

# ART BULL

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

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Welcome to the 2012-2013 edition of the *Art Bull*! This edition will recap the major activities of the History of Art and Architecture community.

On March 1-2, 2013, the department and invited scholars convened for the 29<sup>th</sup> Annual Boston University Graduate Student Symposium on the History of Art and Architecture to consider the theme of In/Accessible in the presentation of six graduate students. The Symposium began with a keynote address from Dr. Maria Loh, entitled "Still Lives: The Dead Man, the Blind Man and the Ghost in the Portrait."

In September 2013, the Department will welcome Dr. Ana María Reyes! She will offer Latin American Art History courses and expand the Department's course offerings.

Congratulations to all of the Department graduates and I wish each of you an enjoyable productive summer.

Best wishes!

Melanee C Harvey

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## FACULTY

During the 2012-2013 school year, **Qianshen Bai** participated in three symposiums. In October, he presented "Wu Dacheng's Calligraphy and Late Qing Intellectual Life" at San Francisco Asian Art Museum's "Decoding Chinese Calligraphy" Symposium. One month later, he offered his research entitled "Seals in the Artistic and Intellectual Life of the Late Qing Period" at conference held alongside the exhibition "Chinese Seals: Tradition and Innovation," hosted by the British Museum and National Art Museum of China. Prof. Bai kicked off the Spring semester by presenting his research entitled "The Social and Art History of Summer Mist along the Lake Shore in the Early Qing," at the international symposium "Image and the

Imaginary in 17th-Century China" in conjunction with the exhibition "The Artful Recluse: Painting, Poetry, and Politics in 17th-Century China" at the Santa Barbara Art Museum. His essay, "Wu Dacheng he tade tagong" (Wu Dacheng and his rubbing workers), was included in *Yi he Qingdai de jinshixue guoji yantaohui lunwenji* (*Proceedings of the International Symposium on Huang Yi and Jinshixu in the Qing dynasty*), published by The Palace Museum Press in Beijing.

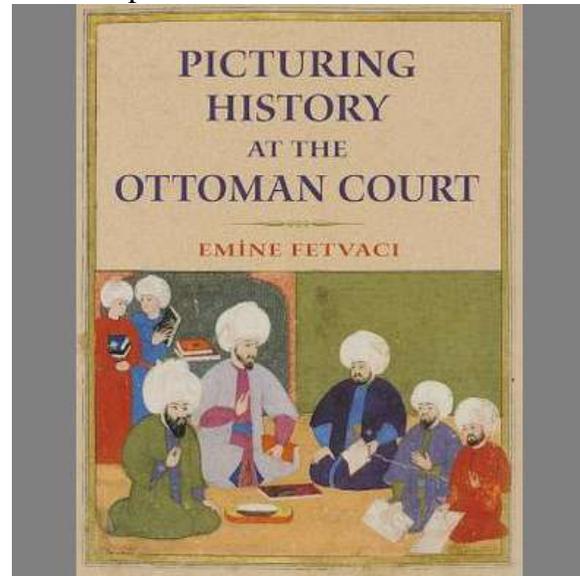
In addition to presenting at the CAA conference in February, **Cynthia Becker** was invited to present at a conference on Islam and the Performing Arts held in Amsterdam last March. The proceedings of the conference will be published by the University of Texas

Press next year. She also co-edited a special edition of the journal *African Arts*. This special edition, entitled "Performing Africa in New Orleans," featured one of her articles, "New Orleans Mardi Gras Indians: Mediating Racial Politics from the Backstreets to Main Street." She also submitted an article to *African Arts* on the Senegalese art, Yelimane Fall. Fall exhibited his art in BU's George Sherman Union gallery in 2011. This summer she is headed to Morocco to do some research and decompress.

**Jodi Cranston** happily and gratefully was promoted to full professor this year and is celebrating by taking a research leave for 2013-4 with the support of a Jeffrey Henderson Senior Research Fellowship from the BU Center for the Humanities. (Sincere thanks to everyone who wrote on her behalf!!) She also received two major grants from the Hariri Institute at BU: one to support the research and development of her digital mapping project; and the other to organize a faculty steering committee to develop a digital humanities center at BU. Her edited volume, *Venetian Painting Matters, 1450-1750* (Brepols) should finally be published this summer after innumerable delays. She also expects the publication this summer of the following two articles: "The Disordered Bed," in Iris Wenderholm, Markus Rath, and Jörg Trempler, eds., *Das haptische Bild*; "Performative Beauty," in Christian Kleinbub and Andrew Casper, eds., *The Performative Image* (Ashgate). In late March she participated in a roundtable sponsored by Save Venice, Boston, in which the question "Why save Venice?" was discussed. She plans to visit the city as much as possible next year.

In addition to teaching her usual load of classes this year, **Emine Fetvaci**'s book, *Picturing History at the Ottoman Court*, was published by Indiana University Press in May

2013. She also finished co-editing a book on Ottoman historiography, 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.



**Melanie Hall** has had a productive 2012-2013 school year. In April 2013, her chapter, "Plunder or Preservation? Contesting the Anglo-American Heritage in the Later Nineteenth Century" in *From Plunder to Preservation: Britain and the Heritage of Empire c1800-1940* (*Proceedings of the British Academy*), edited by Peter Mandler and Astrid Swenson was published. She enjoyed reviewing several books: Thordis Arrhenius, *The Fragile Monument: On Conservation and Modernity* (Blackdog, August 2012) and Anne Parmlly Toxey, *Materan Contradictions: Architecture, Preservation and Politics* (Ashgate, July 2012). These reviews will come out in the *Journal of the Society of Architectural Historians* in upcoming editions. Her review essay of a series of books on heritage, 'Understanding Global Heritage,' came out in

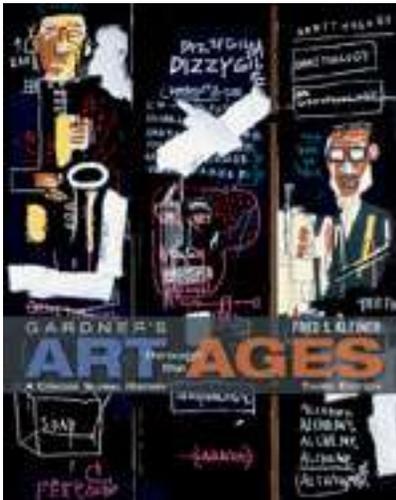
the *Journal of Design History* in 2013. On November 2, 2012, she hosted a conference at Boston University which brought together faculty, graduate students and alumni. Its theme was 'Towards an Anglo-American Aesthetic'. Participants included Hall, Melissa Renn (one of our department's alumna); Jonathan Koefoed (History, Phd candidate); Loyd Grossman (History alumnus); Professor Joseph Rezek (English); Professor Erik Goldstein (International Relations). Iris Cahill was the graduate assistant.

Prof. Hall gave several papers at conferences on both sides of the Atlantic, speaking on her edited book, *Towards World Heritage: Concept and Process* at the Society of Antiquaries, Spring Meeting, York, St John University. She spoke on "Octavia Hill and the National Trust", at a centenary conference organized by the (English) National Trust and University of Oxford, in September 2012: "'Nobler imaginings and mightier struggles': Octavia Hill and the remaking of British society," held at Sutton House, in London. As the conference proceedings are to be published, during the summer she will be turning this into an article. In late May, Prof. Hall will be speaking on "Washington Irving's sketch of Shakespeare's Birthplace, and its impact on preservation", at a session on *Sketching the Nineteenth Century: Imagining Authorship*, American Literature Association, Annual Conference, in Boston. In June 2013, she will present her paper, "The Making of an Anglo-American Literary Embassy: Thomas Carlyle's House Museum' at Symbiosis" in London. She gave two public lectures, both relating to her book and current research project: the first, 'Towards World Heritage: the American dimension', was for The Victorian Society, at the Gibson House Museum. The second, 'Towards World Heritage: a Boston Congregationalist tour to Britain in the 1890s and the preservation of

Anglo-American sites" was at the Congregational Library and Archive, also in Boston. They were in November and December 2012 respectively. She is also serving on the Boston University Arts Council and the North-East branch of the Society of Architectural Historians.

**Patricia Hills** reports that she has been teaching two seminars at the John F. Kennedy-Institute for North American Studies at the Freie Universität in Berlin for the Summer Semester 2013 (14 weeks) as a Terra Foundation Visiting Professor. She has been enjoying learning the German educational system and getting to know the international mix of students. And, she says, the Berlin museums are fantastic. She started on April 9. During her time in Berlin she will also be traveling to give lectures at the Adam Mickiewicz University in Poznan, Poland, where she will also meet with graduate students; and at the Muzeum Sztuki in Lodz, Poland. From July 10 to July 12 she will visit the Terra Foundation Summer Program in Giverny, outside Paris, where she will run a workshop on methodologies for the doctoral students who have fellowships there. Last October, Professor Hills was involved with the Association of Historians of American Art conference, held in Boston, over the weekend of October 12-13. She, along with BU alums Melissa Renn and Erica Hirshler, BU doctoral student Naomi Slipp, and Boston Athenaeum curator David Dillinger, planned the event. Holland Cotter, critic for the New York Times, gave the keynote speech on October 11. On October 12 talks were held at the Boston Athenaeum, and on October 13, at the Photonics Center at BU. It was a successful event with a sold-out attendance. She wants to thank again the many BU students who helped out at the event.

During the past academic year, "in between meetings," as he likes to say, History of Art & Architecture Chair **Fred Kleiner** published the third edition of *Gardner's Art through the Ages: A Concise History* and book reviews in the *American Journal of Archaeology* and *Journal of Roman Archaeology*, and lectured on Etruscan art at the Art Institute of Chicago. He also gave a series of four lectures in China at Peking University, Tsinghua University, and the Central Academy of Fine Arts. 2012-2013 was also a packed travel calendar with trips for personal research or in connection with BU study abroad programs to London, Paris, Rome, and Germany, with trips to Rome and Gallia Narbonensis (aka Provence) planned for this summer.



The cover of the third edition of *Gardner's Art through the Ages: A Concise History*

**Becky Martin** has enjoyed her second year in the History of Art & Architecture department teaching courses that explore how Greek art portrays the world and its inhabitants. This teaching is tied to continued work on the relationships between identity and representation: a chapter for an edited book on theory in Greek archaeology, and a paper on Phoenicians given at a recent workshop in Oxford. In spring semester she returned to a favorite subject, mosaics, in this case Roman,

fragmentary, and, unfortunately, looted; her co-authored study reveals the mosaics' origin and illustrates how the floor's program may have once worked. This summer will be split between teaching summer school and working on her book project, *The Art of Contact*. Next year she will be a Junior Fellow at the BU Center for the Humanities, which means more time for writing at home. Her terrier, Biscuit, fully endorses this plan.

The 2012-13 academic year has been busy and exciting for **William Moore**, as he served as Director of Undergraduate Studies for the American and New England Studies Program and developed two new undergraduate lecture courses focusing upon American folk art and the American built environment. His article "Locals, Bug Hunters, and Dudes: The Historical and Cultural Context for Founding the Children's School of Science" has just been published in a volume edited by Charlotte Emans Moore entitled *Wet Sneakers & Nets: The Children's School of Science in Woods Hole, Massachusetts Celebrates 100 Years of Summer Science Education 1913-2013*. He also has articles about to appear in *Winterthur Portfolio* and the *Journal for Research in Freemasonry and Fraternalism*. He was interviewed on WBZ Radio about the movement to make Jonathan Richman's "Roadrunner" the Commonwealth's official rock song and was quoted in a nationally distributed Associated Press article about the impact of the Boston Marathon bombings on feelings of community in New England. In May, he will present a lecture entitled "Riding the Goat: Secret Fraternal Hi-Jinks, Material Culture, and American Masculinity, 1840-1930" at the Freie Universität Berlin.

**Keith Morgan** had a productive school year publishing several essays and sitting on national architectural committees. In the fall semester, his essay entitled, "Seeing the City from the Suburb: Brookline's influence on the

metropolitan landscape of Boston” in was included in Gillian O’Brien and Finolla O’Kane, eds’s *Portrait of the City: Dublin and the Wider World* (Dubline: Four Courts Press). He was also involved with a short documentary funded by the Massachusetts Council on the Humanities that explored the ideas in his book on the Olmsteds in Brookline. Morgan served on the J. Harleston Parker Prize Committee of the Boston Society of Architects, charged with selecting the “Most beautiful building in Boston from the past 10 years.” In the following semester, Morgan served as principal author and editor for the text, *Community by Design: The Olmsted Firm and the Development of Brookline, Massachusetts*. (Amherst: The University of Massachusetts Press for the Library of American Landscape History). His review of the Massachusetts Museum of Contemporary Art exhibition, “Invisible Cities” was published in *CAA Reviews* in April. Morgan was on a panel at WGBH for an early release screening of “Ten Buildings that Changed America,” recently shown on public television stations across the nation.

**Jonathan Ribner** has several reviews forthcoming in the online journal *CAA Reviews*, including a 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*.

During the Academic Year 2012-2013, **Paolo Scrivano** had three entries included in the first volume of *Architettura del Novecento*, an encyclopedic dictionary of 20th-century architecture published in Italian, and an article and a book review in the electronic

journal, *ABE Journal: European Architecture Beyond Europe and Architectural Histories: The Open Access Journal of the EAHN*. He also contributed essays to the catalogues of two exhibitions that were held at the MAXXI, Museo nazionale delle arti del XXI secolo, in Rome: the first in the volume titled *L’Italia di Le Corbusier*, the second in *Energy. Architettura e reti del petrolio e del post-petrolio*. In July 2012 Professor Scrivano participated to the 15th International Planning History Conference in São Paulo, Brazil, where he presented a paper on the German-born and American-based architect and planner Oskar Stonorov.

Throughout the 2012-2013 school year, **Kim Sichel** participated in the yearlong conference series for AMNESP entitled, “Material Culture” and also contributed to an international roundtable contemporary photography held by the Boston Consulate of Switzerland. She began the school year by presenting her essay “Mapping Aerial Photography, and the American Landscape” at Rhode Island School of Design Museum’s Landscape Photography Conference that was held in conjunction with the exhibition “American View: Landscape Photography 1865 to Now.” During the fall semester, she delivered two lecture in the MFA, Boston series “New York City: A Muse for Modern Art.” In addition, Prof. Sichel completed her essay “Germaine Krull’s War Photographs” to be published in the forthcoming summer edition of *Fotogeschichte Wien*. She will spend the summer working her book manuscript, *Making Strange: Modernism and the Construction of French Photographic Books 1925-2960*. Prof. Sichel also curated *Winter Harbor Historical Photographs from the Eastern Illustrated Publishing archives at the Penobscot Marine Museum, Schoodic Arts for All (Winter Harbor, ME)*. This exhibition will run August through September.

With the support of an ACLS Fellowship, **Alice Tseng** spent 2012-13 on leave to begin writing a book on modern Kyoto monuments and continue co-editing an anthology on the revitalization of the arts in 17th-century and 19th-century Kyoto. The simultaneous research and writing for both books has taken her to countless libraries, real and virtual. After nine months of intense combing through library stacks and scrolling through computer screens, Alice concludes that navigating shelves inside brick and mortar (also, steel and concrete) spaces is still best for activating the brain and body. In January, she finished a chapter on the history of early public parks and gardens in Kyoto. In May, she plans to finish a very long chapter on the commemoration of imperial culture through the preservation of the extant Imperial Palace and reconstruction of a long-lost Great Audience Hall. Two of Alice's articles were published in December 2012: "The Retirement of Kyoto as Imperial Capital" in *The Court Historian* and "In Defense of Kenchiku: Itō Chūta's Theorization of Architecture as a Fine Art in the Meiji Period" in *Review of Japanese Culture and Society*. Alice has embarked on a new website project titled "Mapping the City" with Sarah Frederick, Associate Professor of Japanese Literature at BU. Working with BU experts in education technology and computational science, they are designing a site that will digitally map references to specific urban spaces and phenomena in works of art and literature.

During his fall sabbatical semester, **Gregory Williams** wrote two essays to be published in the spring and summer of 2013. The first, "Ground Control: Painting in the Work of Cosima von Bonin," will appear in the Winter 2012 issue of *Art Journal*. The second text treats the works on paper of Karin Sander, a German artist better known for her sculptural and architectural interventions. In the summer

he plans to work on three additional publications: an essay for an exhibition catalogue produced by Culturgest in Lisbon on the American artist Helen Mirra; an essay for a book about the painter Florian Meisenberg; and another book chapter for the Dia Art Foundation on the 1960s work of Franz Erhard Walther. In May, Professor Williams will also take part in a panel on the painter Alan Uglow in conjunction with an exhibition at the List Visual Arts Center at MIT.

Besides chairing the Latin American art search this year, **Prof. Michael Zell** has been continuing to write my book, *For the Love of Art: Rembrandt, Vermeer, and the Gift in Seventeenth-Century Dutch Culture*. During the summer, he will be leading a Kress Seminar for college teachers at the High Museum in Atlanta in conjunction with the traveling exhibition, *Girl with a Pearl Earring: Dutch Paintings from the Mauritshuis*. The seminar seeks to strengthen the teaching of art history to undergraduates at smaller colleges and universities. He will also be participating in an international conference of Rembrandt scholars at the Queen's University Study Center at Herstmonceux Castle, England.

## GRADUATE STUDENTS

In January 2013, **Lindsay Alberts** took and passed her oral exam. She is now focusing on writing her dissertation prospectus, which will focus on institution formation and Medici patronage in late 16<sup>th</sup> century Florence. In March she presented a related paper at BU's Graduate Student Symposium "In/Accessible." Lindsay is currently teaching an introductory course at the University of Massachusetts, Boston. She is serving as GSHAAA vice-president and treasurer for the 2012-13 year.

This past fall, Ph.D. student **Leslie K. Brown** taught AH391: Twentieth-Century Art to 1940 as a Senior Teaching Fellow at Boston University. She also participated in an exhibition selected by over 60 participants with connections to Wellesley College. The collectively curated show, *A Generous Medium: Photography at Wellesley 1972-2012*, ran from September 12 - December 16, 2012 at the Davis Museum and included a catalog with essays by the contributors. Another essay, “The Medium and the Message,” is included in an interactive digital artist’s book on Carol Golemboski’s “Psychometry” photographic series, which launched as iPad application in February 2013. In March, Leslie gave a presentation, “A Field Guide to the Kodak Picture Spot,” at the Society of Photographic Education’s 50th anniversary National Conference in Chicago, IL. Her paper was a Finalist for the SPE Conference Award for Excellence in Historical, Critical, and Theoretical Writing. At the event, she enjoyed catching up with many BU alums, including Kate Palmer Albers, Stacey McCarroll Cutshaw, Lisa Sutcliffe, and Francine Weiss. Finally, Leslie was invited by the Canadian non-profit Magenta Foundation to organize an exhibition of regional photographers as a part of their multi-day festival in Boston. Co-curated with Michelle Lamunière, Assistant Curator of Photography at the Harvard Art Museums and BU alum, *Cultivated: New Photography from New England* features 10 artists and will open with the Flash Forward Festival. She looks forward to writing her prospectus over the summer and finding as many photo spots and coin operated binocular viewers as she can.



Two screen shots from Carol Golemboski’s “Psychometry”, digital artist book/iPad

From February 2010 through November 2012, **Alona Cooper-Wilson** accepted a limited term position as Assistant Director and Curator for the Amistad Center for Art & Culture at the Wadsworth Atheneum. During her tenure, she managed a 6,000 plus object collection of African American history and art. She curated several exhibitions, grew the collection, and engaged docents and the public with exhibition talks about African American art and artists. To celebrate the 25th anniversary year of the organization, she curated two exhibitions to highlight the permanent collection and she contributed two essays for the anniversary catalogue: *The Passionate Collector: Randolph Linsly Simpson* and *Telling Our Story: The Collection of the Amistad Center for Art & Culture*. As spring turns to summer, she will turn her energies to working on her dissertation proposal, travel research, and time with her husband, Louis, their family, and their excitable English Springer Spaniel, Winston.

**Kenneth Hartvigsen**, currently a predoctoral fellow at the Smithsonian Institution National Museum of American History in Washington DC, is writing his dissertation on illustrations on American popular sheet music from the Civil War to World War I. He recently presented one chapter of his dissertation, "Banjos, Rifles, and Razors: Black America's Changing Image on 19th-Century Sheet Music," as part of the Fellows in American Art lecture series at the Smithsonian American Art Museum. He and his wife

Emily live in Takoma park Maryland, and are anxiously awaiting the arrival of their first child, a daughter, to be born near the end of April.

**Erin Hyde Nolan** is happy to be finishing her last semester of PhD coursework! This spring she has enjoyed being a Teaching Fellow for Professor Scrivano's Introduction to Architecture course. In January, she presented a paper, "Silent, but not Speechless: Agency in the photographs from *Les Costumes Populaires de la Turquie en 1873*" at Cardiff University's conference *Picturing Others: Photography and Human Rights*. In June, she will present a paper, "Eyes Wide Shut: *Illustrations of Istanbul in Mark Twain's The Innocents Abroad or The New Pilgrims Progress*" at the inaugural Turkish Cultural Studies Association conference in Istanbul. She is thrilled to have a GSHAAA travel grant to help support her travel to Turkey. Upon her return, Erin will study for her oral exams and begin to prepare her dissertation prospectus.

**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** defended his dissertation, "Paper Bullets: the Office of War Information and American World War II Print Propaganda" in March. A generous fellowship from the American Council of Learned Societies and the Luce Foundation provided valuable support for the completion of this project during the 2012-13 academic year. Additionally, Austin presented a paper titled

"Power on the Farm: Promoting Rural Electrification During the New Deal," at the Southeastern College Art Conference in Durham, North Carolina last October. Next year he will serve as Visiting Assistant Professor of Art History at Kenyon College in Ohio.

**Caroline Riley** is excited to have finished coursework and to have begun studying for orals. During the academic year, she presented at four conferences including *Mapping: Geography, Power, and the Imagination* at NYU's Institute of Fine Arts. She also had the pleasure of attending the Kaufman American Decorative Arts Private Study Days at the National Gallery. Caroline has begun to research her dissertation topic, which will explore American objects displayed in European public exhibitions and the role of the Musée du Luxembourg between 1920-1939. This academic year, she conducted research for her BUAG exhibition *Craft & Modernity* and wrote catalog entries for the MFA, Boston's *Asia in the Americas* exhibition. Further, Caroline received first prize and best essay awards from the Howard Gotlieb Archival Research Center Book Contest. This summer, she is thrilled to teach AH112 before putting on her traveling shoes. First, she and her partner will relocate (for two years) to Berkeley, CA. She will then head to Great Britain to attend the Royal Collection Studies and to France to present at *With a French Accent*. Finally, she was honored to have received CASVA's Ailsa Mellon Bruce Predoctoral Fellowship for Historians of American Art to Travel Abroad to explore China and Japan for a month.

**Naomi Slipp** had a very productive year, including passing her orals at the end of March! She also served as a member of the steering committee for the Association of Historians of American Art's symposium in Boston in October and presented conference

papers at the University of Toronto in January, Binghamton University - SUNY in April, and the Cultural Studies Assoc. Conference in Chicago in May. In addition, she curated "Teaching the Body: Artistic Anatomy in the American Academy" at the Boston University Art Gallery which ran from January 31-March 31, 2013, had over one thousand visitors & great reviews, and was accompanied by a scholarly catalogue and extensive programming. Over the past year she has enjoyed serving the Department as GSHAAA president and looks forward to passing the torch. Finally, she feels very honored to be the recipient of the 2013-14 Raymond and Margaret Horowitz Foundation Dissertation Fellowship, which will fund work on her dissertation, tentatively titled "The Secret Figure: Artistic Anatomy and the Search for the Medical Body in Nineteenth-Century American Art."

**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!

This academic year **Martina Tanga** has made progress on her dissertation *Acts of Disengagement: Italian art in the 1970s*. She has had the honour of presenting some of this material at a variety of conferences. In the fall she presented a paper entitled "Extramural Operations: Italian Artistic Practices during the 1970s" at the South Eastern College Art Conference hosted in Durham, North Carolina in October. In November, Martina presented a paper entitled "Beyond Conventional Itineraries: Ugo La Pietra's Analysis of Urban Space" at the interdisciplinary conference *In Trans: Reading Between and Beyond* at the CUNY Graduate Centre in New York City. This spring, Martina will represent Boston University's History of Art and Architecture department at the annual IFA-Frick symposium. There she will present a paper entitled "Self-Representation of the Multitude: Franco Vaccari's Photo Booth Projects in the 1970s." She was also invited as a guest scholar to give lecture on Italy's alternative artistic practices during the 1970s for Professor Silvia Bottinelli's course *Arte Povera and post WWII sculpture in Italy: nature, energy and experience* at the School of the Museum of Fine Arts. Lastly, an excerpt of her first chapter entitled "Extramural Exhibitions: New Urban Spaces in 1970s Italy," which she presented at the *Spaces of Dislocation* interdisciplinary conference hosted by the University of Glasgow, UK in May 2012, will be published in the forthcoming anthology *Spaces of (Dis)location* published by Cambridge Scholars. In addition to working on her dissertation, Martina also published a review of the *Lucy + Jorge Orta* exhibit at the Tufts University Art Gallery for *Art Papers* March/April 2013 edition. Most recently she has completed some freelance writing for Rollins College Art Gallery institutional collection catalogue. Throughout this academic year Martina has continued to teach *Modern Art* for the Metropolitan College at

Boston University as well as stepping into Professor William's shoes by teaching his course *Contemporary Art: 1980s to the Present* in the Fall 2012. This summer she looks forward to making headway on writing her dissertation as well making a last short research trip to Italy thanks to the GSHAAA Travel Grant.



Carrie Moore Anderson and Martina Tanga enjoying a walk through Duke University at the SECAC 2012 annual conference held in Durham, North Carolina