

# ART BULL

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

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Fall Semester, December 2010

Welcome to the fall 2010 publication of the *Art Bull*! Thank you to everyone who contributed during this hectic time of year. It is exciting to learn about each other's activities.

Happy holidays!  
Katherine Carroll  
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## FACULTY

**Emine Fetvaci** taught two courses this fall, AH 314: After Genghis Khan and AH 540: Cultural Exchange Between Europe and the Islamic World, courses that together cover much of the vast geography of the Islamic world. She gave a paper at the Biennial Symposium of the Historians of Islamic Art Association about a seventeenth-century Ottoman album containing calligraphies and paintings. She also gave two talks at BU, one was for the Faculty Lunch Series of the Institute for the Study of Muslim Societies and Civilizations, and the other was a part of the conference, Leisure and the State Across Eurasia, organized by BU's Center for the Study of Asia. She also served on the Committee for Scripture and the Arts and was involved in bringing two excellent programs to campus: a lecture by Prof. Beat Brenk on the Capella Palatina in Sicily, and a performance by the Boston-based Dunya Ensemble on the musical traditions of the Ottoman Empire focusing on Sephardic Judaic, Greek Orthodox, and Sufi cultures.

**Melanie Hall** has had a very enjoyable

and productive few months that's been a mix of work and pleasure. She finished a chapter for an edited volume on writers, the arts and the sub-structures of diplomacy, coming out in the spring; and turned a conference paper into a publishable version, for the edited volume of the conference, Plunder to Preservation: Britain and the Heritage of Empire, which should be published as part of the *Proceedings of the British Academy*. Her article, "Plunder or Preservation? Negotiating an Anglo-American Heritage in the Later Nineteenth Century in the Old World and the New," considered Shakespeare's Birthplace, Stratford-upon-Avon, and Niagara Falls, among other sites. In part it considered the role of art and museums in making preservation, and of the catalytic role of cultural entrepreneur P. T. Barnum.

During the summer she was awarded a coveted place on the Attingham Study Tour of the Dutch Historic House. Attingham study tours are designed for curators and scholars, and it was very nice to meet one of our alumna, Anne Woollett, who is now a curator at the Getty. There were also curators from the PEM and the Met -- and Cary Carson, recently retired

from Colonial Williamsburg, as well as Giles Waterfield from the Courtauld, both of whom had spoken at our museums conference in 2007.

Her edited volume arising from another conference, *Towards World Heritage: International Origins of the Preservation Movement, 1870-1930*, is almost ready to mail to the publishers. This considers internationalizing trends in the designation of sites of inter-national and transnational interest and (notably) the relationship of art to this phenomenon. Sites include Niagara Falls; Hagia Sophia, Istanbul; the Church of the Nativity, Bethlehem; and preserved sites more generally in the United States, Sweden, France, Germany, Britain, and Sri Lanka, as well as relationships between preservationism in several of these countries. It brings together scholars and practitioners from more than one disciplinary area, from more than one country, and at different stages of their careers. Alexandra Polemis has been a wonderful assistant on the later part of this project. Several current and former graduate students helped in the earlier phase, which began with a conference -- including Melissa Renn and Ginger Smith -- and she is grateful to them all.

Her ancillary project is a chapter on Americans in Wordsworth's Lake District, familiarly known as Wordsworthshire, for a volume coming out to coincide with that area's bid for World Heritage status.

She participated in two conferences: the first on Place, Space and Identity -- where she spoke about Niagara Falls (again); the second as the keynote speaker on "Literary Houses, their Role and Purpose" at *Sustaining Museums: Sustaining Communities*, the Annual Conference of the Literary Houses Group (Great Britain), held

at Wordsworth's Dove Cottage in the Lake District, in October. Her next conference paper is nearby at the Transatlantic Network conference being held at Simmons on "Transatlantic Exchanges in the Preservation of Historic House Museums in England and New England, 1847-1900", on 17 December.

Finally, she has been serving on a couple of committees. She serves as chair of the Nichols House Museum's Scholars Interpretation Committee. This follows her engagement on that museum's board, and chairmanship of its Collections Committee, as it follows the Museums Assessment Program (MAP) towards accreditation by the American Association of Museums. She is one of the members of the University's Art Gallery Exhibitions Committee, and on the Search Committee for a new director. By 17 December, she expects she shall be ready for the holidays.

**Patricia Hills** reports that she plans to visit Cuba the first week of March 2011 with a group from the American Association of Museums. While there she will be exploring possibilities for an exhibition of Cuban art to be shown at the Boston University Art Gallery.

During 2010 she gave several lectures at various venues (universities and museums) on her book *Painting Harlem Modern: The Art of Jacob Lawrence* (University of California Press). On April 3 she will be lecturing on Lawrence at the Meadows Museum in Shreveport, Louisiana.

**Keith Morgan** has given invited papers at several conferences this fall including "The Pre-Modern New England Collegiate Landscape," at *Shaking Their Yankee Foundations: Evolving Modernist Ambitions*, organized by the Cultural

Landscape Foundation at the Lyman Estate in Waltham; "Before the Grand Allee: The Olmsted Brothers' Gardens at Castle Hill," The Trustees of Reservations, Ipswich, MA; "The Transnational Landscape: Prince Pueckler's Muskau Estate and Charles Eliot's Vision of Regional Planning and Land Preservation" at the Landscape Design Study Program, Regis College; and "The Portrait of the City from the Suburb: The Boston/Brookline Contest in the Definition of the Urban Landscape," at the Portrait of the City Conference, University College, Dublin, Ireland. He also submitted the final version of *Community by Design: The Olmsted Firm and the Planning of Brookline, Massachusetts, 1880-1936*, to be published in 2011. In January, he begins his sabbatical with a trip to Africa and India to see architecture and to visit family and friends.

**Paolo Scrivano** has been working on his next book, titled *Building Transatlantic Italy: Architectural Dialogues with Postwar America*; he aims to complete the manuscript by the end of the year. Among the few distractions from his major project have been the participation to the 1<sup>st</sup> International Meeting of the European Architectural History Network (EAHN) in Guimarães and to the symposia Michel Ragon, Critique d'art et d'architecture and What Ever Happened to Italian Architecture?, at the National Institute of Art History (INHA) in Paris and at the Swiss Institute in Rome respectively. In addition, he is in the final stages of preparation of the special issue "Intersection of Photography and Architecture" for the journal *Visual Resources: An International Journal of Documentation*, co-edited with Maria Antonella Pelizzari (Hunter College - CUNY). This volume will also include contributions from past and current History of Art and Architecture graduate students.

**Kim Sichel** is Director of American and New England Studies. She is organizing a yearlong seminar series titled "House and Home in American Culture" for the program. The series met in September for a roundtable discussion of Gaston Bachelard's *The Poetics of Space*. In October Margaret Morton, Professor of Photography at Cooper Union in New York, spoke on "Fragile Dwelling," about her photographs of homeless people's shelters. In November, Charles Capper, Professor of History, Boston University, spoke on "A Hut of His Own: Thoreau's Romantic Domesticity" and Hunt Howell, Assistant Professor of English, Boston University spoke on "Domestic Politics: At Home with Harriet Beecher Stowe." In December Alan Trachtenberg, Professor Emeritus of American Studies at Yale, spoke on "Being There: Habitation and Photography in Works by Wright Morris." More lectures are planned for the spring term, including Rosalie Genevro, President of the Architectural League in New York, Ella Howard of Florida Atlantic University, Greg Williams of the History of Art and Architecture department, and Laura Korobkin of the English department.

She presented the Lifetime Achievement Awards for photographer Chris Enos at the Photographic Resource Center in November. An essay, "Deadpan Geometries: Mapping, Aerial Photography and the American Landscape," was published in *Reframing the New Topographics* (ed. Greg Foster-Rice and John Rohrbach), Center for American Places, 2010. She is also publishing an article on Lyonel Feininger's photographs. She is researching for a new book project about "reading photographic books," with case studies that span the 1920s to 1960s in Europe.

**Alice Tseng:** Who doesn't love an efficient train station that offers connections to multiple national and regional rail lines, myriad shopping opportunities, cultural encounters with art and film, and a first-class hotel? Apparently, the people of Kyoto. Professor Tseng spent the summer researching the controversy that surrounded the design competition in 1990 for the mega-structure known as the Kyoto Station Building. Her larger book project on modern Kyoto architecture and urbanism investigates the challenges and tensions arising from the modernization of an old capital. She is presenting bits and pieces of her work in progress to different groups at Boston University: to faculty members at the Leisure and the State Workshop in November and to students at an ASIABU Tea Talk in December.

**Gregory Williams** delivered a paper in October on the critical reception of painting in (West) Germany during the 1980s and 1990s at the annual conference of the German Studies Association in Oakland. His essay, "Retreat to the Private Sphere: In-Jokes in West German Art of the 1980s," appeared in the anthology, *The Black Sphinx: On the Comedic in Modern Art* (JRP/Ringier), edited by John C. Welchman. He is currently in the final (grueling) stage of gathering all images and copyright permissions before sending his book, *Permission to Laugh: Humor and Politics in Contemporary German Art*, to press (University of Chicago).

**Michael Zell** has an article, "Rembrandt's Gifts: A Case Study of Actor-Network-Theory," in press with *JHNA*, the electronic journal of the Historians of Netherlandish Art. The article is based on a talk he presented at the Historians of Netherlandish Art Conference in Amsterdam last summer. Professor Zell has also completed another

article, entitled "'Liefde baart kunst': Vermeer's Poetics of Painting," and is continuing work on the manuscript of his next book, *For the Love of Art: Rembrandt, Vermeer, and the Gift in Seventeenth-Century Dutch Culture*. In October Professor Zell was a panelist in the Tufts Globalism Colloquium.

## GRADUATE STUDENTS

**Lindsay Alberts** is a first-year post-M.A. doctoral student focusing on the Italian Renaissance; her areas of interest include Giorgio Vasari, the historiography of the period, and contemporary consumption of the Old Masters. She moved to Boston in August and is very pleased to be a new member of the BU art history community!



Recent alumna Holly Markovitz Goldstein with her husband Jonathan and her daughter Eloise Joyce Goldstein, who was born on November 27.

**Carrie Anderson** continues to work on her dissertation, which is titled "Johan Maurits's Brazilian Collection: The Role of Ethnographic Gifts in Colonial Discourse." In October she participated in a graduate student symposium at UMass Amherst, and in April she looks forward to presenting a paper related to her dissertation at the Midwest Art History Society's annual conference in Grand Rapids, Michigan.

Carrie is also keeping busy chasing after her son Nathan, who turned one in October.

**Leslie K. Brown**, a second year Ph.D. student, had a busy and productive summer and early fall. In June, Leslie was married to her partner and friend, Bruce Myren. Set in the Catskills with many photographers in attendance, it was truly picture perfect. She and her husband participated in *Emerging Landscapes*, a conference hosted by the University of Westminster in London. In addition, she wrote an essay for Sandi Haber Fifield's book *Between Planting and Picking*, which will be published by Charta in March 2011. She also curated a solo exhibition with an accompanying catalog, *Traces: Daniel Ranalli, Cape Work 1987-2007*. The show opened at the Provincetown Art Association and Museum in October and will be on display through January 16, 2011. Her guest curated exhibition at the deCordova Sculpture Park and Museum, *Out of the Box: Photography Portfolios from the Permanent Collection*, was reviewed in the *Boston Globe* and recently ended its year-long run. Leslie was also a pre-screener and juror for Photolucida's Critical Mass international competition for which she reviewed the portfolios of over 550 contemporary photographers. Lastly, she served on the abstract selection committee for the Society for Photographic Education's Northeast Regional conference held at RISD. This fall Leslie is again a Teaching Fellow for Professors Kleiner and Kahn and looks forward to working with Professor Williams in the spring.

**Katherine Carroll** has progressed to writing her dissertation, "Modernizing the American Medical School, 1893-1940: Architecture, Pedagogy, Professionalization, and Philanthropy." She is enjoying the process of putting her ideas on paper. On a

personal note, she and her husband, Patrick Zimmerman, relocated to central Pennsylvania in June. They were thrilled to welcome their son, Luke Carroll Zimmerman, a few months later on August 30.



Installation and opening reception of *Traces: Daniel Ranalli, Cape Work 1987-2007* at the Provincetown Art Association and Museum. Curated by Leslie K. Brown.

**Kenneth Hartvigsen** recently completed his coursework. He looks forward to working on his dissertation, tentatively entitled "What We See, What We Sing," in which he will analyze America's illustrated sheet music from the Civil War to World War I, focusing on war, race, and gender imagery. In addition, he is working with Lynne Cooney on an exhibition featuring the artist Ellen Banks, whose colorful and minimalist abstractions take their structure from sheet music. Opening in the Sherman Union Gallery in September 2011, the exhibition will include Banks's work in various media including paintings, prints, and what the artist calls "knitted paintings."

**Meghen Jones** presented two lectures, one in Kanazawa at the Utatsuyama Craft Workshop and the other in Tokyo at the Crafts Gallery, National Museum of Modern Art, in June before completing her dissertation research in Japan. For the first,

she and Kida Takuya spoke about the current status of craft/kōgei in the United States and Japan, highlighting conceptual, economic, and organizational issues. Then, for Musashino Art University's ceramics department students and faculty, she discussed Tomimoto Kenkichi's ceramics in the context of modern bunjinga, followed by a hands-on study of selected ceramics from MOMAT's collection. She received a GRAF fellowship for research this fall in the UK and France of Tomimoto's activities in London in 1909, later London and Paris exhibitions of his work, and his links to William Morris and Bernard Leach.



Amber Ludwig at the Emma Hamilton Pub in Wimbledon.

**Amber Ludwig** spent 2010 researching and writing in the US and the UK. This semester, she led a workshop at the University of York for the Centre for Eighteenth-Century Studies on George Romney's portraits of Emma Hamilton, the

topic of the first chapter of her dissertation. In September, Amber attended the opening for *Thomas Gainsborough and the Modern Woman*, an exhibition for which she wrote a catalogue essay. Amber has been back at BU this semester, while her husband, Carlos Otero, is deployed with the United States Navy in the South Pacific. They will be back together at the beginning of 2011 at their new home in Kailua, Hawaii. Amber is confident she can complete her dissertation despite the distractions of paradise.

**Austin Porter** continues to work on his dissertation. Currently, he is a predoctoral fellow at the Smithsonian American Art Museum in Washington, DC. In addition to doing archival research, Austin also presented a paper drawn from his dissertation at the Association of Historians of American Art symposium in Brooklyn last October. In February he will deliver another paper based on his current research at *Illustrating War*, a symposium at Brigham Young University.

**Melissa Renn** defended her dissertation on *Life* magazine's role in the art world on November 1, 2010, and is graduating this coming January. She recently gave a paper related to her dissertation at SECAC in Richmond, VA, on *Life's* women war artists and was also on the steering committee for the inaugural AHAA Symposium in Brooklyn, NY. She continues to work at the Harvard Art Museums where she is the Andrew W. Mellon Foundation Research Associate in the Department of American Art. This spring she will be helping Ted Stebbins teach his course on Modernism in Boston at BU.

**Margaret Shortle** is a first year Ph.D. student and, thus far, is quite pleased with her experiences in the History of Art and

Architecture Department at Boston University. This spring, she will present her paper, "Al-Sufi's Book of Constellations of the Fixed Stars, Visualizing Philosophical Notions of Knowledge," at the 46<sup>th</sup> International Congress on Medieval Studies.

**Deb Stein** is embarked on her second year of Ph.D. coursework...with somewhat mixed feelings about seeing this phase come to an end! And yet her research direction is beginning to take shape, which definitely feels good. Her interests center in American nineteenth century cultural institutions, thus embracing architecture and painting, with a dollop of medieval didacticism and Renaissance collecting passion thrown in. (Hmm, you mutter, and she thinks her direction is coalescing?!)



Deb Stein in front of Riveaulx Abbey in Yorkshire this past summer. The weather was gloriously sunny and fresh, and there was barely a soul there...a welcome change from the York Cathedral. When she emerged into the meadow, where the Abbey sits, from a cool, tree covered lane to the west, the building's beauty and spirituality literally took away her breath.

**Martina Tanga** is back at BU this semester finishing her last semester of coursework. She is also working towards her qualifying exams and her dissertation topic. This spring she is looking forward to teaching two courses at the Art Institute of Boston at Lesley College, a short course on

the art of the 1970s and a survey course 1800 to the present.



Jaime Wilson, third from left, with her BAC Arch Preservation Class at the Hephaesteion, Athens, Greece (Photo: J. Wilson, March 2010).

**Jaime Wilson** is off to Greece for the winter break. She won't be lounging on the beaches, though, as the forecast for December and January is cold and rainy. Instead, Jaime will spend six weeks in Athens at the American School of Classical Studies, warmly tucked away in the Blegen and Gennadius libraries, reading the journals of early travelers to Greece and the archaeological records of the first excavations in Athens. Jaime will return to Greece in March 2011 with her Theories in Preservation class to study the effects on the local community of the preservation of ancient sites set within an urban landscape.

When not gallivanting around Greece, Jaime continues to teach Greek and Roman art history courses at Mass College of Art and Design, as well as history of architecture and architectural preservation classes at the Boston Architectural College. In January 2010, Jaime was made a Full Faculty Member at the BAC.

In addition to traveling and teaching, Jaime is furiously at work on her dissertation, "Alterations of Form and Function: A Re-

interpretive Analysis of the Conversion of Greek Temples in the Early Christian Era.” She expects to have a full draft of her dissertation completed in Summer 2011.

**Ben Zweig** was a Teaching Fellow for AH 111 during the Fall Semester. He has finished his coursework and will soon take his oral exams. He will continue as a Teaching Fellow for AH 112 in the Spring Semester, and looks forward to beginning research on his dissertation, which investigates representations of suicide in medieval art.