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Graduate Alumni News

Boston University Department of History of Art & Architecture

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Erica Hirshler, Croll Senior Curator of American Paintings at the MFA Boston. Erica is standing in front of the iconic John Singer Sargent painting, *The Daughters of Edward Darley Boit*. The painting is the subject of her most recent book.

BU Art History Alumna is the Croll Senior Curator of American Paintings at the Boston MFA

Doctoral student Deb Stein has interviewed Erica E. Hirshler (MA 1983, PhD 1992) for this edition of the Newsletter. Erica is the Croll Senior Curator of American Paintings at the Museum of Fine Arts, Boston. The Museum, well known to BU History of Art & Architecture faculty, students, and alumni, is a world-class arts institution just a stone's throw from the BU Charles River campus, and long a valued partner with BU in the art historical educational process. The Museum has recently opened the new Art of the Americas Wing to great critical acclaim; the ten-year planning and execution process was one in which Erica was centrally involved and which she addresses in the interview. Erica also reflects on her BU experience and the ways in which she maximized the academic and professional springboard that it offered. Finally, she shares some of the joys and challenges of keeping scholarship alive and well in her professional life. Deb's interview with Erica follows here:

Did you always want to be an art historian? What were the early "signs" that it was the right career choice for you? My father taught art history and I actually was fairly determined to do something else! But then I started to take art history when I was in college because I thought that everybody should at least take the survey...and I was hooked.

Tell us about those first moments in art history and how they developed. Aside from countless visits to museums and churches as a child, I probably became hooked first on medieval art (my father's field) through an early passion for historical fiction. I studied medieval art, literature, and history at Wellesley College. But then I began to study American art, which really inspired me because it never had occurred to me that it was its own sub-field until I started studying with Jim O'Gorman at Wellesley. There were surveys, some monographs, but still lots of

room for somebody interested in doing new work. And the material was accessible. All of this compared favorably to medieval studies, where I felt like I'd always be competing with Panofsky! So, by the time I got to BU, I already knew that I was interested in American art. Pat Hills and Keith Morgan were my primary advisors. I studied a lot of architectural history as well as painting.

I should also say that I was very interested in conservation when I was in college and actually entered BU with the idea of doing a Masters degree and going on to study paintings conservation. I didn't end up going in that direction, but I think my interest in being a museum art historian instead of an academic art historian is partly related to my interest in the material thing.

Interview continued on page 4

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

December 14, 2011

Dear Alumni and Friends,

This year Deb Stein, one of our doctoral students, conducted an interview with **Erica Hirshler (MA 1983, PhD 1992)**, the Croll Senior Curator of American Paintings at the Museum of Fine Arts, Boston, which we are publishing in this Newsletter.

This September **Professor William Moore** started in our Department as an Associate Professor with tenure. His specialty is American material culture, so that many of his courses will be taught for the American and New England Studies Program. Will received his AB degree from Harvard University and his PhD from AMNESP at Boston University. He has published *Masonic Temples: Freemasonry, Ritual Architecture and Masculine Archetypes* (Knoxville: University of Tennessee Press, 2006), and is currently writing a book on the critical reception and promotion of the art and architecture of the Shakers. He is also the co-editor with Mark A. Tabbert of *Secret Societies in America: Foundational Studies of Fraternalism* (New Orleans: Cornerstone Book Publishers, 2011). We are pleased to welcome Will back.

In March 2011 **Kate McNamara** joined us as the Director and Chief Curator of the Boston University Art Gallery. She received her B.A. from Hampshire College and an MA in Curatorial Studies from Bard College. She has previously worked in New York at P.S. 1. Her first exhibition, in September, showcased the prints of Joan Snyder. Her second exhibition "Hungry for Death" includes posters, fliers, photographs, album covers, and more ephemera chronicling the band "Destroy All Monsters" (Mike Kelley, Niagara, Jim Shaw, and Cary Loren), a punk music group active in Detroit in the 1970s.

The new Architecture History and Architectural Studies programs of the Department of History of Art & Architecture are thriving. **Prof. Keith N. Morgan**, Director of Architectural Studies, reports that there are 3 students enrolled in the undergraduate program for architectural history and 30 students in the undergraduate professional pre-architecture program. An undergraduate Architecture Club has also been established. In addition, there are 3 students in the graduate program studying architecture history this fall. In December, the Boston Society of Architects presented Professor Morgan with the 2011 Honor Award for Service to the Profession.

The Department announced a new fellowship program for post-BA students: the four-year Ray and Margaret Horowitz Fellowship in American Art. Post-BA students applying to the Boston University MA/PhD program and who want to study any aspect of American art including architecture are eligible. The fellowship includes tuition, fees, and a stipend for four years. The first and second years the student focuses on courses; the third year consists of a teaching fellowship, finishing coursework and preparing for the doctoral examinations; the fourth year is reserved for doctoral exams, dissertation research, and writing. The fellowship is being funded through the generosity of the Mr. and Mrs. Raymond Horowitz Foundation.

For 2011-12 **Austin Porter and Kenneth Hartvigsen** are holding the Ray and Margaret Horowitz Dissertation Fellowships in American Art. Austin was awarded the Fellowship in January 2010, but he postponed the award because for 2010-11 he had accepted a Smithsonian American Art Museum fellowship.

During the Spring 2012 semester, **Professor Patricia Hills** will be Acting Chair of the Department, while **Professor Fred S. Kleiner** is on leave. He will be lecturing in Europe and the Far East and supervising photography in Europe for the next edition of *Art through the Ages*.

During 2011-12 **Professor Deborah Kahn** is on leave for the Spring Semester and **Professor Qianshen Bai** is on leave for both semesters with a fellowship from the National Endowment for the Humanities. For other news of Faculty and current students, see the *ArtBull*, [<http://www.bu.edu/ah/2011/12/16/fall-2011-art-bull-now-available/>]

During 2011 the following received the PhD degree: **Melissa Renn and Virginia Anderson**.

Receiving their MA degrees are: **Lara Ayad, Joshua Perry Basseches, Mia Cancarevic, Jacquelyn Canevari, Yue Hu, Jeong Hye Kim, Gina Iacobelli, Alexandra Polemis, Laura Elizabeth Thiel, Rachel Tolano, Jing Sun, and Katherine Shoemaker Sutlive**. Lara, Josh and Rachel are continuing in the PhD program. At the graduation ceremony, held on May 22, 2011, Jacquelyn Canevari was the first recipient of the Mamie Elizabeth Hyatt Memorial Book Award; her MA paper, "William Klein and the Photographic Book," was judged by the Graduate Studies Committee as the best MA paper for 2011.

On April 20, 2011, we heard the sad news that **Mamie Hyatt**, a Jan and Warren Adelson Fellow, had died in her sleep in Stockholm, Sweden, where she was studying on a Fulbright Fellowship. She was there researching the art and life of Herbert Gentry, an African American artist and jazz promoter, who had spent the post-World War II years in Paris and Sweden. Gentry was to have been the subject of her dissertation and also of an exhibition for the BU Art Gallery. We plan to move ahead with the exhibition, with Josh Buckno as the project director and Rachel Tolano as curator.

We honored Mamie's life with a service, held at the BU Art Gallery on May 19, 2011. Attending the service and the following reception were Mamie's mother, Deborah Hyatt, and her grandmother, Catherine Hyatt, both of Akron, Ohio. We also honored Mamie's memory by setting up the Mamie Elizabeth Hyatt Memorial Book Award, which will be awarded annually to the most distinguished MA paper as judged by the Graduate Studies Committee.

We thank Deb Stein, our editor for this issue.

BU at CAA 2012!

Join us for the annual
Boston University Alumni
Breakfast, hosted by
Professors Fred Kleiner
and Patricia Hills, which
will be held from 7:30-9
am, Friday, February 24 in
the Los Cerritos Room of
the Westin Bonaventure
Hotel, 404 South Figueroa
Street, Los Angeles

BU History of Art and Architecture Alumni Updates

Kate Palmer Albers (PhD 2008) is in her 4th year as Assistant Professor at the University of Arizona (Tucson), where she teaches history of photography, museum studies, and 20th century and contemporary art. She is working on completing her book manuscript, *Uncertain Histories: Accumulation, Inaccessibility and Doubt in Contemporary Photography*. This past fall she published two articles: one on Gerhard Richter's *Atlas in Art History* and the other on Christian Boltanski in *Visual Resources*. This spring she is looking forward to giving a paper at CAA and catching up with old friends there, as well as at the "Madness of Photography" symposium at the Savannah College of Art and Design. Also, she enjoyed seeing so many BU students and alum at SECAC!

Peter Barr (MA 1989, PhD 1997) reports that he continues to serve as the Chair of the Art Department and the sole art historian at Siena Heights University in Adrian Michigan.

Liana De Girolami Cheney (PhD 1978) is Chair of the Department of Cultural Studies and Coordinator of Art History, Interdisciplinary and Intercollegiate Studies at UMASS Lowell, where she is Professor of Art History. She reports on a very busy two years of publications focusing primarily on Giorgio Vasari, but also including Leonardo da Vinci and John White Alexander. Samples include *Giorgio Vasari: Artistic and Emblematic Manifestations* published by New Academia in Washington DC (2011) and "John White Alexander's Isabella Pot of Basil," in *The Review of the Pre-Raphaelites*, vol. 18 (Autumn 2010.)

Carl Chiarenza (MA 1963) is Artist-in-Residence, and Fanny Knapp Allen Professor Emeritus of Art History, at the University of Rochester. Carl recently had an exhibition of his photography at the Photographic Recourse Center in Boston.

Sydelle Rubin Dienstfrey (MA, PhD 2002) delivered a paper, "Winold Reiss and Transatlantic Modernism: From German Cultural Anthropology to the Harlem Renaissance," at the Winold Reiss Conference held at the John F. Kennedy Center of the Freie Universität in Berlin from December 1-3, 2001.

Julia Dolan (PhD 2009) In April 2010, Julia was appointed Curator of Photography at the Portland Art Museum. She was tapped to succeed Terry Toedtmeier, the museum's first photo curator, who died in 2008, and who had worked on a part-time basis because of funding issues. An anonymous donor made a

\$150,000 gift which allowed Julia to be brought on board full-time. Most recently the Museum has announced a \$2 million gift from the same anonymous donor allowing the curatorial position to be funded in perpetuity.

Jeannine Falino (MA 1984) is the curator of the Museum of Arts and Design, NY and has recently installed "Crafting Modernism: Midcentury Art and Design," which is on view from October 12, 2011 through January 15, 2012. The 360-page catalogue with twelve essays and a 100-page resource list of the era's artists, schools, organizations, and galleries is available at www.abramsbooks.com.

Karen Haas (MA 1989 + PhD coursework!) is still at the MFA, Boston as the Lane Collection Curator of Photographs, a position she has held for the last ten years. During this past year she organized a number of exhibitions including "Conversations: Photography from the Bank of America Collection," "American Modernist Photography: 1910-1950," and "Edward Weston: Leaves of Grass." The latter travelled to Portland, Maine and Huntsville, Alabama. Karen also published a book: *An Enduring Vision: Photographs from the Lane Collection*, published by the MFA in 2011, and an article: "On the Congressional: Robert Frank and Walker Evans," in the *Bulletin of the Detroit Institute of Arts*, August 28, 2011.

Erica E. Hirshler (MA 1983, PhD 1992) reports that she is still at the MFA where she is enjoying the positive feedback to the Art of the Americas wing that opened last November (2010), and is still giving many tours! Erica is about to start work on an essay for an upcoming exhibition of Sargent watercolors from the collections of the MFA and Brooklyn Museums. She is also serving as the Chair of the jury for CAA's Barr Publication Prize, which gives her lots to read!

Sheldon Hurst (PhD) has just retired from full-time work (as Professor of Art History, Director of the Visual Arts Gallery, and Curator of the Art Collection) at SUNY Adirondack in the spring, 2011. He reports simply that life is different.

Patricia Johnston (PhD 1988) In September 2011, Pat organized the first annual Smithsonian American Art Museum-Terra Foundation for American Art seminar for predoctoral fellows at SAAM. Focused on *Art and Economy*, the seminar explored the influence of political and economic factors on American visual culture during the "consumer revolutions" of the 1760s, 1790s, 1870s, 1930s, and 1960s. The seminar included discussion of works in the galleries and print room, and writing workshops for graduate students.

Susan Greendyke Lachevre (MA 1984) continues to serve as Art Collections Manager at the Massachusetts State House where she oversees the Commonwealth's art and artifact collections.

Laura Muir (MA 1993) is currently Assistant Curator of the Busch-Reisinger Museum at Harvard University. She organized the exhibition *Lionel Feininger: Photographs, 1928-1939* and authored the accompanying catalogue. Following venues in Berlin, Munich, and the Getty Museum in California, the exhibition opens at the Harvard Art Museums in March 2012.

Pamela Patton (PhD 1994) reports that she has had a book accepted for publication by Penn State Press. *Art of Estrangement: Redefining Jews in Reconquest Spain* is in press now and should be out in about a year. This past January, Pamela was the recipient of the President's Associates Outstanding Faculty Award from Southern Methodist University.

Carol Payne (PhD 1999) is on the faculty at Carleton University in Ottawa, Canada. She has co-edited (with Andrea Kunard of the National Gallery of Canada) *The Cultural Work of Photography in Canada* (McGill-Queen's University Press, 2011.)

Roy Perkinson (MA 1970) reports that he currently has a one-man show at one of the newest art galleries in the Greater Boston area, the Fountain Street Fine Art Gallery in Framingham. He describes the gallery's location as "a funky, century-old factory building" where one can feel like an adventurer when one visits.

Nancy Rich (MA) reports that her update reflects a nice, if unexpected versatility. After 15 years at the Smith College Museum of Art, she moved on to a doctoral program in Environmental Studies at Antioch University New England, receiving her Ph.D. in July 2011. Her interest in art history had always centered on depiction of human relationship to land, as seen in landscape painting & photography. Moving into Environmental Studies allowed her to broaden and deepen that interest in the cultural connections between people and land. She feels very fortunate to have so many art images in her head to support and enhance what she learns from her new field and definitely uses looking skills when teaching classes in appreciation of plants and the outdoors at the Smith College Botanic Garden. She's still in Western Massachusetts (Chesterfield) and sends greetings to friends and colleagues in the program.

Nancy Tieken (MA) reports that that she is now associated with the Denver Art Museum, where she is writing handbooks for the museum's permanent collection.

Hirshler interview, con't

Did you find that was a good fit for you at BU? I did, because in the dark ages when I was at BU object-based art history was complemented by BU's Program in Artisanry. When I taught the survey as a TF, one of my sections consisted entirely of students from that program, and it was wonderful because they were interested to see how things worked. Also, I was doing the Museum Studies program at the same time, and that had a very hands-on approach.

I'd like to go back to your mention of the history of architecture. How has that factored into your work in the paintings field, if indeed it has?

Knowing the history of American architecture has really been helpful in fitting in all the other pieces around it. There are so many fascinating theoretical links between the buildings that Americans live in and the kind of art with which they surround themselves. Also, I study a lot of collectors who themselves commissioned buildings and the interconnections are often traceable through architecture.

As you think back to BU are there things that stand out for you as a student both in and out of the classroom? I can think of answering in several different ways. I took a lot of classes, I worked in the slide library, and I worked in the Art Gallery. This level of "work" was actually a better preparation for life in the field than I ever thought it would be. You always think that if you can get through grad school then things will get better, life will be more organized, there will be fewer deadlines, but it turns out that in the real world it works the same way!

Also, networking with people who have gone forth from BU to many diverse specialties has been really a nice thing. In addition, the experience that I got in the Museum Studies program was very useful in terms of preparing me for the nature of museum work. I think too that the distribution requirements that BU puts in place are good... a broad based background is really helpful.

What was your first connection with the MFA? I started working here as a volunteer on an exhibition when I was in the last semester of coursework for my Masters and I've worked here ever since! Volunteer work and an NEH internship at the Museum resulted in a position as Trevor Fairbrother's Research Associate, assisting with the exhibition, *The Bostonians*. This put me on a salary track and I have continued to work in a curatorial capacity since then.

In your experience, how would you describe the different dimensions of the curatorial function and what opportunities and challenges it presents? The thing that is critical to the curatorial function is the ability to shift gears. You might spend one hour on one thing, ten minutes on another, then the phone will ring, and you'll have to do

Help support the BU Art History Alumni Fund!

Donations from alumnae, alumni, and friends 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 Department of History of Art and Architecture Fund #3148-3 or to the "Patricia Hills Endowed Fellowship Fund in Art History" #0889-2 and sent to the following address:

Prof. Patricia Hills
Department of History of Art & Architecture
Boston University
725 Commonwealth Avenue, 302
Boston, MA 02215
pathills@bu.edu
617.353.2520 (phone)
617.353.3243 (fax)

Thank you for your support!

something different altogether. That could range from doing library research, to meeting with the head of a foundation or trustee, to working with the facilities crew on moving an object. And those things can all happen within the space of an hour! I find that very exciting and fun but it does require a special kind of person. If you're a person who is most comfortable spending a long time on one thing and really seeing it through to completion then I would say that museum work is probably not for you.

Also, I'm involved with a number of different professional organizations in the art historical field where a distinction is often drawn between museum curators and what people like to call "art historians." I find this upsetting because I really feel that a lot of excellent art history is happening in museums, particularly in American art. Every job has responsibilities that distract from scholarship. If you're an academic you might have to serve on a faculty committee or teach the survey course for the 40th time. Museum curators are no different; they too have all kinds of different things that they do in addition to scholarly work.

Your c.v. shows an extensive list of scholarly publications under your name. What have you enjoyed most about this

Alumni Updates, continued

Rachel Tolano (MA 2011) received a Jan and Warren Adelson fellowship in American Art to pursue a PhD in American art history, beginning September 2011.

Jennifer Uhrhane (MA 2006) recently guest edited the October issue of the Photographic Resource Center's *Loupe* quarterly magazine. Earlier this year she curated the 'Lucien Aigner: Photo/Story' exhibition for the deCordova Sculpture Park and Museum (Lincoln, MA). The exhibition consisted of 74 vintage gelatin silver prints and accompanying news stories from the photographer-reporter's archive. Also included were his photographs featured in photo-illustrated magazines as well as other ephemera and Aigner's 1935 Underwood typewriter. Jennifer wrote the 64-page catalogue, a copy of which she donated to the BU library (also available at the deCordova Museum store.) Jennifer continues to work with private art collectors in the Boston area, cataloguing collections and updating records. Exhibitions of her own photographic work can be found at: www.detailphoto.com.

Sarah Vure (PhD 2002) presented a lecture series on *American art, 1850 to 1950: The Hudson River School to Abstract Expressionism* at the Bowers Museum, Santa Ana, California. Her essay, "A New Vision: Peter Blume and American Modernism" will be included in the catalogue, *Peter Blume: Nature and Metamorphosis*. Organized by the Pennsylvania Academy of Fine Arts, this major retrospective exhibition will be on view June 28-September 22, 2013.

Eric White (MA 1989, PhD 1995) remains Curator of Special Collections at the Bridwell Library of the Perkins School of Theology, Southern Methodist University. Eric's latest exhibition, *Books and Prints by Albrecht Dürer* features seventy of the master's prints. Eric's recent publications include "The Gutenberg Bibles that Survive as Binder's Waste," in *Early Printed Books as Material Objects* (Berlin, 2010) and "Heresy and Error:" *The Ecclesiastical Censorship of Books, 1400-1800* (Dallas, Bridwell Library, 2010).

In Memoriam: Kenneth H. Roberts (MA 1947) died on December 23, 2009, as reported by his sister, Marguerite Jenkins. Ms. Jenkins shared that after beginning his career as a librarian in Boston and Brooklyn, he moved to Madagascar to work for UNESCO. In 1965 he was transferred to the Paris headquarters where he served with distinction until retirement in 1984. Post-retirement he undertook a number of consulting assignments for UNESCO, the International Development Research Center, and the International Religious Liberty Association.

Hirshler interview, con't

facet of your experience? For me, the publishing part is essential. What I really loved is art history. I find that in the museum it is very easy to give that up...when you get to a certain level as a curator you're faced with the decision of whether you're going to become a chief curator or a director, which in today's museum means that you're not going to do art history any more. You can enable other people to do it, but you rarely can do it yourself. I don't want the art history to leave my life, so I do publish a lot, because that's fun for me.

What are some of your favorite publishing projects? I think if you're going to publish, you want it to be something that you really care deeply about, so it's hard to pick favorites. Both *A Studio of her Own: Women Artists in Boston, 1870-1940*, which accompanied the 2001 MFA exhibition of the same name, and most recently, *Sargent's Daughters: The Biography of a Painting (2009)*, had a lot of meaning for me. I didn't have to do *Sargent's Daughters* as it wasn't connected to any particular exhibition. I just really wanted to. I loved *Studio of her Own* too and what I particularly enjoy now is seeing that a lot of people are doing projects about women artists. If I got anyone interested in one of those women then I feel I've done something that's very worthwhile. In fact, the subject was my initial dissertation focus. I subsequently made the decision to study just one artist, Lillian Westcott Hale, so it became more of a monographic study, but it included putting Hale in the context of this larger group of women artists. I'm very glad that I made this choice because the initial focus on the broader context was too open-ended for a dissertation. Nevertheless, I always wanted to publish on that context as the main event, and later with the support of the exhibition and the Museum it became a doable project. I also think that your dissertation doesn't have to define who you are for the rest of your life. You obviously have to find a topic that allows you to commit to that level of concentrated work, but you don't have to feel that you have to live only with that.

Tell us about the new Art of the Americas Wing from your perspective. I think one of the most challenging and gratifying aspects of the experience of planning for the new Wing was the "team" approach to the project. With a book, you go home and you write it in the way that you want, for the most part, but with the Wing, there were a lot of voices at the table. And it wasn't just

those of the curatorial staff, it was Design, the Director, and colleagues from Education, to name a few. And sometimes when a lot of people get into the mix it looks like a horse designed by a committee, but in this case we were really able to pull it off, which was hugely gratifying. It was really about having respect for each other's ideas and a clear vision about what the Wing as a whole was going to represent. We talked a great deal about what ideas we wanted to communicate, what was going to be in each room, what the rooms should be before we ever put a shovel to the ground. Should we have a Copley gallery? Some things are obviously inevitable...we were going to have a Copley gallery! But some of the others were choices, some driven by the strength of the collection, others by other motivating factors. An example of the latter would be the gallery devoted to New Spain. Our collection is not particularly strong in this area, but we all felt that we were going to make it work because it should be there. It was interesting for me as a painting person...one learns about art history and about objects in a certain way. That way is very different from the way my decorative arts colleagues learned about objects. A painting is easy. You just hang it on the wall. Doing mixed media galleries is not so easy. And when you finish something that wasn't easy you feel this huge sense of satisfaction, particularly when it's so well received. The public is very energized by the mixed media displays, they're very proud of the Museum's collection, and I really feel terrific about that.

What was new and stretching about the Wing for you personally? All of it was a stretch for me. It was fun. Making mixed media galleries on the scale that was necessary was a new experience; I'd done a little bit of it with *Studio of Her Own*, but for the Wing there were 54 galleries and that is 5 times bigger than any special exhibition. The Wing is the size of the entire Whitney. I mentioned at the beginning about the need to switch gears. Each initiative was a big project unto itself.

I think that the assignment I set myself is always to try and think about things freshly. I have worked here for a long time, and I know a lot of things that work and others we have tried that didn't work. But that doesn't mean that we shouldn't try again or try them slightly differently or keep our eyes open to new ideas and not always say, "well, it looked good in 1986, so let's do it that way."

I'm doing a talk next week at the Freer on displaying Whistler in the Art of Americas Wing. I am situating my remarks in the context of what we've done with the Wing, which recognizes that American art did not spring full-blown from the head of Zeus, but that it had (and still has) a lot of connections to the art of other places. One of the big issues in the 19th century is the dialogue between cosmopolitanism and nationalism, impulses which circle around each other over and over again. Given that Whistler had very little to do with America, except that eventually he was such an admired figure, it seems appropriate to talk about this aspect of installation in his gallery.

In this connection, I went and found old installation photos from the MFA and even the one that I recalled being excited about at the time now looked so old fashioned (and bland) to me. A light grey wall with nothing else looks very different than a mixed media gallery with richer colors. Something that I try to keep in mind is that display has style and taste as much as the art itself...everything old is new again. When I am giving a tour of the New Wing and we go into the Salon gallery everybody seems somewhat shocked by it. But then I show them the painting of what the first MFA galleries looked like in 1870, and they say, "Oh, now I get it." The Metropolitan is opening up its new American painting galleries in January 2012. They're going to be very different from ours, and I think that's great...here are these two fabulous collections of American art and you'll see them in two very different ways. I think that's exciting!

Finally, there are many people at the MFA who are graduates of BU's History of Art & Architecture program. What might be your thoughts on the BU/MFA connection? I think that there is tremendous potential in that connection, but at the moment it happens largely through the ambitions of individual students and the connections that they can make. I would love to see us get together to figure out how to improve it. Funding is always an issue for non-profit institutions, of course, but wouldn't it be great if we could come up with a way to fund a regular year-long BU/MFA internship?

Art History Alumni Support News

Since the last Newsletter was published in February 2011, the following students have been given travel funds from the Patricia Hills Endowed Graduate Fellowship Fund in Art History and the Art History Graduate Alumni Fund:

Carrie Anderson delivered a talk, "Albert Eckhout's Copenhagen Series: Imagined Narratives of Colonial Exchange" at the annual conference for the Midwest Art History Society (MAHS) in Grand Rapids, Michigan on April 14, 2011. The session was titled "European Art and Architecture 1600-1800."

S. J. Brooks presented her paper, "African American Homes to Black Diasporic Blockbusters: Shifts in Identity Construction as Seen through Museums" at the conference "Shifting Boundaries: Eighth Annual American Art History Graduate Student Symposium," held at Yale University on April 16, 2011.

Martina Tanga gave a paper, "The Politics of Materials: Italy's 'Anti-Design' and 'Memphis,'" at the Twentieth Annual Parsons/Cooper-Hewitt Symposium on the Decorative Arts and Design held in New York on April 15, 2011.

Three of our students gave papers at the 67th Annual South Eastern College Art Conference (SECAC) held in Savannah, Georgia, from November 10-12, 2011. The theme of the conference was "Text + Texture: The Intersection of Academics and the Arts." **Carrie Anderson's** paper was "Hairstyles, Head Adornments, and Colonial Identity in Dutch Brazil"; **Leslie K. Brown** spoke on "Institutionalizing the Artist's View: The Viewshed of Frederic Edwin Church and Olana"; and **Erin Hyde Nolan's** paper was "On the Road Again: Todd Webb's Walk Across America."

Austin Porter delivered a paper, titled "Bringing War to Midtown: World War II Propaganda at Rockefeller Center", at the 22nd Annual Mid-Atlantic Popular/American Culture Association (MAPACA) held in Philadelphia on November 4, 2011.

In addition the Dean's office gave funds to **Leslie K. Brown** for her travel expenses to New York to deliver her talk, "Institutionalizing the Artist's View: The Viewsheds of Frederic Edwin Church and Winslow Homer," held on the occasion of the *IFA/NYU-Frick Symposium on the History of Art*, sponsored jointly by New York University's Institute of Fine Arts and The Frick Collection, April 15-16, 2011. They also funded **Martina Tanga** for a research trip to New York; and **Catherine Walsh** for a paper she presented at a University of Virginia graduate student art history symposium.

"SEEING MULTIPLE"

SYMPOSIUM SCHEDULE:

Keynote lecture:

Friday, March 2nd, 5:30pm

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

Graduate Symposium:

Saturday, March 3rd
10 am- 3 pm

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

Symposium moderators and graduate speakers TBD.

THE 28TH ANNUAL BOSTON UNIVERSITY GRADUATE STUDENT SYMPOSIUM ON THE HISTORY OF ART AND ARCHITECTURE

This Symposium explores the role of doubles, multiples, and copies in artistic production from antiquity to the present. A record number of submissions were received by the deadline, and are being processed as this newsletter goes to press.

We are delighted to announce that our keynote speaker will be Dr. Howard Singerman, Associate Professor of Contemporary Art and Theory, University of Virginia. The current reviews editor of CAA's *Art Journal*, Dr. Singerman has just published *Art History, After Sherrie Levine* (University of California Press, 2011). According to Singer's departmental website, "The book is envisioned not as a traditional monograph but as a test of theory in relation to art practice that addresses various aspects of her work – repetition, the copy, genre and reproduction – through models of the relation of image or object and language provided by psychoanalysis, structuralism, aesthetic theory, critical historiography, and the social history of art."

For more information please contact Leslie K. Brown, Symposium Coordinator, Department of History of Art & Architecture, Boston University at lkbrown@bu.edu, or visit www.bu.edu/ah/students/graduate-student-history-of-art-architecture-association/the symposium..

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