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# Graduate Alumni Newsletter

Boston University Department of History of Art & Architecture

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Department of History of Art & Architecture  
Boston University  
725 Commonwealth Avenue, Room 302  
Boston, Massachusetts 02215  
Telephone: 617.353-2520  
Fax: 617.353.3243  
E-mail: ahdept@bu.edu  
Website: www.bu.edu/ah



Christina Yu Yu, Director of USC Pacific Asia Museum in Pasadena  
Photograph courtesy of USC Pacific Asia Museum

## BU Art History Alumna: Christina Yu Yu, Director of USC Pacific Asia Museum reflects on her time at BU

On August 1, 2014, Christina Yu Yu joined the University of Southern California's PAM from the Los Angeles County Museum of Art, where she served as curator of Chinese art. Dr. Yu Yu is also the co-founder of Pacific Connections, an advocacy organization created to raise the visibility of and strengthen support for the presence of contemporary Asian art in Southern California. Dr. Yu Yu's previous experience includes positions with Chambers Fine Art, the Museum of Fine Arts, Boston, and MoMA, in addition to serving on the curatorial team at the Yokohama Museum of Art in Japan and the International Center of Photography in New York.

Leaving her native China to continue her education, Dr. Yu Yu earned her BA at

Wellesley, her MA at Boston University, and her Ph.D. from the University of Chicago. Her research interests include traditional Chinese painting and calligraphy, China's contacts with borderlands, and contemporary Asian art. Dr. Yu Yu has published work on Chinese art that has appeared in journals and exhibition catalogues, and she has lectured widely on a broad range of topics at museums and universities.

### **What made you choose to earn your Master's degree at Boston University?**

I was an undergraduate student at Wellesley College when I heard of Professor Qianshen Bai who is a leading scholar of the history of Chinese calligraphy. I chose BU in order to study

with him. The internship opportunity at the Museum of Fine Arts, Boston, was also an attraction.

### **What were you most memorable experiences/encounters during your time in the Masters Program? At what point in your graduate career did you decide to pursue a career in the museum world?**

The vigorous academic inquiry and training was particularly valuable to me as a M.A. student. I also have fond memories of visiting museum storages and private collections with Professor Bai and other graduate students.

*Interview continued on page 6*

## Daniel Bluestone, 19<sup>th</sup>-century American architecture and urbanism specialist, joins the Department of History of Art & Architecture



Daniel Bluestone has joined the department as a Professor of 19th-century American architecture and urbanism—a joint appointment with AMNESP, where he directs the Preservation Studies Program. Professor Bluestone, a Boston native, received his BA from Harvard College and his PhD from the University of Chicago. Before coming to BU, Bluestone taught for ten years at Columbia University and twenty years at the University of Virginia.

Preservation Studies, situated within BU's American and New England Studies Program, benefits greatly from Bluestone's appointment--part of Dean Virginia Sapiro's strategic vision for strengthening the program. According to Dean Sapiro, "Professor Bluestone's record of interdisciplinary teaching and research precisely aligns with the historic home of Preservation Studies within the American and New England Studies Program and our interest in seeing Preservation Studies working with diverse students across BU and a range of communities and preservation institutions in the city and the region."

HAA shares Dean Sapiro's enthusiasm. According to Professor Keith Morgan, "Boston University has been very fortunate this year in attracting Professor Daniel Bluestone to join the History of Art and Architecture Department as a full professor and to serve as the Director of the Preservation Studies Program. He gives us important depth in urban, architectural, landscape and planning history in the United States and beyond. I have read and admired his scholarship for many years and have had the pleasure of seeing him annually at the meetings of the Society of Architectural Historians. Most recently, he has been working on a new book project examining the nature of dwelling in landscape. When completed, this project will certainly attract the same sort of scholarly attention as his two previous award-winning books."

Professor Bluestone's current course, *What's Boston*, is designed to introduce undergraduate students to the complex urban and environmental world of Boston as it explores the methods and perspectives of diverse scholarly and professional disciplines. The course, which is taught by faculty from a broad spectrum of schools and departments, is envisioned as "helping to put the 'Boston' in Boston University, while providing a gateway to American and New England Studies and other disciplines at BU."

Of his new appointment, Bluestone says, "It is very exciting and a great honor to be at Boston University. Two years ago, I was on a team that reviewed the American and New England Studies Program. It was clear during our team's visit that there is a very devoted and loyal group of alumni from this program doing impressive and energetic work in historic preservation. Those alumni and other preservationists have helped extend an impressively vibrant culture of historic preservation in Boston and throughout the region. Heritage, historic buildings and landscapes, provide the ballast for society and culture as we engage the past, live in the present, and imagine the future. This is work I really look forward to now pursuing at Boston University."

See more at <http://www.bu.edu/cas/2014/09/24/bluestone-takes-preservation-studies-to-a-new-level/>

Photograph courtesy of Dr. Daniel Bluestone

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## BU History of Art & Architecture Alumni Updates

**Below you will find updates as provided by our graduates.**

As a reminder, you can [update contact information with Alumni Relations here](#).

**Kate Palmer Albers (PhD, 2008, History of Photography and Contemporary Art)** continues in her position on the Art History faculty at University of Arizona and is eagerly anticipating the publication of her first book, *Uncertain Histories: Accumulation, Inaccessibility, and Doubt in Contemporary Photography*, which will be published in 2015 with University of California Press. She has new research projects cooking in two main (and overlapping) areas: one on the intersection of landscape, geolocational technologies, and photography, and the other on contemporary artists' use of social media, specifically on projects that consider the circulation, distribution and exchange of images between material and digital realms today. She'll be talking about photographic ephemerality at CAA in February focusing on, of all things, the app Snapchat within the context of photographic history. She's also gotten interested in exploring the possibilities of online and hybrid teaching, and particularly in bringing together material object studies with online learning.

**Fran Altvater (PhD, medieval, 2003)** has had a busy 2014--first, she received tenure and promotion to Associate Professor of Art History at the University of Hartford. She's been teaching there since 2006; she works primarily as a generalist in Hillyer College but also teaches medieval courses for art history and art school majors at the BA level. In July, she was appointed Assistant Dean for Academic Services, a job

which entails a lot of advising and contact with students (and unfortunately cuts down her time in the classroom to one course a semester). She has a book on baptismal fonts, based on her expanded dissertation, moving slowly towards press and a chapter on angels on medieval baptismal fonts due for a collection in April 2015.

**Julia Dolan (Ph.D., 2009)** has entered her fifth year as The Minor White Curator of Photography at the Portland Art Museum in Oregon, where she oversees a collection of more than 7,000 photographs. In October she opened the 130-photograph exhibition *Blue Sky: The Oregon Center for the Photographic Arts at 40*, and published a 216-page catalogue to accompany the show. Last year she curated the exhibition *The Question of Hope: Robert Adams in Western Oregon*, published a small Nazraeli Press book of Adams' photographs, and facilitated the purchase of 68 prints from the exhibition for the permanent collection. During occasional bouts of spare time she cycles through and hikes around the beautiful Northwest, which is every bit as rainy as everyone told her it would be.

**Stephanie Feinerman (Art History major, Film Studies minor BA 2009)** lives in Los Angeles and has been working in Television Set Decoration departments since 2009. Most recent work includes the television shows *Shameless* (Showtime), *Matador* (El Rey), *The Bridge* (FX) and *Glee* (Fox).

**Michael Hoff (PhD 1988)** is the Hixson-Lied Professor of Art History at the University of Nebraska where he has just celebrated his 25<sup>th</sup> anniversary in a coastless environment. Michael at least gets to spend each summer excavating in Turkey at the Roman-era city of Antiochia ad Cragum in Rough Cilicia.

His most recent major publication is *Rough Cilicia: New Historical and Archaeological Approaches* (Oxbow Press 2013). Hoff lectures widely, including most recently in Melbourne, Sydney, Istanbul, Vermillion, and at the Getty Villa in Malibu.

**Keith Kauppila (MA 2014)** Since graduation I have remained active in the field. I am the guest curator of two exhibitions currently in local museums, one with an exhibition catalog I authored. *Dwight Tryon and American Tonalism* is on view at the Addison Gallery of American Art, Phillips Academy, Andover, MA through January 3, 2015. *Benjamin Russell: Whaleman-Artist, Entrepreneur* is on view at the New Bedford Whaling Museum through February, 2015. The catalog's essay (same title), published by the New Bedford Whaling Museum, arose from my MA Scholarly Paper. I continue to strengthen my ties with Finland. I now spend one week of each month in Helsinki, and I am taking the course "Finnish for Foreigners" at Helsinki University.

**Margot Mache (BA, 2012)** is the Director of Mongerson Gallery in Chicago, specializing in 19th & 20th century American Art with a focus on fine art research and exhibition development.

**Holly Moyer (MA 17-century Dutch art 2012-2014)** was recently appointed Executive Director of the Oklahoma Visual Arts Coalition (OVAC). In her new role, Holly will lead the growth of the organization and ensure success in programming, finances, and operations. Her past experience as Director of Educational Programming at a firm in Boston will help OVAC to enhance arts

*updates continued on page 4*

**Alumni updates, continued**

educational offerings for artists and the public.

The Oklahoma Visual Arts Coalition (OVAC) helps artists realize their potential through education, exposure, and funding. Organized in 1988, OVAC is a non-profit organization that supports visual artists living and working in Oklahoma. OVAC promotes public interest in the arts and helps people of all ages understand the visual arts.

**Katherine Carroll (MA 2006, PhD 2012)** spent last year teaching part-time at Seton Hall University in northern New Jersey. She continues her research on the architecture of American medical schools, and in recent months, she has given invited lectures at the University of Nebraska and Columbia University. She and her family look forward to relocating to the Albany, NY, area at the end of this academic year, and she is particularly interested in getting in touch with alums in the greater Albany/upstate New York region. On a more personal note, she and her family welcomed a son, Ian Carroll Zimmerman, on November 16.

**Milda B. Richardson (M.A. 1991; Ph.D. 2003)** is a full-time lecturer at Northeastern University's Art + Design Department. Her most recent publications include "Iconoclasm and Resistance: Wayside Shrines in the Struggle for Lithuanian Independence," in *Architecture and Armed Conflict: The Politics of Destruction*, eds. JoAnne Mancini and Keith Bresnahan (London: Routledge, 2014): 103-115; "What is Athabasca?"

Paintings by Mira Cantor at Kingston Gallery," *Big Red & Shiny*, Vol. 2, No. 15 (December 20, 2013) and "Piety, Patronage and *Peinture à Vitrail*," for The Charles J. Connick Stained Glass Foundation, Fall 2013. She gave the 2013 Orin E. Skinner Lecture "Maginnis & Walsh in the Service of the Roman Catholic Church" and in November 2014 discussed the Trinity Church chancel within the context of 20<sup>th</sup>-century worship and design, *Maginnis & Walsh's Vision for Trinity's Chancel*, in the Trinity Church in the City of Boston: Visions and Revisions lecture series.

This past July, **Althea Ruoppo (MA 2013)** completed a 10-month internship in museum studies at the McNay Art Museum in San Antonio, Texas. She is now curatorial assistant, contemporary art and special projects, at the Museum of Fine Arts, Houston. Althea is also an adjunct at Houston Community College, where she will teach an art appreciation class in the spring of 2015.

**Christina M. Sapega (2011)** After graduation, she interned at the Museum of Modern Art and the Guggenheim in New York and currently holds a full-time position in the Registrar's Department at the Brooklyn Museum as the Collections Review Assistant. Christina is also attending Pratt Institute and working towards her Master's in the History of Art and Design. In October, Christina presented a paper at the Southeastern College Art Conference (SECAC) on the Sisiutl motif in Native American art.

**Sarah Cortell Vandersypen (BA 2009)** joined the LSU Museum of Art as the Associate Director of Development in July 2014. She is responsible for all fundraising

initiatives, including donor identification, cultivation and stewardship, grant writing and administration and exhibition and program sponsorships. She previously served as the Grants and Community Development Director at the Arts Council of Greater Baton Rouge.

**Announcing *SEQUITUR*!**

*SEQUITUR* is an online scholarly journal produced by the graduate students of the Department of History of Art & Architecture (HAA) at Boston University.

Founded in 2014 under the aegis of the Graduate Student History of Art & Architecture Association (GSHAAA) in collaboration with HAA, *SEQUITUR* is a biannual publication dedicated to addressing current events, issues, and personalities in art and architectural history.

For more information, please visit [www.bu.edu/sequitur](http://www.bu.edu/sequitur).

## International Review of African American Art features Rising Art History Scholars from Boston University



Julia Neal



Anjuli Lebowitz



Melanee Harvey



Rachel Tolano

Jeffrey C. Stewart, Ph.D., professor and chair of the Department of Black Studies at the University of California, Santa Barbara, profiled four rising art historians associated with Boston University in *The International Review of African American Art*. Stewart prefaced his account of these young BU scholars by discussing the talented youth of the 1920s who “visualized race as a creative project” that was fostered by the Harlem Renaissance and later Black Arts Movement.

He praises this generation of art historians for their efforts at revising contemporary definitions of African American and African Diaspora art history. Stewart identifies their drive to use “critical race art history” to “examine how the visual constructs and reconstructs a post-medium race consciousness in America.”

The fresh perspective of these budding scholars reminds Stewart “that art as a dialogic process pulls us into a special kind of conversation when the subject is race.” The work of Neal, Lebowitz, Harvey, and Tolano inspires Stewart “to question the boundaries of our gaze, to problematize the implicated Other of our art, and to dematerialize our own subject positions as critics and scholars to dialogue with people through art.”

According to Stewart, “black performativity has been unleashed in these articles from its bounds of merely interrogating the black subject to constructing a new one – the 21<sup>st</sup>-century subject immersed in the struggle for freedom, then and now, who learns how to navigate those treacherous waters with an aesthetic as well as a moral compass.”

For Stewart’s article please visit  
<http://iraaa.museum.hamptonu.edu/page/A-Rising-Generation-of-Art-Historians-%26-Critics>

Photographs courtesy of those portrayed

### How did your experiences at BU help to foster such a career?

I was a graduate intern at the Museum of Fine Arts, Boston for two years when I was at BU. It was because of this experience that I decided to pursue a career in the museum field.

### What were the highlights of your years at LACMA?

We organized the exhibition "Chinese Paintings from Japanese Collections" at LACMA last year, and we held an international symposium in conjunction with the exhibition. Both were well received. Close encounter with artworks is always the highlight of working at a museum.

### What led to your decision to leave LACMA and become the director of the Pacific Asia Museum?

Before this opportunity at USC Pacific Asia Museum came up, I always thought I would pursue a curatorial career within a museum. This job gives me a rare opportunity to understand the museum and its role in society from a different perspective. It is also exciting to be part of growth, as we aspired to be one of the best university museums.

### What challenges are you facing as director and/or what are your aspirations for the Museum?

The Pacific Asia Museum became part of the University of Southern California recently. We are working closely with faculty and staff to integrate the museum with the University's curriculum and academic research as well as student affairs.

### What advice would you give graduate students aspiring to a career in the museum world?

Visiting museums is always a great experience no matter if you are interested in a career in the museum or not. If you are seriously thinking of pursuing such a career, try to get involved early. There are many opportunities including internships and volunteer works.

## "Creative Conflict" The 31st Annual Boston University Graduate Student Symposium on the History of Art & Architecture

### 2015 Symposium Schedule:

#### Keynote Lecture:

**Dr. Richard M. Leventhal**  
Friday, February 27, 2015

Boston University Art Gallery,  
at the Stone Gallery  
855 Commonwealth Avenue  
Boston, MA, 02215

Dr. Leventhal is the Executive Director of the Penn Cultural Heritage Center and Professor of Anthropology at the University of Pennsylvania. He has directed many excavations and research projects focused on the civilization and culture of the ancient Maya. He has consulted or curated at the National Museum of Belize, the Boston Museum of Science, and the Peabody Museum and Fogg Museum at Harvard. His most recent publication is *Archaeology in the Mediterranean: The Present State and Future Scope of a Discipline*, co-edited with John Papadopoulos, professor of classics at UCLA.

#### Graduate Symposium: Saturday, February 28, 2015

Riley Seminar Room,  
Museum of Fine Arts, Boston  
465 Huntington Avenue  
Boston, MA, 02115

The 31st Annual Boston University Graduate Student Symposium on the History of Art & Architecture explores visual and material manifestations of discord among individuals, groups, nations, or ideologies.

#### **Selected Speakers:**

Steve Burges, Boston University, "From Iraq to Afghanistan: The 1954 Hague Convention and the Renewed Mission of the United States to Protect Culture"

Christine Garnier, Tufts University, "Consequences of Conflict: Personifications of Captivity in an Armenian Manuscript"

Luisa Fernanda Villa Moralez, American University, "The Embodiment of Violence in Performance Art: Regina José Galindo"

Lauren G. Close, IFA, NYU, "'Vandalism' on the Pont-Neuf: Monuments as Propaganda in Revolutionary France"

Florencia San Martín Riutort, Rutgers University, "Politics of Collectivity: Muralist Social Interventions of Brigada Ramona Parra during Unidad Popular"

Megan Whitney, University of Arizona, "Visualizing Violence: Seventeenth Century Slapstick Humor"

Moderators: Olivia Kiers and Tessa Hite

For more information please contact Sarah Parrish, Symposium Coordinator, Department of History of Art & Architecture, Boston University at [bugraduatesymposiumhaa@gmail.com](mailto:bugraduatesymposiumhaa@gmail.com) or visit [www.bu.edu/ah/students/graduate-student-history-of-art-architecture-association/the-symposium/](http://www.bu.edu/ah/students/graduate-student-history-of-art-architecture-association/the-symposium/)

*This event is generously sponsored by The Boston University Center for the Humanities; the Boston University Department of History of Art & Architecture; the Museum of Fine Arts, Boston; the Boston University Graduate Student History of Art & Architecture Association; and the Boston University Art Gallery at the Stone Gallery.*

## Mapping Titian: Digital Mapping Project by Professor Jodi Cranston

After three years of effort by Professor Jodi Cranston and a team of students from HAA, *Mapping Titian* ([www.mappingtitian.org](http://www.mappingtitian.org)), a new digital art history resource, was launched in Fall 2014. The site, which has received international recognition, allows users to visualize the interrelationship between an artwork and its historical context. It offers a searchable provenance index of pictures attributed to the Venetian Renaissance artist and allows users to create customizable collections of paintings and maps that show the movement of the pictures over time and space.

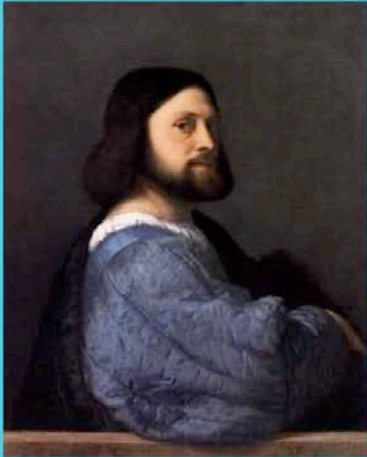
Created with support from the Kress Foundation and BU's Rafik B. Hariri Institute for Computing and Computational Science & Engineering, *Mapping Titian* uses up-to-date information from publications and museum websites for provenance information, citing a source each time ownership or location of works changes. The resource includes a complete bibliographic entry and a glossary with short biographies of patrons and collectors of Titian's pictures. Users are encouraged to share new information and/or to offer corrections to the current database.

Putting the website in historic perspective, Jodi Cranston sees a prototype that could be applied to artists throughout history—a Google-sized undertaking with a profound and lasting impact. Cranston says she hopes to help people “visualize one of the most fundamental concerns of the discipline of art history: the interrelationship between an artwork and its changing historical context.”

# Mapping Titian

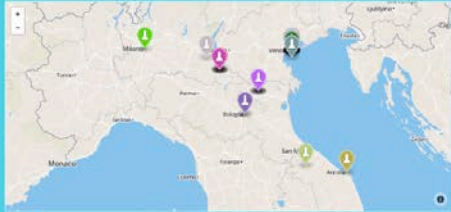
See the history of art by mapping Titian's paintings across time and space

GET STARTED




## Paintings

Browse and explore the catalogue of Titian's paintings



## Map

Create and share custom maps using our location and provenance data



## Timeline

View provenance of paintings on an animated timeline

## Alumni Support for Graduate Travel, January 2014 – April 2015

**Thanks to those alumni who gave through the Art History Graduate Alumni Fund and the Patricia Hills Endowed Fund, we were able to support many students' travel expenses and help them to do research for their MA papers and PhD dissertations. Here are the recipients since our last *Newsletter*, issued December 2013. The papers or research trips are listed below in chronological order.**

Jaime Y. Wilson, "The Labors of Herakles on the East Façade of the Temple to Hephaistos: A Symbol of Victory and Salvation for Christian Athens," 114th Annual Meeting of the Archaeological Institute of America (AIA), Seattle, WA, January 3-6, 2014.

Tessa Hite, "State of *Evolué*: Photographs from 1950s Belgian Congo," presented at the 22<sup>nd</sup> Annual Boston University Student Conference in African Studies, Boston, MA, March 28-29, 2014.

Lindsay Alberts, "Refuge and Authority: The *Studiolo* of Francesco I de' Medici," presented at "*Subjectivity and the System*," Brown University History Graduate Student Association Interdisciplinary Conference, Brown University, Providence, RI, April 4-5 2014.

Erin Hyde Nolan, "Nineteenth-century Ottoman Photographs: Eastern, Western or neither?" The Disciplined Past: Critical Reflections on the Study of the Middle East, Volkswagen Fellows Symposium, Mahindra Humanities Center at Harvard University, April 4-5, 2014.

Heidi Effenberger, "Balboa's Barbarism: The Panama-California Exposition of 1915 as Reenactment of Conquest," presented at the UC Santa Barbara Art History Graduate Student Association 39th Annual Symposium, UC Santa Barbara, 25 April 2014. [funding received from HAA Hills Fund, Graduate School of Arts and Sciences]

Catherine O'Reilly, "Venus on Balance: Botticelli's *Venus and Mars* and the Crux of the Female Nude in the Italian Renaissance," presented at the *IFA-Frick Symposium*, Institute of Fine Arts and the Frick Collection, New York, NY, April 25-26, 2014. (supported by funds from the Department of History of Art & Architecture, Boston University)

Erin Hyde Nolan, "Eyes Wide Shut: Illustrations of Istanbul in Mark Twain's *The Innocents Abroad* or *The New Pilgrims Progress*," Turkish Cultural Studies Association Conference, Istanbul, June 7-8, 2014.

Deb Stein, "Charles Callahan Perkins, James Jackson Jarves, and Early Italian Renaissance Art: The Marriage of Classic and Gothic in Boston," Second Annual Symposium on Medieval and Renaissance Studies, Center for Medieval and Renaissance Studies, St. Louis University, St. Louis, Missouri, June 16-18, 2014.

Caroline Riley "American Art as Diplomats in 1930s Europe," *Crossing the Space Between, 1914-1945*, presented at the *The Institute of English Studies Conference*, University of London, London, England, July 2014. (supported by the Beaze and Harry Adelson Travel Fund)

Margaret Shortle, "Visual *Ghazals* and Courtly Conduct, a Typological Investigation of the Paintings in Illustrated *Divans* of Hafiz," presented at the 10<sup>th</sup> Biennial Iranian Studies Conference, Montreal, Canada, August 5-9, 2014. Funding provided by DFG Emmy Noether-Nachwuchsgruppe, Kosmos/Ornatus, Ornament in Persien und Frankreich um 1400 im Vergleich.

Caroline Riley, "'Ambassador of Good Will': Three Centuries of American Art in 1930s Europe," presented at the *Design for War and Peace*, 2014 Design History Society Annual Conference, University of Oxford, Oxford, England, September 2014. (supported by the Design History Society Travel Fund)

Erin McKellar, "'Good Housing depends on You': Wartime Housing, 1942," presented at the Design History Society Annual Conference: Design for War and Peace, University of Oxford, Oxford, United Kingdom, September 4-6, 2014. [funding received from Design History Society, HAA Hills/Alumni Fund, Graduate School of Arts and Sciences]

Naomi Slipp, "The Medical Body in 19th-c. American Material & Visual Culture - Dissertation Presentation," Philadelphia Area Center for History of Science Introductory Symposium, Philadelphia, 18 September 2014.

Jordan Karney, "*Permission to be Global*:" *Images, Power Relations, and Constructing Latin American Identity*, presented at *Resistance and Empire*, Cornell University, Ithaca, New York, September 26, 2014.



**Graduate Travel continued...**

Caroline Riley, "Three Centuries of American Art: the United States on display in 1930s Europe," presented at the *Association of Historians of American Art Symposium*, Graduate Student Lightning Round, Philadelphia, PA, October 2014. (supported by the Philadelphia Museum of Art's McNeil Center Travel Fund)

Naomi Slipp, "The Secret Figure - Dissertation Presentation," Graduate Student Lightning Round, Association for Historians of American Art Symposium, Philadelphia, 10 October 2014.

Naomi Slipp, Invited Lecturer: "A Collaborative Endeavor: Oscar Wallis & Henry Jacob Bigelow's Anatomical Teaching Illustrations," Center for the History of Medicine, Harvard University, Boston, MA, 15 October 2014.

Ewa Matyczyk, "*Remembrance and Erasure: The Problems of Commemorating the End of the Cold War in Berlin, Warsaw and Gdańsk*" presented at the 15th Annual Mark Roskill Graduate Symposium in Art History, University of Massachusetts, Amherst, Amherst, MA, October 17, 2014.

Sasha Goldman, "Maurizio Cattelan, Laughing at Failure," at the Mid America College Art Association in San Antonio, TX Oct 22-25, 2014. (supported by funds from the Department of History of Art & Architecture, Boston University)

Naomi Slipp, "The Specter of Smallpox in ante-bellum Boston: Building a Medical Reputation through Visual Culture," *New England and the World*, AMNESP Conference, Boston University, 24 October 2014.

Amanda Lett, "Making Money: Alfred Jones and the Business of Engraving," presented at the Cleveland Symposium, Case Western Reserve University, Cleveland, Ohio, October 24, 2014.

Margaret Shortle, "The Aesthetics of Sound, Fifteenth Century Collections of Persian Lyric Poetry," presented at *Iconicity of Script, Manuscripts from Asia, Africa, America and Europe*, Centre for the Study of Manuscript Cultures (CSMC), University of Hamburg, Hamburg, Germany, October 31- November 1, 2014. Funding provided by the CSMC.

Caroline Riley, Organizer and Moderator, *Reconsidering Crafts: Its History & Practice*, Boston University Art Gallery, Boston, MA, November 2014. (supported by the BU Arts Initiative)

Naomi Slipp, "Cutting and Casting: Thomas Eakins & Anatomical Study in Gilded Age Philadelphia," History of Science Society Meeting, Chicago, 8 November 2014. [recipient of History of Science Society NSF Conference Travel Grant]

Caroline Riley, "The Politicization of *Three Centuries of American Art* in 1930s Paris," presented at the *32nd Annual Graduate Student Symposium in Art History*, Florida State University, Tallahassee, FL, November 2014. (supported by funds from the Department of History of Art & Architecture, Boston University)

Tina Barouti, "'Qui a Tué Qui?' and 'Who is Omar D?': Photographing Algeria's Post-War Culture of Anxiety in *Devoir de mémoire*," presented at *Conflict and Commemoration in the Postcolonial Francophone World* hosted by Society for Francophone Postcolonial Studies, London, England, November 21-22, 2014. (supported by funds from the Department of History of Art & Architecture, Boston University)

Lydia Harrington, "Modernizing the 'provincial backwater': Baghdad during the tenure of Midhat Pasha, 1869-72" at the American Association of Teachers of Turkic Languages 29<sup>th</sup> Annual Meeting, Washington, D.C., November 22, 2014. AATT Pre-Conference of Middle Eastern Studies Association Annual Meeting, Washington, D.C., November 22-25, 2014. Funded by AATT.

Margaret Shortle, "Ruby Lips and Sweet Smelling Roses, The Fleeting Principles of Beauty in Fifteenth-century Persian Manuscripts" presented at *Capturing the Un-representable, Artifacts and Landscapes Between Mental and Material Worlds*, Center for Ancient Studies Annual Graduate Student Conference, University of Pennsylvania, Philadelphia, Pennsylvania, December 5-7, 2014. Funding provided by Deutsche Forschungsgemeinschaft (DFG) Emmy Noether-Nachwuchsgruppe, Kosmos/Ornatus, Ornament in Persien und Frankreich um 1400 im Vergleich.

**Graduate Travel continued...**

Naomi Slipp, "International Anatomies: Teaching Visual Literacy in the Harvard Lecture Hall," *Bodies beyond Borders: The Circulation of Anatomical Knowledge, 1750-1950*, Leuven, BE, 9 January 2015.

Lydia Harrington, "Conflict and modernization: Baghdad during the tenure of Midhat Pasha, 1869-72" at the 6<sup>th</sup> Annual Western Ottomanists Workshop (WOW), University of California, Davis, January 31 – February 1, 2015, in conjunction with the quarterly meeting of the Multi-campus Research Group in Mediterranean Studies on January 30th, 2015, theme "Trade and Exchange." Funded by WOW and Mediterranean Studies meeting.

Martina Tanga, "Institutional Reinvention: The 1974 and 1976 Venice Biennale" presented at the conference *Untying 'the Knot': The State of Postwar Italian Art History Study Day*, held at the Center for Italian Modern Art, New York City, February 9-10, 2015. [funding received from BU GSO]

Ewa Matyczyk, "*Monika Sosnowska's Post-Socialist Agonism: Memory, Collaboration and Resistance*" will be presented at CAA 103rd Annual Conference, New York, NY, February 11-14, 2015.

Sarah Parrish, "From Collectives to Corporations: Sheila Hicks's Fiber Commissions, 1964-1977," presented at the Design Studies Forum: Rethinking Labor, *College Art Association Annual Conference*, New York, NY, February 11-14, 2015.

Leslie K. Brown, "Mastering and Sharing the View: The Kodak Picture Spot," presented at the College Art Association, as a part of the panel "A Social Medium: Photography's History of Sharing" held in conjunction with the New York Public Library, New York, NY, February 11-14, 2015. [funding received from HAA Hills/Alumni Fund, Graduate School of Arts and Sciences]

Naomi Slipp, "Photographing Ether, Documenting Pain: Representing the Chemical Invisible in 19th-century American Medical Daguerreotypy," *Science is Measurement: Nineteenth-Century Science, Art and Visual Culture*, College Art Association, New York, 14 February 2015. [funding received from HAA Alumni Fund]

Naomi Slipp, "Indexing the Body: An Analysis of Plaster Casts and their Illustration in the Medical and Surgical History of the War of Rebellion (1861-65)," *Material Cultures / Material Worlds*, Nineteenth Century Studies Association Conference, Boston, MA, 26-28 March 2015.

Sarah Parrish, "Unraveling Masculinities: Lucas Samaras's *Reconstructions* of Domesticity," presented at the *IFA-Frick Symposium on the History of Art*, New York, NY, April 17-18, 2015.

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