

HAA NEWSLETTER

NEWS FROM THE BOSTON UNIVERSITY
HISTORY OF ART & ARCHITECTURE DEPARTMENT

GREETINGS FROM COMMONWEALTH AVENUE

In fall 2018, the department gained a new seminar room, CAS 308. If the new space could talk, it would have much to share about our active schedule of, not only seminar classes, but section discussions, committee meetings, dissertation writing groups, presentations, and receptions. Once in a while, the room even attracted rogue mathematicians and scientists who snuck in and scribbled equations all over the white boards. The room encapsulates the ethos of our department: dynamic, industrious, adaptable, and collegial (even to uninvited guests).

This year we welcomed our first Ray and Margaret Horowitz Visiting Assistant Professor in American Art, Elizabeth Hawley, a specialist of modern art and Native-American art. Her research on interactions between Anglo- and Native-American artists in the twentieth century sheds light on an aspect of American art and history that has been underrepresented in the curriculum here at Boston University, and at most universities currently. We are fortunate to have Dr. Hawley offer two seminars this year; please read more about them on page 10.

We debuted the revamped History of Art & Architecture Lecture Series in 2018-19, for which a committee of faculty and graduate students determined a short guest list of speakers who treated us to their latest research on subjects as varied as immigrant housing, a visual interference pattern, pastoral views, and the ekphrastic tradition, each time to a rapt audience (see page 25).

In faculty book news, congratulations to Jodi Cranston on publishing *Green Worlds of Renaissance Venice* (Penn State University Press), and to Becky Martin for editing *The Tiny and the Fragmented: Miniature, Broken, or Otherwise Incomplete Objects in the Ancient World* (Oxford University Press). I am pleased to share my *Modern Kyoto: Building for Ceremony and Commemoration, 1868-1940* (University of Hawai'i Press).

This year's newsletter is coordinated by graduate students Hyunjin Cho and Lauren Graves. They also conducted the feature interview of Virginia Anderson (PhD '11), Curator of American Art at the Baltimore Museum of Art, who offers us an invaluable glimpse into her rich experiences in teaching and curating.

Finally, thank you for your contributions throughout the year and on BU Giving Day. Your generosity supported several student research trips, exhibition visits, and conference attendance (see page 29). Please continue to send us your news (ahdept@bu.edu). I also encourage you to visit the new Alumni Profiles section on our website (<http://www.bu.edu/ah/faculty/alumni-profiles/>); we look forward to featuring you here.

Alice Y. Tseng, Chair
May 2019

2018-19

WHAT'S INSIDE:

COURSE SPOTLIGHT	2
FEATURE INTERVIEW	4
HAA NEWS	8
HAA THIS YEAR	25
MA PAPERS & PHD DISSERTATIONS	30

AH574 African Art in the City Learning Inside and Outside of the Classroom by Cynthia Becker

During the spring semester of 2019, my joint graduate-undergraduate seminar AH574, “African Art in the City,” took students out of the classroom and into the city of Boston to explore how African art is displayed. Students learned about the arts of Africa and its diaspora from both inside and outside the classroom. On a monthly basis, we took fieldtrips to local museums and galleries and were joined by students from U-Mass, Boston.

Boston University’s African Studies Center funded our course fieldtrips and provided stipends for speakers through its Title VI program. This federal grant supports Africa-focused education and was written to encourage professors from Boston University’s African Studies Center to co-teach with professors from minority-serving universities. For two years, I have worked with Professor Ping-Ann Addo, an anthropology professor from U-Mass, Boston. After meeting at the Caribbean Studies Association Conference in New Orleans several years ago, we realized that not only did we both live in Boston, but we shared an interest in carnival arts. Professor Addo, a native of Trinidad, actively researches Caribbean carnival costume designers in south Boston, while I have done extensive research on New Orleans Black carnival traditions. Given our common interests, we paired our courses, teaching this same course for the first time in the spring of 2017. We received positive student responses, and we decided to offer the course again during the spring semester of 2019. Given her focus on the Caribbean, Professor Addo’s anthropology course was entitled “African Diaspora Arts in the City,” so our courses covered both Africa and its diaspora.

My course was designed to combine monthly fieldtrips with more traditional in-class discussions and readings that considered how a city’s residents (artists) address issues of cultural heritage and urban development. We visited local artists’ studios, looking at how they express a connection to the African continent and asking what it means to study place, identity, and belonging through the lens of Diaspora. For example, during a visit to the studio of Boston-based artist Stephen Hamilton, he talked to us about his visits to Nigeria to learn local weaving and indigo-dyeing traditions. He teaches these techniques to Boston high school students eager to take pride in their African heritage. Boston University students went to the U-Mass, Boston campus to meet with Trinidadian carnival costume makers and participated in a hands-on project where each student made his or her own carnival headdress. In doing so, we learned



Curator Kathryn Gunsch (right) discusses issues of display in the African art gallery at the MFA, Boston.



Lynne Cooney (left) leads a discussion at the MFA, Boston on the exhibition “Made Visible: Contemporary South African Fashion and Identity.”

how young artists of Caribbean heritage strive to keep carnival traditions alive in the diaspora by working with local groups to design their annual costumes.

Our out-of-classroom visits allowed us to address the politics of institutions and how they impact the display of African art. Both classes made a trip to the MFA, Boston where we had an in-depth discussion of the exhibition “Made Visible: Contemporary South African Display and Identity,” led by Lynne Cooney, a PhD candidate at Boston University and artistic director of the BU Art Galleries. Another week, the Teel Curator of African and Ocean Art, Kathryn Gunsch, discussed the history of the museum’s African gallery. She also gave students an opportunity to handle and analyze a series of headrests from across the continent. We also visited the Museum of the National Center of Afro-American Artists in Roxbury where we were given a personal tour of the museum’s Nubian art display by esteemed director Barry Gaither.

Another goal of the class was to gain familiarity with how artists contribute to the creation of a contemporary art scene in urban Africa. The contemporary art scene is booming on the African continent, and each Boston University student chose a particular African city to focus on during the semester. Each constructed a webpage dedicated to that city, starting large with a discussion of the city’s art scene and ending with a consideration of a particular artist who engages with that city. We used the well-researched art scene of Dakar, Senegal as our in-class case study. Students applied the methodology used to study Dakar to other African cities and discussed how artists create works that both critique and embrace urban life. Each student examined how artists exhibit their work, where they exhibit it, and how they transact with such art world mediators as curators, critics, and collectors. Students came away with an understanding of how art worlds are made.

Teaching such a course required me to take chances and be comfortable with the spontaneous, uncontrollable events that often occur when one leaves the safety of the classroom. However, as someone who does intensive on-the-ground research in Africa, I find such experiences extremely instructive. They convey to students the various methodologies required of field-based research. They also reveal how the unexpected can often be the most informative and how everyday encounters and relationships built through studio and gallery visits are crucial when learning about contemporary art, both inside and outside of Africa.



BU students visited the U-Mass, Boston campus and had a discussion and hand-on demonstration of Caribbean carnival costume design. Both classes are posing with the headaddresses that they made.



Christian Brito, a student from U-Mass, Boston, works with Boston University students Phillippa Pitts, Candice Driver, and Hayley Mandelberg (from left to right).

FEATURE INTERVIEW

Virginia Anderson is the Curator of American Art at the Baltimore Museum of Art (BMA), Baltimore, Maryland. Before joining the ranks of the BMA, Dr. Anderson taught at Johns Hopkins University and The Maryland Institute College of Art. Dr. Anderson graduated from Boston University in 2011 and wrote her dissertation on the critical reception of Jasper Johns.

Please tell us about some of your favorite experiences at BU.

One of the best parts of BU was the professors. I took classes with professors including Jodi Cranston, Pat Hills, Caroline Jones, and Elizabeth ten Grotenhuis, who all had so much energy and different strengths. These professors were able to provide a model of mentorship that was invaluable to me.

Also, another wonderful part of BU was that through coursework, we were able to take advantage of the program's close ties with area museums. I remember my first class on American Art was held at the Museum of Fine Arts, Boston and taught by Ted Stebbins (Former John Moors Cabot Curator of American Paintings). He would take us down to the storage area of the museum and pull out racks and racks of painting. There, we would apply our weekly readings to our discussion of the works we were viewing. I also took a class with Joan Cumming (former Assistant Curator of the Department of the Arts of Asia, Oceania, and Africa) on Indian manuscript paintings, also at the MFA. That same semester, I took Professor Cranston's class on portraiture and it was wonderful to see the connections between the portraiture discussed in her class and early representations of portrait-making in Indian manuscript paintings. These classes provided insight into the inner workings of a museum, which confirmed my own interest in museum work. The classes truly represented the intersection of academia and curatorial work.

And finally, one of the best parts of BU, which I hope is still there, is the collegiality.



Virginia Anderson and Theodore E. Stebbins, Jr. at the Harvard Art Museums, November 2008.

It is!

Oh wonderful. I remember all the students being so supportive of each other. I was in a student study group for the MA exam, and other smaller study groups while I was preparing for orals. One of the more advanced students actually put together a mock MA exam for me to practice with while I was studying, which was much appreciated! I was in a dissertation writing group with several other BU PhD candidates when I was working at Harvard. And even now I still rely on the knowledge and support of my friends from the program who are all over the country working in different institutions and museums. We still have group text or email threads where we ask each other for professional advice! We still do try to get together once a year just for fun, and also when we are traveling for work or conferences.



BU HAA PhD alums, from left to right: Virginia Anderson, Dalia Habib Linssen, Stephanie Mayer Heydt, Michelle Lamuniere, Julia Dolan, Kate Palmer Albers, Stacey McCarroll Cutshaw, Becky Senf, and Michelle DuBois.

How has your research developed since your dissertation?

Has it? Ha. My dissertation was on the work of Jasper Johns and the evolving authorial voice present in his work. I am still fascinated by his work and am now approaching it through a wider variety of angles including studies of materiality and technique, which has grown out of my dissertation. I did take one of the chapters and massaged it into an article, which was published in the *American Art Journal* in 2018. It is titled “A Map and a Painting: The Re-Working of Jasper Johns’s *Map* (Based on Buckminster Fuller’s *Dymaxion Airocean World*).”

Once I graduated, I wanted to do something completely different and I started researching reverse painting on glass and thinking about it from a transhistorical and transatlantic approach. I presented a conference paper on the work of Rebecca James (we have a work of hers in the BMA collection) and am hoping to turn my paper into an exhibition one of these days.

More recently, through teaching, I’ve had the opportunity to develop research on the practice of collecting. Johns Hopkins has a program titled Museums and Society that presents a critical studies approach to museums, combining practical projects with theory. For the course I taught, we looked at collecting through sociological, psychological, economic, and institutional angles, among others. When I teach the class again I want to include a week on literary depictions of art collectors (but that’s just me being an art nerd!). Teaching this class has helped me think of collecting and display, and how it works to form a sense of identity for individuals and institutions. What you collect and how you display it says a lot about your values.

That answer leads us nicely into our next question - How has your teaching experience informed your curatorial practice?

When I first started teaching I was really concerned with the *what* of each class. Did I have a good grasp of the materials? Was I structuring the material the right way? Was I including the right material? The longer I taught, I realized it was more the *how* that mattered. For example, what kind of pedagogy is most appropriate for students in a given class? This realization

particularly came to me when I was teaching at MICA (Maryland Institute College of Art). I was working with students who are practicing artists. With that I had to evaluate my teaching methods and learn to work with a variety of learning styles and levels of interest. I needed to give students hands-on experiences that would help them not only internalize the base material of the class but also engender critical thinking skills. Additionally, when teaching a class, you are really presenting and shaping a narrative about a topic over the course of the semester. This focus of the *how* helped shape my understanding of how explicit the role of the museum is in teaching a variety of audiences and to be conscious of what narratives the museum is telling and what methods we are using to tell that story. For example, when we put together an exhibition proposal, we are now encouraged to ask ourselves why a certain topic needs to be an exhibition rather than a paper or a presentation. This forces you to think about *how* the object will be presented in the exhibition space and what the exhibition can do that an article cannot.

Can you tell us about your current research or any upcoming exhibitions?

I am fairly new to the museum, and one of my areas of focus is on the permanent collection. So I am rethinking the presentation of the permanent collection of American art at the BMA that spans from the colonial period up through 1960s, as well as the Decorative Arts collection. One important aspect of the BMA's mission is to focus on diversity and inclusion. We are trying to reshape the American wing from its current focus on a narrative based on connoisseurship, to narratives that help embed objects in the living social history that they are a part of. We're trying emphasize and recognize underrepresented artists, scholars, and collectors.

In thinking about the living social history of the museum, the population of downtown Baltimore is 60% African American and the BMA has historically collected African American artists, which is great. But the museum still has a lot of interpretive work to do in acknowledging Maryland's history and the reliance on the labor of enslaved persons during the colonial era and afterwards. We also need to do more work in terms of recognizing the importance of immigration and its complex relationship to American identity. Particularly in these times, we're thinking of questions such as what does it mean to be an American and how are we defining those terms?

In terms of exhibitions, I'm working on one that opens this summer on June 19. The BMA actually has a little building on its campus from circa 1812 that is called the Spring House. It is this little neoclassical gem that was designed by Benjamin Latrobe that was built over a spring (hence the name). It was part of an old estate and this little building was originally used as a refrigerator to store dairy and perishable foods. A local artist, Oletha DeVane, will be transforming the inside of the building into an altar-like space using her sculptures. Her installation will incorporate light, sound, and water, all of which connect the installation to the building's original function and also reflect on the forced transatlantic migration of the enslaved people that worked on the estate.



Spring, 2018 by Oletha DeVane (photo: Mitro Hood)

I am also working on a one-room exhibition of painting and sculpture by women artists from the 1920s to the 1950s, drawn from our permanent collection, that will open in the fall. My next project is a small exhibition of mid-century studio craft work, in textiles, ceramics, and jewelry, also by women artists.

Wow, a lot of upcoming exhibitions!

And, of course, I am still thinking about a Jasper Johns exhibition for the future.

Do you have any advice for current graduate students?

Professionally, the art world in which we work is constantly changing. It's perhaps a more gradual change, but it is changing. It's not the same world that it was when the people in the generation before me started out in their careers, and it will be different for the next generation. As this world changes, professional expectations have to be different, and I believe that the boundaries between academia, the museum world, and the market do not necessarily need to hold, and really cannot hold, in many ways. It used to be that the main, if not only, two options after a PhD were to be a professor or to work in a museum. Now, there are alternative career paths that we must be open to. Adjunct teaching is a wonderful way to get experience and to stay relevant in your field, but it is not a long-term plan as the pay is grim and the benefits are, at most institutions, quite limited. We need to validate other positions in fields such as consulting and appraisal work that require a high level of expertise and that can allow graduates with a sophisticated understanding of their field the opportunity to contribute and to make a living.

In this career path, there are a lot of expectations for us to do unpaid work in order to advance in our careers. That in itself is a discriminatory practice that prevents a lot of qualified scholars from pursuing a career path in the arts, or from being able to rise in the field. We need to be able to ask for and get paid for what we are worth. Having a network of friends and professionals that you can rely on for information regarding salaries and consulting rates is very important.

That's really great to hear, as I know we in our cohort are constantly thinking about how to navigate our future and what jobs are out there.

Indeed – it's a lot of pressure. Cultivating your support structure and sharing information on resources and salary expectations with your peers is critical. Very best of luck to you both, and thank you for the opportunity to talk with you today.

FACULTY

Daniel Abramson was on sabbatical leave in 2018-19. During this time he worked on several essays, including on Boston's State Service Center; on the novel *Austerlitz*; on lantern slides in art history; on the planning of Government Center, Boston; and also on co-editing a collected volume of essays entitled *Writing By Design: Evidence and Narrative in Architectural History*. He helped organize symposia at the Clark Art Institute and the University of Michigan's architecture school. He continued to lecture on obsolescence at Rice University, the University of Sarajevo, and the University of Sydney, and delivered keynote lectures at conferences in Fredericton (New Brunswick) and the University of Queensland (Australia). Additionally, Professor Abramson worked with BU's Global Programs and School of Visual Arts to offer an architectural design course commencing in fall 2019 at BU's Venice Studio Art program, making this now a key abroad destination for architectural studies majors.



Professor Daniel Abramson, on sabbatical, spotted in Davis Square, Somerville.

Cynthia Becker co-curated the exhibition *Looking Out, Looking In: Contemporary Artists from Morocco* at the Fay G., Jo, and James Stone Gallery (Feb. 8-Mar. 31, 2019). It was co-curated by Moroccan professor and visiting Fulbright scholar Nadia Sabri, and the two also published an accompanying exhibition catalog. Professor Becker also published two chapters in the book *Caravans of Gold, Fragments in Time: Art, Culture, and Exchange Across the Medieval Sahara* (Princeton University Press). The book contains her essays "The Sahara as a Cultural Zone," and "The Legacy of Trans-Saharan Slavery" and accompanies the exhibition "Caravans of Gold," which opened at the Block Museum at Northwestern in January of 2019. Last year, she gave conference presentations and lectures in Berlin (Silent Green Kulturequartier), the University of Granada, and DePaul University, as well as the African Studies Association meetings in Atlanta. This summer, she will finish revisions on her book *Blackness in Post-Slavery Morocco* for an expected publication date of November 2020 (University of MN Press).

Sibel Bozdoğan presented a paper titled "Re-Conceptualizing the Regional in Global Histories of Modern Architecture" at the *A World of Architectural History Conference* on November 2, 2018 at the Bartlett School of Architecture, London UK. Professor Alice Tseng was also a presenter and BU was well represented. During the Spring Break, Professor Bozdoğan traveled to the archives of Modjeski & Masters Engineers to research a bridge project the firm prepared for Istanbul in 1935 and some of what she found was included in the paper titled "Geopolitics and Urban Imaginary: Bridging the Bosphorus 1867-1973" that she presented in the SAH Conference in Providence on April 25, 2019. On May 2nd, she delivered a longer lecture on the same topic for the PhD Program at the

IIT School of Architecture in Chicago, placing the story of the bridge in the larger context of her research-in-progress on the urban and infrastructural history of Istanbul.



Professors Alice Tseng and Sibel Bozdoğan with other colleagues during the A World of Architectural History Conference 2-3 November 2018, the Bartlett School of Architecture, UCL London UK.

Jodi Cranston spent the past year on the largely-administrative-yet-still-gratifying task of preparing work for publication. Her book, *Green Worlds of Renaissance Venice*, was published by Penn State University Press in March. A bit earlier in the year her article, "Titian's Hidden Signatures," appeared in *Word & Image*. She has a few forthcoming essays on her digital mapping projects that will be published in anthologies on digital art history. This summer she plans to hide out in libraries, reading and writing and not thinking about copyediting, page proofs, and image rights. She ends her term as DGS this summer and sends a heartfelt thank you to all of the graduate students for giving her the privilege of working with them for the past two years.

Emine Fetvacı gave two talks this year, one in Johns Hopkins University, as part of their Art History Department's annual lecture series and the other at UCLA's Clark Library, as part of the conference "Making Worlds: Art, Materiality and Early Modern Globalization." She was the chairperson of the HAA Annual Lecture Series Committee, and is very proud of the committee's hard work in bringing stimulating speakers to campus. She

was also preparing her book *The Album of the World Emperor* for publication and wrote two articles that will appear in edited volumes in 2020.

Jan Haenraets continues with his investigations into the Mughal landscapes of Kashmir for a book manuscript, while design and consultancy engagements skirt the intersections of traditional knowledge and heritage horticulture, such as for a new initiative in the Philippine Cordillera, and ongoing championing of heritage horticulture training in India. The expansion project of the Museum of Anthropology, Vancouver, BC, resulted in a conference presentation on conflicting anthropology and contested land, and the search for improving stewardship and design strategies in the context of unceded territory and the ancestral homeland of First Nations. Another series of Preservation Studies Lectures was held with guest speakers that explored crafts themes such as the horticultural practices for cherry trees in Japan, the restoration of the belfry of the Ware Center Meetinghouse, and the San Antonia preservation work in Texas. Other highlights of the year were the Preservation Studies Field Trip to the Lowell National Historical Park that looked into our New England industrial heritage, and the energetic contributions that interns made to local heritage and history organizations.

Melanie Hall joined international faculty and graduate students at Oxford University's Digital Humanities Summer School during summer 2018 for an intense week of lectures, workshops, and socializing. Her workshop focused on quantitative humanities - turning information into data and software applications to analyze large networks. Thanks to our graduate students Rebecca Arnheim and Kate Mitchell, who have built on groundwork by former students, transatlantic networks of artists, writers, and environmental activists are being revealed. Professor Hall co-authored an article on

digital mapping projects with one of our alumna, Carrie Anderson, now on Middlebury College's faculty, and colleagues from Stanford University and the University of Lancaster, was published earlier in the year. Winter break took her to Mayan archaeology in Belize and Guatemala; the tropical rain forest was wonderful. Finally, she will shortly present a paper at a symposium to accompany the exhibition *Ruskin, Turner & The Storm Cloud* at York Art Gallery at the University of York, UK.

Elizabeth (Betsy) Hawley served as the **Ray and Margaret Horowitz Visiting Assistant Professor in American Art** during the 2018-2019 academic year. During the fall semester, she taught a course titled "Transcultural Dialogues in Art of the American West, 1865-1968," in which students considered the complex personal and professional relationships that existed among Native and non-Native artists and their works in the Western United States from the end of the Civil War until the beginning of the American Indian Movement, paying particular attention to the varied ways many of these artists contended with concepts of modern Native American identity and addressed clichés of Indianness. In the spring, she led a seminar titled "'Art not Ethnology': Exhibitions of Native American Art in U.S. Museums," which provided an overview of the ways Native American art has been shown in art museums and galleries in the United States during the 20th and 21st centuries, charting the changing protocols for such shows and reviewing best practices for curators working with Native arts and artists today.

Professor Hawley also spent her time at BU revising her dissertation into a book manuscript, *New Mexican Modernisms: Transcultural Dialogues on Art, Authenticity, and Indianness in Santa Fe, 1909-1931*, currently under review at a university press. The project takes a transcultural, intersectional view of art produced in and

around Santa Fe, New Mexico during the early 20th century, tracking aesthetic and interpersonal dialogues that occurred among Pueblo Indian and Anglo-American artists as they used their work to grapple with circulating stereotypes regarding what constituted authentic Indianness, as well as gender biases stemming from both Pueblo and Anglo culture. In the fall, Professor Hawley presented a section of this research at the Sixth Feminist Art History Conference at American University, in a paper titled "Issues of Race, Gender, and Pueblo Tradition in the Art of Tonita Peña."

Over the summer, she will be in Miami on a fellowship with the Wolfsonian-Florida International University, after which she will take up a position as Visiting Assistant Professor in Art History at Earlham College.



Professor Betsy Hawley's class seminar "'Art not Ethnology': Exhibitions of Native American Art in U.S. Museums," visits the Museum of Fine Arts, Boston's exhibition *Collecting Stories: Native American Art*.

Fred Kleiner spoke at the November 2018 international conference celebrating the centennial of China's oldest art academy, the Central Academy of Fine Arts in Beijing. As another highlight of the past academic year, he was invited to give a keynote paper on "How to Write a Global History of Art," after which he was appointed Honorary Professor of Art History at the Academy. In early January 2019, in the same week but by coincidence, the 16th edition of *Gardner's Art through the Ages: A Global History* and the Chinese translation of the 15th edition appeared. In connection with the latter, Professor Kleiner gave a series of four lectures at universities and museums in Beijing and Changsha. He recently signed a contract with Hunan Fine Arts Publishing to write a book on *A Comparative History of Western and Chinese Painting*.



Professor Fred Kleiner presenting at the international conference celebrating the centennial of the Central Academy of Fine Arts in Beijing.

Becky Martin had a productive 2018 excavation session at Tel Dor, Israel, working alongside an international team of students and scholars, including our own Jennifer Tafe. Professor Martin again enjoyed serving as the Director of Undergraduate Studies, and teaching Greek art and the Core class "Ancient Worlds." Her co-edited volume *The Tiny and the Fragmented: Miniature, Broken, and Otherwise Incomplete Objects in the Ancient World* was published in October 2018 by Oxford University Press. That month she also delivered a conference paper at the IXth

International Congress of Phoenician and Punic Studies held in Mérida, Spain. She looks forward to summer spent mostly in Boston with her dog Bojangles. In fall, she will be on sabbatical to work on a new book on Greek herm statues.



Professor Becky Martin and Jen Tafe (PhD Candidate) studying painted wall plaster from a Hellenistic building (a temple?) from Tel Dor, August 2018 at Nahsholim, Israel.

Ana María Reyes has had a busy and exciting year. Her monograph, *The Politics of Taste: Beatriz González and Cold War Aesthetic Discourses*, will be released this fall by Duke University Press. Professor Reyes has also collaborated as a member of the Symbolic Reparations Research Project with the Carr Center for Human Rights at Harvard, as well as the Inter-American Commission for Human Rights, the Center for Justice and International Law, and the Institute for Human Rights and Business on several initiatives. She is currently working on her second monograph on art and architecture in symbolic reparations.



Professor Ana María Reyes with former Colombian President and Nobel Prize winner Juan Manuel Santos at the Carr Center for Human Rights at Harvard.

Kim Sichel is publishing her new book, *Making Strange: The Modernist Photobook in France*, an in-depth study of the structure and cultural importance of French photobooks, with Yale University Press. The book is in production, and will be out in spring 2020. In addition, she is writing an essay on female African photographers for a National Gallery of Art exhibition, *The New Woman Behind the Camera*, and is discovering many German, French, English and American women who traveled to Africa in the years from the 1920s through the 1950s. This year she has lectured on Ansel Adams and 19th century landscape photography at the Museum of Fine Arts, Boston, and on Pierre Jahan's *La mort et les statues* at Boston University. She is happy to congratulate her students Leslie Brown and Tessa Hite on the completion of their dissertations!

Alice Tseng presented her research on imperial art, architecture, and visual culture at multiple venues in 2018-19: starting at UPenn and Bartlett School of Architecture in London in the fall, continuing on to Dartmouth and Wellesley in the spring, and finally BU and Kyoto Institute of Technology as the season's final stops. She served as the consultant to the MFA, Boston exhibition *Royal Celebrations: Japanese Prints and Postcards* (on view from February to September), which explores popular visual representation of the modern imperial reign through major state events such as enthronements, weddings, and funerals. The exhibit links to the current news of Emperor Akihito's historic abdication on April 30 and the pageantry to come in the fall for the new emperor Naruhito's enthronement. After a quick trip to Japan to kick off the summer, she will begin writing a new essay on the Akasaka Palace of Tokyo.

Michael Zell reviewed three new books on Rembrandt this year— Nicola Suthor's Rembrandt's *Roughness*, the exhibition catalogue *Rembrandt and the Inspiration*

of India, and Larry Silver's *Rembrandt's Holland* — for *Historians of Netherlandish Art Reviews*. He is now revising the manuscript *Rembrandt, Vermeer, and the Gift in Seventeenth-Century Dutch Art*, to be published by Amsterdam University Press, and writing an article titled "Rembrandt's Woman Bathing: The Poetics of the Mirror and the Image of the Beloved in Seventeenth-Century Dutch Painting."

Rebecca Arnheim is excited to get her prospectus approved in the upcoming weeks and finishing her third year in the PhD program. She is looking forward to starting work during the summer on her dissertation. In the upcoming academic year, she will conduct research for her dissertation in Europe. In the previous fall semester, Rebecca has worked as a research assistant to Professor Cynthia Becker and Melanie Hall, where she was introduced to new periods of art and to digital humanities. During the last Spring semester, Rebecca was a teaching fellow, leading discussion sections for Introduction to Art History II: Renaissance to Today (AH112). She was honored to serve as the President of the Graduate Student History of Art & Architecture Association and is eager to be Symposium Co-coordinator with Bailey Benson next year.

Tina Barouti is pleased to announce that since December 2018 she has been working as a curatorial and editorial researcher for an upcoming exhibition at the Museo Nacional Centro de Arte Reina Sofía curated by Monolo Borja-Villel and Abdellah Karroum. In January 2019, Barouti presented on her experiences conducting fieldwork in Morocco at the “In Search of Archives – Contemporary Approaches to the Past” conference hosted in Berlin’s Silent Green Kulturquartier. She published two articles for Casablanca-based magazine Diptyk, completed an essay on Malian artist Fatoumata Diabaté for a volume on women and photography in Africa, and has a forthcoming article on art archives in *Morocco for Critical Interventions: Journal of African Art History and Visual Culture*. Barouti will spend her summer in Morocco, where she will research and write her dissertation. In July of 2019, Barouti will attend the CCL/Mellon Foundation Seminar in Curatorial Practice in New York City.

Bailey Benson has had a productive and busy year. She successfully passed her PhD qualifying exams in December and is currently working on her dissertation

prospectus. This year she began her first year of a two-year editorial position for *SEQUITUR* and served as a graduate student co-coordinator, along with Kimber Chewning, for the HAA Lecture Series. During the summer 2018, she interned in the Ancient Art Department at the Princeton University Art Museum. She is currently interning in the Art of Ancient Greece and Rome Department at the Museum of Fine Arts, Boston, a position she will be continuing into the upcoming summer. This summer she will also be teaching “Introduction to Art History I: Antiquity to the Middle Ages.” Next year, she is excited to work with Rebecca Arnheim as the Symposium Coordinators.

Steve Burges continues to work towards the completion of “Conflagration and Consecration: Funerary Pyres of the Roman Imperial Family from 138 to 235 CE,” his dissertation project. Last year he also served as GSHAAA treasurer and art editor of the *Journal of Field Archaeology*, and he delivered papers at the 1,321st meeting of the New York Numismatic Club as well as the College Art Association Annual Conference. This summer he will teach several art history courses at the NYU School of Professional Studies in New York, where he currently resides with his wife, Meghan. In the upcoming year Steve will embark on a term as a College Art Association student ambassador, and most of his free time will be spent encamped on the third floor of the Stephen A. Schwarzman Building of the New York Public Library.



A picture from the department reception at this year's CAA.



Steve Burges with fellow graduate students Bailey Benson, Rachel Hofer, and Rebecca Arnheim in New York City.

Jordan Karney Chaim has continued to work on her dissertation, “Do It Yourself: Artists, Alternative Spaces, and the Rise of Contemporary Art in Los Angeles, 1970-1990,” completing her archival research at the Archives of American Art in Washington D.C. as well as a series of interviews across Southern California. She also published essays on artists Ethel Mars (1876-1959), Vivian E. Browne (1929-1993), and Donald Sultan (b.1951). Over the summer she looks forward to completing a draft of her dissertation with the aid of a GRS Summer Research Fellowship and a Boston University Women’s Guild Award.

Kimber Chewing spent an intense 2018 summer at the School of Criticism and Theory, Cornell University. The highlight of her 2018-2019 academic year was getting to know the students of AH393 Contemporary Art and AH395 Photohistory. She greatly enjoyed serving as guest lecture coordinator with Bailey Benson, Emine Fetvacı and Sibel Bozdoğan as well as a senior editor of the graduate student journal, *SEQUITUR*, where she helped oversee its re-branding. Kimber’s research also briefly took her to Barcelona, Spain this past January, where she got to see the exhibition *Lorenza Böttner: Requiem for the Norm*, curated by Paul Preciado at La Virreina Centre de la Imatge. Looking to this

summer, she will be busy studying for orals and is excited to teach Art after 1980.

Hyunjin Cho taught her first independent course on Islamic art and architecture during the summer of 2018 at Boston University. Blessed with a small class, she often had the flexibility to structure the lectures based on the students’ interests. She spent this past academic year working on her dissertation prospectus. Right before it was approved in March, she traveled to Philadelphia to study a nineteenth-century illustrated Persian manuscript, one of the core objects of chapter one. With the GRS Summer Research Fellowship, she will continue her dissertation research this summer and plans to travel to Baltimore, Washington DC, and New York. This year, she enjoyed serving as the social media coordinator with Lauren Graves. Now, she is looking forward to getting married at the end of June and relocating to DC but will certainly miss being part of such a strong and supportive community at BU.

Sasha Goldman continued working on her dissertation during the 2018-2019 year, finishing her research during a final trip to Italy in May, sponsored by a GRAF. In the fall she presented a paper on Piero Manzoni at The Warehouse in Dallas, TX and during the spring she was invited to give a lecture at the School of the Museum of Fine Arts at Tufts on Maurizio Cattelan and Germano Celant. Over the summer, Sasha will be working as an intern with the Boston Arts Commission in the Mayor’s Office and is also taking part in a two-week pedagogical workshop on geospatial literacy at the National Humanities Center in Durham, NC. She is particularly excited to be teaching as a Graduate Writing Fellow in the Boston University Writing Program in fall 2019, while she completes the final revisions on her dissertation.

Willie Granston, having finished his comprehensive exams at the end of his second year, spent a large portion of the 2018-2019 academic year working on his prospectus,

which was approved during the spring semester. Researching New England's late nineteenth-century resort architecture, Willie journeyed to Delaware, Maine, New Hampshire, New York, the Berkshires and the North Shore, where he spent time in libraries, museums, and private collections. Closer to home, he co-organized the New England Society of Architectural Historians Student Symposium, along with Sarah Horowitz (HAA) and Aaron Ahlstrom (BU-AMNESP), which was held at Boston University in April. Looking ahead, he is excited to teach an architectural history survey course during the summer session, to continuing his dissertation research, and to heading to Seattle, where, with Ian Stevenson (BU-AMNESP), he will co-chair a panel entitled "Reconsidering the Architecture of the Vacation, 1854-1945" at the 2020 Society of Architectural Historians Annual International Conference.

Lauren Graves spent the summer working on her prospectus and teaching AH111. During the academic year she enjoyed serving as a research assistant for Professor Tseng and Professor Sichel and as a teaching fellow for AH 398 working with Professor Sibel Bozdoğan. Upon the approval of her prospectus Lauren commenced dissertation research during her Spring semester and traveled to the National Archives in College Park, Maryland. She was excited to present work from her second chapter at the University of California at Santa Barbara Graduate Student Conference. She also served as a senior editor for the graduate student journal *SEQUITUR*. With the aid of the BUCH graduate student award Lauren will travel to archives in Arizona and Kentucky to continue researching this summer.

Kelsey Gustin assumed the Barra American Art Fellowship at the Philadelphia Museum of Art, which has been extended to spring 2020. She continues to make significant progress on her dissertation and presented a paper based on her first chapter at the American Studies Association in November 2018 in Atlanta, Georgia. At the Philadelphia Museum of Art,

Kelsey has supported the department in the reinterpretation of its permanent collection of early American art, which will be reinstalled fall 2020.



Kelsey Gustin at the Philadelphia Museum of Art learning about the conservation of The Robert Goldsborough Family by Charles Willson Peale from conservator Lucia Bay.

Lydia Harrington conducted archival research in Istanbul and Ankara, Turkey, and Beirut, Lebanon, in the fall of 2018 on a Long Term Graduate Research Abroad Fellowship. She is finishing a draft of the first chapter of her dissertation which is on elementary, middle, secondary, and vocational schools in the Arab provinces of the Ottoman Empire from the 1840s to World War I. This summer, she will do a curatorial internship at the Isabella Stewart Gardner Museum through the BU Center for the Humanities and teach AH220: Islamic Art and Architecture at BU. Outside of her PhD work, she enjoys running, biking, tennis, hiking, reading and making comics, creative writing, playing keyboard in her band, and supporting unionization campaigns in the Boston area.



Lydia Harrington in Mardin, Turkey this past fall.

Sarah Horowitz, a first-year PhD student, has had a productive 2018-2019 academic year. As GSHAAA fundraising coordinator with fellow PhD student, Jillianne Laceste, she helped organized two very successful book sales to benefit HAA graduate student research and travel. In September 2018, she led a curatorial talk of the exhibition, *Embodied*, she organized prior to coming to BU at the Picker Art Gallery at Colgate University and is excited to announce the publication of the exhibition's catalogue for which she served as main author. She also was one of the co-organizers of the New England Chapter of the Society of Architectural Historians graduate student symposium in April 2019 where she served as a discussant for a panel on the legacy of Walter Gropius and the Bauhaus. This summer, Sarah will be a graduate research assistant in the Architecture and Design department of the MIT Museum where she will catalog and conduct research on The Architects Collaborative (TAC) archives. She is looking forward to continued work coordinating the 2019-2020 HAA guest lecturer series as well as completing her coursework and studying for her oral exams in the coming year.



Scenes from the New England Chapter of the Society of Architectural Historians graduate student symposium.

Rachel Kase served as a Teaching Fellow for AH112 and completed coursework this past spring. She particularly enjoyed taking Harvard University course, Making Art in Amsterdam, c. 1645-1675; History Painting from Rembrandt and his Competitors to the Lower Tiers of

the Art Market, taught by Eric Jan Sluijter, professor emeritus at the University of Amsterdam. This summer she is looking forward to traveling in the Netherlands and Paris as a participant in The Age of Bruegel in Context, the fifth edition of the Summer Course for the Study of the Arts in Flanders. She is looking forward to completing her Qualifying Exam at the end of the month.

Jillianne Laceste is happy to have completed her first year in the PhD program. In addition to coursework, she served as the GSHAAA fundraising coordinator and wrote an exhibition review for the latest issue of *SEQUITUR*. During the summer, she will be interning at the Museum of Fine Arts' Art of Europe department. Thanks to a travel grant from the HAA department, Jillianne will also attend the Music and Visual Culture in Renaissance Italy conference at the University of Sheffield to present her paper: "Artistry or Domesticity?: Female Artists as Musicians in the Early Modern Era." She looks forward to serving as a teaching fellow for AH 111 and a graduate coordinator for the guest lecture series in the fall.

Amanda Lett had a full calendar this academic year. Collaborating with the Worcester Art Museum, Amanda curated the exhibition *Radiance Rediscovered: Strained Glass by Tiffany and La Farge*, which is open until July of 2019, and participated in their "Master's Series Third Thursday" lecture series in October 2018. Additionally, in February 2019, she became the Curatorial Assistant in the American Paintings and Sculpture department at the Museum of Fine Arts, Houston, where she will collaborate on a catalogue of works from a private Houston-area collector as well as assist in planning for a reinstallation of the American art galleries scheduled for 2020. Most importantly, she successfully completed and defended her dissertation, "Valuable Paper and Counterfeit Presentments: Alfred Jones, The American Art-Union, and Antebellum Bank Note Engraving" in March. Amanda looks forward to getting

to know her newly-adopted hometown and checking out the music scene around Texas.



Amanda Lett discussed *Cotopaxi* by Frederic Edwin Church, (dated to 1855, oil on canvas) at the Museum of Fine Arts, Houston in May, 2019.

Ewa Matyczyk has continued to make progress on her dissertation titled “Warsaw’s Public Transformations: Intervention, Memory, and Community, 1970-Today.” In April she presented two papers developed from her dissertation, one at the IFA-Frick Symposium and the other at the SAH Annual Conference. During the fall 2018 semester she was a Graduate Writing Fellow and taught a freshman seminar on public art for BU’s Writing Program. She is looking forward to returning to this role in the Fall 2019 semester. Ewa has continued to teach Looking Together courses at the MFA and has enjoyed her time assisting with the David Sisters dance residency at the museum. She will spend the summer working on her dissertation, and enjoying the sunshine whenever possible.



Ewa Matyczyk presenting at the IFA-Frick Symposium.

Catherine O’Reilly continues work on her dissertation project, “Last Supper Refectory Frescoes in Fifteenth-Century Florence:

Painting, Performance, Senses, and Space.” This past year, she finished her research at the Archivio di Stato di Firenze, where she accessed documents related to the convents and monasteries housing Last Supper frescoes and the confraternities that performed religious plays in the city of Florence. She also continues her work in the department of Collections Documentation at the Museum of Fine Arts, Boston.

Phillippa Pitts joined the department last fall from a career in museum interpretation and exhibitions. She was delighted to conclude this work with the publication of “Visitor to Visitor Learning: Setting up Open-Ended Inquiry in an Unstaffed Space” in the *Journal of Museum Education* in September. Phillippa was particularly honored to have the article selected for the Museum Education Roundtable Reader Guide in December, and to receive the Journal’s 2018 Excellence in Writing Award this spring. She also presented on equity, inclusion and leadership at three sessions of the New England Museum Association Conference in November and delivered her paper “Construction and Erasure: Retelling History by Remapping Boston” at UC Santa Barbara’s Graduate Student Conference in April. Phillippa looks forward to serving as a Summer Fellow at the Center for American Art at the Philadelphia Museum of Art before returning to BU this fall to prepare for her oral exams.

Althea Ruoppo spent last summer interning in the director’s office at the Princeton University Art Museum, where she designed “The Modern Museum: Between Preservation and Action,” a new undergraduate course in museum studies for the department of art & archaeology at Princeton University. During the 2018-19 academic year, Althea enjoyed taking a course at Harvard; serving as a teaching fellow for AH111 and 112; and, with Constanza Robles, serving as Forum Co-Coordinator for GSHAAA. In October, Althea delivered a paper at the 44th Annual Cleveland Symposium: “Built Environments and

Performances of Power.” She was one of three presenters awarded the Cleveland Symposium Paper Prize by the Museum’s Friends of Art. In April, Althea gave a paper at the 2019 Nasher Prize Dialogues Graduate Symposium on Isa Genzken at the Nasher Sculpture Center in Dallas. Her essay will be published in the annual Nasher Prize Graduate Symposium compendium. This summer Althea will study for qualifying exams and teach AH 111.

Joseph Saravo enjoyed creating and teaching two first-year writing courses as a Graduate Writing Fellow in the CAS Writing Program at BU. Themed “Collect and to inquire, write, and Connect,” these courses encouraged students to inquire, write, and research about art objects in Boston museums as well as the broader history of collecting and the birth of museums. He continues his research about Gerrit Dou’s illusionistic still life paintings, which served as covers that concealed other works by the artist that were owned by collectors in seventeenth-century Leiden. Joseph was awarded a Graduate Dissertation Fellowship from the BU Center for the Humanities to continue writing his dissertation in Fall 2019.

Bryn Schockmel successfully defended her dissertation, “The Historical Procession of Andrea Mantegna’s *Triumphs of Caesar*: From Mantua to Hampton Court,” in March and graduated with her doctorate in May. This year she presented papers at the annual meetings of the College Art Association and the Renaissance Society of America, and taught courses at MassArt and Boston College. She also traveled to London in January, with the aid of a departmental grant, to see the exhibition *Mantegna & Bellini* at the National Gallery. In the fall, Bryn will be taking on the position of Samuel H. Kress Foundation Provenance Research Fellow at the Oklahoma City Museum of Art.

Alison Terndrup has continued to work on her dissertation during the 2018-19 academic year, implementing archival materials gathered during her time in Istanbul over the summer

She had the pleasure of attending Ottoman reading and paleography courses at the Intensive Ottoman and Turkish Summer School in Cunda, Turkey, and at Harvard. She is excited to announce that she has received the ITS-Koç Holding Fellowship, which will allow her to spend the next academic year conducting research in Istanbul, Bucharest, and Belgrade. This year, she also served as Senior Editor of the biannual online scholarly journal *SEQUITUR*.

Alex Yen has enjoyed a year of writing, teaching, and preparing for an equally exciting and busy summer. This year, she presented a part of what will become her fourth chapter at the BU Classics Graduate Conference in March. During the fall and spring semesters, she taught WR 120 and 150 (respectively) in the BU Writing Program and looks forward to doing so again during the next academic year. This spring, she was also awarded a long-term GRAF which she will use to engage in research in Pompeii, Rome, Urbino, and Sarsina this summer. She slightly fears the prospect of driving around the Italian countryside but looks forward to the objects hiding in storerooms waiting for her and speaking bad Italian to excavation dogs.



Il piccolo cane (the little dog) who helped Alex Yen find the excavation site, Villa San Marco in Naples, on her last research trip. She hopes to reunite with her friend and practice more Italian on dogs (and people) during this upcoming research trip. Andiamo!

Carrie Anderson (MA '05, PhD '13) is the Assistant Professor at Middlebury College and has enjoyed every second of her sabbatical, which she has spent teaching, researching, and writing at the University of Amsterdam. In addition to giving a number of public lectures, Carrie published two articles: "Mapping Colonial Interdependencies in Dutch Brazil: European Linen & *Brasilianen* Identity" (*Artl@s Bulletin*, 2018) and "The *Old Indies* at the French Court: Johan Maurits's Gift to Louis XIV" (*Early Modern Low Countries*, forthcoming, June 2019). Carrie is also finishing work on her first book project, *Dutch Gifts: The Art of Diplomacy at Home & Abroad, 1600-1750*.

Andrea Asken-Dunn (MA '82) is a teacher of English to speakers of other languages in a public school district in Maine.

Leslie K. Brown (PhD '19) defended her dissertation in November 2018, graduated in January, and participated in the hooding ceremony in May 2019. She would like to thank her advisor, second reader, and committee for their support throughout this journey. In the winter, she gave a talk at the Museum of Fine Arts, Boston as a part of their *Ansel Adams in Our Time* exhibition Study Day. This spring, Brown taught Contemporary Art at Holy Cross and US Documentary Photography at UMass Boston. She plans to recoup and work on a freelance project this summer, while seeking teaching and curatorial opportunities.



Leslie Brown and Jennifer Uhrhane (MA '06), left and right, join Danforth Curator Jessica Roscio Ploetz (PhD AMNESP '13), center, to celebrate the grand opening of the Danforth Art Museum on the campus of Framingham State University in April 2019. Photograph by Adam Ploetz.

Ann Cannon (MA '18) graduated with her MA and Certificate in Museum Studies in May 2018. Upon graduation, she began working in the Collections Department at the Fenimore Art Museum in Cooperstown, New York. In September she was promoted to Assistant Curator of American Art working primarily with the museum's nineteenth-century fine art collection. Concurrently, Ann is serving as the Visiting Art Historian in Residence at Hartwick College, assisting in teaching survey and upper-level courses on the nineteenth-century. Most recently, Ann was a guest lecture at Hartwick, where she presented her research on Monet's caricatures to the public.



Ann Cannon (pictured on the left) with her co-assistant curator in the museum's painting storage.

Jenny Champoux (MA '06) published her article "Wise or Foolish: Women in Mormon Biblical Narrative Art" in *BYU Studies Quarterly*. Her article "Finding God in the Abstract," a review of the Mormon Arts Center exhibition catalogue of Hildebrando de Melo's paintings, is forthcoming in *Dialogue: A Journal of Mormon Thought*. She was recently interviewed on the *LDS Perspectives Podcast* about her scholarship on religious art, and presented a paper on pioneer artist C.C.A. Christensen at the Mormon Scholars in the Humanities conference. She continues as a lecturer in art history for Northeastern University's College of Professional Studies (online).



Jenny Champoux at her podcast interview.

Themis Chrysostomides (BA '01) is currently Legal Counsel in the Intellectual Property Department at Qualcomm Incorporated in San Diego, CA. Themis' responsibilities at Qualcomm include conducting due diligence on patent portfolios, M&A transactions and advising on IP ownership. Prior to joining Qualcomm over six years ago, Themis lived in Washington, D.C. where she practiced law and worked on Capitol Hill. Before entering the legal profession, she also earned an AM in Humanities from The University of Chicago and then worked for the Curator of Painting and Sculpture at the National Portrait Gallery in Washington, D.C., where she conducted research for a book and exhibition on Gilbert Stuart. Themis is enjoying being a mom, as she and her husband welcomed their baby boy in July and she couldn't be happier!

Sarah Cortell Vandersypen (BA '09) recently returned to the LSU Foundation to lead a new department called the Office of Strategic Engagement. Sarah and her team are working on major gift pipeline development as LSU announced a \$1.5 billion campaign. She also joined the Association of Fundraising Professionals International Board in January.

Caitlin Dalton (PhD '18) defended her dissertation a year ago in May 2018. After her dissertation defense, Caitlin took part in a Summer Institute on East German Art, Music, and Film, funded by the National Endowment for the Humanities. In January 2019, she returned to Boston University's Writing Program (where she formerly served as a Graduate Writing Fellow) to teach writing and research seminars on twentieth-century illustrated magazines and contemporary art in Boston. In March, she delivered a lecture on the women of the Bauhaus at the Museum of Fine Arts, and she is currently working on turning her dissertation on early East German art and art education into a book. She is happy to announce that she and her husband John welcomed baby Benjamin Dalton Kwon into the world in October 2018.



Caitlin Dalton's baby Ben at six months!

Julia Dolan (PhD '09) is busy co-curating *Hank Willis Thomas: All Things being Equal...*, Thomas's first career survey exhibition. It opens at the Portland Art Museum (where Julia has been the curator of photography since 2010) in October, and will travel in 2020 to Crystal Bridges Museum of American Art and the Cincinnati Art Museum. The accompanying book, designed by The Original Champions of Design in NYC, was co-published with Aperture in late 2018.



Julia Dolan with her new publication, accompanying the exhibition on Hank Willis Thomas.

Carol Fabricant (MA '18) graduated from the master's program in May 2018. Since graduating, Carol has been working at the Currier Museum of Art as the museum's curatorial assistant. Focusing primarily on 19th- and 20th-century American art and contemporary art, she has been helping with the organization of the museum's fall 2019 exhibitions, collections and acquisition research, and the administration of the museum's artist-in-residence program.

Sydney Greaves (MA '92), by day, is the Assistant Curator of Academic Programs at the Memorial Art Gallery of the University of Rochester, NY. She works in city school partnership programs, develops family-friendly *MAGbags* and Art-Spot scavenger hunts, and leads hands-on artifact activities. By night, she is adjunct lecturer in art history at the Rochester Institute of Technology. When not commuting from home in the apple country east of Rochester in her 2004 Mini Cooper, she spends time with husband Jeremy, son Christian (24), and 4 cats.

Renana Greenberg Kehoe (MA '08) runs a business called Parent Tours. Her business has been featured in the Boston Globe's top 10

things to do and continues to flourish, having visited over 15 museums since last May (for more info, see ParentTours.com). Last May, Renana also gave birth to her second baby, Ella, who will be celebrating her first birthday this year on Cinco de Mayo with her brother and friends (and margaritas for her parents).



Renana Greenberg Kehoe of Parent Tours in action.

Alexandra (Allie) Heimos (BA '10) lives in the Boston area, where she maintains a painting and graphic design practice. She is the Marketing & Communications Manager for ArtsWorcester, a contemporary art collective in Worcester, MA, which recently relocated to new galleries in downtown Worcester and celebrates its 40th anniversary this year. Allie previously served as the Communications Manager for the New Art Center in Newton and a Festival Coordinator for the Kimmel Center of Performing Arts' Philadelphia International Festival of the Arts in Philadelphia, PA.

Amy Huang (MA '10) received her PhD from Brown University last spring. Her article "Artful Networking: the Collecting Practices of Gao Shiqi (1645–1704)" was published in *National Palace Museum Bulletin*, the museum's English-language journal, in 2018. She will be joining University of Iowa as Assistant Professor of Art and Art History this fall.

Claudia (DePaola) Kousoulas (BA '80), is the author of *Bread & Beauty, A Year in Montgomery County's Agricultural Reserve*. In 1980, Montgomery County, Maryland,

set aside one-third of its land, 93,000 acres for agricultural uses. This remarkable act of stewardship, in a community just seven miles from Washington, D.C., has since created a diverse economy and natural environment. In this 300-page, full-color book, the area's history and value is explored in 120 recipes, profiles of producers, essays on farming issues, and 200 photographs. It has been described as a gift to the community, and in fact, some of its proceeds are donated to Manna, the county's food pantry.



Claudia Kousoulas's new book.

Dalia Habib Linssen (PhD '10) joined the Museum of Fine Arts, Boston as its first Head of Academic Engagement in August 2018. A position in the Education Department, Dalia leads initiatives that position the Museum as a teaching and learning resource for university students and faculty across the disciplinary spectrum. This year, she has developed a skills-centered curriculum drawing on works from throughout the MFA's collections in addition to organizing object-based interdisciplinary faculty workshops.

Erin McKellar (PhD '18) currently lives near London. She is Assistant Curator at Sir John Soane's Museum, where she's working on exhibitions on Soane's architectural use of light, the contemporary artists Langlands & Bell, and the city plan as a drawing type. Her article "Designing the Child's World: Ernő Goldfinger and the Role of the Architect, 1933-46" was recently accepted by the *Journal of Design History*. "Adapting and Anticipating: The Home Planning Consultancy Work of Hilde

Reiss and Jane Drew, 1943-45," an essay based on her dissertation research, is forthcoming in a volume on women architects under contract with Routledge.



Erin McKellar visiting one of her new favorite house museums, Kettle's Yard in Cambridge, England.

Holly Moyer (MA '14) is the Director of Special Programs at Pepperdine University where she holds a lead strategic role, facilitating multi-stream revenue generation and partnerships for the University. Previously, she served as Director of the School of Visual Arts at Oklahoma City University, overseeing the film and studio art departments, and as the Executive Director of the Oklahoma Visual Arts Coalition, a nonprofit dedicated to serving visual artists. She co-founded the Oklahoma Public Art Network and served on the board of Midtown Rotary, providing grants towards the arts in Oklahoma City.

Steve Musselman (MA '79) recently retired after a career in the graphic arts industry. In 2018, Mr. Musselman concluded a 24 year tenure in senior marketing and sales roles with Agfa, the Belgian imaging company. Musselman credits his training at Boston University for his ability to apply analytical skills to challenges in the corporate environment. Still rooted in the arts, Musselman manages the artwork of his late father Darwin, and enjoys art retreats to Truro, MA; the oxy-acetylene torch is currently his tool of choice. With Rosanna, his wife of

22 years, Musselman is building a pond-side home on Cape Cod to be enjoyed by friends and family, including grandchildren.

Sarah Parrish (PhD '17), Assistant Professor and Program Coordinator of Art History at Plymouth State University, New Hampshire, is working on several Open Pedagogy projects such as *Opening Contemporary Art*, a student-authored, remixable OER (Open Educational Resource) textbook. She and her classes established the campus's new Hunnewell Kline Art History Teaching Gallery named for two former PSU Art Historians Dick Hunnewell and Naomi Kline - also BU Art History alumni! Sarah published entries in *Vitamin T: Threads and Textiles in Contemporary Art* by Phaidon Press, and presented Craftletics: The Physical Impulse in Contemporary Art and Sport at the annual SECAC conference.



Sarah Parrish (bottom right) honors Dick Hunnewell '80 and Naomi Kline '83 (top center) by establishing the Hunnewell Kline Art History Teaching Gallery at Plymouth State University, where all three have taught. They pose here with the gallery's student curators.

Ania Patla (BA '17) has moved to London where she has worked as an artist assistant and currently works at Tate with event curation, marketing, and governance for Tate Members. She's been in the thick of Brexit walking through demonstrations in front of parliament on her daily commute; the other day she went for her first piano lesson in a basement in Whitehall.

Courtney Puciata Borzotta (BA' 97) is a registered and board certified art therapist,

working in both New York and New Jersey. Courtney credits her art history degree, and her own art making, in developing a curiosity on how art informs and communicates. After receiving her graduate degree in art therapy from the School of Visual Arts, Courtney now helps others develop increased understanding of their own feelings, experiences, and recovery. Courtney specializes in treating adults affected by trauma, and has worked in both non-profit and private practice settings.

Melissa Renn (PhD '11) published an edited volume, *Corporate Patronage of Art & Architecture in the United States, Late 19th Century to the Present* (Bloomsbury) this past April 2019. It also includes a chapter by Katherine Carroll (PhD 2012). More information about the volume, which Melissa Renn co-edited with Monica E. Jovanovich, can be found here: <https://www.bloomsbury.com/us/corporate-patronage-of-art-architecture-in-the-united-states-late-19th-century-to-the-present-9781501343735/>

Milda B. Richardson (PhD '03) recently published "The Nexus between Lithuanian Vernacular and American Modernism" as a chapter in *Modernism and American Mid-20th-Century Sacred Architecture*, Anat Geva, editor (London: Routledge, 2018), 214-232. Milda is an Associate Teaching Professor in the Art + Design Department of Northeastern University.

Catherine Rosamond (BA '90) was appointed as Chair, Art Education, a graduate program at the School of Visual Arts in New York City in August 2018. In charge of training future art teachers, Rosamond ensures that art historical references are incorporated across history and from around the globe in all art lessons that are designed by her students.

Martina Tanga (PhD '15), after completing the Koch Curatorial Fellowship at deCordova Sculpture Park and Museum, where she curated *Sculpting with Air: Ian McMahon and Jong Oh* (April 20–September 30, 2018),

joined the Art of the Americas department at the Museum of Fine Arts, Boston. As a curator, she will be leading the Art Bridges + Terra Foundation Initiative and coordinating with the MFA's partner institutions: Munson-William Proctor Art Institute, Fenimore Art Museum, Springfield Museum, and the Mattatuck Museums. Additionally, she looks forward to the release of her book, *Arte Ambientale, Urban Space, and Participatory Art* by Routledge Press this summer.

Tara Ward (PhD '13) has been promoted to a Lecturer III in the History of Art department at the University of Michigan. She recently published a study of Robert Delaunay in the *Oxford Art Journal* and is taking a break from early twentieth-century France to write a book on Instagram. If you'd like to follow her progress, check out @and_as_art.

Audrey Williams (MA '15) relocated to Tucson, AZ last summer to become the Assistant Registrar for the Richard Avedon Archive at the Center for Creative Photography, University of Arizona on long-term loan from The Richard Avedon Foundation. She works between both institutions to manage the archive and is currently conducting a comprehensive inventory of the collection, which is the largest institutional holding of print and archival materials from the artist's career.

Rebecca Young (BA '18) is currently undertaking a Master's degree in the History of Art & Visual Culture at Oxford University. At Oxford, she is completing courses in Art Historical Theory as well as Gender and Art in Early Modern Europe. At the moment, she is working on her dissertation, which focuses on re-examining Francisco de Goya's Disparates etchings series, a topic resulting from her passion for Goya which was cultivated through BU classes, Madrid study abroad, and interning at the MFA Boston. She is set to graduate from Oxford in July 2019.



Rebecca Young in front of her college (Lincoln college, one of Oxford's 38 colleges) on Matriculation Day in October 2018.

HAA THIS YEAR

LECTURE SERIES

This year marked a reconceptualization of the History of Art & Architecture Lecture Series, now organized by a committee of two faculty members and two graduate students. For the 2018-2019 academic year, Professors Emine Fetvacı and Sibel Bozdoğan served as the faculty coordinators while Bailey Benson and Kimber Chewning served as the graduate student coordinators. The format of the lecture series also saw restructuring. The new series reduces the number of invited scholars to four per year, allowing the committee to bring to campus speakers from farther geographical distances.

Professor Esra Akcan, from the College of Architecture, Art, and Planning at Cornell University, spoke about the effects of what she deems ‘open architecture’ in her lecture, “Open Architecture: An Immigrant Perspective from Kreuzberg, Berlin.” Through the media of oral history and storytelling, Professor Akcan explored the issues of non-citizen rights and discriminatory practices towards immigrants in Berlin’s housing regulations. Crossing the Charles River from her home institution of Harvard University, Professor Jennifer Roberts, in her lecture “The Moiré Effect: Robert Rauschenberg, Print, and Interference,” presented her research on the moiré effect using Rauschenberg’s prints as focused case studies. The lecture revealed how the moiré effect sat at the center of technical developments in the fields of print, textiles, digital media, and photography in this period. The department’s own Professor Jodi Cranston delivered a lecture, entitled “Floating Arcadia: Pastoral Views of Renaissance Venice,” that discussed the rising importance of green spaces in early sixteenth-century Venice. Situated within the wider discourse of the “greening” of Venice, Professor Cranston demonstrated how Venetian pastoral paintings presented the insular city during the time of exploration of the Atlantic and the Americas. Closing out this year’s HAA Lecture Series, Professor Verity Platt from Cornell University explored the ekphrastic tradition in her lecture “Winckelmann’s Pharmacy: Art-Historical Description and the Phantasia of Restoration.” Using the Belvedere Torso as a case study, Professor Platt explored the relationship between art-historical description and its objects, and the lasting effects the former can have on the restoration of the latter.



Professor Jennifer Roberts presenting her talk titled “The Moiré Effect: Robert Rauschenberg, Print, and Interface.”



Professor Jodi Cranston presenting her talk titled “Floating Arcadia: Pastoral Views of Renaissance Venice.”



(From left to right) Symposium coordinators Rachel Hofer and Kiernan Acquisto; symposium discussants Bailey Benson and Constanza Robles; Louise Deglin; Savannah Marlatt; Dr. Ila Sheren; Amy Miranda; Nushelle de Silva; Kelsey Petersen; Kennis Forte.



HAA PhD alumna Bryn Schockmel and conference organizer Kiernan Acquisto excitedly discuss the symposium.



HAA alums Olivia Kiers and Stacey Leonard (both MA '15) chat during the coffee break.



Professor Ila Sheren (Assistant Professor, Department of Art History and Archaeology at Washington University in St. Louis) gave a thought-provoking keynote address on visualizing the pollution of India's Yamuna River.

For a full summary of the 35th Annual Boston University Graduate Student Symposium in the History of Art & Architecture, read the reflection in our department's graduate journal, *SEQUITUR*. bu.edu/sequitur/2019/05/08/hofer-symposium/



Louise Deglin answers a question during the morning Q&A session. Morning panel also included papers from Nushelle de Silva and Savannah Marlatt.

Squinch, an undergraduate art publication, has enjoyed its second year on campus by continuing to explore the possibilities of art community engagement at BU. They kicked off the year by promoting and celebrating the magazine at the BU Arts Fair, followed by a successful pumpkin painting fundraiser on the BU Beach. They were also honored with a CFA Seed Grant to help fund their second print issue. Currently, *Squinch* is gearing up to make and print that issue, to be published in the fall. In the meantime, their new and improved online site has many recent articles and student artwork, especially from the Winter Issue, and will have even more with the upcoming online Spring Issue: <https://www.squinchmag.com>

Squinch has made it a priority to promote art history on campus and engage students in the department. Check out these quotes from a few of their members in the HAA department:

- Flannery Gallagher ('20): "Taking on the task of writing for an art magazine pushes you to really keep up with the art scene, and this has wonderfully enhanced my experience as an art history major."

- Cadence Seeger ('19): "As an Art History major, it was so valuable to observe the contemporary art scene and influence of art in the world around me, and gave me an opportunity to apply and compare what I'd learned in class to what I experienced in the Boston community!"



Squinch members promoting the magazine's first print issue at the BU Arts Fair.

The graduate scholarly journal for the history of art & architecture, **SEQUITUR**, embarked on its fifth volume this year. The fall issue (5:1) brought to readers work on multiple, multifaceted, and overlapping concepts of "text/ure." According to senior editor Allison Terndrup, "through a focus on the element of texture itself as a material quality of surface, we hope to deliberately emphasize haptic experience in the contents of this issue, rather than limiting exploration to the optic realm, so frequently privileged in art historical discourse." The spring issue (5:2), aligning with the graduate student symposium, explored what it means to "[cross] the line." According to junior editor Bailey Benson, "the contributors for this issue explore the places where boundaries exist, the dualistic opposition their existence establishes, and how the "crossing [of these] lines" can both be an act of deviancy and conjure new meanings." The full 2018-2019 *SEQUITUR* editorial board was Kimber Chewning, Lauren Graves, Alison Terndrup, Defne Kirmizi, and Bailey Benson. Read and interact with current and past content at: <http://www.bu.edu/sequitur/volume-5-issue-2/>



From the visual essay in issue 5:1. Julia Wilson, *E Unibus Pluram*, 2016, 32 x 40 inches, archival inkjet print.

UNDERGRADUATE ASSOCIATIONS

This year, the **BU Undergraduate Architecture Association (UAA)** invited faculty and peers to advise students on the preparation of their architectural portfolios, organized visits to local schools to learn more about graduate programs in architecture, and toured museums.



Members of the UAA attended Northeastern University's Master of Architecture program's Open House (from left to right: Matthew Gorab, Gabrielle Bower, Samantha DeRing).



Praveen Menon's studio final review.



UAA's E-Board (from left to right: Eugene Kim [Treasurer], Praveen Menon [President], Matthew Gorab [Vice President], Gabrielle Bower [Social Media and Events Coordinator], and Samantha DeRing [Secretary]).

This year, the **BU Art History Association (AHA)** went on a few museum trips, including a visit to the Isabella Stewart Gardner Museum, where they enjoyed the wonderful permanent collection and met a lot of new art enthusiasts. AHA also made a trip out to the Institute of Contemporary Art and explored William Forsythe's interactive sculpture exhibition. AHA is currently transitioning for next year and bringing in a new team of e-board members, as almost all of their current members are graduating seniors. For the next academic year, AHA hopes to organize a New York City museum trip. AHA also aims to foster more community with the rest of the art history department, including the graduate program.



Left: The AHA sponsored trip to the Isabella Stewart Gardner Museum; Right: Sigourney Schultz at the ICA's William Forsythe exhibition.



TRAVEL SUPPORT

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

Rebecca Arnheim, “Beyond the Space: Silos between Reconquista and Pilgrimage,” Symposium on Medieval and Renaissance Studies, St. Louis University, MO, June 18-20, 2018.

Lauren Graves, “Helen Levitt: The Mediator of Liminal Spaces,” University of California-Santa Barbara Graduate Conference, Santa Barbara, CA, April 26, 2019.

Ewa Matyczkyk, “The Regressive Postmodernism of Warsaw’s Copied Kościuszko,” The Society of Architectural Historians 72nd Annual Conference, Providence, RI, April 24-28, 2019.

Catherine O’Reilly, attended the annual Renaissance Society of America Conference, Toronto, Canada, March 17-19, 2019.

Althea Ruoppo, “Windows to the World: Isa Genzken’s Holocaust Denkmal(1991), An Unrealized Design Proposal for the New England Holocaust Memorial,” 44th Annual Cleveland Symposium, Built Environments and Performances of Power, Case Western Reserve University and the Cleveland Museum of Art, OH, October 26, 2018.

Bryn Schockmel, travel to the National Gallery, London, January 2019.

Students of AH521 Curatorship (taught by Martina Tanga), travel to Providence College Galleries to see the exhibition *Operation 24 Pages: A Public Art Intervention in 1970s Italy*.



Students of AH521 received a tour of the show *Dirty Power: Caitlin Cherry* from Jamilee Lacy, Director of Providence College Galleries.



Ewa Matyczkyk at the Society of Architectural Historians 72nd Annual Conference, Providence, RI.

MA PAPERS & PHD DISSERTATIONS

MA Papers:

Hannah Gadbois, “Aleksandr Rodchenko and Vladimir Mayakovsky’s *Pro Eto* and the Struggle of the Artist in the Soviet Union, 1917-1930” (Williams)

Nicole (Xiaoqi) Huang, “The Stony Brush: Investigation of Stele School Calligraphy’s Inter-media Influences in Jin Nong’s Calligraphy and Painting” (Tseng)

Allison Smith, “The Cultural Significance of the Intangible to the Tangible: Representations of Roger Williams in the Built Environment” (Haenraets)

Evan Fiveash Smith, “The Afterlife of Action: Myth Production in the Documentation of Günter Brus and Vienna Actionism” (Williams)*

*Denotes winner of the Mamie E. Hyatt Memorial Award

PhD Dissertations:

Leslie Kathleen Brown, “The Kodak Picture Spot Sign: American Photographic Viewing and Twentieth-Century Corporate Visual Culture” (Sichel)

Caitlin Lathrop Dalton, “Imprinting Art and Ideology: Memory and Pedagogy in the Early German Democratic Republic” (Williams)

Telesia Amanda Lett, “Valuable Paper and Counterfeit Presentments: Alfred Jones, The American Art-Union, and Antebellum Bank Note Engraving” (Hills)

Bryn Critz Schockmel, “The Historical Procession of Andrea Mantegna’s *Triumphs of Caesar*: From Mantua to Hampton Court” (Cranston)

Ian Stevenson (AMNESP), “‘This Summer-Home of the Survivors’: The Civil War Vacation in Architecture and Landscape, 1878-1918” (Moore)**

**Denotes winner of the Keith N. Morgan Dissertation Prize



Graduating class of MA students (from left to right: Evan Smith, Hannah Gadbois, Allison Smith, and Nicole Huang) after successfully presenting their MA papers at the Department’s MA Symposium.



Graduating class of PhD students (top left to bottom right: Caitlin Dalton, Leslie Brown, Bryn Schockmel, and Amanda Lett) after the hooding ceremony.

COMMENCEMENT 2019

