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Graduate Alumni News

Boston University Art History Department

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BU Alumna Jennifer Uhrhane at the Photographic Resource Center, Boston. Godowsky Award winner Alejandro Chaskielberg's photographs are in the background. photo by Caleb Cole.

BU Art History Alumna works as Art Consultant and as Fine Art Photographer

In this edition of the Newsletter, Austin Porter interviewed Jennifer Uhrhane (MA 2006). In addition to regularly exhibiting her own photographs nationally (www.detailphoto.com), Jennifer also works as a freelance art consultant. She has contributed significantly to the organization of a current exhibition at the Photographic Resource Center, Boston, and has worked with art collections throughout New England, including the Polaroid Photography Collection at the Polaroid Corporation, and the DeCordova Sculpture Park and Museum in Lincoln.

Tell us a little about your professional and artistic background.

I have a BFA in Photography from the Rhode Island School of Design, a Certificate in Museum Studies and Administration from Tufts University and an MA in Art History

from Boston University. I have exhibited my photographs in the New England area and beyond, and still make “art” photographs, though most of my work at this point is not in the making-of-fine-art realm but in collections and curatorial work.

Was a career in art a lifelong goal? If so, did you want to be a practicing artist, or were you drawn more to museums and collecting? If not, what experiences have led you to your current positions?

When I applied to art school I didn't think about anything beyond getting to learn more about art making – I wasn't thinking about how I could make a career of it after graduation. I had always been making things and wanted to continue making things, and that seemed a lot more appealing than going to college for anything else, though I had really good grades and took honors classes. I

didn't know what else I would've been interested in majoring in if it weren't art. At that point, in high school, I knew people worked in galleries and museums but didn't know exactly what those jobs entailed, what education you needed, or how you got them. After graduation from RISD, what led me away from fine art to the current work I do now is the basic problem of needing to make money to live on. That required going back to school twice, but it was the practical way of still being able to work in the arts but also being able to pay rent. Also, I think if I had tried to make a living on my photography, it would have ruined the great experience of making pictures for me. It would've been all business and self-promotion, and so much less about making photographs for my own personal reasons or enjoyment.

Interview continued on page 4

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

Dear Friends,

I hope to see many of you at the CAA conference in Chicago this February 2010. The BU Art History Breakfast will be held from 7:30 – 9 am on February 11 in the Grand Suite 2AB, East Tower, Gold Level, of the Hyatt Regency at 151 East Wacker Drive in Chicago. Our graduate students Amber Ludwig and Holly Markowitz Goldstein will both be presenting papers there, as well as Professors Cynthia Becker, Jodi Cranston, Emine Fetvaci, Greg Williams, and Michael Zell. Several of our former graduate students will also be presenting, such as Ross Barrett, Maura Lyons, and Kate Palmer Albers, and AMNEP graduate David Brody. Professor Fred Kleiner and I will be at our Breakfast.

During 2009 the following received the PhD: Ross Barrett, Giovanna DeAppolonia, Keith Doherty, Julia Dolan, Michelle DuBois, Ann Marie Dumett, and Michelle Lamuniere. The following received an M.A. degree: Megan Reed Aponte-Rios, Maria Madonna Calender, Yoon Jung Choi, Elizabeth Anna Fomby, Stephanie Glickman, Andrea Marie Koer, Lili Camille Mugnier, Lauren Terry, Scott Walker, Stephanie Welch, and Eleana C. Whyte.

I am pleased to announce that the Horowitz Foundation has set up the Raymond and Margaret Horowitz Fellowship for qualified graduate students enrolled in the PhD program in Art History or American and New England Studies, for work on their dissertations on 19th- and 20th-century American Art, with a preference for work focused on American painting, sculpture, prints and drawings. One Fellowship a year, with a stipend of \$25,000 and a travel grant of \$2,500, will be awarded over a five-year period.

I want to thank Austin Porter, our editor for this issue.

Patricia Hills

Brief News from the Faculty:

Prof. Cynthia Becker was awarded tenure in August 2009, and she is now on leave through December 2010, working on her book, "Afro-Islamic Art and Performance in Morocco: The Trans-Saharan History of the Gnawa." She has a fellowship from the Radcliffe Institute at Harvard University for the academic year that is being supplemented with a Fulbright-Hayes Grant for the summer of 2009 and the fall semester 2010, when she will be returning to Morocco to conduct research. **Prof. Jodi Cranston** is back on campus after a three-semester leave; her book, *The Muddied Mirror: Figuration and Materiality in Titian's Later Paintings*, will be published in the spring by Penn State Press. **Prof. Patricia Hills's** book *Painting Harlem Modern: The Art of Jacob Lawrence* was published in January by the University of California Press. During his semester sabbatical, **Prof. Jonathan Ribner** worked on two essays, "The Londons of Taine, Doré, Vallès and Huysmans" submitted to *Nineteenth-Century French Studies*, and "John Martin's Twin Pursuits" submitted to *British Art Journal*. **Prof. Paolo Scrivano** was also on leave for the fall semester with a Humanities Foundation Junior Fellowship to work on his book *Architecture and Planning Between Italy and the United States, 1945-1965*. **Prof. Emine Fetvaci** was also on leave in the fall and writing her book *Sultans, Eunuchs and Books: Picturing*

History at the Ottoman Court. As was the case last year, her leave was supported with funds provided by the Peter T. Paul Career Development Professorship. **Prof. Michael Zell** is on leave all year with a Humanities Foundation Senior Fellowship to research his book, *For the Love of Art: Gift Giving, Amateurs, and the Poetics of Painting in Seventeenth-Century Dutch Culture*. While he is on leave, **Prof. Deborah Kahn** is the Associate Chair of the Department. **Prof. Kim Sichel**, after a leave in the Spring 2009, is now the Director of the American and New England Studies Program, although she continues to teach in the Art History Department.

Prof. Keith N. Morgan is the editor and principal author of *The Buildings of Massachusetts: Metropolitan Boston*, which was published last spring 2009 by the University of Virginia Press. **Prof. Greg Williams** is back teaching after having a Getty Fellowship for 2008-09, during which he put the finishing touches on his book manuscript *Arrested Ambition: Humor and Politics in Contemporary German Art*.

Prof. Fred Kleiner, after a spring 2009 semester leave during which he completed two books, returned as Chair of the Department. During his spring leave, **Prof. Hills** served as Acting Chair. **Prof. Kleiner** has raised the endowment of the "Patricia Hills Endowed Graduate Fellowship Fund in Art History" (#0889-2) so that it now generates about \$1650 a year for graduate students' research and conference travel expenses. However, the old Art History Graduate Alumni Fund (#3018-3) still continues to operate directly to fund additional requests from students.

Art History Alumni Support News

Since the last Newsletter was published in February 2009, the following students who have been given funds by from the Patricia Hills Endowed Graduate Fellowship Fund in Art History and the Art History Graduate Alumni Fund:

Dalia Habib Linssen delivered a paper at the College Art Association in Los Angeles on February 28, 2009, on "A Position 'Neither Here Nor There': Hansel Mieth's and Otto Hagel's California Photographs, 1928-2936." **Dalia** also represented the Department when she gave a talk at the Frick/Institute of Fine Arts Symposium on April 3, 2009, entitled "From Redemption to Rehabilitation: Hansel Mieth, *Life* magazine, and the Transformation of Twentieth-Century Maternity Homes."

Ginger Elliott Smith traveled to New York on February 27, 2009, to conduct research at the NBC Studios at Rockefeller Center for the paper she gave at the B.U. Graduate Student Symposium on the History of Art on March 28, 2009. Her paper was on Jean Tinguely's project

called "Study for the End of the World, No. 2."

Mamie Hyatt gave a talk at the CAA in Los Angeles in February 2009 called "Esthetique Noir? African American Abstract Painters in Post-World War II Europe."

Holly Markovitz Goldstein gave a paper, "A Mythological Monument: Deborah Bright's Plymouth Rock," at the Great Lakes American Studies Association (GLASA) Annual Conference, in South Bend, IN, in March 2009. **Holly** also delivered a paper, "A Legacy of Progress and Destruction: Robert Adams's 'Turning Back'" at the Sixth Annual American Art History Symposium at Yale University on April 11, 2009. **Holly** also gave a talk at the American Studies Association annual meeting held in Washington DC from Nov 5-9, 2009. Her talk was "Constructing National Identity through Western Survey Photography, Then and Now."

Amber Ludwig presented a paper, "The Effect of Matrimony of Lady Hamilton's *Attitudes*" at the conference of American Society of Eighteenth-Century Studies held from March 25-

29, 2009, in Richmond, Virginia.

Hannah Blunt traveled to New York on March 27, 2009, to present a paper, "'For the Purposes of Art: William's Bradford's *The Arctic Regions*" at the Symposium on Nineteenth-Century Art at the City University of New York Graduate Center.

Katherine Carroll traveled Pasadena, California, to attend the Annual Meeting of the Society of Architectural Historians in early April, 2009, where she met with scholars working on topics related to her dissertation.

Melissa Renn presented a chapter from her dissertation, "In that Gap Between: Robert Rauschenberg's Art for *Life* Magazine," at the Southeastern College Art Conference (SECAC) on October 23, 2009, at Virginia Commonwealth University in Richmond.

Austin Porter presented a paper titled "Comics, War, & Race: Charles Alston's World War II Comics" at the Mid-Atlantic Popular/American Culture Association Conference, Boston, on November 6.

“PLACE”

The 26th Annual Boston University Graduate Student Symposium on the History of Art

This year's Annual Graduate Student Symposium will explore themes of place, space, site, and geography in the history of art.

Keynote Speaker:

Anne Spirn, Professor of Landscape Architecture and Planning, MIT

Keynote lecture information:
Friday, March 19, 2010, 5:30pm
Boston University Art Gallery
at the Stone Gallery
855 Commonwealth Avenue
Boston, MA, 02215

Graduate Symposium Saturday, March 20, 2010 10 am- 5 pm

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

Symposium Moderators

Lana Sloutsky, Boston University
Austin Porter, Boston University

Graduate Speakers:

Elisa Foster, Brown University
*Remembered Places and Lost Spaces:
Retrieving the Medieval Sites of Le Puy-
en-Velay*

Jessica Roscio, Boston University
*The New Woman at Home: Alice
Austen, Gendered Identities, and
Domestic Spaces*

Sally H. King, Columbia
University/The Metropolitan Museum
of Art
*Establishing the Modern Gateway: the
Ornamentation and Architecture of
Grand Central Terminal, 1913*

For more information please contact Carrie Anderson, Symposium Coordinator, Art History Department, Boston University at moorec@bu.edu, or visit www.bu.edu/ah/news/2009-2010/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.

Erica North Morawski, University of Illinois at Chicago
Savior of Stop-Gap Housing: The Role of the Quonset Hut in Post-World War II University Housing

Elizabeth Bennett Hupp, University of California, Berkeley
On China Cabinets in a Mennonite Living Room

Leslie K. Brown, Boston University
Nostalgia with a View: Meditations on the Tower Optical Coin-Operated Binocular Viewer

BU Art History Alumni Updates

Ann Allen (MA 1988) is an Adjunct Lecturer, Museum of Fine Arts, Boston. Additionally, she is a member of the Council for the Arts at MIT, where she is leading an art tour to Florence in 2010.

Virginia Anderson (MA 2001) will be on leave from the Harvard Art Museum during the 2009/2010 academic year, as she will relocate to Baltimore to finish her dissertation.

Andrea Asken Dunn (MA 1982) is teaching high school French after home schooling her children for 12 years.

Kristin Bengtson (MA Asian Art 2001) is currently in her fourth year at the Los Angeles County Museum of Art as the Content Specialist for Asian Art. As part of the Education Department, she plans programs for a range of audiences. Kristin is currently working on the reinstallation of LA County's galleries of Korean art, expected to open in the fall as well as a new

online scholarly catalogue of the LACMA's collection of Southeast Asian Art.

John J. Bishop (PhD 1962) retired in 2007 after teaching at Vanderbilt University; Bowling Green; State University, SUNY, Buffalo; Florida Atlantic University; Palm Beach Atlantic University. John also lectured extensively on cruise ships in Europe during his career.

Judith Bookbinder (PhD 1998) and her colleague Sheila Gallagher, organized the exhibition at the McMullen Museum at Boston College "First Hand: Civil war Era Drawings from the Becker Collection" that was on view from Sept. 6 to Dec. 16. An exhibition catalogue of essays on works in the exhibition, by scholars from several disciplines, edited by Sheila Gallagher and Judith, accompanied the exhibition, which will also travel to the Saint-Gaudens National Historic Site in Cornish, New Hampshire, and the Virginia Museum of Fine Arts in Richmond.

Donna Cassidy (MA 1982) continued to do research on her exhibition and book project, *Beyond the Northern Border: U.S. Artists in Quebec and Atlantic Canada 1880-1940*. Related to this work, she gave a paper, "Remapping the Regional and National Landscape: U.S. Modernists in Canada," in February 2009 at the College Art Association conference in Los Angeles. She published entries on Marsden Hartley and Rockwell Kent in the Colby College Museum of Art's 50th anniversary catalogue and was moderator for the symposium *American School: American Art and Pedagogy* at Colby.

Carl Chiarenza (MA 1963) is Artist-in-Residence, and Fanny Knapp Allen Professor Emeritus of Art History, at the University of Rochester. His current exhibition, "Peace Warriors and Solitudes: Recent Photographs by Carl Chiarenza" is on view at the Daura Gallery, Lynchburg

Alumni updates continued on page 6

Alumna works as Art Consultant and Fine Artist *(continued from page 1)*

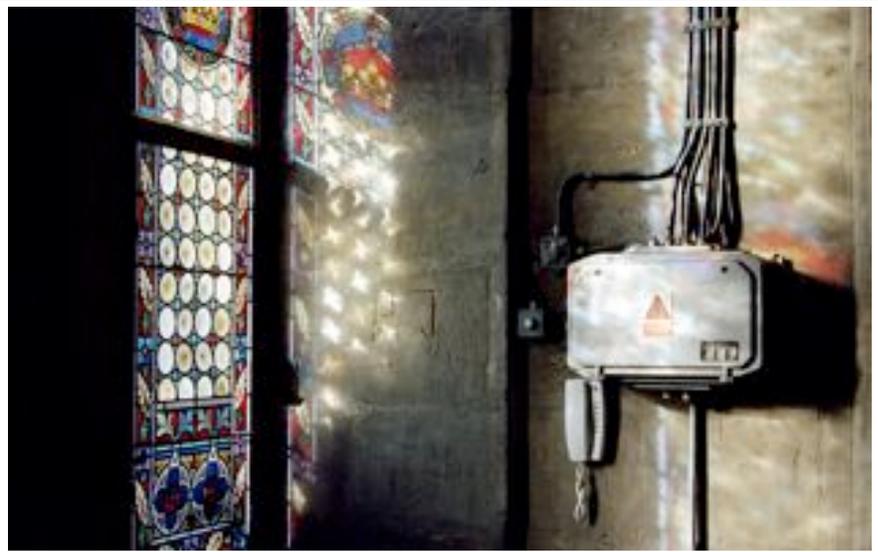
Why did you choose to pursue an MA in Art History from BU? How did your experience at BU prepare you for your current work as an art consultant?

I was planning on getting my MA but wanted to be sure that it would be the right move, so I attended the short, part-time Tufts Museums Studies program first. I believed I had gotten as far as I could professionally without the Masters. I had gained a good amount of experience working in a museum and a number of private art collections, but the MA would back up this experience with more “official” qualifications. I also wanted to broaden my art historical background, as the art history courses I had taken in the past were actually mostly ancient art and archaeology or just surveys – and were undergrad level. So once I finished at Tufts, I worked a bit longer, and then applied to BU and some other schools. I had learned that BU’s art history department had a very good reputation, and Kim Sichel, specifically, was highly recommended for photography, which was what I wanted to concentrate on. The department had a really good variety of courses and covered many areas of art history. Also, I liked the idea that BU was in a city that had so many arts institutions. As for my current work, I was fairly well connected in Boston after working there for years before moving from Providence to attend BU, but the school connected me with the Photographic Resource Center, where my most recent project/exhibition has just opened.

After working as a freelance art consultant for several years, you have worked with a variety of collections of photography. Could you discuss your responsibilities with a few of these collections?

I have worked in a museum art collection, DeCordova Sculpture Park and Museum, which collects and shows New England contemporary art, not just photography, though they have a nice photo collection; a corporate art collection, the Polaroid Collections which collected and exhibited photographs made with Polaroid films; and a number of private art collections in the Boston area, each of which consist of a wide range of work including fine and decorative art.

At DeCordova I was first an intern, while working on finishing my Museum Studies Certificate, then the Curatorial Fellow for the following two years. There, I spent half my time organizing small shows and assisting on larger shows, writing catalogues and wall texts, etc., and the other half assisting the registrar, primarily helping



Jennifer Uhrhane, *Powder Tower #1, Staré Město, Prague, Czech Republic, 2006, c-print, © Jennifer Uhrhane*

digitize the collection for their database. At Polaroid, I was the Assistant to the Collections for 2 years, which was a catchall position doing a bit of everything. I was the only employee at the Collection aside from the Director, so I had registrarial, research, art handling, collection documentation, collections management, press image fulfillment, and writing tasks among other things.

The private collection work, which I still do, consists primarily of making a visual and written inventory of the collection: organizing the information into a database, photographing (or having someone else photograph) the artwork, research on original purchase information and the artists, evaluating condition and framing issues, creating reports for various purposes (appraisals, insurance, estate planning), and a number of other things, depending on what the client wants.

Currently, I am curating a show for the DeCordova on a freelance basis. It features Lucien Aigner, a Hungarian-born photojournalist who retired to Massachusetts in the 1950s. I am choosing photographs from his personal archive in Boston, made accessible by his family.

What is your greatest challenge as an art consultant?

Probably managing my time! If you are working from home, on your own schedule, you have to be really organized and focused; otherwise, you’ll get nothing done. It is hard not to be distracted and go do laundry or meet a friend for coffee instead of write an essay!

The more serious answer would be: finding the work in the first place. All of my clients and projects since leaving the DeCordova have been through personal connections, something very difficult to cultivate and maintain. The challenge is to continuously find work so you can pay rent and buy groceries – and film.

What about your work as an artist? How long have you been a photographer and why are you drawn to photography?

I have been taking pictures ever since I was a little kid. My father is a really good, serious amateur photographer and he gave me my first camera when I was in elementary school. Later, I would get his hand-me-down equipment. But I was actually drawing before I was taking pictures – I used to draw all the time – always asking my parents “what should I draw”? It probably drove them crazy. Once I had a camera I took pictures whenever we went on vacations, and that continues today – I travel to shoot. It’s hard to say why I was originally drawn to photography, but my drawings were always very finished, detailed – very photorealistic. So somehow I have always been interested in the specific, realistic details that photographs can provide.

How does your knowledge of art history influence your photography?

I actually don’t know if it really does. I think if I were an art historian first, and then a photographer, I might have a different

Alumnus in Art Consulting and Practicing Photography *(continued from page 4)*

answer to this. But I have been taking pictures long before I knew what art history was or that you could get a Masters degree in it. I have probably been taking pictures for almost 30 years – wow that makes me sound really old! But I really was a little kid when I started. I think looking at other photographers has helped me technically but I don't know that it has influenced the kind of pictures I make or the subjects I choose... except that knowing some art history allows me to avoid making a picture that has already been done!

What inspires your own photography and why?

Exploring a place, a city, a country I have not been to before. As I said, I travel to shoot. I primarily take pictures of architectural elements – bits that demonstrate or communicate a sense of the place – details that make one city different from others. I am also interested in how these details have been altered over time, by the elements, or by being used. Buildings register their histories on their surfaces.

What photographers do you find yourself being repeatedly drawn to?

Ralph Gibson for use of color and simple subject matter, William Christenberry for sense of place and time, Aaron Siskind for design and texture.

Do you shoot film or digital photography?

I only shoot film and make traditional, analog prints, and will do so until every company stops making film and photo paper. I am not a digital fan at all. I don't see the point in using digital technology unless you are planning on altering the images you are making. I compose in the camera, print full-frame, don't crop, and don't want my images manipulated at all – I want them as close to reality in color, details, and exposure as possible. I grew up shooting with film and learned to process and print black and white and color in the darkroom. I am very much a traditionalist. But primarily, the reason is print quality. I am a big proponent of the fine print, on real photo paper. I think many people use digital because it's easier or cheaper to do it yourself, rather than have a professional lab to process and print for you. I have yet to be impressed with the quality of most digital prints I see exhibited – if you look up close you can tell. This is very hard to describe, but objects in a digital print usually have an artificial sharpness or cut-out appearance that doesn't occur in analog prints – I think analog is smoother, more uniform. And I prefer to see film grain rather than pixels if images have to be greatly enlarged. It's easier on the eye in some way. The only way

to get really good quality digital images and prints is to spend a fortune on the highest-end equipment available, and that is not something 99.9% of photographers can afford right now. Of course that will change, and as they get better and less expensive, and as film dies off (though I am hopeful it won't!), I may have to consider turning digital. I do, however use it for documenting artwork for my clients – this is a totally different and completely appropriate use of digital in my opinion.

What specific challenges do you face as someone who is both a practicing artist and an organizer and caretaker of works of art?

I would say, trying to maintain a boundary between contacts in each of those worlds. I would not want to try to influence an art collector (whose collection I am cataloguing) to buy one of my photographs, for example. I have different business cards to give out depending on whom I am talking to or meeting with. Once I interviewed for a curator position with someone who juried one of my photographs into a show years before – it felt a little awkward for me, but I don't think the interviewer minded. I wonder if being known as an artist first would influence someone to not take me seriously for a different kind of job, like a curator or archivist? I would hope not! I think my résumé speaks for itself in the end.

Does your dual role provide any particular benefits over a similar arrangement compared to say, painters or printmakers who are also art consultants or curators?

I don't think so, but I suppose it depends on what kind of collection the others or I would be working with. If it were a painting collection, I would be at a disadvantage because I know photographic materials much better than painting materials. But usually the cataloguing jobs do not require me to figure out how something is made. I am taking existing information provided by the collector, or am researching through galleries to find the correct documentation. I am not analyzing the materials. As for any other kind of work like curating shows, I don't see what difference it would make.

How is the economy affecting your work in both fields?

My most recent long-term job was as the Assistant to the Polaroid Collections, a 16,000-piece photography collection. Polaroid Corporation filed for Chapter 11 restructuring in December of 2008, due to financial difficulties, in part caused by the head of its parent company who was arrested in October of 2008 for running a

\$3.6 billion Ponzi scheme. The company's assets, with the exception of the Photography Collection and some real estate, were sold at a court-supervised auction in April 2009. At the end of August 2009, the estate's bankruptcy filing changed to Chapter 7 liquidation, and the Director of the collection and I, along with the other remaining employees, were laid off. The collection is in danger of being split up and sold at auction.

As for my fine art work, I have still been able to sell my photographs, though I suppose it has been slowing down since last year. It is kind of hard to tell because when I am busy with the more practical, moneymaking work, I tend to not actively seek shows for myself because I don't have time to organize them. The lab and framing supply costs have gone up for sure, though.

Do you have any recent career highlights you would like to share?

The exhibition I have been working on for the last year for the Photographic Resource Center at Boston University just opened in November. I helped organize the 2009 *Leopold Godowsky, Jr. Color Photography Awards* (and actually the 2005 awards as well), along with current BU PhD student, Leslie K. Brown, the former curator at the PRC. It is an international juried awards and exhibition named after the co-inventor of Kodachrome film. It is a great show, demonstrating widely ranging methods for making color photographs. There are two artists from outside the US, and two (actually, one artist and one artist team) from within the US. The show is on view until January 24, and there is a publication people can pick up for free at the gallery. The website is godowskycolorawards.org.

BU at CAA 2010

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 12, from 7:30 to 9 a.m., Grand Suite 2AB, East Tower, Gold Level, Hyatt Regency, Chicago.

Alumni Updates *(continued from page 3)*

College. The exhibition was organized by the Joel and Lila Harnett Museum of Art, University of Richmond.

Alicin Craig Faxow (PhD 1979) is Director of Docents, Loring-Greenough Historic House Museum, Jamaica Plain. She is pleasantly working with Nancy Wassell Wark on a proposal for an exhibition called "Forain's Pilgrimage." One possible venue is the Museum of Biblical Art in New York. Alicin did her dissertation on a catalogue raisonne of Forain's prints and was presently surprised to see him to appear again after 30 years!

David A. Gallager (BA, MA 1980) returned to Doyle, New York auctioneers and appraisers in 2007 as Senior Vice President and Director of American Furniture/Director of 20th and 21st Century Design. David lectures regularly on appraisal methodology at NYU's Certificate program in Appraisal Studies in a course he co-developed called Essentials of Appraising. His personal interests include American paintings and Scandinavian modern furniture.

Karen Haas (MA 1989) continues to serve as the Lane Collection Curator of Photographs at the Museum of Fine Arts, Boston, where her exhibition "Viva Mexico! Edward Weston and his Contemporaries" was recently shown. Additionally, Karen is working on a series of small shows for the new American Wing, including "Highlights of American Modernist Photography" and "Edward Weston and Walt Whitman's Leaves of Grass." Karen's spouse is the head of the Museum's photography studio and they have two grandchildren living in Paris, whom they try to see as often as possible.

Lawrence Hyman (MA 1997) is the exhibitions coordinator of the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC.

Meghen Jones (MA, 2001), currently in our doctoral program, reports from Japan where she has been for the past academic year on a Fulbright. At the upcoming Image and Gender Research Workshop, held in Tokyo, she will be presenting a paper on the ways that late 19th-century Japonisme influenced the designs of American women's crazy quilts.

Michelle Lumuniere (PhD, 2009), is the John R. and Barbara Robinson Family Assistant Curator of Photography, Harvard

Art Museum/Fogg Museum. Last month, Michelle gave a gallery lecture at the Arthur Sackler Museum, Harvard, on two recently acquired mid-19th-century daguerreotype portraits of African Americans.

Laura Muir (MA 1993) recently contributed essays to two publications. "The Dynamics of Bauhaus Life: T. Lux Feininger's 'Sport at the Bauhaus'" appeared in *Bauhaus: A Conceptual Model* (Hatje Cantz, 2009); 'Lyonel Feininger's Bauhaus Photograms' in *Bauhaus Construct* (Routledge, 2009).

Wendy Tarlow Kaplan (MA 1968) is currently curator of "The Perfect Fit: Shoes Tell Stories" at the Fuller Craft Museum, Brockton, MA.

M. Jeanne Tasse (PhD 1972) retired from Marietta College in 1991.

Annie Robinson (PhD 2004) has been enjoying her work as Assistant to the Director of the Freeport Historical Society, Freeport, Maine. Additionally, Annie's book *Peabody & Stearns: Country Houses and Seaside Cottages* will be published January 2010 by WW Norton.

Jillian Russo (MA 2004) is currently working as a curatorial assistant on an exhibition on Herbert Katzman that will open next year at the Museum of the City of New York. At CAA in Chicago she will deliver a paper on Holger Cahill and the Newark Museum.

Jane Seney (MA 2004) was recently hired at the Currier Museum of Art in Manchester.

Annette Stott (PhD 1986) stepped down as director of the art school at the University of Denver after ten years to go back to the classroom. Her book *Pioneer Cemeteries: Sculpture Gardens of the Old West* was published by University of Nebraska Press in November, 2008 and the edited exhibition catalogue *Dutch Utopia: American Artists in Holland, 1880-1914*, appeared for the October, 2009 opening at the Telfair Museum of American Art in Savannah.

Nancy Tieken (MA 1988) has been very active as a trustee at several local institutions, including the Institute of Contemporary Art, Boston, the Isabella Stewart Gardner Museum, and the Currier Museum of Art, Manchester, New Hampshire. Nancy additionally serves on the Visiting Committee at the Harvard Art Museum, on the Strategic Planning

Committee at the Fuller Craft Museum, Brockton, Mass., and on ad-hoc committees at the Boston Arts Academy.

Lynn Villency Cohen (MA 1984) moved to Stamford, CT in 1996 where she serves on the Board at the Stamford Museum and Nature Center and has been busy with freelance writing. She is presently working at Lyndhurst, a National Trust for Historic Preservation property, known as the Jay Gould Estate, as a Tour Guide. Her Master's degree has come back into play as Gould has an interesting collection of 19th century paintings!

Sarah Vure (1991 PhD) was on the organizing committee for the Museum Educators of Southern California's Annual Institute on The Social Value of Museums. Held at the Los Angeles County Museum of Art in June, she chaired a panel "Museums as Forums for Emerging Issues". In September, she gave a lecture at the Long Beach Museum of Art on the History of Museums and Collecting.

Krista Weinstein (MA 2002) spent last year as a visiting professor in Southern Methodist University's arts administration program, where she taught graduate seminars in 'Fundraising for the Arts' and "Marketing for the Arts." Additionally, she is busy with three little boys, ages 4, 3, and 1 and a half.

Help support the Boston University Art History Department

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

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Thanks for your support!