual Resources Center is limited to the Boston University community. The center’s director is Arleen Arzigian.

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 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; 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. GSHAAA 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 see 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

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 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 897  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

Faculty Biographies 2013-14

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, Associate Professor; African Art.  BA, University of New Orleans; MA, PhD University of Wisconsin-Madison.  Cynthia Becker is a scholar of African arts specializing in the arts of the Imazighen (Berbers) 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. 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 *Imazighen Arts in Morocco: Women Shaping Berber Identity* was published by the University of Texas Press in July of 2006. She co-author of *Desert Jewels: Jewelry and Photography from the Xavier Guerrand-Hermès Collection* (New York: Museum for African Art, 2009). Becker is currently working on a book about the Afro-Islamic aesthetics and ceremonial practices of the Gnawa (descendants of former slaves in Morocco) that considers the history of the trans-Saharan slave trade and its implications on material culture in both western and northern Africa. Other projects include the visual expression of Amazigh consciousness by contemporary painters/activists, the influence of Sufism on contemporary Moroccan art, and the visual culture and history of the Mardi Gras Indians of New Orleans (her hometown).

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, Assistant Professor; Islamic Art.  BA, Williams College; Ph.D., 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. Her forthcoming book, *Picturing History at the Ottoman Court,* highlights the important role of illustrated manuscripts in the formation of Ottoman identity during the sixteenth century. She is currently working on a comparison of Ottoman and Mughal illustrated histories as well as a monograph on the albums of the Ottoman sultan Ahmed I.

Melanie Hall, Associate Professor.  BA, University of Leeds.
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.*

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, Alice Neel, May Stevens,*
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 Spectator.

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. Her current book project concerns eastern Mediterranean culture contact.

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.

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 has recently completed 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, Professor; Eighteenth-Century Art and Literature and History of the Classical Tradition. BA, Brown University; BA, Cambridge University; PhD, Princeton University.
An interdisciplinary scholar who also holds appointments in the Department of History of Art & Architecture 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.

Ana Maria Reyes, Assistant Professor; Latin American Art. Ph.D. University of Chicago.
Professor Ana Maria Reyes, Professor Reyes received her PhD from the University of Chicago in 2011 in Latin American Modern and Contemporary Art, with a minor in Colonial and 19th-century Latin American art. Professor Reyes’s dissertation “Art at the Limits of Modernization: The Artistic Production of Beatriz Gonzalez during the National Front in Colombia,” the first in-depth monographic study of the artist, probes the regional and critical edge that the artist’s work presented to Colombians. She has published articles and essays in both English and Spanish, including “Disrupting the Sensationalistic Gaze: Juan Manuel Echavarria’s Photographic Reflections on Violence in Colombia,” “Building Abstraction in Brazil: The São Paolo Bienal of 1951” and “Marta Traba and Gustavo Buntinx: Latin American Art Criticism and Resistance.”

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.
Paolo Scrivano, Assistant Professor; Modern Architecture. 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.

Kim Sichel, Associate Professor; History of Photography and Modern Art. BA, Brown University; MPhil, MA, 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, 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. His book, Permission to Laugh: Humor and Politics in Contemporary German Art, appeared in 2012 with the University of Chicago Press. He has written catalogue essays for major exhibitions of the work of Martin Kippenberger and Rosemarie Trockel, as well as numerous articles and reviews on international contemporary artists for art periodicals such as Artforum, frieze and Texte zur Kunst.

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

## Fall 2013

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Aug 29</td>
<td>Registration for courses with the Director of Graduate Studies (by appointment for new students)</td>
</tr>
<tr>
<td>Sep 03</td>
<td>First day of classes</td>
</tr>
<tr>
<td>Sep 06</td>
<td>MA Exam, 9:00 AM-2:30 PM</td>
</tr>
<tr>
<td>Sep 13</td>
<td>Departmental language exams, 9:00-10:30 AM</td>
</tr>
<tr>
<td>Oct 04</td>
<td>Dissertation prospectus due in the GRS office for May 2014 degree</td>
</tr>
<tr>
<td>Oct 04</td>
<td>First draft of PhD dissertation due to the department (submitted to readers) for Jan 2014 degree</td>
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<tr>
<td>Oct 04</td>
<td>First draft of MA scholarly paper due to the department (submitted to readers) for Jan 2014 degree</td>
</tr>
<tr>
<td>Oct 30</td>
<td>Registration for spring 2014 begins</td>
</tr>
<tr>
<td>Nov 01</td>
<td>Diploma application due in the GRS office for Jan 2014 degree</td>
</tr>
<tr>
<td>Dec 11</td>
<td>Last day of classes</td>
</tr>
<tr>
<td>Dec 13</td>
<td>Last day for MA scholarly papers to be submitted for Jan 2014 degree</td>
</tr>
<tr>
<td>Dec 13</td>
<td>Last day to hold dissertation defense for Jan 2014 degree*</td>
</tr>
<tr>
<td>Dec 13</td>
<td>Approved and signed PhD dissertation (2 copies) due in the GRS office for Jan 2014 degree</td>
</tr>
<tr>
<td>Dec 16</td>
<td>Final exams begin</td>
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<tr>
<td>Dec 20</td>
<td>Final exams end</td>
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</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.*
<table>
<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>Jan 11</td>
<td>Registration for courses with the Director of Graduate Studies (by appointment for new students)</td>
</tr>
<tr>
<td>Jan 15</td>
<td>First day of classes</td>
</tr>
<tr>
<td>Jan 17</td>
<td>Departmental language exams, 9:00-10:30 AM</td>
</tr>
<tr>
<td>Feb 01</td>
<td>MA and PhD diploma applications due in the GRS office for May 2014 degree</td>
</tr>
<tr>
<td>Feb 01</td>
<td>First draft of PhD dissertation due to the department (submitted to readers) for May 2014 degree</td>
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<tr>
<td>Mar 07</td>
<td>First draft of MA scholarly paper due to the department (submitted to readers) for May 2014 degree</td>
</tr>
<tr>
<td>TBA</td>
<td>Annual Boston University Graduate Student Symposium on the History of Art &amp; Architecture</td>
</tr>
<tr>
<td>TBA</td>
<td>Registration for fall 2014 begins</td>
</tr>
<tr>
<td>Apr 11</td>
<td>Last day for MA scholarly papers to be submitted for May 2014 degree</td>
</tr>
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<td>Last day to hold dissertation defense for May 2014 degree*</td>
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<td>May 01</td>
<td>Last day of classes</td>
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<tr>
<td>May 06</td>
<td>Final exams begin</td>
</tr>
<tr>
<td>May 10</td>
<td>Final exams end</td>
</tr>
<tr>
<td>May 16-18</td>
<td>Commencement and departmental reception</td>
</tr>
<tr>
<td>Jun 06</td>
<td>First draft of PhD dissertation due to the department (submitted to readers) for Sep 2014 degree</td>
</tr>
<tr>
<td>Jul 01</td>
<td>MA and PhD diploma applications due in the GRS Office for Sep 2014 degree</td>
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<td>Aug 15</td>
<td>Last day to hold dissertation defense for September 2014 degree*</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.*
Information on Forms, Policies & Procedures can be found on the link below:

http://www.bu.edu/cas/students/graduate/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.*
Sample Examinations And 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 and up-to-date forms from the appropriate office or download them from the GRS website.

1. Certificate of Full-Time Participation Form
2. Sample MA exam
3. Sample language exams
4. Travel Expense Reimbursement Form
5. Scholarly Paper Form
6. Internship in Art Museums Form
7. Diploma Application for the MA degree Form
8. Continuing Student Status Registration Form
9. PhD Qualifying Exam Form
10. Suggested Format for the Dissertation Prospectus
11. Dissertation Prospectus Approval Form
12. PhD Dissertation Defense Abstract Form
13. Schedule of the Final Oral Exam (PhD) Form
14. Diploma Application for the PhD degree Form