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Graduate Alumni News

Boston University Art History Department

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Alumni in Art Education

For this edition of the Alumni Newsletter, **Melissa Renn** interviewed three of her former classmates who are now working in the field of museum education: **Danielle Cavanna** (MA 2006), **Bridget O'Brien** (MA 2007), and **Jane Seney** (MA 2004). After graduating from BU each went on to the Harvard Graduate School of Education to receive an EdM in Arts in Education. Each encourages anyone interested in art education to contact them directly: danielle@westportartscenter.org, bobrien@mfah.org, and seney@lymanallyn.org.

Tell us a little about your professional and educational background:

Danielle Cavanna (DC): I have taught in art education programs at heritage sites and art museums including the British National Trust at Tytesfield, the Newport Restoration Foundation, the Museum of Modern Art, and the Fogg Art Museum at Harvard. I am currently Director of Education at the Westport Arts Center in Westport, CT.



Danielle Cavanna leading a school group at the Westport Arts Center

Bridget O'Brien (BO'B): After graduating from Notre Dame in 2003 (history, art history, Irish Studies), I moved to Baltimore for a year of full-time volunteer work. I also worked in the education department of Reynolda House Museum of American Art in Winston-Salem, NC. While at BU and Harvard, I did a tour of jobs and internships in the education departments and American curatorial departments of the area museums (Fogg, MFA, Gardner). I also taught (*cont. on p. 4*)

News from the desk of Patricia Hills, Faculty Liaison for the Art History Graduate Alumni Association

Dear Alumni and Friends,

This year we are issuing our Graduate Alumni Newsletter in February in order to bring copies to the CAA conference in Los Angeles.

As you know from the last Newsletter (Number 8 of May 2008), Professor Fred Kleiner reported that the "Patricia Hills Endowed Graduate Fellowship Fund in Art History" (#0889-2) begun with gifts from the Art History graduate and undergraduate alumni, faculty, and friends, reached the point that funds can be drawn to help to finance some of the trips of current graduate students presenting papers at conferences or researching for their MA papers or PhD dissertations.

However, the smaller fund to which many of you have contributed in the past, the Art History Graduate Alumni Association Fund, will still serve as the bridge until the endowed fund grows to meet the full needs of the students. Funds you all contribute to that Fund (#3148-3), because it is not endowed, goes directly to the students. So if you want to make a contribution now, take your pick.

When the Endowed Fund is large enough to generate \$2000 or more, then we will phase out the smaller fund.

Brief News from the Faculty:

Professor **Gregory Williams** is on leave for the academic year 2008-09, working on his book *Arrested Ambition: Humor and Politics in Contemporary German Art*, which is supported by a Postdoctoral Fellowship, Getty Foundation.

Three faculty are on leave for the Spring 2009 semester are: Professor **Emine Fetvacı**, who is writing a book, tentatively called "Sultans, Eunuchs and Books: Picturing History at the Ottoman Court." Her leave is supported with funds provided by the Peter T. Paul Career Development Professorship. Professor **Kim Sichel** is working on several projects: "Aerial Photography and the New Topographics," to be included in *New Topographics Revisited*, John Rorhbach, ed., Center for American Places, 2009; "Lyonel Feininger and Modernist Germany: Photography between the World Wars," which will be published in *Lyonel Feininger Photographs*, Harvard Art Museum, 2010; and her book manuscript, "Aerial Vision: Aerial Photography and Landscape." And **Prof. Kleiner** is working on two books, *A History of Roman Art*, revised and

expanded edition, for Wadsworth, and *Art and Politics in Imperial Rome*, for Cambridge University Press. While Prof. Kleiner is on leave, I am serving as Acting Chair.

A team of faculty—Professors **Claire Dempsey**, **Melanie Hall**, **Keith Morgan**, **Paolo Scrivano**, **Jessica Sewell**, and **Alice Tseng**—has been working on initiating new programs in architecture for the department. There will be two undergraduate majors: in architectural studies (a pre-architectural program) and in architectural history. There will also be graduate programs (MA and PhD) in architectural history. To reflect this new direction, the department will be changing its name to the Department of the History of Art and Architecture.

Finally, I want to thank Melissa Renn for serving as editor of this issue of the Newsletter. It was her idea to focus the issue on museum education as a career path for art historians graduating from Art History at BU. It is a timely topic. When you read the notes from the alumni, you will see that many are involved with museum education.

Art History Alumni Support News

In the nine months since the last Newsletter we can proudly announce the following students who have been given funds by the alumni:

- **Mamie Hyatt** delivered a paper, "Le Tumulte Noir: The Paintings of Herbert Gentry, 1955-1970" at the James A. Porter Colloquium, at Howard University, in Washington, DC on April 18, 2008.
- **Austin Porter** presented a paper, "Art for the Lower Third: American Posters, 1933-45," at a conference Outside the Frame, held at the Kendall College of Art & Design, Ferris State University, Grand Rapids, Michigan, on October 23, 2008.
- **Stephanie Glickman** and **Christina An** attended the annual New England Museum Association (NEMA) meetings held in Warwick, Rhode Island, in mid-November 2008. Christina reports that she "attended the conference in the interest of broadening my knowledge of museum education issues, as I am completing research for a presentation and paper for Professor Melanie Hall's AH 520: Museums and Historical Agency course. At the conference, I had the opportunity to attend such sessions as "A Perfect Storm: The Impact of NCLB and Transportation Costs on School Visits to Museums," "Museum Education Marketplace," and "The Connected Classroom: Digital Technology in Art Museum Education for the School Audience."
- **Lauren Terry** traveled to the Thomas Waterman Wood Museum in Vermont, where she conducted research for her MA paper, "'The Gallant Colored Soldier': Thomas Waterman Wood's A Bit of War History and the Black Civil War Soldier." Lauren received her MA degree in December 2008.

Alumni Updates

Kate Palmer Albers (PhD 2008) After graduating in May, I moved with my husband, Greg, and son, Porter, to Tucson and started as an assistant professor in the Art History Division at the University of Arizona. I teach the history and theory of photography and will also be adding courses in museum studies and contemporary art. My students are a mix of undergrad and grad (MFA, MA, and PhD), and I've enjoyed having so many studio majors, the result of art history being in the School of Art here. I am really thrilled to be working not 100 yards from fellow BU alum, **Becky Senf**, who is a curator at the Center for Creative Photography and with whom I will be co-chairing a session at the 2010 CAA meeting. I am working on revising my dissertation into a book manuscript, and trying to find the time to start new research. Outside academia, we're all adapting reasonably well to the desert – learning a lot about saguaros, snakes, and 70-degree weather in February.

Ann Chase Allen (MA 1988) is an Adjunct Lecturer at the Museum of Fine Arts, Boston and on the Executive Committee of the Council for the Arts at MIT. She presented "Debussy and the Visual Arts," a lecture and recital, at Monadnock Music Festival, Peterborough, NH last July.

Fran Altvater (MA 1996, PhD 2003) is still teaching at the University of Hartford, both in the 2-year program in Hillyer College and in the Arts and Sciences program. She is up for her mid-tenure review this year. She's teaching an exciting class that combines the study of modern art with podcasting; students in this honors class will be making their own audio tours of works in the Wadsworth Athenaeum. In addition to being an invited reviewer for the Year's Work in Old English Studies on numismatics, archaeology, and sculpture, she has an essay on calendar images as they appear on Romanesque baptismal fonts, forthcoming from Ashgate.

Virginia Anderson (MA 2001) writes "My position at Harvard was recently endowed, so I'm now delighted to be the Diane and Michael Maher Assistant Curator of American Art at the Harvard Art Museum. We are beginning work on the second volume of our American collections catalogue (the first volume was published in August 2008) with great assistance from **Melissa Renn**, a fellow BU graduate student. Last year I received a Short Term Graduate Research Abroad Fellowship from BU which enabled me to travel to Cologne and Colmar in October 2008 for dissertation research.

Peter Barr (MA 1989, PhD 1997) had an article about photographer Berenice Abbott's Paris portraits accepted by the periodical *History of Photography* "These days, I spend most of my waking hours constructing PowerPoint lectures... I am finding that the transition from one teaching medium to another is extraordinarily time consuming, but that it is worthwhile since connectivity to the internet has exponentially enriched the courses that I teach. I will be named Chair of the Art Department at Siena Heights University, starting in the fall. As a consequence, I will no longer be Director of the Klemm Gallery."

Ross Barrett (PhD 2008) reports: After defending my dissertation last summer, I began a two-year Mellon postdoctoral fellowship in American Art at the University of Chicago. As part of my fellowship, I taught a course on the visual culture of American urban life in the fall quarter, and will teach a seminar on American art and unrest in the spring quarter, 2009. In between frequent trips back to Massachusetts to see my family, I have given talks at the Urban History Association conference (November 2008) and the McNeil Center for Early American Studies (January 2009), and will present at the Nineteenth-Century Studies Association conference in March 2009. I will also be co-chairing a panel on violence in American art for CAA 2010--so send in proposals this spring! At present, I am working on a pair of articles on antebellum art and upheaval and the visual culture of the Molly Maguires. [Ross just landed a tenure-track position at

the University of North Carolina at Chapel Hill. Ed.]

Marcella Beccaria (MA 1994) is curator at the Castello di Rivoli contemporary art museum outside of Turin, Italy. She has published monographs and collections and exhibitions catalogues in Italian and English, with her work focusing on living artists from around the world, including Yang Fudong, Vanessa Beecroft, and Claes Oldenburg.

Mark Binford (MA 2007) writes: "Since July I have been the Assistant Director of Exhibitions at the Atlanta campus of the Savannah College of Art and Design. I oversee the Atlanta Exhibitions Department and facilitate our ongoing schedule of exhibitions."

Judy Bookbinder (PhD 1998) is co-director, with Sheila Gallagher, her colleague at Boston College of the Becker Project. It is based on The Becker Collection, a hitherto unpublished collection of original Civil War era drawings that artist-correspondents for *Frank Leslie's Illustrated Newspaper* made at the front during the Civil War. These drawings became the basis of engraved illustrations for war stories; others were never used. After the war, some of the artists continued to draw for *Leslie's* stories on the building of the railroads, the Chicago Fire, the laying of the Transatlantic cable, etc. One of these artists was Joseph Becker, and he later became *Leslie's* art director. When he retired in 1900, he took approximately 680 drawings and these are the basis of the Becker Collection. An exhibition of selected works from the collection will open at the McMullen Museum at Boston College in September and travel to venues in New Hampshire and Virginia over the next 2 years. Dr. Bookbinder invites everyone to visit the Becker website "Becker Collection Civil War".

David Brody (PhD 1992 AMNESP) teaches in the School of Art and Design History and Theory at Parsons The New School for Design. (to p. 3)



Order of papers at conference to be determined by a roll of dice at the keynote event on Friday, March 27, 2009!

CHANCE

The 25th Annual Boston University Graduate Student Symposium on the History of Art

Keynote Address

Friday, March 27, 2009, 5:30 p.m.

Robin Kelsey, Professor of History of Art and Architecture, Harvard University, *Vital Accidents in the Photography of Julia Margaret Cameron*

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

Graduate Symposium

Saturday, March 28, 2009, 10:00 a.m. to 3:00 p.m.

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

Morning Session, Moderator: Dalia Habib Linssen, Boston University

Brianne Cohen, University of Pittsburgh, *Farocki's Deep Play: Gambling on Spectatorship*

Adam Greenhalgh, University of Maryland, *Counting George Bellows's Forty-two Kids*

Susan Wager, Columbia University, *"Chance and Anti-Chance": Toward a New Definition of the Dada Diagram*

Afternoon Session, Moderator: Judy Ditner, BU

Ginger Smith, Boston University, *Spontaneous Destruction: Jean Tinguely's Study for an End of the World, No. 2*

Andrea Ferber, University of Illinois, Urbana-

Champaign, *Andy Goldsworthy: Between Permanence and Ephemerality*

Amanda Hellman, Emory University, *Tree Sculpture and the Uncontrollable Force of Nature*

For more information please contact Keely Orgeman, Symposium Coordinator, Art History Department, Boston University at korgeman@bu.edu, or visit <http://www.bu.edu/ah/news/2008-2009/symposium.html>.

This event is sponsored by *The Humanities Foundation at Boston University; the Art History Department, Boston University; The Museum of Fine Arts, Boston; and the Boston University Art Gallery at the Stone Gallery.*

Alumni Updates (continued from page 2)

This summer his co-edited volume *Design Studies: A Reader* will be published by Berg. He is also finishing his book *Visualizing Empire: Orientalism and American Imperialism in the Philippines*, which is under advance contract with the University of Chicago Press. This semester he is on sabbatical and has begun a new project about design, luxury hotels, and labor.

Efram Burk (MA 1993) writes that his book *Clever Fresno Girl, The Travel Writings of Marguerite Thompson Zorach, 1908-1915*, has been published by the University of Delaware Press. Efram is Associate professor of art history and Chair of the Fine and Applied Arts Department at Curry College, Milton, MA.

Katherine Carroll (MA 2006) spent the fall conducting archival research for her dissertation, "Modernizing the American Medical School, 1893-1940: Architecture, Pedagogy, Professionalization, and Philanthropy." She received a Grant-in-Aid from the Rockefeller Archive Center and a Countway Library Fellowship in the History of Medicine from Harvard University. This semester, she is back in San Antonio, Texas, where she continues to work on her dissertation and to teach as an adjunct in the Alamo Community College District.

Donna Cassidy (MA 1982, PhD 1988) continues to research her current project, *Beyond the Northern Border: U.S. Artists in Quebec and Atlantic Canada 1880-1940*. She gave a talk on Rockwell Kent's and Gertrude Käsebier's work in Newfoundland at the Canadian American Studies Association conference in St. John's, Newfoundland, in August 2008 and will give a paper on the modernists' re-mapping of the American landscape through their Canadian work at College Art Association in Los Angeles this month.

Liana De Girolami Cheney (PhD 1978) published the following: "Giorgio Vasari's Offertory at Cortona," in Lilian Zirpolo, ed. *Anthology of Chapels*, Trenton, NJ: WAPACC Press (forthcoming 2009); "Giorgio Vasari's and Cesare Ripa's Iconologia: The Chamber of Fortune's Allegories of Virtues in the Casa Vasari," in *Exploration in Renaissance Culture* (Summer 2008); and "Giorgio Vasari's Allegory of Prudence," *Emblem Studies Journal* Vol. 16. (2008).

Karen Gramm Coutts (MA 1996) is the Associate Director of Development at The New Children's Museum (NCM) in San Diego. The New Children's Museum is the only museum of its kind in the United States; a hybrid of a contemporary art museum and children's museum. The NCM commissions artists to create participatory works of art for a youth audience and provides facilitated hands-on art studios for all visitors. Designed by Rob Wellington Quigley, NCM is the first green Museum in California. The current exhibition *childisplay* includes works by 18 artists including Allan Kaprow, Diana Thater, Lee Boroson, and Gustavo Artigas. See www.thinkplaycreate.org

Lucy Der Manuelian (PhD 1980) presented "Ani: The Fabled Capital of Armenia," in the Harvard University Art Museums' lecture series "Cities, Their Art and Architecture." She also published in *Ani, World Architectural Heritage of a Medieval Armenian Capital*. Her paper, "The Role of the University Chairs and the Field of Medieval Armenian Art and Architecture" presented at the Harvard University Conference on Armenian Studies was published in *Rethinking Armenian Studies, Past, Present and Future in The Journal of Armenian Studies*. When one of the oldest known Jewish cemeteries in the world was discovered in Armenia recently, she and archaeologist Daniel Welch used pioneering radar

technologies to examine that site at Yeghegis. Their report is cited in the article about the site in *The Journal of Jewish Studies*. With a \$50,000 grant she was able to repair six medieval churches of architectural significance dating from the fifth to the eleventh century. The Tufts Graduate Student Council presented her with the 2006 Award for Outstanding Contributions to Graduate Studies. She was cited for "the strong, positive impact she has had on the professional and personal lives of many students, and for her dedication and determination to make the graduate student experience at Tufts as positive and intellectually rich as possible."

Mari Dumett (PhD 2009) defended her dissertation on September 5, 2008 and received her PhD January 2009. She presented a scholarly paper at the conference "Office in the Studio: The Administration of Modernism" at the Jena University, Jena, Germany, January 22-24, 2009, and will present another scholarly paper at the British Association of Art Historians in Manchester, UK, April 2-4, 2009. During Fall term 2008 Dumett was a Visiting Lecturer at Boston University, teaching the course "Contemporary Art: 1980 to Now," as well as a Lecturer at the Rhode Island School of Design, Providence, RI. In addition Dumett is a free-lance critic for the journal *Art Papers* and is currently interviewing at CAA.

Jeffrey Fontana was named to the Harry E. Smith Distinguished Teaching Professorship in Art History at Austin College in the spring, 2008. On sabbatical during the summer and fall of 2008, he conducted research in France and New York City for three projects dealing with responses to Renaissance art and architecture in France and the US during the late nineteenth and early twentieth century. He will deliver a paper "Lomazzo on Northern Italian Painting: Titian, Correggio and Barocci," at the Renaissance Society of America conference in March 2009 in a session organized by (cont. on p. 7)

Alumni in Art Education *(continued from page 1)*

AP Art History at the Groton School for a semester as well as continuing education courses at the Boston Center for Adult Education. I am now the Tour Programs Manager at the Museum of Fine Arts, Houston—a position I have held since August 2008.

Jane Seney (JS): I got my BA in Art and Art History from Colgate University in 2001. Professionally, I had worked in development at the Boston Public Library Foundation and in marketing at the Isabella Stewart Gardner Museum. I've taught Art History and Museum Education at the college level (Cambridge College, UNH, Emmanuel College and Connecticut College). I have served as the Director of Education at the Lyman Allyn Art Museum in New London, CT since 2006.

Did you always know you wanted to pursue a career in museum education? If yes, why did you choose to get an MA in Art History from BU first? If no, what led you to choose this path?

DC: I came to BU because I wanted to pursue a career as a curator in an art museum. However, after taking Melanie Hall's "Museums and Historical Agencies" course, I became interested in heritage and ways to create opportunities to make art institutions (albeit an art museum of heritage site) more accessible to a broader public. While at BU, and under Melanie Hall's guidance, I took on a fellowship through the United States International Council on Monuments and Sites (US/ICOMOS) to serve as an Access and Outreach intern at one of the United Kingdom National Trust's most recently acquired properties, Tynesfield in Bristol, England. Here, I worked with "at risk" teens and people with disabilities, who were involved in preserving and protecting the estate. I loved the hands-on aspect of working with and teaching diverse audiences. This experience helped to determine a new professional direction as a museum educator.

BO'B: Yes, I always intended to pursue a career in museum education. Since art history was my second major as an undergrad, I felt I had several holes in my understanding of art history as a discipline, and I thought an MA would help me

patch them up. I wanted to work with Professor Hills and focus on American art, while the stellar museum collections in the city of Boston also made BU an attractive destination.

JS: When I was at BU I wanted to become a professor. I went through training to become a Museum Teacher at the Isabella Stewart Gardner Museum in an effort to become more comfortable talking about art in front of people. It changed my life! I so enjoyed giving tours, interacting with the public, and introducing others to the joys of looking at art that I knew I wanted to work in Education. Remember the feeling you had when you took your first art history class you and just loved it? Or the way it opened up a new world and a new way of thinking for you? In museum education, you get to do that for people every day.

How did your experience at BU prepare you for your current position?

DC: BU opened the doors to many professional opportunities, including a paid internship at the Institute of Contemporary Art (ICA). At the ICA, I helped develop the content for Mediatheque, a technologically advanced media center equipped with computers that provide information on artists' works in the permanent collection. This experience helped me to learn how to use research skills to write for a wider audience. I also received a lot of guidance from the PhD candidates, who were always available to review a paper and provide words of wisdom while preparing for comps and presentations. Their guidance helped prepare me for the professional world.

BO'B: The BU program was a rigorous academic challenge, and intellectual workouts are always beneficial! With what I learned at BU, the task of learning an unfamiliar museum collection was a lot less daunting.

JS: BU trained me to be a good student and gave me an excellent background in American Art. My Art History background definitely gives me more credibility with the Museum's docent corps, my colleagues, and the Board. Last summer I offered a lecture series on works in the Museum's permanent collection which I could not have done without my experience at BU.

All three of you did your MA in Art History at BU, and then followed with an EdM at Harvard in their Arts-In-Education program. Why did you choose that specific program? Did you consider other Art Education programs? How did it prepare you for your current position?

DC: While an MA at BU helped to solidify a strong background in Art, Harvard's Arts in Education program gave me the tools and skills needed to create programs geared towards learning in and through the arts.

BO'B: To be honest, I completely owe my decision to follow up BU with Harvard to Danielle and Jane! I was planning on finding a job after graduating from BU, but Danielle and Jane assured me that the Arts in Education program would be both eye-opening and essential. They did not let me down!

JS: I was interested in the Harvard program because it was very broad—students were from all sorts of backgrounds—dance, poetry, theater, etc. and it was really nice that it was close and at a world-class institution. The degree has been invaluable to my work at the Museum and to my teaching. I learned so much about how people learn, community outreach, and leadership in non-profit organizations.

Do you find that an MA in both Art History and Art Education has been useful to you in your career?

DC: Absolutely, I not only lead school-group visits for students in grades K-5, but also lead "Art in Context" talks for adults. Last spring, I taught an "Introduction to Art Masterpieces" course at Salve Regina University in Newport, RI and will be teaching a similar course at the Westport Arts Center this spring. I constantly use the skills I learned in both programs when I teach. So much of *what* I know about art comes from my background at BU, but *how* I teach comes from my experiences as an art educator.

BO'B: Absolutely! The key to the Harvard *(continued on next page)*

BU at CAA 2009

Join us for the annual Boston University Alumni Breakfast, hosted by Fred Kleiner and Patricia Hills, which will be held at the College Art Association's Annual Meeting on Friday, February 27, from 7:30 to 9 a.m., in the La Brea room at the Westin Bonaventure Hotel.

The following current graduate students in our department will be giving papers at this year's CAA:

- Stacey McCarroll Cutshaw, "Reconsidering Sally Mann's "Immediate Family": Sixteen Years Later", Thursday, February 26, 2:30 PM–5:00 PM, Concourse Meeting Room 407, Level 2.
- Mamie Hyatt, "Esthetique Noir? African American Abstract Painters in Post–World War II Europe," Saturday, February 28, 9:30 AM–12:00 PM, Concourse Meeting Room 408A, Level 2.
- Dalia Habib Linssen, "A Position Neither Here nor There": Hansel Mieth's and Otto Hagel's California Photographs, 1928-36," Saturday, February 28, 9:30 AM-12:00 PM, Concourse Meeting Room 408B, Level 2.

Alumni in Art Education *(continued from page 4)*

Program was that it was an Arts IN Education program, not an Art Education program. It may seem like just a semantic difference, but it allowed me to explore the field of education as a whole—far beyond museum walls. The two degrees has yielded a powerful desire to constantly seek what works of art can say and teach and how visitors can learn from or understand them.

JS: Absolutely! In hindsight, if I didn't have both degrees I would be woefully unprepared to do the work I do.

What kind of institution do you work at? What populations do you currently serve or would like to serve? What kind of programming are you planning?

DC: I am currently the Director of Education at the Westport Arts Center in Westport, CT. My job responsibilities include: running gallery lectures for adult audiences, art workshops for K-12 students, and school-group visits for 3,000 students per year. I also manage a program called *Connections*, which provides underserved students in urban communities neighboring Westport to learn an art form under the tutelage of teaching artists within their school classroom. Westport Art Center teaching artists work with students to create art using a range media and techniques. In addition to providing artists-in-residence for partner schools, the Westport Arts Center offers bus transportation for school-groups visits to the Arts Center. The *Connections* program currently serves close to 1000 students.

BO'B: I work at a large, encyclopedic institution whose collection spans 5,000 years of history and reaches every corner of the globe. My team serves 30,000 students a year (pre-K through university), while also offering the adult drop-in tours, a new initiative for adults diagnosed with Alzheimer's Disease and other special projects. While we are developing this new program, the goal for the rest of this academic year is to revise and improve our current offerings (making stronger connections between curricula and school tours, improving our pre-K program, offering more resources for teachers who bring their classes to the museum, etc) in order to create a more robust program for Fall 2009.

JS: The Lyman Allyn is in one of the poorest cities in CT. We do our best to connect with public schools, which are, by state and national standards, failing. We've also started our own after-school program to serve the children from the city. At the same time, the museum is right next door to Connecticut College and so we have a great scholarly community to work with as well. I love working with college students but it is especially rewarding having a positive impact

on the under-served populations in the city.

What is your greatest challenge at your job?

DC: Managing multiple programs and keeping them high quality. Properly evaluating methods of evaluation is also difficult. We often have incredible anecdotes from students participating in our programs, but very little qualitative or qualitative data to show for it.

BO'B: Every program that is led by a docent falls under my team. In working with a corps of over 200 volunteers, one of the greatest challenges is making sure every visitor has the same high-quality museum experience. We have been revamping our docent program and continuing education sessions to attain more quality control.

JS: New challenges are always emerging. Not being able to be everywhere all the time is a big problem.

How is the economy currently affecting what you can do in your education department?

DC: I have found that the Arts Center has drawn in more audiences now than ever before. We recently launched a program called WACKy Family Day, which occurs bi-monthly on Sundays. During this family-friendly arts event, parents and kids participate in various hands-on art activities from art tours of the exhibition, to art workshop inspired by our current exhibitions. The popularity of this event and the positive responses we have received speaks volumes to the notion that regardless of the economic hardships we are under, families are hungry for experiences to create and learn together.

BO'B: I don't think it's affecting us any differently than anyone else. The entire department is trying to do a better job of working together and synching what we produce. We are still coming up with new ideas and initiatives, but we need to find ways to enact them at low costs.

JS: A huge portion of my budget is grant-funded. Granting organizations are giving less and less these days—which means the Museum can offer less and less.

Do you have a favorite success story you would like to share?

DC: I recently curated an exhibition at the Arts Center, entitled, $C^2 = (CP + LP)$ *Creative Connections = (Creative Process + Learning Process)*, which celebrated the work of nine Westport Arts Center's teaching artists who have been involved in the *Connections* program since 2003. The exhibition reflected upon the art-making process, the role of the teaching artist in the community, and the ways in which triggering the

creative spirit can unleash profound opportunities for discovery, learning, and self-expression. The show also provided the opportunity for teaching artists to exhibit their work alongside their students' artwork. For example, *Connections* teaching artist Jeannie Thomma, who works with fiber and felt, exhibited her art work alongside her students' art work from the Side by Side Community School in Norwalk, CT. Another artist, Martha Bloom, collaged an entire wall of the gallery with both her own art work and her students' art work. The sense of pride the students had for their work was reflected in nine-year old, Victoria Fernandez. Victoria, a student of Martha Bloom, came with her family of eight from Queens, NY to Westport to see her art work exhibited at the Arts Center. Watching Victoria photograph her artwork and translate the wall text to her Spanish-speaking grandparents. Her parents commented, "Victoria has started to feel self-conscious about her art making abilities. We came today to expose her to art and to re-install confidence, she is so excited to be here and show off her art, this is what she needed." Upon the end of the Fernandez family's visit to the Arts Center, Victoria handed me a \$20 bill, and requested that the money go towards the *Connections* program.

BO'B: Last week I was leading a pilot session for a new program at the MFAH for museum visitors diagnosed with Alzheimer's Disease and their caregivers. I was exploring a Tiffany stained-glass window of a wooded landscape with a group that included a priest and a nun who were diagnosed and two more nuns who were their caregivers. Picking up on a spiritual and transcendent quality in the work, the priest said it reminded him of a hymn he couldn't remember. One sister asked him if it was "How Great Thou Art" and another started humming it. Soon, all four of them were singing the words, and since it is such a popular hymn, other visitors were singing along as well. The whole incident only lasted about fifteen seconds, but it reminded me to never forget that while a work of art can resonate in an intensely personal way, it is also universal.

JS: I think the joy of education work in museums is that there is a success story every day. One of the recent ones that comes to mind is when I brought a slide show to a local middle school to prepare a class for an upcoming visit to the Museum. As I was setting up the projector and the students were filing in to the desks, one boy started acting out—he wouldn't take off his hat, sassing the teacher, etc. She disciplined him and he slumped down at his desk with this look of anger and defiance on his face. As I got going with the presentation he sat up and was really positively engaged with the material. The anger and the attitude were gone. He was making great comments and asking great questions. It was a complete transformation. We all know that the arts can do this—but it was amazing to witness it. At the end of the slide show he even came over to me to discuss the images in more depth.

(continued on next page)

Alumni in Art Education

(continued from page 5)

What is your educational philosophy?

DC: All of our school-group visits incorporate Visual Thinking Strategies (VTS), a learner-centered method to examine and find meaning in works of art. This model not only teaches thinking, communication, and visual literacy, but also enables students to examine and interpret art from their own unique perspectives. I use VTS nearly every day.

BO'B: Education can take new shapes in a museum context. Museums have the unique opportunity to be at the center of a community, a place for dialogue and exchange, a force that neutralizes societal labels. Students and the general public alike from all over the greater Houston area can come to the MFAH and explore far-reaching parts of the world, generate new ideas, and see learning concepts come alive. As museum educators, we need to capitalize on this, making central the idea that so many things can be learned in and through the arts.

JS: I believe in inquiry and active learning and engaging people through their different senses and intelligences.

If you had to make one book required reading for all who teach (whether art or other fields), what would it be?

DC: *Flow: Psychology of Optimal Experience* by Mihaly Csikszentmihalyi

BO'B: I find I have been returning to Maxine Greene's *Variations on a Blue Guitar* a lot this year.

JS: Well, I am teaching Museum Education this semester and I must admit there are not great resources for teaching in the field (much has been written, but not necessarily written well in my opinion). For Museum Education I rely on George E. Hein, *Learning in the Museum* (1998).

Danielle, you have worked at the Museum of Modern Art and the Fogg Art Museum; Bridget, you have worked in museums and have taught in community programs such as the Boston Center for Adult Education; and Jane, you have taught at the collegiate level and given tours at the Isabella Stewart Gardner Museum. Do you find you teach the same way to different audiences, or do you adapt to each group?

DC: Yes. Everybody learns differently, and I certainly tweak my teaching style based on the environment that I am in, but I am a firm believer in *learning through doing*. I try to stick to a learner-centered, discussion-based approach to teaching. If I can find an opportunity to speak less and listen more, I will; if I can find a way to connect an art work or issue to my students' own lives (and make it relevant to them), I will. If I can find an opportunity to get them to interact with each other, I will. Ultimately, I



Jane Seney teaching in a gallery

try to model my teaching after Keith Morgan and Pat Hills. Their lectures were always discussion based and I learned the most in their classrooms.

BO'B: While there are nuances to working with different audiences, the bottom line is helping people learn how to look. The level of what people find in their looking depends on the audience or their motivations for looking, but cultivating this skill also cultivates critical, creative, and flexible thinking skills.

JS: Whether I am teaching a group of middle school students, college students, working adults or senior citizens, I always use inquiry and discussion to examine the material. The down-side, of course, is that you can't cover a lot of material when you teach this way, but it is a better experience for all involved.

What can art historians learn from museum educators? How can we better present material to our students/to our audiences (whether in a university, museum, or gallery)?

DC: We can look at and use art to learn about history, but we can also use art to teach critical thinking, communication, and problem solving, especially when it comes to young audiences. And there are multiple interpretations to looking at art.

BO'B: Great question! The best advice I can give is making sure your audience is engaged. People have different ways of learning, and the pedagogies of art historians should recognize that fact. Art historians have an amazing wealth of knowledge, but if they can't engage an audience while trying to relay it (whether through writing or speaking), then it is lost! People need to see the relevance of art to their everyday lives, they need to be given a chance to interact with an original work of art - positive experiences like this create buy-in from visitors. This is something we all (curators, academics, educators - although there is a lot of overlap between those three categories) need to remember to assure society keeps valuing the arts.

JS: I am so glad you asked this question. When I first started teaching Art History I aspired to be a

great lecturer, like my favorite professors from undergrad. The more I learned about Education, the more I realized this was just a lousy way to really engage people in the material. I began to make my classes much more interactive and discussion-based and it has worked wonders. I'm just an adjunct, but my students at Emmanuel nominated me for Professor of the Year!

Boston University Art History Department

Donations from alumni help to provide important funding for current graduate students to present conference papers, to conduct research trips, and to attend conferences necessary for their research.

Contributions may be made payable to the BU Art History Department Fund #3148-3 or to the "Patricia Hills Endowed Fellowship Fund in Art History" #0889-2 and sent to the following address:

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Alumni Updates *(continued from page 3)*

BU alumna **Liana De Girolami Cheney**.

Cara Franson (BA 2006) writes that she "currently holds the position of Program Assistant at The Angell Foundation. We are a private foundation in Southern California and we fund nonprofit organizations in So Cal and New England that focus in areas of art, education, social justice, spirituality, and youth. I help manage a portfolio of nearly \$4 million—and among the many grants we distribute, we give to some great organizations working in the area of arts education, mentorship and career preparation."

Sydney Greaves (MA 1991) is the Estelle B. Goldman Assistant Curator of Education at the Memorial Art Gallery of the University of Rochester, NY, where she develops didactic materials and activities to support school programs. The MAG's original permanent collections galleries, now housing Asian, Ancient, and European collections are being revisited and reinstalled in honor of our 100th anniversary in 2013. "I have essentially become the educator for these collections and their associated reinstallation. I am also lead educator for two different IMLS grant projects: one a web-based exploration of narrative objects in the collection, the other a hand-held portable self-guide to objects in our Ancient World galleries, the first to undergo reinstallation. I have also taken the opportunity to return to school part-time at the University of Rochester's Warner Graduate School of Education and Human Development, pursuing a Master of Science in Teaching and Curriculum. My areas of interest in this program are object-based learning and informal "community-of-learners" style learning, making connections between school curriculum, home culture and the art museum collections.

Kate Harper is still in Amsterdam, working on her dissertation on Hendrick Goudt. She has traveled to collections throughout Germany, France and in Vienna.

Kenneth Hartvigsen (MA 2008) has received the Jan and Warren Adelson Fellowship in American Art and is pursuing a PhD at Boston University. He studies American art and visual culture with a research focus on visual culture and music in the twentieth-century. In April 2008, delivered a portion of his MA paper, entitled "Invoking Charlie Chan: Basquiat's 'Horn Players' as an Imprint of Racial Tensions," at the Symposium on the History of Art, hosted by the Frick Collection and the Institute of Fine Arts.

Karen Haas (MA 1989) has been the Lane Collection Curator of Photographs at the Museum of Fine Arts in Boston since 2001. "I am currently organizing an exhibition, *Viva Mexico! Edward Weston and His Contemporaries*, which will run at the MFA from May 30 – November 2, 2009 and have had an article accepted for the upcoming

Detroit Institute of Arts Bulletin (Fall 2009) entitled "Robert Frank and Walker Evans: On The Congressional."

Quintana Heathman (MA 2006): "After working as a research assistant at the Museum of Fine Arts, Boston for two years, I am currently working at the RISD Museum in Providence, focusing on their collection of bird-and-flower Japanese woodblock prints. I was recently awarded a two-year MEXT research scholarship from the Japanese government and will be leaving in April for Tokyo to study at Gakushuin University with Professor Kobayashi Tadashi, during which time my focus will be the landscape prints of Utagawa Hiroshige."

Stephanie Mayer Heydt (PhD 2008) began her new post in January 2009 as Margaret and Terry Stent Curator of American Art at the High Museum of Art in Atlanta, Georgia. Stephanie relocated with her family to Atlanta from Florida, where she had been Curator of Collections and Exhibitions at the Gulf Coast Museum of Art.

Erica E. Hirshler (PhD 1992) reports that "work is continuing on the preparations for the MFA's new American Wing, on schedule to open in late 2010, a date that once seemed far away but now is approaching rapidly. New gallery spaces have been designed, labels are being written, and publications prepared--we are all working at fever pitch. We still have American art on view--three galleries in the Evans Wing and selected paintings scattered in other galleries throughout the building. I am in the throes of the editing process for my book "Sargent's Daughters," a biography of the MFA's masterpiece by Sargent, "The Daughters of Edward D. Boit," slated to appear in print this coming October."

Meghan Jones (MA 2001) is currently a Fulbright Research Fellow at the National Museum of Modern Art, Tokyo, doing research for her dissertation "Tomimoto Kenkichi and the Discourse of Modern Japanese Ceramics."

Paul Kaplan (PhD 1982) was a fellow at the W.E.B. Du Bois Institute for African and African American Research during calendar year 2008, working on the Italian section of the forthcoming vol. 3 of *The Image of the Black in Western Art* (Harvard University Press). During 2008 he gave talks at Harvard, Tufts, and the Art Institute of Boston (Leslie University).

Reyahn King (MA 1993) who wrote on Fuseli for her master's paper, has been the Director of Art Galleries, National Museums Liverpool since late summer of 2007. Her exhibition and accompanying publication on Ignatius Sancho were very well received in the UK. The full scoop on her active professional bio in museums in Britain can be found at this URL: http://www.liverpoolmuseums.org.uk/about/senior_staff/reyahn_king.asp

Kathryn Kucharski (MA 1988) is on the Advisory Board for the Traditional Building Exhibition and Conference being held in Boston March 12th -14th, 2009 and is the Marketing Coordinator at Shawmut.

Susan Greendyke Lachevre (MA 1984) delivered a talk titled "The Statue of Anne Hutchinson, by Cyrus Dallin," at the Boston Charter Day ceremonies, Massachusetts State House, Sept. 9, 2005. The talk was revised as an illustrated lecture and repeated at the Robbins Memorial Library, Arlington, MA, in celebration of the 10th anniversary of the Cyrus E. Dallin Art Museum, February 12, 2009. She is also the author of "Italy Under the Golden Dome," 4th ed. 2007, 5th ed. 2009. She also spoke at the 2007 NEMA meeting on the panel entitled "Museums within Larger Institutions."

Christina Lanzl (MA 1991) presented a paper at the International Sculpture Conference and taught a course on contemporary architecture and public art in Berlin at the Massachusetts College of Art and Design in 2008. This spring, articles on public art are scheduled to appear in *Sculpture Magazine*, *Public Art Review* and *Kunststadt Stadtkunst* (Berlin, Germany), along with a catalogue essay on Boston artist Fernando DeOliveira. Christina founded and chairs the Placemaking Network at the Boston Society of Architects/AIA, which investigates ways to enrich the public realm through interdisciplinary dialogue among the design professions, including urban planning, landscape design, architecture, public art, engineering, and more. Relevant topics and issues are presented and discussed by distinguished speakers at a monthly seminar series. She continues her work as project manager at the Urban Arts Institute at Massachusetts College of Art and Design. Recent work includes a public art master plan for the Knoxville Museum of Art and the South Bay Harbor Trail public art initiative. The Goethe-Institut Boston is hosting an outdoor installation of her own work, EcoSignals, as part of the TransCultural Exchange international conference in April.

Dalia Habib Linssen (MA 2001) remains at work on her dissertation that examines the contributions of German-born photographers Hansel Mieth and Otto Hagel. She is currently a Henry Luce/ACLS Foundation Fellow and was recently awarded a grant from the Museum of Fine Arts, Houston, for the study of photographic history. In October, she gave a paper at Boston University's AMNESP symposium, "American Studies in Global Perspective," and will be presenting a paper on European émigré photographers in Los Angeles at the 2009 CAA conference. In April, she will be presenting a paper at the 2009 Frick Symposium on the History of Art.

Alumni updates continued

Amber Ludwig (MA 2003) continues work on her dissertation, "She is all Nature, and yet all Art: Portraits of Emma Hamilton." She has given several papers related to the dissertation at national conferences, including the American Society of Eighteenth-Century Studies.

Amy Lyford (MA 1990) is Associate Professor at Occidental College, Los Angeles and has secured a book contract with UC Press for her work on Isamu Noguchi's Modernism, 1930-1950. Lyford is starting a new project on a Pacific War Memorial designed for Honolulu (1946-1962), and will be presenting a new piece of research related to this project at the Los Angeles CAA Conference titled: "Remembering the Unknown Sailor in Honolulu: Paul Williams' Design for the Pacific War Memorial in 1952". In March 2009 Lyford will be a visiting Professor at the University of Colorado, Boulder, and will present at two conferences on Surrealism and Non-Normative Sexuality at the Association of Art Historians' Conference in Manchester, UK (April '09) and at Radcliffe in Summer '09.

Holly Markovitz (MA 2004) is currently the Douglass Foundation Predoctoral Fellow at the Smithsonian American Art Museum. "I'm working on my dissertation, "Reframing the Frontier: Rephotography, Repetition, and Return," and giving a lecture entitled "A Mythological Monument: Deborah Bright's Plymouth Rock" at the Great Lakes American Studies Association (GLASA) Annual Conference; at the University of Notre Dame.

Mary Drach McInnes (PhD 1994) is Associate Professor, School of Art and Design, New York College of Ceramics at Alfred University and is the issue editor on emerging ceramic artists in *Interpreting Ceramics*. McInnes was named one of the "rising leaders" of ICFAD (International Council of Fine Arts Deans) and recently gave a lecture at RISD (Rhode Island School of Design). She was also co-chair of two national panels on collaborative and interdisciplinary approaches in studio education (at CAA and NCECA) and will serve as a mentor at the 2009 CAA Conference. She is the author of "Encrusted and Encoded" in *Walter McConnell: Itinerant Edens* (Daum Museum). She will be promoted to full professor as of July 1, 2009.

Laura Muir (MA 1993) is assistant curator of the Busch-Reisinger Museum. She presented the paper "Lyonel Feininger's Bauhaus Photographs" at the symposium "Bauhaus Palimpsest: The Object of Discourse" at Harvard University on March 15, 2008. She is currently organizing an exhibition devoted to Feininger's photographic work.

Keely Orgeman (MA 2006) is a PhD student in the Art History Department at BU, where she studies the visual culture of the United States. She currently holds a curatorial position at the Yale University Art Gallery to conduct research for an upcoming exhibition on Coney Island. In addition, she serves as the 2008-2009 coordinator of "Chance," the 25th Annual Boston University Graduate Symposium on the History of Art. In fall 2008, Orgeman organized the exhibition *Atomic Afterimage: Cold War Imagery in Contemporary Art* at the Boston University Art Gallery, which drew on her dissertation topic and was supported by the Adelson Fellowship in American Art.

Pamela Patton (PhD 1994) writes: "I'm still Associate Professor at Southern Methodist University, where I teach courses in medieval art and continue my research on medieval Spain. My current book project examines images of Jews in medieval Iberian culture during the most active years of the Christian Reconquest. My most recent publication related to this is "Constructing the Inimical Jew in the Cantigas de Santa Maria: Theophilus' Magician in Text and Image," in *Beyond the Yellow Badge: Anti-Judaism, Anti-Semitism and European Art Before 1800*, ed. Mitchell Merback. (Leiden: 2008). My husband **Eric White** (PhD 1995) continues as Curator of Special Collections at Bridwell Library at SMU; we live in Dallas with our two children, aged 7 and 11, two cats, and one leopard gecko."

Karen Pfefferle is Curator of Wellington Management's contemporary art collection and is currently planning for the move (in 2011) of corporate headquarters, including more than 800 works of art, from one building in downtown Boston to another. On a personal note her identical twin girls are turning 4 in April and hoping to start pre-kindergarten in the fall!

Erika Schneider (MA 1993) started teaching at Framingham State College in the fall of 2007 where she teaches modern, contemporary and survey II as well as special topics in American art. As director of museum studies, she teaches a museum studies seminar and enjoys taking students on lots of field trips to local museums and historical sites. Her essay, "Talisman for the Symbolist Movement: Puvis de Chavannes' Hope" will be published in a book, *Subjectives Objects*, by Rivendale Press, developed from a conference at Oxford University. She will present "Gauguin's Watery Women: A Multivalent Symbolist Reading" at the conference, "Symbolism: Its Origins and Its Consequences" at the University of Illinois in Monticello, IL in April. "I hope to get back to American topics this summer! I'm also helping to organize a first annual Boston-area undergraduate conference in art history which will take place on Saturday, April 11 at Emmanuel College. I just touched base with **Catherine Wilcox Titus** at Worcester State, and I look forward to networking with other BU alums in the area."

Rebecca Senf (PhD 2007) is presently the Norton Family Assistant Curator of Photography, a joint appointment at the Center for Creative Photography and the Phoenix Art Museum. In this position she curates three exhibitions a year, primarily drawn from the Center's collection. Recent exhibitions include *Debating Modern Photography: The Triumph of Group f/64* (2007); *Richard Avedon: Photographer of Influence* (2008); *Human Nature: The Photographs of Barbara Bosworth* (2008); and *Charting the Canyon: Photographs* by Mark Klett and Byron Wolfe (2009). An on-going research project on *Harper's Bazaar* photographer Louise Dahl-Wolfe will result in publication and traveling exhibition in 2011. She is particularly delighted to have fellow BU alum **Kate Albers** as Assistant Professor at the University of Arizona School of Art. On a personal note, her daughter Lilah was born in September and her son Nick will turn four in April. It's wonderful to be raising the kids in the warm Arizona weather, nearer to family.

Ginger Elliott Smith (MA 2007) is completing

her final year of doctoral coursework. In addition to serving as a teaching fellow in the Department of Art History at BU, she also is adjunct faculty at Emerson College in the Department of Visual and Media Arts. This year Ginger has had the pleasure of serving as president for the Graduate Student Art History Association and will also be presenting a paper at the BU Graduate Student Symposium on the History of Art in March 2009.

John Stomberg (MA 1990, PhD 1999) writes: "In July the Curator part of my job changed from Senior to Chief—now I am the Deputy Director and Chief Curator of the Williams College Museum of Art and a Lecturer in Art at the college. I have been curating mostly photography exhibitions, including a series exploring how photography has been used to shape perceptions of community. This summer I'll have a little Edward Steichen retrospective up and this will be my last year of teaching the survey as I begin teaching history of photography classes in the fall. Leyla (17) has applied to colleges and we are waiting to hear; Izzy (14) is a fine dancer; and Beth and I are happily settled into our renovated house on a hill here in Williamstown."

Annette Stott (PhD 1986) published *Pioneer Cemeteries: Sculpture Gardens of the Old West* with University of Nebraska Press this past fall. It was supported by a CAA Wyeth publication grant for American art.

Stephanie Taylor (PhD 2001) received tenure at New Mexico State University in May of 2008. She will be co-chairing two panels on "Surrealism au naturel" at the 2009 CAA meeting and looks forward to seeing people in LA.

Jennifer Urhane (MA 2006) is currently the Assistant to the Polaroid Photography Collections, Polaroid Corporation, Concord, MA. "I am also busy doing freelance work: cataloguing private art collections in the Boston area, and for the second time, organizing the Leopold Godowsky, Jr. Color Photography Awards at the Photographic Resource Center, Boston. This past year I have shown my fine art photography at two different venues for the First Thursdays Art Series in Jamaica Plain, MA, as well as at Jamaica Plain Open Studios, and had a photograph accepted into a juried show at the Texas Photographic Society (currently traveling through Texas)."

Sarah Vure (PhD 2002) is an essayist for the exhibition catalogue *The Eight and American Modernisms*. She focuses on Robert Henri's and John Sloan's art, professional activities and response to modernism. Co-organized by the Milwaukee Art Museum, New Britain Museum of American Art and Terra Foundation for American Art, the exhibition will open in CT where it will be on view March 6-May 24, 2009, and will then travel to Milwaukee. In June, she will participate in the accompanying Terra Foundation for American Art symposium "What's Modern About American Art, 1900-1930?" speaking about advocates and critics of modernism. Vure is also presenting a paper at CAA this year titled: "The Real Thing: Art Objects and Museum Pedagogy."