

# ART BULL

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

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Spring Semester, May 2012

Welcome to the Spring 2012 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 well deserved summer holidays. Congratulations to all those who are graduating and the best of luck in your future endeavors.

Cheers!

Martina Tanga  
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## FACULTY

**Cynthia Becker** gave several guest lectures this semester. She was invited to present at Brown University and at the 50 Forward Conference at the University of Wisconsin-Madison, which celebrated 50 years of African Studies at Wisconsin. This summer she hopes to finish her book, *Africa in Morocco: Gnawa, Berbers, and the Making of a Trans-Saharan Aesthetic*.

In addition to teaching her usual load of classes this year, **Emine Fetvaci** worked on the final edits for her book manuscript, *Picturing History at the Ottoman Court*, which will be published by Indiana University Press next fall/winter. She is looking forward to seeing page proofs in June. She also finished co-editing a book on Ottoman historiography, also to be published in the next academic year by Indiana University Press. She has given a number of talks this year on her new research

project on an album made for the Ottoman sultan Ahmed I, and hopes to spend the summer in Turkey conducting relevant research in Istanbul manuscript libraries.

This spring **Melanie Hall** was invited to give one of the Bindman lectures at the Centre for the Study of British Romanticism in England's Lake District in February. It is associated with the Grasmere home of William Wordsworth, and she spoke on "American Writers and the Making of 'Wordsworthshire'" - the subject of her forthcoming chapter in a book about the making of the Lake District National Park and its bid to become a World Heritage Site. She explained the debate that echoed around the English-speaking literary world about the protection of literary sites and the making of national parks, a debate that included such notables as Wordsworth himself, Ralph Waldo Emerson, Nathaniel Hawthorne and James Russell Lowell, the poet, scholar and ambassador who gave the

Lake District its poetical name. The weather forecast was not good: snow, and Britain does not deal well with snow. The museum director assured her that he had never had to cancel a talk because of bad weather, so she set off with the assurance of a room for the night should it prove necessary. En route, sun turned to rain and then snow. By the time she arrived, there was a blizzard that worsened as she gave her talk. Although she cannot say that everyone who booked in fact turned up, a good number braved the weather. The next morning was gloriously sunny and the highlight of her visit was walking around Grasmere in the pristine snow, with the sun peaking over the mountains and a white mist rising from the lake.



A photograph from Melanie Hall's walk after her stormy adventure

**Fred Kleiner** is on leave during the spring semester and, thanks to Pat Hills, happily alternately traveling and writing non-stop. Since New Year's, he has visited BU's study abroad centers in Venice and Padua in connection with new academic-year and summer programs in art history and architecture that are in the development stage; attended the annual meeting of the College Art Association in Los Angeles and made presentations at college campuses up and

down the west coast before and after, ending at the University of Washington in Seattle; given a series of four lectures at four different universities in Taiwan in late March (finally realizing his goal of experiencing all three Chinas--mainland, Hong Kong, and Taiwan); and most recently he barnstormed museums, churches, and other historical monuments in Germany in a grand clockwise tour beginning in Stuttgart and ending in Berlin, a trip that was a visual feast of Deconstructivist architecture, Ottonian westworks, Egyptian statuary, Gothic sculpture, the Bauhaus, and the Great Altar of Zeus at Pergamon. (The photos below can be used to prepare for the MA Comprehensive exam!)



**Becky Martin** has spent much of the semester working on the relationships between identity, representation, and prejudice in Greek art by submitting a chapter for an edited book and presenting at several conferences on ethnicity and theory in Greek art. These projects are helping to refine a proposal for her current book project *Contact: Theoretical Approaches to the Eastern Mediterranean of the First Millennium B.C.E.* She has also recently submitted a short article on the meaning of Gorgon iconography and chapters on Greek ceramics for two archaeological site reports. Last semester two articles appeared related to her work on Phoenician archaeology in the

journals *Near Eastern Archaeology* and *Transeuphratène*. She looks forward to spending the summer chasing after her high-strung terrier, Biscuit, and writing in Boston and Israel.

Forthcoming in the online journal *CAA Reviews*: **Jonathan Ribner's** review of the recent Museum of Fine Arts exhibition and catalog, *Degas and the Nude*. For Boston University's Evergreen program, he presented a three-part lecture series, *A Visual Companion to 20<sup>th</sup>-century American Music*: "Paris Calling (March 28), "American Scenes" (April 4), and "New York Rules" (April 11). In Summer Term I, Professor Ribner will offer CAS AH 211 *Boston's Museums* and MET ML 672 *Special Topics: Art and Food*.

**Paolo Scrivano's** essay "From Housing to Home: A Reading of the Americanization of Postwar Italian Architecture" was published in the journal *Meridione. Sud e Nord nel Mondo*. The volume included contributions from, among others, Luca Molinari, Jean-Louis Cohen and Jeffrey Schnapp. In April he was invited to present the paper "A Change at Different Pace: Architecture and Society in Postwar Italy" at the symposium "Thresholds: Place and Margin in Italian Visual Culture, 1950s-Present" at CUNY-Hunter College, New York. At the beginning of June, Professor Scrivano will co-chair the session "Shaping a Middle Class Life: Architecture, Domestic Space and Building Programs since the Birth of Consumer Society" at the 2<sup>nd</sup> International Meeting of the European Architectural History Network (EAHN) that will take place in Brussels. In addition, he will act as respondent in a panel open to Belgian graduate and post-graduate researchers at the same conference.

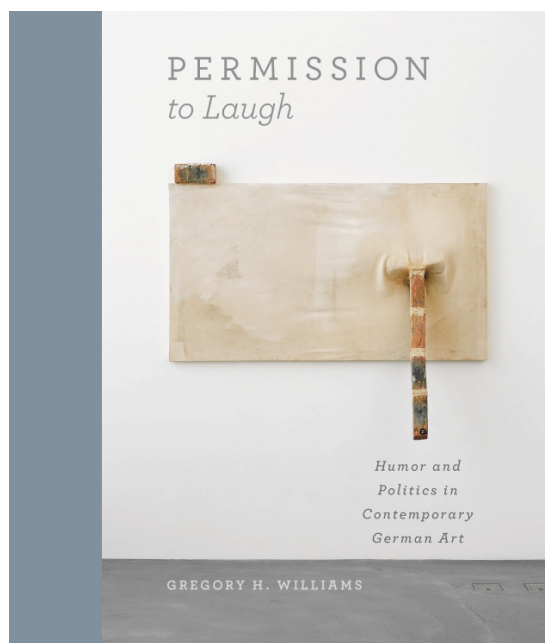
**Kim Sichel** participated in two conferences this year: "Brassai's *Paris de nuit* and the

Social Fantastic", "The 1930s" session, College Art Association Annual Meeting, Los Angeles, February 2012 and was the moderator for "The Radical Decade," The Radical Decade in Global Perspective Conference [1970s], Boston University, November 2011. She also coordinated the AMNESP series "Revisiting the Contact Zone: Postcolonial Responses to American Exceptionalism," funded by the Boston University Center for the Humanities. Her new book project is *Making Strange: Modernism and the Construction of French Photographic Books 1925-1960*.

In the spring semester, **Alice Y. Tseng** presented a paper on the history of Okakazaki Park, a modern center for the arts in the city of Kyoto, at the annual meeting of the Association for Asian Studies held in Toronto. She met up with graduate students Meghen Jones and Seung Yeon Sang at the event, and the three gathered for an impromptu dinner and discussion of current research on Japanese art. In the same month, Alice was invited to give a lecture on the use of wood in Japanese architecture at the *Wood in the 21<sup>st</sup> Century* conference held at M.I.T. After finishing her teaching and administrative responsibilities in June, Alice is looking forward to a year of research leave. She has accepted an ACLS (American Council of Learned Societies) Fellowship for 2012-13 to write her book *Conspicuous Construction: New Monuments to Imperial Lineage in Modern Kyoto*. She is also co-editing a volume on a parallel history of Kyoto visual culture in the mid seventeenth and late nineteenth centuries.

**Gregory Williams** delivered a paper on a panel devoted to the artist Sigmar Polke at the College Art Association conference in Los Angeles. He also served as the keynote speaker for "The Body in Visual Culture," the 2012 Undergraduate Art History Conference at the University of Massachusetts Dartmouth.

His essay, “The Preemptive Rejection of ‘Late Style’ in Rosemarie Trockel’s Recent Collages,” will appear in the forthcoming catalogue accompanying a traveling exhibition on the work of Rosemarie Trockel that began at WIELS in Brussels. In April he received the first copy of his new book, *Permission to Laugh: Humor and Politics in Contemporary German Art*, published by the University of Chicago Press. He looks forward to spending a lot of time reading and writing (and watching movies) during his sabbatical leave in the fall.



## GRADUATE STUDENTS

**Lindsay Alberts** is completing her final semester of coursework and is looking forward to studying for and taking her oral exam in the spring of 2013. This summer she is excited to be teaching AH 112 in the first summer term. This year she has been participating in the Museum of Fine Arts' Graduate Student Guest Lecturer series, and she is delighted to be continuing on with the MFA in the capacity of guest lecturer, as she has found the experience of giving gallery

talks to be equal parts challenging, rewarding, and informative. She is also looking forward to serving as GSHAAA Vice-President in the 2012-13 year, and she hopes to help continue the organization's academic, professional, and social programming that has been so successful this year.

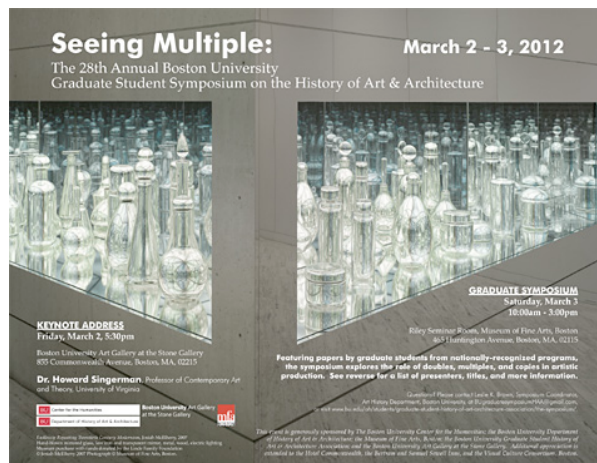
This spring **Carrie Anderson** had the honor of presenting a paper at BU's 28th Annual Graduate Student Symposium on the History of Art and Architecture, "Seeing Multiple." She also presented a paper at Rutgers University's graduate student symposium, "The Art of Travel." Carrie continues to work on her dissertation, "Johan Maurits's Brazilian Collection: The Role of Ethnographic Gifts in Colonial Discourse."

**Lara Ayad** will be taking off to Cairo, Egypt this summer for a two month Arabic language program and preliminary fieldwork for her prospectus. Her focus is on 20th century and contemporary Egyptian artists, and she plans on networking with Egyptian artists and art galleries in Cairo to understand the role of their work in the discourse of Egyptian nationalism and identity. This spring semester is her last semester of coursework, and she will be working on her doctoral prospectus, thesis, and fieldwork in the next year or two.

After a very busy 2011/2012 academic year as a Visiting Lecturer at Wellesley College and the BU departmental Symposium Coordinator, **Leslie K. Brown** continues reading for her oral exams. At Wellesley, Leslie enjoyed teaching Modern Art to 1945 and European Art 1750-1900 as well as experiencing the culture and landscape. She has been asked to participate in an upcoming exhibition highlighting the Davis Museum's photography collection via selections by faculty members, curators, directors, donors, students, and alumnae. On the BU front, Leslie is proud to report that the "Seeing Multiple" symposium received a



record number of submissions and the event was a huge success! On Friday, Dr. Howard Singerman from the University of Virginia lectured on his newly released book and on Saturday, six doctoral candidates from across the country offered stimulating presentations. Once more, she wishes to extend her gratitude to the entire department—faculty, staff, and students—for their support and attendance. Later in the spring, Leslie served as a juror for the All School Show at Massachusetts College of Art and Design and gave a public lecture and visited several classes at Montserrat College of Art as a part of their visiting artist program. Lastly, she looks forward to teaching AH295, History of Photography, in BU's second summer session and AH391, Twentieth-Century Art to 1940, in the fall as a Senior Teaching Fellow.



The poster for *Seeing Multiple: The 28th Annual Boston University Graduate Student Symposium on the History of Art & Architecture*, March 2-3, 2012.

**Katherine Carroll** successfully defended her dissertation, "Modernizing the American Medical School, 1893-1940: Architecture, Pedagogy, Professionalization, and Philanthropy," at the end of March. Also in March, she presented the paper, "Designing the American Medical School to Define Modern Science," at the Art History Graduate Symposium at the University of Iowa. In April, she once again co-chaired the Graduate

Student Lightning Rounds at the Annual Meeting of the Society of Architectural Historians. She and her family look forward to spending one more year in Altoona, Pennsylvania, during which time she will be teaching at Penn State Altoona and Mount Aloysius College. She would like to sincerely thank her fellow graduate students and the faculty for a wonderful experience at BU. Please stay in touch!

**Elisa Germán** is finishing up her first year as an M.A. student. She has enjoyed serving as the Head Volunteer for GSHAAA and looks forward to working with Jeff and Erin on the Guest Scholar Lecture Series next year. This spring semester, she has been working as an intern for the W.E.B. Du Bois Institute at Harvard University, assisting in the preparation of volumes V and VI of "The Image of the Black in Western Art" series, which will feature 20<sup>th</sup> century American and European art. Wrapping up her first year at Boston University, she is hoping to spend the summer studying for comprehensive exams, deciding on a M.A. paper topic, and volunteering at the Department of Prints, Drawings, and Photographs at the Museum of Fine Arts, Boston where she will be cataloguing and undertaking provenance research on the Joseph F. McCrindle Collection of 19<sup>th</sup> and 20<sup>th</sup> century American and European prints and drawings.

**Erin Hyde Nolan** finished her MA, and completed her first year of PhD course work in addition to serving as a Teaching Fellow for AH295 History of Photography. In April, she gave a talk at the Center for the Humanities at Tufts University titled "The Ottoman Self-Image: Multi-Culturalism and the Photograph in *Les Costumes Populaires de la Turquie*." Following the end of classes, Erin will serve on a panel for the New England Foundation for the Arts to discuss the growing art scene in the state of Maine. This summer, with the

help of a Foreign Language and Area Studies grant, Erin will study Turkish at the Summer Workshop in Slavic, Eastern European, and Central Asian Languages at Indiana University! She has enjoyed serving as the Vice-President of GSHAAA this past year, and looks forward to the fall.

**Sarah Parrish** continued to work as a Teaching Fellow for Professor Williams while completing her coursework and serving as GSHAAA President. Her review of the Worcester Art Museum's exhibition *Carrie Moyer: Interstellar* will appear in the upcoming issue of Art Papers magazine. This summer, she will begin a Mellon Fellowship at the Institute of Contemporary Art, Boston, which will involve research for a forthcoming exhibition on abstraction and fiber arts.

**Austin Porter** continues his dissertation research on American World War II propaganda. In March he participated at the Annual Spring Academy on American History, Culture & Politics in Heidelberg, Germany. This weeklong symposium included 22 grad students from 12 nations. Austin gave an overview of his research that ranged from New Deal posters to Rosie the Riveter. After the conference Austin spent a week in the Netherlands with his wife.

This summer **Althea Ruoppo** will travel to eastern Crete to participate in the 2012 Mochlos Excavation Project, a joint Greek-American archaeological dig under the direction of Jeffrey Soles from the University of North Carolina at Greensboro and Costis Davaras from the University of Athens.

**Naomi Slipp** is excited to be finishing her Ph.D. coursework this semester! In April, she was honored to present "The Death of Pain": Ether and its Visualization through Documentary Photography" at the graduate student Art History Symposium, jointly

sponsored by the Institute of Fine Arts of New York University and the Frick Collection. She also presented "The cod in this fish-house...lay packed several feet deep": Abundance and Decline in Winslow Homer's Paintings of Fishermen" for the Americanist Forum at Boston University. At the start of the summer, she will be teaching in London, Paris, and the Hague for a Roger Williams University undergraduate study abroad course, Cultural and Legal Studies Abroad. Upon her return, she will teach AH 112 in BU's second summer term. She is looking forward to her exhibition at the BUAG entitled *Teaching the Body: Artistic Anatomy in the American Academy, from Copley, Rimmer and Eakins to Contemporary Artist* to be held from January 31, 2013 through April 7, 2013, as well as serving as GSHAAA President for the upcoming year.

**Lana Sloutsky** is happy to finish another busy semester. She taught two sections of Byzantine Art and Architecture at MassArt and another section of the same course at the Boston Architectural College. As a result there are at least sixty new Byzantinists in the Boston area! She also taught a class at the MFA on Northern European art and continued doing both gallery talks and private tours there as well. In April, she attended a weekend-long conference titled "Byzantium/Modernism" at Yale University, where she found out that there are many connections between Byzantine and Modern art. She is looking forward to teaching AH111 in the first summer session and to finishing her prospectus very soon.

**Ginger Elliott Smith** has made some good progress this semester in research for her dissertation, "Practicing Big Science: Artists, Technology, and Institutions in 1960s and 1970s Southern California," which analyzes postwar artist collaborations with scientists and engineers in the region and clarifies the

degree to which the corporatization of science spurred such interactions. After relocating to the Princeton, NJ area from Nashville, TN with her husband and son earlier this year, she has taken full advantage of the library resources at Princeton University and is grateful for the ARL consortium that facilitates her access. Ginger also delivered a paper from a dissertation chapter in March 2012 at the University of Iowa Art History Society's Graduate Student Symposium, "Art and Science," where she received invaluable feedback on her project's thesis. She received another vote of confidence on her project's significance when she learned she had been awarded the Raymond and Margaret Horowitz Foundation Dissertation Fellowship for the 2012-2013 academic year. Ginger is looking forward to seeing Documenta 13 and to celebrating her son's first birthday this summer

**Deb Stein** completed her orals this January and is moving on to the prospectus stage. She has been teaching AH 284, Arts in America, this semester and enjoying it thoroughly. The timing has been great as it builds on a good deal of the material that she covered for orals. This summer will bring an intense focus on the prospectus coupled with gallery talks at the MFA and preparation of a paper, "The Yankee and the Arundel Society," to be presented at the October VISAWUS (Victorian Interdisciplinary Studies Association of the Western United States - and you thought GSHAAA was a mouthful!) conference in Plattsburgh, NY. As the paper focuses on the art historical work of Charles Callahan Perkins, the subject of her dissertation, Deb is hopeful that the paper research will dovetail nicely with the prospectus, form the basis for a chapter, and even necessitate, with any luck, a summer research trip to London!

**Martina Tanga** is happy to report that her thesis prospectus has just been approved! Whilst working on her dissertation *Acts of Disengagement: Italian Art in the 1970s*, Martina taught Modern Art courses at the Boston Architecture College and at the Metropolitan College at Boston University. She has enjoyed her year at the MFA as Graduate Gallery Lecturer, especially for the opportunity to get to know thoroughly the contemporary art collection. At the end of May, she will deliver a paper entitled *Extramural Exhibitions: New Urban Spaces* at the "Spaces of (Dis)location" conference at the University of Glasgow, Scotland; the talk will be based on the first chapter of her dissertation. In addition, her review of the exhibition entitled *Disobedience: An Ongoing Video Archive*, at the MIT Media Lab, will appear in the July/August issue of Art Papers magazine. Thanks to Boston University's Graduate Research Abroad Fellowship, this summer she looks forward to an intensive research trip to Italy. But it's not all work, as she will be taking an adventurous family holiday to America's National Parks in August.

**Ben Zweig** had a very productive few months researching in London. He discovered four previously unknown images of the suicide of Saul in little-researched thirteenth-century manuscripts at the British Library. In January he gave a public talk entitled "From Despair to Love: Picturing Suicide in Medieval Art" as part of the Association of Art Historians' series "Art History in the Pub." Over 85 people attended. He is now an occasional contributor to publisher I.B Tauris' blog, writing on art, emotions, and neuroscience. In August he will (hopefully) be going to Stellenbosch, South Africa, to deliver a paper on the suicide of Judas in fourteenth-century art, and was invited to be a speaker at the upcoming conference on artistic patronage at the Index of Christian Art at Princeton in October 2012.