

HAA NEWSLETTER

The Newsletter of Boston University's Department of History of Art & Architecture

Greetings from Commonwealth Avenue

I am pleased to introduce the redesigned department newsletter. We have merged what once were two separate productions, the Alumni Newsletter and the ArtBULL, into one single publication to communicate with our full community of faculty, current students, past students, and friends of the department. By debuting the HAA Newsletter and the department's recently launched Facebook page, we are reaching out with renewed energy to connect with the many members of the History of Art & Architecture family. Making use of the time-honored news sheet as well as twenty-first-century social media allows us to publicize latest achievements and developments happening here in Boston to as many of you as possible at once, and more frequently than once a year.

As this is my first year writing the chair's note, I would like to reflect briefly on the tremendous transformations that have taken place in our department since I joined what was then called the Art History Department back in fall 2004. Japan, my specialization, was one of only two "non-Western" fields being taught regularly, although in the following decade we steadily gained new faculty lines, a new undergraduate major, and a new name. We have been History of Art & Architecture with a global course offering and a thriving Architectural Studies major alongside the History of Art & Architecture major for many years now; it has been a tremendous joy to work with my colleagues to realize this vision. In the coming years, I hope to continue to foster departmental growth that embraces serious and in-depth study of a diversity of art forms, cultures, and histories.

In 2016-17, the department welcomed the arrival of senior faculty member Daniel

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Abramson, an expert of American and European architecture and author of the widely acclaimed *Obsolescence: An Architectural History* (University of Chicago Press, 2016). He has assumed the role of director of architectural studies, and runs with great proficiency the multiple programs in the department dedicated to architectural history and architectural studies. We say a fond goodbye to Bruce Redford, who retires in June. In this newsletter, Michael Zell leads the group in writing a tribute to express our gratitude for Bruce's leadership, collegiality, and generosity. Finally, we are thrilled for Ross Barrett for successfully achieving tenure and promotion!

I hope you enjoy the newsletter, this year coordinated by graduate student Erin McKellar. Among the many sections that highlight the accomplishments and productivity of HAA faculty and students, you will find Erin's feature interview with alumna Louisa Iarocci (Associate Professor, University of Washington), a spotlight section on an innovative course (Melanie Hall's AH521 Curatorship and the website that students in the course built), and news from faculty, graduate students, and alumni.

Until the next issue, please follow us on Facebook.

Alice Y. Tseng, Chair
May 2017

Feature Interview

Louisa Iarocci (PhD '03), Associate Professor at the University of Washington, talks to PhD Candidate Erin McKellar about her career at BU and beyond

Since 2005 Louisa Iarocci has worked in the Department of Architecture at the University of Washington, Seattle, where she teaches courses in architectural history, design theory, and design studio. Recently she has published *The Urban Department Store in America* (Ashgate, 2014) and edited *Visual Merchandising: The Image of Selling* (Ashgate, 2013).

What made you choose to attend BU, and what were some of your most memorable experiences there?

I was an unusual student because I was older: it was going back to school for me because I had a first degree in architecture. I was working as an architect in Boston, and the reason I had moved there was because my partner, Brian, got in at MIT. We were living with little money and few resources in Cambridge, and I got the idea of going back to school. I applied to a number of programs for the PhD, and I wanted to be in the area. I actually got in at Brown, too, and I visited that program. I was really torn because in terms of reputation, my impression was that Brown was a higher-level program, and there were certain people there who I thought were worth working with. But the reason I went to BU was because of Keith

Morgan. It was because of who he was and also because he made the effort to call me and talk to me. He came across to me as the kind of person that I ended up knowing so much about...his generosity and his kindness and the kind of support he gave all his students. But he also made a great point to me [which] was that BU was in Boston and that the opportunities when you're a graduate student aren't all about the school but about the opportunities that you make for yourself beyond your studies. He made the point, which ended up being very true, that I had the opportunity to connect with all of the kinds of things that were going on in Boston as a city. It ended up that I had opportunities to teach as a graduate student in a number of programs in the area. So it was really his unique character as a person but also as a teacher and mentor that really was the decisive reason for me.



Louisa Iarocci visiting the Alaskan Way Viaduct replacement project, Seattle, with her class Honors 394, University of Washington, Seattle in Summer 2016 (Photo Courtesy of Louisa Iarocci)

And in the second part of your question, Keith primarily became the reason for many of the most beneficial experiences that I had there. I had his support, he ended up being the advisor for my dissertation, and the classes that I took from him and what I learned from him as a teacher and an advisor are things that I'm grateful for to this day.

I guess if you look at it, it was both, because you know people always tell you that at the graduate level you always have to look at who you're going to be working with, especially in art history. But what Keith made me aware of was that it's about one individual, but it's also about the broader opportunities available. Because a person can leave, or a person can end up being busy or shift their focus. It's a combination of factors of really finding somebody that you can work with, but also finding opportunities that lie outside of your department and institution, especially when you're studying the built environment or studying architecture. It was really about being in a place where the city became a learning experience as much as the school itself. It's wonderful and unique that Boston has so many schools in the area that provide opportunities for graduate students to get experience teaching. At the same time the city itself becomes wonderful—not just in terms of architecture but art and the institutions that lie both connected with Boston University like the gallery and things like that, but also beyond in terms of the institutions that are in the city. It's a great place to be a student.

What brought you to the topic of the department store?

I took a class with Keith, he had a wonderful class called uh—

Was it his institutions class?

Yes, yes, that was the class.

It's a great class.

It's a great class. I had to figure out a paper for his class, and I went to the BU Library and found a book that had been published by Wanamaker's department store from the 1920s or something. It was an old book that was a promotional book about their store. I took it to Keith and said I think this is kind of interesting, is this something that you think I can do? He encouraged me to do it for the paper for his class, and then I was casting about for a dissertation topic, and I remember Keith telling me that if I—and he had a really great way of putting it that I'm not going to be able to say—if you narrow the topic, start off with something you're able to deepen the methodology to approach it from all the different ways you wanted to, as a social and physical artifact, by narrowing in on something it gave you an opportunity to explore a methodology. That was very important to me about that topic. I would say, too, that I had the opportunity to take other classes with Naomi Miller. I took classes with Pat Hills in painting, which got me interested in consumption and consumerism. I also made use of being in Boston and took classes at other schools, and those classes enabled me to get outside my dissertation topic because of the many different approaches. It made me feel like I could be more exploratory. The institutions class was a great start, but I was able to take a class at MIT with Michael Leja on art and early cinema, and he was so kind and generous with his time. I also took a class with Giuliana Bruno at Harvard, and those classes were very influential. Michael Leja ended up being on my committee because he helped me think beyond considering this architectural type as a physical type and to think about it in terms of its representation and imaging and social impact and social structure.

How have you extended this research since leaving BU?

I had a number of part-time teaching gigs afterwards, and it took having a more permanent position to give me the stability and motivation to get the work published. It

took me awhile to do that, and it also took the motivation of wanting to get tenure and keep my job to finally push me to put it together. A dissertation's not a book, so it takes a lot of time to get the confidence to transform it into something that wasn't just trying to situate myself and demonstrate my knowledge of the field to really asserting that I had something unique to offer to the scholarship. I think the best advice I can give, especially to graduate students, is that I did conferences, first ones that were less intimidating—not CAA at the beginning. So there was the American Studies Association where I was able to present bits of the research and to get more confidence about rewriting it in smaller, shorter forms—eventually at the Society of Architectural Historians conferences and the CAA conferences, and those, I would say if you apply early on and get rejected—because I would apply and get rejected—and then I would apply to smaller ones just to get that experience of having to revisit the research I had done and to present it in a more coherent and synthesized way. Doing those conferences not only gave me the opportunity to meet people who were working in the field. They gave me the confidence to feel like I was starting to develop something unique that I had to offer to the field because you do so much of trying to demonstrate that you know what everything else is that's been going on. It took I think, especially because with conference papers you have to write them in a much briefer form, they're self-contained, you have to assume that your audience doesn't know anything about your topic. That was beneficial to me, and a couple of those conferences together ended up leading to an anthology that I was privileged enough to edit and to include a number of people who I had been in a conference session with. That became a chance for me to write a smaller essay on material that had been in the dissertation. Then eventually, slowly, it did lead to a book I wrote based on the dissertation on the department store. It took me time, and people always told me that a dissertation is not a book, and for me I had

to get a little distance from it to finally put it together. What I would offer as advice for other graduate students is that you feel like when you're choosing a dissertation topic that you get so burned out or saturated with the material that you lose interest and you have to re-examine it to turn it into a book, but I think for me anyway I had to get some distance and then reinvent it in some way to make that leap into something publishable.

I think that's really good advice because I'm reaching the end of my dissertation, and I've continually run into these little walls, and then I do a conference or something and feel reinvigorated by that.

Exactly. And you know you have to re-present because the session will have a theme, so you have to reconceive of the material for the theme and that makes you look at it in a different way. Also you need a chance to share it with people, to test your ideas in some way, on people who are in different disciplines and areas of focus. It makes you feel more confidence about what you're doing.

What are some of the challenges you face now as a professor?

In terms of thinking about what we were just talking about, there's always—as you know—finding the balance between finding the time and motivation to do your own research and the demands of your job, what you're asked to do. You're on a clock with the tenure clock, so you're motivated to advance your career, but once you get tenure—people always joke about people who write the book and get tenure and that's that—and I don't want to be that person. The challenges I see amongst my colleagues as well is that it's very hard to be a good teacher—someone who devotes time and energy to students—and to have the time to advance your own research. You need that to keep your mind active and alive, and it's kind of what we love to do as well. So in a pragmatic way, not just time

wise but time management wise and being able to switch headsets between roles. Here at the University of Washington I teach big survey classes from around 150 to 700 people, and for some strange reason the classes I teach are from Ancient to around 1500, even though that's not my research area, and I like the material. I also have the opportunity to teach some great seminars, and I teach a thesis prep class to architecture students. So the challenges for me are to do what I love doing, which is to be a good teacher, and at the same time to be able to advance my own research and the things I like to do. It would help if I would take a sabbatical, but I haven't done that for some reason. I'll probably still have it when I retire. I think as a teacher that's a challenge. And then there's always the challenge of wanting to both impart—especially in survey classes—information but also to be engaging and to make the classroom an interactive space so it's not just me passively standing up there lecturing, but when you have over 100 people in a class it's hard. Seminars are a lot easier, and in those the learning goes both ways because I'm always able to learn a lot

from the great people I get to work with. And moving between the different types of formats and classes is another challenge. But I have to say that I do appreciate having the opportunity to teach different types of classes. And the last thing I would say is a challenge as a teacher is to continue to learn. I always like to tell this story—it wasn't at BU, which is a good thing—but at another place I was before there was a professor who used to have slide carousels loaded with slides, and he would just blow the dust off them and insert them into the slide projector. So you don't want to feel like you're just delivering the same thing over and over again. I honestly feel like it takes doing a class at least ten times before you feel like you have confidence, and by that point you have to be careful about burnout. And that's not easy to do. It's a lot of work, and of course you're going to fall back on your tried methods. So I'd say constantly try to experiment and not be afraid to risk something, and it doesn't matter because at least you tried it. Keep taking risks and making changes to the material that you teach.



Tour of Pompeii with class in the Architecture in Rome program, October 2013 (Photo Courtesy of Louisa Iarocci)

What advice would you offer to students of history of art and architecture today?

I would say that BU was a great program for me again because I did not have an art history background, and I appreciate that they were willing to take a risk with me. I had the opportunity to TF classes because I got to see people like Fred Kleiner, Jonathan Ribner, and Kim Sichel teach, which was fabulous to see. I would tell students to take as many classes as you can and to experiment to broaden your interests, and take advantage of the different kinds of courses that are offered. Taking photography with Kim Sichel was such a great class. I took classes with the American Studies program, which were outside what the department had to offer—BU is a rich university beyond the department, so go beyond the walls of the department to take other classes, and even beyond the institution to other universities. Also take advantage of the city and its rich resources and institutions and libraries, and the entire city itself that's available. Your graduate education isn't just what happens in the time when you're in class. It's about your experience of the city and the opportunities that present themselves beyond that. So I would say to take advantage of those opportunities. Even though it feels very stressful, I always tell

my students that being in school is a terrific luxury and privilege, and as somebody whose parents were immigrants I never forget that it was a great privilege for me to be in school for so long. When I went back to BU I felt that being in school was a great luxury. I would see people going to work, and I somehow thought I was going to get in trouble because I needed to go to work like regular people do. It was a wonderful opportunity for me to really have the time to explore ideas and to think. When you're in school you're often thinking about being out of school because it's hard work and it completely consumes your life, you don't get a break in the evening, you think about it when you wake up, and you stay up late at night. But when it's over you'll think fondly about the freedom and the amazing opportunity to really explore and think about issues that are of great interest and that you're passionate about. I try to never forget that. So enjoy that time when you're able to control what you're doing, and if you end up being a professional you're operating under more constraints. Enjoy the time and the freedom to think and to advance the state of research and what you can do as someone who is trying to innovate. Take risks, and try to enjoy it, because it really is a short time when you think of your entire life arc. When you look back on it, you're a creator who is making an impact on people who will come after you.

Course Spotlight

Digital Humanities – a new option in Museum Studies

This year, the Curatorship course AH521 introduced a digital element. Innovative new data collection and digital visualizations can capture historic artefacts in greater detail than ever before. Art history has recently joined other fields in the humanities in adopting digital technology as a research and teaching tool. Art museums, too, are increasingly enriching their galleries with interactive

interpretations, digital film and audio recordings to convey information to the public. Simultaneously, digital technology is used to catalog collections behind the scenes. Yet for many, a gap still exists between these evolving technologies and their application in curatorial practice. In this class, students trialed two software applications to plan an exhibition on artists, poets and the transatlantic taste for

Romantic landscapes. Many of the beauty spots preserved in paint and print were subsequently protected in law.

MediaKron and *Omeka* are online toolkits for digital curation that allow for the collection and organization of content in flexible ways. While *Omeka* is widely used in museums and libraries, *MediaKron* was designed by Boston College experts specifically for students. It is being trialed at selected local universities including BU, and students found this the most flexible and user-friendly of the two options.

Fortunately, many museums now permit the use of images of their artwork. Using *MediaKron*, each student produced an individual exhibit comprising scanned image and text, plus a storyboard with additional information and imagery.

Designated fields for metadata prompt users to input essential cataloging information, including citations, sources, and reproduction rights, the work's subject-matter, media, size, location, and provenance. Additional prompts invite users to create tags for future and cross-reference. Professor Jonathan Ribner generously assisted with context and content creation.

As the website developed, students collaborated in identifying the variety of Romantic landscapes types and associating them with key artists. Further, they could easily ascertain whether their individual chosen works grouped well with others, thematically and aesthetically, and whether geographical regions and time periods were adequately covered. Arranging and grouping



the works proved more challenging, and all agreed that the program could use more flexibility.

Screenshot of the website (Image courtesy of Melanie Hall)

MediaKron also allowed the creation of digital timelines and maps. With advice from several of the university's technical experts and assistance from HAA's visual resource manager, Chris Spedalier, and media specialist, Susan Rice, students placed their images on a static timeline and mapped the locations depicted by the artworks along a movable timeline. In selecting artists and works for the exhibit, priority was given to those that toured or were reproduced and so reached wider audiences. Although *MediaKron* does not currently have a network mapping function, programs such as *Palladio* allow for this and we have begun to map those tours and reveal networks as part of this ongoing project.

Melanie Hall, Director of Museum Studies

Tribute to Bruce Redford on His Retirement

Bruce Redford retires after nineteen years of teaching, scholarship, and leadership at Boston University, and will be deeply missed in the Department of History of Art & Architecture. Bruce arrived at BU in 1998

from the University of Chicago, where he was Professor of English for seventeen years. First appointed University Professor and Professor of English, he then joined our department in 2003. Bruce served as



Bruce
Redford
(Courtesy of
the HAA
Website)

Director/Dean of the University Professors Program from 2005-2007, and was an outstanding chair of History of Art & Architecture from 2014 until last year. An eminent and prolific scholar of the literature and art of Baroque and Enlightenment Europe, Bruce has always been profoundly interested in the interactions between literary and visual culture. His erudition and passion enriched our curriculum and contributed greatly to the intellectual life and collegiality of the department. He also brought his eloquence to departmental meetings, gatherings, and publications, articulating his thoughts and even mundane administrative matters with style, wit, and a vivid sense of humor.

Bruce's many publications include *The Converse of the Pen* (1986), *The Letters of Samuel Johnson* (1992-94), *Venice and the Grand Tour* (1996), *Designing the Life of Johnson* (2002), *Dilettanti: The Antic and the Antique in Eighteenth-Century England* (2008), and *John Singer Sargent and the Art of Allusion*, published last year by Yale University Press. He curated exhibitions at the J. Paul Getty Museum and Harvard Houghton Library, and demonstrated his commitment to fostering academic excellence at BU and beyond by serving with distinction as Academic Director of the Trustees Scholars Program at our university, as Trustee at the National Humanities Center, as Delegate of the American Academy of Arts and Sciences to

the American Council of Learned Societies, and as President of the Massachusetts Epsilon chapter of Phi Beta Kappa. He has been awarded fellowships by the Guggenheim Foundation, the National Gallery of Art, the National Humanities Center, Clark Art Institute, and All Souls College, Oxford; he is a fellow of the American Academy of Arts and Sciences and the Society of Antiquaries, London.

Under Bruce's leadership as chair, the department built on the strengths of its burgeoning programs in architectural history and architectural studies. He helped to recruit Daniel Abramson, a senior scholar in architectural history from Tufts, and oversaw the appointment of Sophie Hochhäusl, our specialist in twentieth-century European architecture. Bruce also collaborated with the College of Fine Arts to reorganize the leadership structure of the Boston University Art Galleries, and spearheaded a number of fund raising initiatives, including the establishment of the Keith N. Morgan Dissertation Prize (in recognition of Keith's retirement last year), which is awarded annually to the best doctoral dissertation in the department. He was a devoted chair who created an atmosphere of deep respect and support for faculty, students, and staff alike, and gave freely of his time to mentor the next generations of scholars. Throughout his years with us, Bruce was an eloquent and tireless advocate for the department and for the discipline of art history. Bruce's keen aesthetic sensibility, so apparent in his scholarship as well as his dignified comportment, will continue to surround us in the boldly beautiful color scheme he chose for the department office, as well as the artworks he generously donated.

Michael Zell, Associate Chair

News From the HAA Community Faculty

Professor Daniel Abramson was pleased to join the Department this past fall as professor of architectural history and director of architectural studies. He has especially enjoyed working with the graduate students and undergraduate majors in architectural studies. His recent book *Obsolescence: An Architectural History* was published in a paperback edition by the University of Chicago Press, and he lectured on the book's subject at UCLA, MIT, Princeton, Columbia, Rice, and the Canadian Centre for Architecture. Abramson is developing two research projects, one on the Boston State Service Center's architecture in relation to the American welfare state; and the other on the themes of evidence and narrative in architectural history (with Michael Osman of UCLA), which will be the topic of a June 2017 panel session at the annual conference of the Society of Architectural Historians in Glasgow, Scotland. Abramson looks forward to continuing to develop BU's architectural studies program.

Professor Cynthia Becker served as a subject advisor for a MOMA publication on contemporary art from North Africa. She wrote extensive catalog essays for the *Institut du Monde Arabe* and the Newark Museum that concentrate on the impact of trans-Saharan trade on visual culture in the Maghreb. She received a grant from the Radcliffe Institute to organize an Exploratory Seminar (with Dr. Seema Alavi, Delhi University), entitled "Routes of Indigo: Interwoven Histories of the Global South." Alavi and Becker will organize a conference on the topic in May of 2018. Cynthia looks forward to directing BU's Zanzibar study abroad program this summer and teaching a class on African art and cosmopolitanism on the Swahili Coast. Finally, she plans to finish the last chapter of her book, *Representing Blackness in Post-slavery Morocco: Gnawa, Africa, and the Saharan Divide*,

and submit it to the publisher during the Fall semester of 2017.

Professor Jodi Cranston was happily on sabbatical during the spring semester. She traveled to Amsterdam and Venice to tie up some loose ends for her forthcoming book, *Green Worlds of Renaissance Venice*, and also worked on developing the Kress Foundation-funded mapping platform, Mapping Paintings (mappingpaintings.org). She also began a few new projects, ranging from the early modern conception of the ephemeral to the construction of the "street" and street culture in Renaissance Venice. Her favorite project this semester, though, was taking her kids to the Grand Canyon.

Professor Fred Kleiner has been USA-bound this semester, teaching and making several domestic trips to CAA and Brigham Young University (where BU alum Kenneth Hartvigsen, a curator there now, gave him a tour of the university museum), as well as to Dallas and Houston with the BU undergraduate admissions office, plus a very special trip to San Francisco in March to meet his first grandchild (named Teddy), born March 5. Beginning in May, Fred will be lecturing and conducting research abroad through mid-August in Xi'an, Paris, Rome, and Venice and the Veneto (and another trip to San Francisco). All the while finding time to write chapters for the 16th edition of *Gardner's Art through the Ages*.

Professor Becky Martin was happy to come back to Boston after her sabbatical in Jerusalem and summer excavating at Tel Dor with Kiernan Acquisto and Jen Tafe. (Her dog Bojangles was also supportive of her return to the U.S.) In the 2016-17 academic year she enjoyed serving as the Director of Undergraduate Studies and teaching Greek art and the graduate professionalization course. She recently completed a co-edited book on theories of fragmentation

and miniaturization, and her monograph, *The Art of Contact: Comparative Approaches to Greek and Phoenician Art* (Penn Press), was released this spring. This summer she looks forward to teaching, participating in an archaeological publication season in Ithaca, and traveling to some Phoenician sites in the Mediterranean.



One highlight of 2016-17 for **Professor Alice Tseng** was the opportunity to be a Special Invitation Professor for two weeks at the International Master's Program in Japanese Humanities at Kyushu University, Japan. She spent the time leading a seminar, discussion sessions, and a field trip on modern Japanese architecture; the graduate students of the program were a wonderfully inquisitive and genial group to work with. In the fall, she co-organized the symposium "Worlds of *The Tale of Genji*" with Professor Keith Vincent of the Department of World Languages & Literatures to celebrate the newest English-language translation of the world's first novel written by a woman (and possibly the world's first novel); the one-day symposium brought together faculty and student presenters from multiple humanities departments at BU to explore the novel's wide-reaching impact on numerous art forms across time and cultures. In the spring, she gave a paper on the visual

Becky Martin visited the Hellenistic painted tombs at Maresha with Kiernan Acquisto and Jennifer Tafe, June 2016 (Photo Courtesy of Becky Martin)

representation of Emperor Taishō at CAA. While there, she had a wonderful time catching up with HAA alums at the BU breakfast reception.

Professor Gregory Williams delivered two lectures on the East German artist Carlfriedrich Claus, whose works of the late 1950s and early 1960s intersected with the international development of concrete poetry. During his upcoming fall leave of absence, Professor Williams will develop the Claus talks into an essay to submit for publication in a peer-reviewed journal. He is also working on a book project that examines the impact of the *Werkkunstschule* (school of applied arts) on the work of several West German sculptors who first pursued vocational training before entering into academies of fine arts. A text on the artist Franz Erhard Walther appears in May (in an exhibition catalogue from the Henry Art Gallery, Seattle), and an essay on humor, irony, and global biennial culture will be published in the spring issue of the journal *October*.

Professor Michael Zell co-edited, with Walter Melion and Joanna Woodall, the volume *'Ut pictura amor': The Reflexive Imagery of Love in Artistic Theory and Practice, 1500-1700*, which will be published by Brill later this year. The book also includes his essay "The Mirror as Rival: Metsu, Mimesis, and Amor in Seventeenth-Century Dutch Genre Painting." Prof. Zell plans to devote the summer to completing his long-overdue manuscript *For the Love of Art: Rembrandt, Vermeer, and the Gift in Seventeenth-Century Dutch Art*. Next year he is on sabbatical with a BUCH Fellowship to work on his next book, *The Poetics of the Mirror and the Image of the Beloved in Seventeenth-Century Dutch Painting*. The book probes the interrelationship between the metaphor of the mirror, reigning paradigm of painting in seventeenth-century Holland, the poetic imaginary, and the ascendance of fine genre paintings of modern life by Vermeer, Ter Borch, Dou, Van Mieris, Metsu, and others.

Graduate Students

Kiernan Acquisto spent last summer working as junior staff, managing an excavation unit at the site of Tel Dor (Israel), an experience made possible by a Graduate Arts Research Grant through the BU Arts Initiative. During the 2016-17 academic year, she was a Teaching Fellow, served as a GSHAAA Guest Scholar Series Coordinator alongside Rachel Hofer, and prepared for her qualifying exams. In March, she presented her paper “Allegiance Outside of the Box: Foreign and Local Identities in Sidonian Funerary Art” at the BU Graduate Student Classics Conference. Kiernan is looking forward to beginning work on her prospectus and teaching AH 112 this summer and to serving as GSHAAA President in the coming year.

Christina An presented at the College Art Association conference in New York City in February for the Historians of Netherlandish Art-sponsored session on the Netherlands and the Global Baroque. Her paper, “Art Beyond Price or Place: Vermeer, Asia, and the Poetics of Painting,” was based on ongoing research for her dissertation. Christina is relocating to the Netherlands this summer to complete her research with the support of a long-term Graduate Research Abroad Fellowship. She will also participate in a summer program for curators and art historians sponsored by the Rijksmuseum and the Netherlands Institute for Art History.

Rebecca Arnheim has enjoyed her first year at BU. As an international student from Israel, the welcoming department has made the transition to American academia much easier, and she is thankful for that. Rebecca is thrilled to have nearly completed her PhD coursework, where she has developed both her art historical and theoretical knowledge. Over the summer she is going to intern at the Metropolitan Museum of Art in the Department of European Sculpture and Decorative Arts and work on diverse projects, mainly cataloguing Renaissance



Above: Kiernan Acquisto on excavation at Tel Dor, Israel (Photo courtesy of Kiernan Acquisto)

Below: Christina An (far right), with her fellow presenters and session chair at the College Art Association conference in February (Photo courtesy of Christina An)

bronzed sculpture and assisting with the setting up of an upcoming centennial exhibition on August Rodin.

Tina Barouti completed her qualifying examinations in January of 2017 and relocated to her native Los Angeles, where she is working on a documentary about her



Above: Jordan Karney Chaim (left) in conversation with artist Martine Gutierrez at the opening reception of Martine Gutierrez: True Story on October 13, 2016 (Photo courtesy of Jordan Karney Chaim)

Below: Caitlin Dalton and Ewa Matyczyk in front of the Brandenburg Gate in Berlin in the midst of their respective research trips in Berlin and Warsaw (Photo courtesy Caitlin Dalton)

family's history. In the same month, Barouti published a book review for H-AMCA on Stephen Sheehi's *The Arab Imago: A Social History of Portrait Photography, 1860-1910*. This summer she will travel to London, England to present on the work of Malian photographer Fatoumata Diabaté for the "Photographs Beyond Ruins: Women and Photography in Africa" conference. Barouti is looking forward to conducting her dissertation research in Tétouan, Morocco with the support of a long-term Graduate Research Abroad Fellowship. She is honored to have been chosen as a Finalist for a 2017-2018 Fulbright Fellowship to Morocco and looks forward to representing the United States as a cultural ambassador.

Ann Cannon has successfully survived her first year in the MA program. She is pleased with her decision to study at BU and how friendly, welcoming and helpful everyone in the department has been. She will be spending the summer as a graduate intern at the MFA in the Arts of Europe Department, where she will be assisting curators on upcoming nineteenth century projects. Next fall, Ann will serve as Forum Coordinator along with Carol Fabricant.

Jordan Karney Chaim is pleased to have curated the exhibition *Martine Gutierrez: True Story* last October at the Boston University Art Gallery's Stone Gallery. Since passing her prospectus she has been conducting dissertation research in Washington D.C. and Los Angeles, which she looks forward to continuing with the support of the Adelson Research and Travel Grant. This was her final year as an editor for *SEQUITUR*, and she is excited to pass the reins to a talented group of new editors. On a personal note, she and her husband Alex are thrilled to welcome their first child in June.

Caitlin Dalton has spent the academic year working on her dissertation in Berlin as a Fulbright Doctoral Fellow. In November, she presented a paper, "Hans Grundig's Critical Legacy in the Postwar Press" at a

colloquium in Dresden, “Kontinuität und Neuanfang: Hans Grundig Nach 1945” (Continuity and New Beginning: Hans Grundig After 1945). She is currently publishing a book review on a 2016 exhibition catalogue, *Alice Lex-Nerlinger: Fotomonteurin und Malerin*, for *Sehepunkte: Rezensionen Journal für Geschichtswissenschaften*, and will contribute catalogue entries on Alice Lex-Nerlinger and Edmund Kesting for the forthcoming 2018 exhibition, *Inventur: Art in Germany, 1943-1955*, at the Harvard University Art Museum. While she is grateful for the opportunity to conduct research and write in Germany, she is looking forward to returning to Boston and reconnecting with colleagues, friends, and family.

Carol Fabricant has had an excellent first year at BU. The challenging and rigorous academic environment has really encouraged her to broaden her academic interests during this first year of coursework. In addition to her classes, Carol has been working in the education department at the Institute of Contemporary Art, where she has given several informal talks in the galleries on artists such as Sophie Calle and Rosemarie Trockel. She has also held a Graduate Research Internship in the Art of the Americas Department at the MFA, where she has compiled research dossiers on various artists in the collection, such as Hans Hofmann, Frida Kahlo, and Lois Jones. Carol is excited to continue both positions this summer.

Maggie Finnegan is diligently working on her dissertation after traveling to the Netherlands, England, Spain, and France last summer. She attended the symposium “Genre Painting from the Northern and Southern Netherlands 16th-18th century” at the Mauritshuis in The Hague in December and she presented part of the first and third chapters of her dissertation at the annual RSA conference in Chicago in March. Her future travel plans involve viewing Pieter de



Hooch paintings across the nation in Indianapolis, Cleveland, Cincinnati, Philadelphia and New York, as well as abroad in Berlin, Leipzig, and Copenhagen to finish her dissertation research.

Maggie Finnegan photographing a Pieter de Hooch painting at Raby Castle in Darlington England (Photo courtesy Maggie Finnegan)

Sasha Goldman spent the 2016-2017 academic year serving as a teaching fellow and completing her prospectus. In the fall she enjoyed a brief trip to Paris funded by a GSHAAA Travel Grant, visiting an exhibition of the work of Maurizio Cattelan, who is the subject of her dissertation. A review of that exhibition appears in the spring issue of *SEQUITUR*; Sasha has thoroughly enjoyed serving as an editor for the journal over the past two years. In the spring she presented two papers on Cattelan and his connection to commedia dell’arte, one at the American Association of Italian Studies and the other at Chiasmi, the annual Harvard/Brown Graduate Student Italian Studies Symposium. This summer she is looking forward to conducting archival research in Italy with the help of a Summer Research Fellowship, and she is delighted to be the recipient of a BUCH Graduate Student Award.

Kelsey Gustin recently submitted her prospectus to the department for her dissertation, “Victorian Values and Social Reform Realism: The Visual Culture of the Progressive Era in New York City, 1895-1925.” During the 2016-2017 academic year, she served as symposium coordinator, together with Tessa Hite, for the 33rd Annual Boston University Graduate Symposium, “Trashed: Rejection and Recovery in the History of Art & Architecture.” Since 2015, Kelsey has enjoyed interning at the Museum of Fine Arts, Boston and assisting the Art of the Americas department with their 2016 exhibition, *William Merritt Chase: A Modern Master*. She is excited to join the *SEQUITUR* editorial staff as a junior editor this summer and is also looking forward to conducting archival research in Washington, D.C., and New York City with support from the Beaze and Harry Adelson Research and Travel Grant and a GRS Summer Research Fellowship.

Lydia Harrington spent the summer of 2016 teaching AH 220: Islamic Art and Architecture and conducting archival research in Istanbul, Turkey. She co-organized the 39th Annual New England SAH Student Symposium, which was held at BU on February 25, 2017, and enjoyed her first year as an editor on the staff of our journal *SEQUITUR*. She submitted her dissertation prospectus on institutional architecture in the late Ottoman Arab provinces in March of 2017 and published a review of a book on Ottoman-Armenian architects in an upcoming issue of the *Journal of Ottoman and Turkish Studies Association*. She also had a curatorial internship at the MIT Museum, working with the Berenice Abbott, The Architects Collaborative, and MIT student thesis collections. Outside of BU, she completed her first half-marathon and published art-related pieces in *Boston Hassle* and the online/print zine *Accordion*.

Tessa Hite passed her prospectus in November this year. A recipient of a GSO

Travel Grant and the Beaze and Harry Adelson Research and Travel Grant, she also made significant headway on her dissertation research at the National Archives Records Administration in College Park, Maryland. This summer, with the support of a BU Summer Research Fellowship, Tessa will attend a seven-week German language immersion program at Middlebury College.

Ewa Matyzyk has spent the 2016-2017 academic year making progress on her dissertation. Thanks to a Graduate Research Abroad Fellowship she travelled to Warsaw for the fall semester where archival research proved fruitful and exciting. Upon her return to Boston she began drafting her first chapter, a portion of which she presented at the New England Chapter of the Society of Architectural Historians (NESAH) graduate symposium in February. This spring, in addition to working on her dissertation, she has enjoyed teaching two “Looking Together” courses at the MFA. In May she will return to Poland for a month-long research trip funded by the Kościuszko Foundation — this time accompanied by her husband and dog! During the summer she looks forward to working on her dissertation.

Erin McKellar spent the 2016-17 academic year writing and editing her dissertation. In the fall she again taught in the CAS Writing Program. This year she published reviews of Kenny Cupers’ book *The Social Project in Planning Perspectives* and the Victoria and Albert Museum’s exhibition *Engineering the World: Ove Arup and the Philosophy of Total Design* in *SEQUITUR*, which she has enjoyed editing for the second year in a row. In June she will present new research on Ernő Goldfinger’s urban designs for children at an interdisciplinary conference on urban space and the body at University College Cork. Finally, this summer she will finish writing a chapter on Goldfinger’s postwar planning exhibitions that will be published in a book on 20th century European

housing exhibitions, a project that emerged from an international seminar investigating the role of exhibitions in shaping housing discourses.

This year **Erin Hyde Nolan** completed and successfully defended her dissertation, “Ottomans Abroad: The Circulation and Translation of Nineteenth-Century Ottoman Portrait Photographs.” She did so with the support of a Boston University Center for the Humanities Dissertation Fellowship. Following her defense, Erin began a postdoctoral fellowship with the Max-Planck Research Group “Objects in the Contact Zone” at the Kunsthistorisches Institut-Florenz. This summer she will participate in conferences at the Photographic History Research Centre at De Montfort University, Leicester and the Ernst Hertzfeldt Society at the University of Vienna. In September 2017, she will start a visiting Assistant Professorship at the Maine College of Art in Portland, Maine.



Catherine O'Reilly
in Florence (Photo
courtesy of
Catherine O'Reilly)

Italy to conduct research at the Archivio di Stato di Firenze for her dissertation project, “Last Supper Refectory Frescoes in Fifteenth Century Florence: Painting, Performance, Senses, and Space.” The inspirational time in Florence will serve her

Catherine O'Reilly taught Renaissance Art during the 2016 summer term at BU. During the academic year, she traveled to

well as she continues to work on her dissertation in Boston this summer and as she prepares to teach Renaissance Art at BU again in this fall. Her paper, “Phrasikleia Speaks: Connecting life, death, and the *oikoumene* with an Archaic *sema*,” will be published in the forthcoming proceedings of the 2015 symposium *Appearance and Disappearance: Art and its Lost Objects*, hosted by Carrefour des arts et des sciences de l'Université de Montréal, Québec, Canada.

During the past academic year, **Sarah Parrish** presented at the SECAC Conference in Roanoke, Virginia, and the College Art Association Conference in New York thanks to funding from the Center for Craft, Creativity, and Design. She also received an American Craft Council (ACC) scholarship to attend their Present Tense conference in Omaha, Nebraska. She was later named the ACC's Emerging Voices Scholar; she is presenting at April's board meeting in Minneapolis and publishing an essay in conjunction with the award. Meanwhile, she has participated in a college preparation mentoring program at RAW Art Works in Lynn, where her mentee was accepted to Cornell University! In May, Sarah plans to defend her dissertation, “Anthropologies of Fiber: Claire Zeisler, Ed Rossbach, Sheila Hicks,” and walk in the departmental graduation ceremony before heading to Plymouth State University in New Hampshire to become their tenure-track Assistant Professor of Art History.

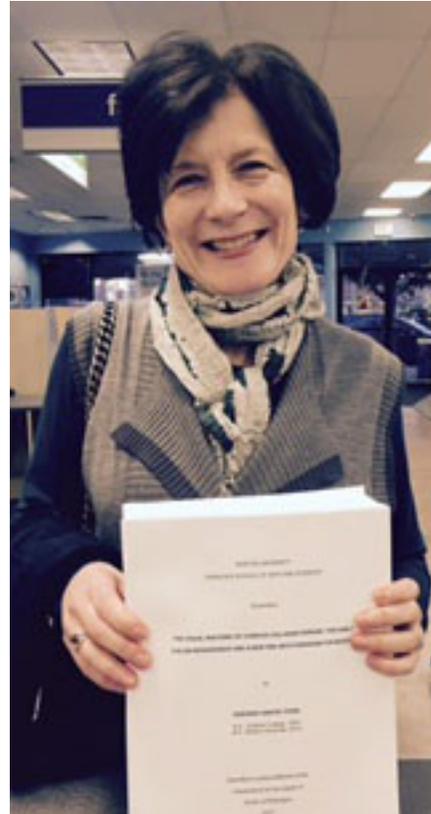
As a third-year doctoral candidate, after completing her prospectus in the fall, **Bryn Schockmel** has begun work on her dissertation “The Historical Procession of Andrea Mantegna's *Triumphs of Caesar*: From the Palazzo Ducale to Hampton Court Palace.” She has enjoyed working as a teaching fellow again this year and serving as GSHAAA Vice President and Treasurer. Bryn recently curated a show, entitled *Neurology, Illustrated* at Tufts Medical Center, which proved to be a very

rewarding experience. This summer, Bryn will be travelling to London where she will be conducting research on her dissertation with the support of a Summer Research Fellowship.

Deb Stein is very pleased to report that she has defended, received her diploma (January 2017), and is looking forward to the ceremonial aspects of graduation in May. Her dissertation, “The Visual Rhetoric of Charles Callahan Perkins: the Early Italian Renaissance and a New Fine Arts Paradigm for Boston,” is now published on Proquest. Post-doc (in the broadest sense of the term, meaning not just fellowships although those would be particularly welcome!!) plans are in process. She will greatly miss the congenial and collegial life of the department but will make every effort not to be a stranger. It has been, bar none, the experience of a lifetime!

Alison Terndrup is happy to report that she has finished her PhD coursework. She has received the honor of being named the Outstanding Teaching Fellow for the Academic Year 2016-2017 for her work as a discussion leader in Introduction to Art History. In March, she presented her paper “Picturing the Modern Sultan: A Portrait of Mahmud II” at the Rethinking Late Ottoman Civilization Symposium held at the University of Texas at Austin. Terndrup looks forward to teaching Islamic Art and Architecture this summer.

This academic year **Emily Voelker** completed and defended her dissertation, “From Both Sides of the Lens: Anthropology, Native Experience & Photographs of American Indians in French Exhibitions, 1870-1890.” She was also awarded two postdoctoral fellowships for the 2017-2018 academic year at the Smithsonian Institution’s National Museum of American History and National Portrait Gallery (joint appointment), and with the



Tyson Scholars Program at the Crystal Bridges Museum of American Art. These fellowships will support the transformation of her dissertation into a book manuscript.

Deb Stein printing her completed dissertation (Photo courtesy Deb Stein)

Alex Yen completed her oral examinations last May and has been spending this past year working on her prospectus. Thanks to a generous HAA Graduate Conference Travel Award from the department, she will be presenting a paper in July at the International Medieval Congress in Leeds, England, along with fellow HAA graduate students Steve Burges and Bailey Benson. She looks forward to passing the gavel (actual gavel being ordered right this second) to the next GSHAAA president and taking up the position of Faculty Liaison in the next academic year. DeparTeas anyone?

HAA Alumni

Agathe Assouline-Lichten (BA '05) founded Red Velvet NYC (redvelvetnyc.com), known as the “Blue Apron” of dessert, at the end of 2015. The company creates DIY gourmet baking kits and helps bakers create impressive homemade desserts from scratch in the comfort of their own kitchens. Prior to founding the company, Agathe spent 7 years in the art world working at Sotheby’s auction house in New York. There she spent time on both sides of the business, from specialist departments to marketing. In 2010 Agathe received her MBA in Hospitality from the famed École hôtelière de Lausanne in Switzerland, where she consulted for food giant Nestle. After Sotheby’s, Agathe worked in luxury marketing for watch and jewelry brands Jaeger-LeCoultre and Harry Winston. As an entrepreneur Agathe has matched her creative passion with her business knowledge to disrupt the home baking market, a \$12 billion industry in the USA. She resides in New York City.

Susan Barahal (PhD '16) had a productive year since receiving her PhD in May 2016. As Director of Art Education at Tufts University and the School of the Museum of Fine Arts, Susan enjoys teaching and advising students. She recently co-curated *Art of Resistance*, an exhibit that opened in April at the Tufts Tisch Library. This past fall, two of her stone sculptures were selected for inclusion in two exhibits: *The Nature Show* at the Pine Manor College Hess Gallery and *Industrial Chic* at the Boston Design Center. Her paper, “Early Italian Renaissance Sacred Images: The Empathic Connection,” was presented in April at the Association of Art History Conference, Loughborough England, and included in the session “Beyond Vision: Experiencing art through the other senses, c. 500-1600.” This October Susan and BU alumna Lindsay Alberts will co-chair a panel

at the SECAC conference, “Rock Hard: The Materiality of Stone in Pre-Electric Italy.”

Mia Čančarević (MA '11) currently works as the Coordinator Program Advisor for Architecture, Arts and Humanities at Valencia College, in Orlando, FL. Since leaving BU, Mia has participated on several archaeological excavations and projects across the world, including in FYR Macedonia, Italy, Belize, and Egypt. She is excited for her next archeological adventure this summer in Greece. To connect with Mia or collaborate with her on future projects, email: mcancarevic@valenciacollege.edu.



Joanna Hurd (BA '12) was recently accepted to the Winterthur University of Delaware Program in Art Conservation to pursue her master’s degree

Mia Čančarević setting up the excavation unit, Western Delta, Egypt 2015 (Photo courtesy of Mia Čančarević)

in conservation science. Since graduating from BU she has been amassing relevant internship and work experiences across a broad spectrum of media. Joanna has had the great fortune of treating works of art such as prints by Mary Cassatt and Francisco Goya and outdoor bronze sculptures by Joan Miro and Joel Shapiro. Perhaps the most significant project she has worked on to date is the full treatment and installation of George Washington's field marquee now on display in the newly opened Museum of the American Revolution. Joanna will continue working with private conservators and the Philadelphia Museum of Art until beginning graduate school in July.



Joanna Hurd placing a replica finial that she made on George Washington's tent (Photo courtesy of Joanna Hurd)

Sculpture Garden, Smithsonian Institution, where he oversees the museum's exhibition

Lawrence Hyman (MA '97) is Manager of Exhibition and Curatorial Planning at the Hirshhorn Museum and

and publication program. Highlights from the past year have been the organization of major survey exhibitions of the work of Robert Irwin, Ragnar Kjartansson, and Yayoi Kusama.

Meghen Jones (PhD '14) is currently a Japan Foundation Visiting Researcher at the International Research Center for Japanese Studies in Kyoto. She is researching the ontology, icon formation, and cross-cultural history of the tea bowl in preparation for an exhibition she is curating for the Alfred Ceramic Art Museum. Her article "Hamada Shōji, Kitaōji Rosanjin, and the Reception of Japanese Pottery in the Early Cold War United States" is scheduled for publication in *Design and Culture* in July 2017. Other ongoing projects include a co-edited volume on ceramics, art, and cultural production in modern Japan as well as a manuscript on the ceramics of Tomimoto Kenkichi. 2017-18 will be her fourth year as Assistant Professor of Art History at Alfred University, where she teaches courses in material culture, ceramics history, and East Asian art history.

Tara Keny (MA '13) now works as a Curatorial Assistant in the Department of Drawings and Prints at the Museum of Modern Art. Funded by the Modern Women's Fund, her work at MoMA concentrates on researching and writing about women artists in the collection and assisting with related projects and exhibitions. Before MoMA, Tara worked in the Drawings and Prints department at The Metropolitan Museum of Art, where she spent two years researching, cataloging and writing about their collection for the website and internal database. Tara's most recent publication was an exhibition catalogue for *The French Connection*, a show she co-curated at Capital University, which explored the prints produced by a select group of American women artists working in Paris from 1909-1914. In addition to museum work, Tara has taught French translation at the CUNY Graduate Center and worked on research and

exhibitions for two New York galleries: Achim Moeller Fine Art and Richard L. Feigen & Co.

Lauren Kolodkin (MA '16) has taken a position at the Smithsonian American Art Museum in Washington D.C. She is excited to be working alongside the incredible staff to facilitate public programs and special events, as well as promote the museum in D.C. and nationwide. If you're ever visiting the Archives of American Art, come up to SAAM offices and say hello! Lauren finished her MA last spring; her thesis focused on the ethics of collection and display surrounding contemporary outsider art, with emphasis on the Michael and Julie Hall Collection of American Folk Art in Milwaukee.

Edward Jeffrey Knott (BA '83) studied Art History when there was no clear path to study architecture at BU. A handful of students pushed to have more architecture classes available, and thankfully Professor Miller was able to increase access. He now owns and is restoring an 1830s farm in Maine. He has been involved with his family in many restorations from mill buildings to single-family homes. His degree has been instrumental in those endeavors as well as in his career of sales, marketing and advertising. If he were to start again at BU, he would choose the same course of study. At his graduation John Silber said, "if BU was the best 4 years of your life then we failed you!" In retrospect after 34 years has elapsed, he can assure you that studying Art History at BU catapulted him in a direction for life that he has been very pleased to have taken.

Gregg Krantz (BA '97) spent many years as the Director of a notable Philadelphia fine art gallery, curating exhibitions for local and internationally recognized artists. In 2012 Gregg left the gallery to start a boutique interior design and art consulting business, named Fisher Grey, with his partner Joshua Thibault. This dynamic duo began working on the design of interiors



and art collections for clients' homes in and around the Philadelphia area, then on to projects in New York, Aspen, Telluride and Rehoboth Beach. In

Gregg Krantz (left) and Joshua Thibault (right) of Fisher Grey putting the finishing touches on their project in Aspen, CO (Photo courtesy of Gregg Krantz)

December 2016, Fisher Grey moved to its present location at the 310 Design Building in Center City Philadelphia. In addition to the design studio, this industrial loft space houses the Fisher Grey collection: custom furniture, collectible design, vintage/mid-century modern furniture and fine art. Visit www.fishergrey.com for more information.

Dalia Habib Linssen (PhD '10) continues to teach at Rhode Island School of Design. In addition to teaching courses in the histories and theories of photography and American art, Dalia has designed a teaching practicum for graduate students in support of a new graduate teaching certification. As a Writing Center Faculty Fellow this year, she developed a series of pedagogical models that support writing and research skills in the context of studio practices. Recently, Dalia co-curated an exhibition on the subject of her dissertation. *Life, Labor, Purpose: Photography of Hansel Mieth and Otto Hagel* opened at the Sonoma County Museum in June 2015. Currently, she is working on a book project that explores the relationship between social protest movements, photography, and contemporary art, which will be published

in late 2018. At ages eleven and seven, Dalia's children provide an abundance of perspective and delight.

Rebecca McNamara (BA, BS '08) is Mellon Collections Curator at the Tang Teaching Museum and Art Gallery at Skidmore College, where she spearheads research, cataloging, video, publication, and exhibition projects focused on access and inclusion in the museum space. Previously, Rebecca worked at the Indianapolis Museum of Art, where her first exhibition (co-curated with Niloo Paydar), *Crazy Quilts: Stitching Memories*, opens in May 2017. She is coauthor, with Martin Barnes Lorber, of *A Token of Elegance: Cigarette Holders in Vogue* (Officina Libraria, 2015), featuring lavish illustrations of a private collection and a text that is both a social history of smoking and a design history of its accoutrements. Additionally, Rebecca is author of the e-book *Widows Unveiled: Fashionable Mourning in Late Victorian New York* (Cooper Hewitt, Smithsonian Design Museum/Parsons DesignFile, 2016), an examination at the fashion, material, and visual culture of widowhood between the Civil and First World Wars.

Melissa Renn (MA '04, PhD '11) manages the art collection at Harvard Business School. She recently co-authored, with Adair Margo, *Tom Lea, Life Magazine, and World War II* (2016), in conjunction with an exhibition at The National World War II Museum. She also published an essay on Morris Davidson and Provincetown in Kevin D. Murphy, ed., *American Modernism at Mid-Century: The Work of Morris Davidson* (2017) in connection with an exhibition at the Vanderbilt University Fine Arts Gallery. She has two essays on *Life* coming out this summer: "Life's Pioneer Painters: Dorothy Seiberling and American Art in *Life Magazine*, 1949–1968," in Rachel Esner and Sandra Kisters, eds. *The Mediatization of the Artist* (2017), and "Life in Color: *Life Magazine* and the Color Reproduction of Works of Art," in Regina

Lee Blaszczyk and Uwe Spiekermann, eds., *Bright Modernity: Color, Commerce, and Consumer Culture* (2017).

Rebecca Senf (MA '01, PhD '08) was recently appointed as the Chief Curator at the Center for Creative Photography at the University of Arizona, and continues in her joint appointment at the Phoenix Art Museum. Recent exhibitions include *Here and Abroad: Photographs by David Taylor* and *Flowers, Fruit, Books, Bones: Still Life from the Center for Creative Photography*. Upcoming exhibitions include *W. Eugene Smith: A Life in Pictures* which will open at the Tokyo Metropolitan Museum of Photography in December 2017 and *To Be Thirteen: Photographs and Video by Betsy Schneider* opening at Phoenix Art Museum in May of 2018, which will be complemented by a Radius Books/Phoenix Art Museum publication entitled *To Be Thirteen* due out fall 2017.



David Taylor presenting to docents at *Here and Abroad* at the Phoenix Art Museum (Photo courtesy of Rebecca Senf)



Above: Martina Tanga (right) at the opening of *Let It All Hang! 1982, A Year of Collecting at deCordova*. (Photo courtesy of Casey Riley)

Below: Anna Winestein with Ambassador of Georgia to the United States, David Bakradze, clarinetist Julian Milkis, pianist Sima Kustanovich and Ballets Russes Arts Initiative concert guests at the Algonquin Club of Boston, April 7, 2017 (Photo courtesy of Anna Winestein)

Martina Tanga (PhD '15) is currently the Koch Curatorial Fellow at the deCordova Sculpture Park and Museum. There she recently curated *Let It All Hang! 1982, A Year of Collecting at deCordova*, which will be on view until September 2017. She has also finished teaching Contemporary Art at the College of the Holy Cross this semester.

Currently, she is also working on a public art project with the non-profit organization Now + There and the artist Ann Lewis.

Jennifer Uhrhane (MA '06) has contracted with the Foundation for the Exhibition of Photography as exhibition registrar for "The Polaroid Project," a partnership between The MIT Museum (Cambridge, MA) and the WestLicht Museum for Photography (Vienna). The exhibition opens in June 2017 at the Amon Carter Museum (Forth Worth, TX) and travels to the WestLicht, then C/O Berlin, and MIT by early 2019. Exhibition website: www.fep-photo.org/exhibition/polaroid/. Jennifer was the Assistant to the Polaroid Collections (the 16,000-piece Polaroid Corporation photography collection) until its demise and auction dispersal due to bankruptcy in 2009. Some of the photographs from the former Polaroid Collection will be exhibited in *The Polaroid Project*. Jennifer is also currently working with a Provincetown artist's estate, a photographer on promoting his archive, and as always, keeping private collections organized in the Boston area. www.linkedin.com/in/detailphoto/

Anna Winestein (BA '04) directs a Boston-based visual and performing art non-profit, Ballets Russes Arts Initiative (www.ballets-russes.com), which she co-founded. She is curating an exhibition at the Museum of Russian Icons in Clinton, MA on Jewish Artists from the Russian and Soviet Empires, running October 2017-January 2018, with a catalogue and connected program of events in the Boston area. Her articles and essays about Russian art, dance and theater history have been published, most recently, in collective volumes from Indiana University Press (in *Migration and Mobility in the Modern Age*, 2017), Yale University Press (in *Dance and Fashion*, 2014), University College London (in *Solidarities and Loyalties in Russian History and Culture*, 2013), the Bonnefanten Museum, Maastricht (in *The Great Change: Revolutions in Russian Art*,

2013). She is in the very final stages of her doctoral study at Oxford University, where her dissertation is on Russian artist societies in Paris 1870-1917.



The First Women in Congress, an exhibition curated by **Felicia Wivchar** (BA

'00), Assistant Curator for the Office of Art and Archives, U.S. House of Representatives, opened in the U.S. Capitol in Washington, D.C. on March 22, 2017. The opening marked the 100th anniversary of the first woman in Congress, Jeannette Rankin, taking her seat in the federal legislature. The exhibit uses photographs, artifacts and archival documents to tell the story of Rep. Rankin's career and the careers of the generation of women who followed her to elected office. The related digital project can be found at <http://history.house.gov/the-first-women-in-congress/>

Installation view of The First Women in Congress exhibition at the U.S. Capitol (Photo courtesy of Felicia Wivchar)

The following students received travel support from the History of Art & Architecture Alumni Fund and the Patricia Hills Endowed Graduate Fellowship Fund

Tina Barouti, "We Own the Night: Fatoumata Diabaté and Female Urban Youth Identity in West Africa," Photographs Beyond Ruins: Women and Photography in Africa, Institute of Commonwealth Studies, University of London, England, July 14, 2017

Steven Burges, "Arms, Eagles, and Empire: Roman Swords and Their Decoration," Annual Meeting of the Archaeological Institute of America, Toronto, Canada, January 5-8, 2017

Maggie Finnegan, "Pieter de Hooch and the Classicizing Phenomenon in Seventeenth-Century Genre Painting," Netherlandish Art at Home and Abroad Session, Renaissance Society of America Annual Meeting, Chicago, March 30-April 1, 2017

Erin McKellar, "Learning to Inhabit the City: Ernö Goldfinger and Design for Children, 1943-46," Urban Space and the Body Conference, University College Cork, Ireland, June 9-10, 2017

Alison Terndrup, "Picturing the Modern Sultan: A Portrait of Mahmud II," Rethinking Late Ottoman Civilization Symposium, The University of Texas at Austin, March 23-24, 2017

Alexandria Yen, "Roman(esque) Archways: Monumental Church Portals and their Classical Origins," International Medieval Congress, Leeds, England, July 3-6, 2017

HAA on campus and beyond



Right: Kimber Chewing presenting at the Second Annual Master's Thesis Symposium (Photo courtesy of Alex Yen)

Above Left: Carlos Muñoz, Kiernan Acquisto, Rebecca Arnheim, Bailey Benson and Deborah Kahn visiting the Museum of Fine Arts for Deborah Kahn's Medieval Images Seminar (Photo courtesy of Alex Yen)

Right Top: Ann Cannon and Claire Kinder at the GSHAAA fall book and bake sale (Photo courtesy of Alex Yen)



Right Bottom: Elisa Germán, Steve Burges, Lindsay Alberts, Caroline Riley, and Catherine O'Reilly at CAA (L-R) (Photo courtesy of Sarah Parrish)



Dissertations Completed, 2016-17

Rebekah Beaulieu (AMNESP), “Accounting for the Past: Historic House Museums and the American Midwest” (Moore)

Melanee C. Harvey, “Upon this Rock: Mapping Architectural, Material and Visual Histories of Black Protestant Churches, 1881-1969” (Morgan)

Anjuli Joy Lebowitz, “Faith in the Field: The Art of Discovery in Auguste Salzmänn’s Photographic Albums, 1854-1875” (Sichel)

Erin Hyde Nolan, “Ottomans Abroad: The Circulation and Translation of Nineteenth-Century Ottoman Portrait Photographs Between the Ottoman and Euro-American Worlds” (Sichel)

Sarah Parrish, “Anthropologies of Fiber: Claire Zeisler, Ed Rossbach, Sheila Hicks” (Williams)

Lana Sloutsky, “Quasi Alterum Byzantium: The Preservation of Memory, Identity and Culture by Aristocratic Byzantine Women, 1440-1600” (Cranston)

Deborah Hartry Stein, “The Visual Rhetoric of Charles Callahan Perkins: The Early Italian Renaissance and a New Fine Arts Paradigm for Boston” (Morgan)

Emily Leslie Voelker, “From Both Sides of the Lens: Anthropology, Native Experience & Photographs of American Indians in French Exhibitions, 1870-1890” (Sichel) (Keith N. Morgan Dissertation Prize)



Left: Emily Voelker, Anjuli Lebowitz, Erin Hyde Nolan and Kim Sichel at graduation (Photo courtesy of Kim Sichel)

Right: Deb Stein, Emily Voelker, Lana Sloutsky, Anjuli Lebowitz, Erin Hyde Nolan and Sarah Parrish (Photo courtesy of Sarah Parrish)



Scenes from *Trashed*, the 33rd Annual Boston University Graduate Symposium on the History of Art & Architecture

Above: Tessa Hite introduces the symposium at the Museum of Fine Arts (Photo courtesy of Ewa Matyczyk)

Right top: Panel discussants Kiernan Acquisto and Bryn Schockmel (Boston University) converse with graduate presenters Daniel Healey (Princeton University) and Katherine Hammond (Ohio University) at the Museum of Fine Arts, Boston (Photo courtesy of Sasha Goldman)

Right bottom: The poster for the symposium

For a full symposium write-up by co-organizer Kelsey Gustin see: www.bu.edu/sequitur/



The 33rd Annual Boston University Graduate Student Symposium in the History of Art & Architecture



TRASHED
Rejection and Recovery in the History of Art and Architecture

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 Gallery at the Stone Gallery.

Friday, March 24, 2017 / 5:30 PM
KEYNOTE ADDRESS

"Thinking with Objects: Visibility, Imagination, and the Art of Remaking in Dakar's Creative Economy"
Dr. Joanna Grabki, Professor and Chair of Art History and Visual Culture at Denison University

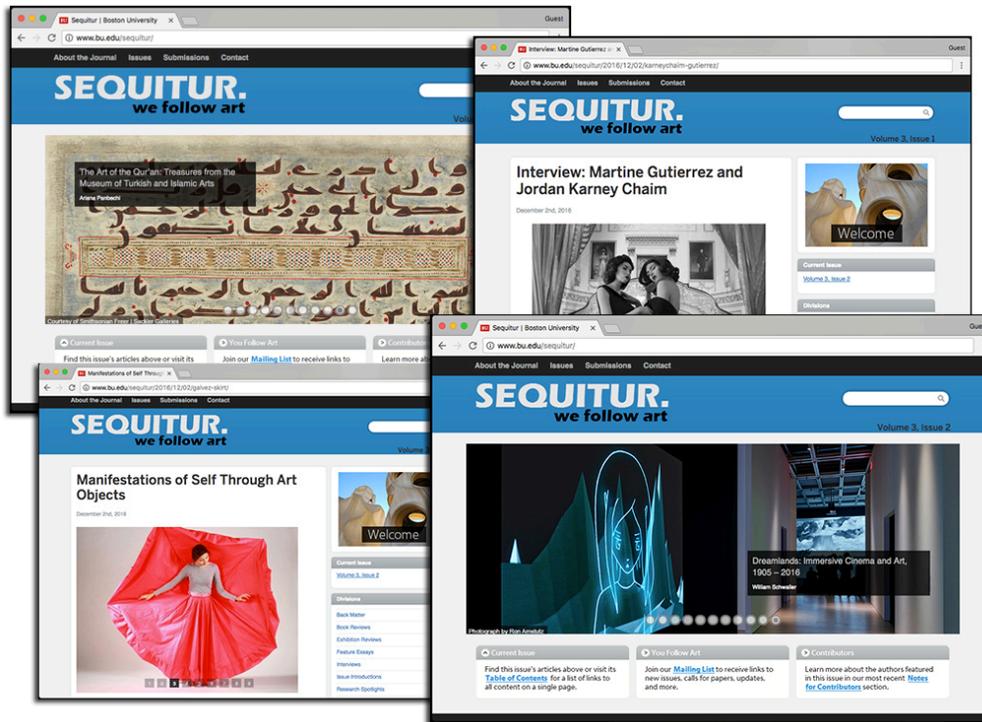
Boston University Art Gallery at the Stone Gallery, 855 Commonwealth Ave.

Saturday, March 25, 2017 / 10 AM – 3 PM
GRADUATE SYMPOSIUM

Featuring six presentations by graduate students from nationally recognized programs, the symposium explores themes of disposability and resourcefulness in art and architecture.

Museum of Fine Arts, Boston
Riley Seminar Room, 465 Huntington Ave.

For more information, visit www.bu.edu/ah or contact Kelsey Gustin and Tessa Hite, Symposium Co-ordinators, at BUgraduateSymposiumHAA@gmail.com



Screenshots showing selections of SEQUITUR content from 2016-17 (Image courtesy of Joseph Saravo)

SEQUITUR

An online graduate student journal of the Boston University Department of History of Art & Architecture

Now in its third year, *SEQUITUR* (<http://www.bu.edu/sequitur/>) has continued to circulate work by graduate students in art and architectural history, art, and architecture. This year editors Sasha Goldman, Jordan Karney Chaim, Erin McKellar, Lydia Harrington, and Joseph Saravo began to expand the journal by soliciting material that harnesses the journal's online format and incorporating more exhibition reviews. Our fall issue (3:1) adopted the theme "Self + Portrait," exploring ideas of identity, representation, and discovery. Jordan Karney Chaim (BU) published a video interview with artist Martine Gutierrez, created in conjunction with the exhibition *Martine Gutierrez: True Story*. In addition, architectural designer Elizabeth Gálvez (MIT) published an engaging visual essay—a genre first circulated by *SEQUITUR* in fall 2015—that bridged the gap between architecture and dance. In this issue we also included our

first expanded exhibition reviews section, with the goal of examining shows worldwide and, when possible, disseminating this content while the displays are still on view. Our spring issue (3:2) took on the "Oops!" moments of artistic production, a theme closely related to that of the annual symposium. This issue investigated notions of error, failure, and unrealized projects. Themed content included two research spotlights that employed digital modes of investigation: an online database of buildings funded by women in the Islamic world by Chelsea Baumgartner (University of British Columbia) and a reconstruction of Adolf Loos's House for Josephine Baker, in which Nicholas Pacula (MIT) used online satellite imagery to locate the dwelling. We count these experiments as successful and look forward to continuing them next year.

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