

ART BULL

The Newsletter of Boston University's Department of History of Art and Architecture

Fall Semester, December 2011

Welcome to the Fall 2011 publication of the *Art Bull* and a big thank you to all who contributed. It is always exciting to read about the impressive accomplishments and numerous projects in our Department of History of Art and Architecture.

Wishing each of you the best of luck as this semester draws to a close as well as merry spirits for the holiday season.

Cheers!

Martina Tanga
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FACULTY

Cynthia Becker spent the summer working on her book, *Black Morocco: Slavery, Race and Trans-Saharan Diaspora Aesthetics*. She took a break during the month of July and traveled to Niger where, in addition to conducting research, presented a paper at the conference 'African Crossroads: Cultural and Artistic Expressions In and Across the Sahara.' She recently published the article 'Trans-Saharan Aesthetics: Textiles at the Desert Fringe,' in the exhibition catalog *African Interweave: Textiles Diasporas*. The exhibition was organized by the University of Florida Harn Museum of Art. She also co-curated the exhibition (along with PhD student Lynne Cooney) *Yelimane Fall: African Calligraphy in Action*, at the Boston University Sherman Art Gallery.

Melanie Hall had a couple of projects published this semester. Her edited volume,

Towards World Heritage: International Origins of the Preservation Movement 1870-1930 came out in November. Case studies range from Niagara Falls to the Hagia Sophia, and countries covered from Sri Lanka to Sweden, as the book looked at how art and architectural 'appreciation', tourism, nationalism and religions collided and came together to stimulate internationalizing preservation attempts. The book originated in a conference held several years ago as part of her occasional Preservation and Museums Forums, which was greatly assisted by many members of our department, as well as Preservation Studies, International Relations, and History, so it is a pleasure to thank all who were involved. Another of these conferences took place this September, mainly organized by the Nichols House Museum and hosted at the Boston Athenaeum. The theme was 'Sustaining Heritage: Sustaining Communities,' and talks ranged from Hull House, Chicago to Old Falmouth, Jamaica.

Her chapter on ‘Writers, the Clergy, and the ‘Diplomatization’ of Culture: Sub-Structures of Anglo-American Diplomacy, 1820-1914,’ with Erik Goldstein, in John Fisher and Antony Best (eds), *On the Fringes of Diplomacy: Influences on British Foreign Policy, 1800–1945* also came out. This looked at American interest in Shakespeare’s Stratford, and included Henry Wadsworth Longfellow’s ‘tour’ of England, during which Alfred Bierstadt hosted an elaborate dinner for the great and the good; Bierstadt’s diplomatic activities may not rival Rubens’ but Hall says she had not realized quite how sub-politically active he was. Her next foray in this rich seam is a forthcoming chapter on American authors and the making of England’s first ‘national park’. She is pleased to be involved with a grant bid with colleagues in Australia to look more closely at ‘natural’ park/reservation/preservation phenomenon in the English-speaking world. Other than that, in September she gave a short talk on William Morris and Antiquarianism at a most enjoyable gala opening for the exhibition, ‘Making History: 300 Years of Antiquaries in Britain’ currently showing at the McMullen Gallery. The exhibition features art from the collection of the Society of Antiquaries of London, together with works from Yale’s Center for British Art, where it will be shown in spring 2012.

Patricia Hills reports that she attended a conference on the German American artist Winold Reiss held in Berlin from Dec 1 to 3, 2011, where she presented a paper, ‘Folklorist of the Brush and Palette’: Winold Reiss's Illustrations for *The New Negro*, Paul Kellogg, Alain Locke, and Transcultural Modernity.’ Sydelle Rubin-Dienstfrey, an alumna, also gave a paper at the conference. During the summer of 2011, she attended a conference at the Georgia O’Keeffe Museum in Sante Fe, where she

gave a paper on Romare Bearden and African American artists. During her trip West she stopped by Tulsa and gave a talk on the American Art-Union at the Gilcrease Art Museum. Recently, in November she participated in a panel discussion on the work of Romare Bearden at the Sackler Museum of Harvard University.

Deborah Kahn, thanks to her Boston University Humanities Foundation grant from last term, has four pieces in press. First there is a chapter on the Romanesque sculpture from the Chapter House at St Albans Abbey in Martin and Birthe Kjolbye-Biddle's *The Chapter House of St Albans Abbey* (to be published by OUP this coming year). She has continued to work on the development of the grotesque in the eleventh and twelfth centuries in an article entitled ‘The Engoulant: Development, Symbolic Meaning and Wit’ which will be appearing in a Festschrift for Eliane Vergnolle (*Ex quadris lapidibus*) *La pierre dans l'art medieval*, edited by Yves Gallet in 2012. She also has two shorter pieces in press, one on a Gothic capital that she found on the Wave Hill Estate in the Bronx, New York and the other which the Canterbury Archaeological Trust asked her to write on recently discovered sculpture at Canterbury.

Fred Kleiner has been spending more and more time on developing new study abroad programs in art history, especially in connection with our new undergraduate degree programs in architectural studies. Summer 2010 marked the launching of a new eight-week program in London and Paris on the architecture and urbanism of those two world capitals culminating in a capstone seminar in Paris at which the London faculty joined the Paris faculty for a full day of student presentations comparing the two cities. A comparable program in Venice is in the planning stage. On the

publication front, advance copies of the 14th edition of Gardner's *Art through the Ages: A Global History* arrived in late November. The official publication date is January 2nd. The 'concise' version of the book, designed for one-semester global surveys, is due out in time for the College Art Association convention in Los Angeles in February. Professors Kleiner and Hills will co-host the annual BU alumni/ae breakfast there on Friday morning February 24th.

Keith Morgan presented the first lecture of the GSHAAA visiting scholars series in September, speaking on 'Managing the Model Suburb: Professionalism, Class, Ethnicity, and the Making of Brookline, Massachusetts'. In October he gave an invited lecture at the Boston Architectural College on 'Preservation and Modernism: The Dilemma in Evaluating the Resources of the Mid-Twentieth Century'. He will receive in December the Honor Award of the Boston Society of Architects for Service to the Profession. He has also been named the chairman of the Art and Architecture Committee at Trinity Church, Copley Square. He has been busy with duties as director of the new Architectural Studies Program, where 35 new undergraduate majors and several graduate students have chosen to pursue the curricula authorized in January of 2011.

In addition to an article (John Martin's 'Twin Pursuits,' *The British Art Journal* 11, no. 2 (2010/11): 36-42) and an on-line exhibition review (Elizabeth Cowling and Richard Kendall, *Picasso Looks at Degas*. Exh. cat. Williamstown, MA and Barcelona: Sterling and Francine Clark Art Institute and Museu Picasso, 2010. *caa.reviews* (Jan. 6, 2011) <http://www.caareviews.org/reviews/1557>), Professor **Jonathan Ribner** gave two lectures at the Boston Museum of Fine Arts, 'The Art Scene' (October 26) and 'Degas

and His Circle' (November 2), in the series *Paris: Capital of the 19th Century in Art and Culture*. The lecture series was occasioned by the current exhibition *Degas and the Nude*.

Paolo Scrivano was one of the successful co-applicants awarded \$198,000 from the Australian Research Council for the project 'Making Architectural Identity: the Architecture of John Andrews'. Professor Paul Walker of the University of Melbourne led the grant initiative. The funding will enable the research group to organize a symposium, an exhibition, and a volume dedicated to Australian-born, American-trained and Canadian-based (until the 1980s) Andrews, the author of buildings such as University of Toronto's Scarborough College (1963), the Miami Seaport Terminal (1967) and Harvard University's Gund Hall (1968). Professor Scrivano is also pleased to announce that the manuscript of his *Building Transatlantic Italy: Architectural Dialogues with Postwar America* is completed and now under consideration for publication. In the Spring semester Professor Scrivano will be teaching a curatorial seminar exploring the design and construction of the George Sherman Union, the Mugar Memorial Library and the School of Law Tower, three Boston University buildings realized during the 1960s under a project by Spanish architect José Luis Sert: the seminar's goal is to undertake the preparatory work for an exhibition at BU Art Gallery expected to open in 2014.

Kim Sichel continues as Director of the American and New England Studies program. She coordinates this year's AMNESP series, 'Contact Zone: Postcolonial Responses to American Exceptionalism,' and moderated its introductory session 'Introduction to the Contact Zone,' with a discussion of Mary

Louise Pratt's book *Imperial Eyes: Travel Writing and Transculturation*. She also moderated a panel on 'The Radical Decade,' in the History Department's conference: 'The 1970s: The Radical Decade,' co-organized with the Universities of Leiden and Utrecht in the Netherlands. Recent and upcoming conference papers include 'Lee Friedlander, The American Monument, and Eakins Press', at the Art of the Book Deerfield-Wellesley Symposium in March 2011, and an upcoming paper at the College Art Association Annual Meeting in Los Angeles in February 2012, 'Brassaï's *Paris de nuit* and the Social Fantastic'. She recently published a book chapter, 'Deadpan Geometries: Mapping, Aerial Photography, and the American Landscape,' in John Rohrbach, ed. *Reframing the New Topographics* (Center for American Places/U. Chicago Press, 2011). She is working on a book on modernism and the narrative construction of photographic books.

paper 'Radicals and Neo-Cons: West German Art and Politics of the 1970s'

Alice Tseng had a productive summer of researching and writing. After a short trip to Kyoto to continue her book research on the modern monuments in this city, she completed and submitted a review of a book on the Japanese modern painter Yorozu Tetsugor and an article on the retirement of Kyoto as an imperial capital (both will be published in 2012). During the fall semester, Alice finally debuted the Japanese tea-serving robot that she built from a kit two summers ago (see *ArtBull*, spring 2010) in her Arts of Asia class. She also led a tour of the MFA exhibit *Kawanabe Kysai and the Hell Courtesan* for the undergraduate student group ASIABU in November. Alice looks forward to a busy spring semester of more writing, teaching, and lecturing.

Michael Zell's article 'Liefde baart kunst: Vermeer's Poetics of Painting' will be published in the January issue of journal *Simiolus*. Another article, 'Rembrandt's Gifts: A Case Study of Actor-Network-Theory,' appeared in the summer 2011 issue of the online journal *JHNA* (*Journal of Historians of Netherlandish Art*). In July he presented two papers at a Rembrandt conference sponsored by Queen's University's International Study Center, Hertsmonceux Castle, England. One presentation, 'Rembrandt's *Woman Bathing* (1654): Aporia and the Limits of the Iconographic Method,' was based on new research while 'Rembrandt and Landscape Drawing as an Amateur Practice' grew out of an article published in 2004 in the journal *Nederlands Kunsthistorisch Jaarboek*. Professor Zell is also working on his next book, *For the Love of Art: Rembrandt, Vermeer, and Gift Exchange in Seventeenth-Century Dutch Culture*.

**THE GLOBAL 1970s:
A RADICAL DECADE IN GLOBAL PERSPECTIVE**
November 10th and 11th, Photonics 901

Thursday, November 10, PHOTONICS 901

1:30 **Session 1: The Radical Decade**
The Radical Decade—A Global View
—Diana Helms, University of Utrecht
The Western States & the Radical Challenge
—Beatrice de Graaf, University of Leiden
Third World Revolution & Terrorism
—Nancy Pakizade, University of Utrecht

4:00 **Session 2: Political Innovation & Activism in Global Context**
Social Democracy in Europe and Progressive Politics in the United States
—Christina Shteter, Ludwig-Maximilians-Universität

Friday, November 11, PHOTONICS 901

9:00 **Session 3: Trans-National Radicalism in the 1970s**
American Radicals and the Third World Left
—Cynthia Young, Boston College
California Chicano & International Women's Year, Mexico City
—Maricela Chavez, California State University, Dominguez
Environmentalism in Europe & United States
—David Kaskela, SUNY Fredonia

1:00 **Session 4: Cultural Experiments and Political Radicalism**
Religion and Latin American Radicalism
—Jeffrey Rubin, Boston University
Opposition Culture: Art, Theater and Politics in the 1970s
—Bradford Martin, Bryant University
Radicals and Neo-Cons: West German Art and Politics of the 1970s
—Gregory Williams, Boston University

The Global 70s Conference was organized by the BU History Department with the generous support of the Netherlands Organization for Scientific Research and the Boston University Center for the Humanities.

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The *Global 1970s* conference held at Boston University by the History Department where Kim Sichel moderated the panel discussion on 'The Radical Decade,' and Gregory Williams delivered a

Since September **Gregory Williams** has presented his work at several events, delivering papers on the work of German artist Franz Erhard Walter at Dia: Beacon in New York, on interdisciplinary research at the German Studies Association in Louisville and on West German art at a conference on 'The Global 1970s' at Boston University. His essay, 'A Glossier Shade of Brown: Imi Knoebel's *Raum 19*,' recently appeared as a chapter in *Regarding the Popular: Modernism, the Avant-Garde and High and Low Culture* (Berlin: Walter de Gruyter), part of the European Avant-Garde and Modernism book series. He has also enjoyed working closely with the graduate students in his first semester as DGS. His book, *Permission to Laugh: Humor and Politics in Contemporary German Art*, will be published by the University of Chicago Press in the spring.

GRADUATE STUDENTS

Lindsay Alberts is completing her final year of coursework and is especially enjoying the opportunity to serve as a Teaching Fellow. She is looking forward to a trip to Morocco over Christmas and to teaching AH 112 during this coming summer term. Her research towards her PhD remains focused on the Italian Renaissance, especially institution and collection formation and historiography.

Carrie Anderson is busy writing her dissertation, 'Johan Maurits's Brazilian Collection: The Role of Ethnographic Gifts in Colonial Discourse.' This fall she also presented papers at two conferences: The Universities Art Association of Canada's annual conference in Ottawa, and the Southeastern College Art Conference in Savannah, where she was able to catch up with a few current and former BU grad

students, including Leslie Brown, Erin Hyde Nolan, Catherine Walsh, Holly Markovitz-Goldstein, Melissa Renn, and Kate Palmer Albers.

Leslie K. Brown, a doctoral student focusing on photohistory and modern/contemporary art with distinct American Studies tendencies, has finished her coursework for the doctoral program and is working on her orals. This past summer she taught the History of Photography at BU and is excited to have the opportunity to do so again in next year's summer session. For the 2011-2012 academic year, she is a Visiting Lecturer in the Art Department at Wellesley College, teaching Modern Art to 1845 and 19th-Century Art. In November, she presented a paper on Frederic Edwin Church's viewshed and Olana on Professor Alan Wallach's 'Rethinking the Hudson River School' double panel at the Southeastern College Art Conference. In between sessions and grading, she very much enjoyed exploring Savannah and visiting with colleagues (see below photograph of the BU contingent). This fall, Leslie was again a pre-screener and juror for Photolucida's Critical Mass international competition for which she reviewed the portfolios of over 700 contemporary photographers. Lastly, as this year's Symposium Coordinator, she encourages everyone to save the dates for 'Seeing Multiple' keynote and symposium: March 2nd and 3rd, 2012 at the Boston University Art Gallery at the Stone Gallery and the Museum of Fine Arts, Boston.



Holly Markovitz Goldstein, along with her husband Jonathan and daughter Eloise, were delightful hosts to current and former BU graduate students for the SECAC conference in November. Soaking in the beautiful Savannah weather and environs, Erin Hyde Nolan, Leslie K. Brown, Kate Palmer Albers, Holly Markovitz Goldstein, and Carrie Anderson stand in front of the Goldstein abode.

Erin Coe is in her first year of Ph.D. coursework. She works part-time as the Chief Curator of The Hyde Collection in Glens Falls, New York where she has been responsible for many exhibitions and publications related to nineteenth and early twentieth-century American art. Erin has been granted an educational leave from The Hyde Collection to complete her doctoral work and commutes to Boston each week. She is developing the exhibition *Modern Nature: Georgia O'Keeffe and Lake George*, a project which recently received funding from the National Endowment for the Arts. Erin lives in Glens Falls with her husband Douglas, an architect.

Caitlin Dalton is grateful to begin her first semester as a Ph.D candidate at Boston University. In July, she finished her Masters degree at the Courtauld Institute of Art in London. Her thesis, titled 'Producing Anti-Fascism: Lea Grundig and the Print Portfolio 1933-1939' examined the intersections of political activism and Grundig's intaglio print series in the early

years of the Third Reich in Germany. After graduating, Caitlin spent July and August in Europe: preparing for and helping lead an English summer camp in Northern Serbia.

Jeffrey De Blois is a graduate of Plymouth State University with a Bachelor's degree in Humanities, with concentrations in Art History, History, Literature, and Philosophy. Jeff is deeply interested in spirituality in art of the 20th century, especially in the works of artists like Remedios Varo and Max Ernst. Jeff started work on his Masters in the History of Art and Architecture at BU in the fall of 2011. In his free time, Jeff records his own music, voraciously collects records, and samples local fare.

Judy Ditner was honored to be selected a long term GRAF award and has just returned from a research trip to Zurich, Paris, Berlin, and Gothenburg. She conducted a series interviews with artists and curators for her dissertation, and examined key works in several related exhibitions. Plans for a follow up trip to Paris, Berlin, and Beirut are planned for the spring. This past summer, an interview with Boris Groys was published in the catalogue for the exhibition *Ostalgie*, presented by the New Museum in NYC. On a personal note, Judy and her partner Ben were married in June in a small ceremony in Brooklyn.

Kenneth Hartvigsen is a PhD candidate specializing in American art and visual culture with a research interest in art and popular music. He is currently writing a dissertation on sheet music illustration in the United States from the Civil War to World War I. In August, he delivered a paper on the topic of violent flag imagery in Civil War sheet music at the annual meeting of the North American Vexillological Association (a learned society of flag historians) where he was

awarded the Captain William Driver Award for the conference's best paper. This fall, he curated the exhibition 'Ellen Banks - Musical Manifestations: Compositions in Wax, Paper, and Yarn,' which hung in the Sherman Gallery on BU campus in September and October. He wishes to publicly extend thanks to Ellen Banks, Lynne Cooney, Professor Pat Hills, and the generosity of the Jan and Warren Adelson Fellowship for making this show and its companion catalog possible. In addition to continuing work on sheet music, Kenneth is looking forward to presenting a paper entitled 'An Affecting Absence: Pink Floyd's Visual Performance of Lack,' at (An) Aesthetic of Absence, The 23rd annual conference of the Centre for Comparative Literature at the University of Toronto, in March 2012. Kenneth and his wife Emily live in Needham with their Russian Blue kitten, Beatrix.

Meghen Jones is currently Teaching Fellow in Japanese Studies at her Alma Mater, Earlham College, in Richmond, Indiana. In addition to teaching an Arts of Japan survey, she has designed courses in gender and Japanese visual culture; Japanese arts from the nineteenth century to the present; and East Asian craft history. This fall she was invited to give two lectures, in October for the Department of Art History at the University of Cincinnati and in November for the Asian Art Society at the Cincinnati Art Museum. Her talks were titled 'Imaging the Pot, Potting the Image: Modernist Japanese Visualities in the Prints, Photographs, and Metaceramics of Tomimoto Kenkichi' and 'Mingei Ceramics,' respectively. She also attended the New England Association for Asian Studies at Wellesley College in October and presented the paper 'Bernard Leach, Tomimoto Kenkichi, and the Transnational Emergence of Bijutsu Tōki.'

Kate Kozelka has enjoyed spending this fall interning in the Curatorial department at the Addison Gallery of American Art at Phillips Academy, where she plans to continue working for the spring semester. In addition to her coursework, she has also been busy working on her M.A. paper which will discuss an illustrated medical journal published from 1870-1872 entitled the Photographic Review of Medicine and Surgery. Finally, on a more personal note, Kate has been planning her wedding and will be getting married this coming July in Chicago!

Mingqian Michelle Liu - a first-year Master's student in the Department of History of Art and Architecture, with a focus area of modern/contemporary architectural studies. As a native Beijinger, she was born in a traditional Chinese family but grew up in a global context. Since a very young age, she has constantly traveled within her home country as well as to many places around the world. Globalization, diversity and cross-cultural understanding are very important topics in her life. She considers herself as a social historian, an enthusiast in popular culture studies and Sino-Western exchanges. Her education background includes European studies and the history of art and architecture. She is interested in general theoretical questions about architectural design and urban development, having specifically in mind, the problems within Chinese cities in this era of rapid economic growth. She has been reading books and articles concerning Western ideas and impacts on contemporary Chinese society, with a noticeable reflection on the changing urban scenery. For her own research, she is trying to explain how the Western design firms working in China are contributing to the cities' development blueprints, both visually and socially.



Mingqian Michelle Liu in Munich Germany, Summer 2011

Amber Ludwig successfully defended her dissertation on May 31! She returned to Honolulu shortly after and was hired by the University of Hawaii at Manoa (UHM) to serve as interim Gallery Director, overseeing and curating exhibitions for UHM's two gallery spaces, as well as teaching one course on exhibition design and the history of display. (BU alumna Jaimey Hamilton is also at UHM and has been helping Amber settle in.) Amber's first exhibition of UHM faculty work opened in September, and she is in the planning stages of an exhibition tentatively titled *_Framing Paradise: Photography and Tourism in Hawaii_*. Additionally, Amber was hired to work full-time at the Honolulu Academy of Arts as curatorial assistant to the curator of European and American art, where she has been able get back to working on the eighteenth century. One of her first projects has been to research and choose works from the Academy's collection of eighteenth- and nineteenth-century ceramics for an installation related to the museum's ongoing gallery renovations. With such a full schedule, there has been little time for lying on the beach or learning to surf, but Amber is sure there will be time after the end of the school year, when the permanent UHM Gallery Director is hired.

Sarah Miller is a first-year MA student. She graduated from Tufts University in 2009 with a BA in Art History. Over the past two years she has been working for the photography collector and printer Gus Kayafas of Palm Press, Inc. curating thirty portfolios drawn from his 19th century collection for sale. Currently, she is working on a project about the German photographer, Carla Maria Busch-Casagrande, and her work during the 1936 Olympics in Berlin.

Erin Hyde Nolan completed her MA this past semester, and looks forward to beginning coursework for her doctoral studies in January. Her scholarly paper explored issues of cross-cultural identity in 19th century Ottoman photographs made for Western consumption. She hopes to pursue this theme further as she continues on at BU. This fall she worked as a Research Assistant, and served as Vice President of GSHAAA. In November, she presented a paper titled, 'On the Road Again: Todd Webb's Walk Across America,' at SECAC in Savannah, Georgia. Open through the end of January 2012 is *After Atget: Todd Webb Photographs New York and Paris* at the Bowdoin College Museum of Art, which Erin helped with her through her work at the Webb estate.

Sarah Parrish, GSHAAA President, is continuing her PhD coursework while working as a Teaching Fellow for Professor Williams. Her review of DeCordova Sculpture Park and Museum's exhibition *Temporary Structures: Performing Architecture in Contemporary Art*, will appear in the upcoming issue of *Art Papers* magazine. She also acted as a respondent for an artist panel at Boston University's first annual Think Art conference.

Austin Porter continues to develop his dissertation on American World War II propaganda, and has recently presented papers based on his research. In May he delivered a paper titled 'Divided Demographic: African Americans and World War II Propaganda' at the Smithsonian American Art Museum in Washington, DC. In November he gave a talk titled 'Bringing War to Midtown: American World War II Propaganda at Rockefeller Center' at the Mid-Atlantic Popular/American Culture Association Conference in Philadelphia. Currently, Austin is attempting to convince his lovely wife of the necessity of visiting Frank Lloyd Wright's Fallingwater during their annual holiday drive to the midwest.

Althea Ruoppo is a first year M.A. student, whose current area of study is early twentieth century German art. She is also an assistant in the Intellectual Property Department at the Museum of Fine Arts. Her definitive career goal in education is to become a professor of art history. Althea graduated from Providence College in May 2011 with a B.A. in Art History and a minor in Business. Her undergraduate art history thesis topic investigated the portrayal of women during the Weimar Republic (1919-33), in particular, through the work of the German artist, Otto Dix. Althea spent last summer in Plakias, Crete, participating in an archaeological field project, excavating Paleolithic & Mesolithic human remains under the direction of Dr. Thomas F. Strasser, Associate Professor of Art History at Providence College. Althea's interests include studying modern and contemporary art and the German language, international travel, reading, and running.



Althea Ruoppo outside the Neue Galerie in New York City summer 2011

Lana Sloutsky had another busy and productive year! After passing her orals at the end of last semester, she took off for Vermont where she spent a wonderful week hiking, kayaking and making new friends. Earlier this fall she traveled to New York City and to Chicago where she attended the annual Byzantine Studies Conference. This semester she taught a class on Islamic Architecture at the Boston Architectural College, an experience which was as much challenging as it was fun. She also continued giving private tours and teaching at the MFA. She especially enjoyed teaching a class on 'Degas and the Nude' in conjunction with the current exhibit. Next semester she is absolutely thrilled to be teaching Byzantine Art and Architecture at MassArt and at the Boston Architectural College. Who knew so many people were interested in Byzantium :) She is also

looking forward to finishing her prospectus soon.

Ginger Elliott Smith continues researching her dissertation project, 'Practicing Big Science: Artists, Technology, and Institutions in 1960s and 1970s Southern California,' which analyzes artist collaborations with scientists and engineers in Southern California during that period and clarifies the degree to which the corporatization of science spurred such interactions. She also continues her work as the Visual Resources Assistant Curator in the History of Art Department at Vanderbilt University. In personal news, Ginger and her husband, Adam, welcomed their first child, Beckett Cash, in July 2011. Adam also just accepted a scientific investigator position at Bristol-Myers-Squibb in the Princeton, New Jersey area and the family intends to relocate this December. Ginger looks forward to continuing her work as part-time mommy and part-time PhD Candidate in the northeast.



Ginger Eliot Smith with her husband Adam and baby Beckett Cash

Deb Stein has completed PhD coursework and is studying for her orals. This past summer she taught the second half of the survey course for BU's Summer School, gave gallery talks at the new American Wing of the MFA (what a wonderful addition,) and began to get organized for the orals...which are happening all too soon!! Stressful as the prep process is, a number of exciting leads are emerging for her dissertation which will focus on nineteenth century views on the Italian Renaissance and their impact on American cultural, institutional, and artistic/architectural production.

Martina Tanga successfully passed her oral examinations on October 5th 2011! She is now working on her prospectus and is glad to be returning to her thesis after a summer spent researching in Italy thanks to her short term GRAF. She is currently teaching a course on 20th century history of art and criticism at the Boston Architecture College and will be teaching there again in the Spring, as well as a Modern Art course at the Metropolitan College at Boston University. She is also giving gallery talks at the MFA twice a month and is very happy to engage passionate audiences with the new Linde wing of Contemporary Art.

Ben Zweig completed his dissertation prospectus over the summer. He has spent the past two months conducting dissertation research in London on a BU Graduate Abroad Research Fellowship. He presented a paper entitled 'Madness and Knowledge: The Hermeneutics of Suicide in Medieval Art' at the Association of Art Historian's New Voices conference at the University of Edinburgh.