

HAA NEWSLETTER

NEWS FROM THE BOSTON UNIVERSITY HISTORY
OF ART & ARCHITECTURE DEPARTMENT

GREETINGS FROM COMMONWEALTH AVE

Acknowledging the challenges of the past year, I want to express our solidarity with all students and faculty impacted, both directly and indirectly, by the violence in the Middle East. Additionally, I want to recognize the courage of our graduate students who went on strike for better pay, improved healthcare coverage, and childcare subsidies. We respect their decision to strike, while also understanding the complexities faced by those who did not strike and/or returned to work. At the core of education lie principles of freedom of speech and expression. As Chair, I am dedicated to upholding these principles by fostering an environment where a diverse range of opinions can be openly discussed and respected. It is imperative to create a space where individuals of all racial, gender, economic, and religious backgrounds feel valued and appreciated.

This year, we've made significant strides in supporting our graduate students financially. Thanks to the generous donation from Professor Emeritus Fred Kleiner, we established the Kleiner Graduate Research & Travel Endowment, enabling us to grant a \$5000 award to an advanced graduate student. Our inaugural recipient was Bailey Benson, a PhD candidate focusing on ancient Roman art and archaeology.



Furthermore, through funds from the BU Graduate School of Arts & Sciences, we were able to assist Professor Ana María Reyes in covering the expenses for five graduate students specializing in Latin American art to join her undergraduate class trip to Cuba over spring break. Additionally, we allocated funds to provide all seven of our first-year MA students with a \$1000 stipend to support their work on their MA Scholarly Papers during the summer break.

These initiatives have had a significant impact, and we are committed to continuing them in the future, ensuring ongoing support and opportunities for our graduate students.

Our faculty has had an incredibly productive year, making significant contributions through their publications and numerous presentations at both national and international conferences. One notable achievement is the publication of Professor Greg Williams' new book, *Humor in Global*

2023-24

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Contemporary Art (Bloomsbury Press), which promises to make a valuable addition to the field.

In addition, Professor Jodi Cranston received the prestigious invitation to deliver the Twelfth Annual Italian Art Society/Kress Foundation lecture in Venice, a testament to her expertise. Furthermore, Professor Anne Feng delivered three highly acclaimed invited talks at Harvard, Brown, and UChicago, further solidifying her reputation as a leading authority in Chinese art. Professor Alice Tseng, who is Associate Dean of the Humanities in CAS, edited the March 2024 issue of the prestigious *Journal of the Society of Architectural Historians*.

Last but not least, it is with great pleasure that we announce the promotion of Professor Michael Zell to the rank of Professor. Congratulations, Professor Zell! Your dedication and contributions to our academic community are truly appreciated, and we consider ourselves fortunate to have you as part of the BU faculty.

We are delighted to announce that Nicole Smythe-Johnson will be joining BU as Assistant Professor in African Diaspora Art starting Fall 2024. Currently completing her PhD at the University of Texas-Austin, she specializes in Modern and Contemporary Art of the Caribbean. Nicole's dissertation, entitled "John Dunkley's Subaltern Modernism," critically examines the challenge posed by subaltern artists to canonical Euro-American narratives of modernism. Her research also delves into cultural exchange within the global South, highlighting the significant contributions made by circum-Caribbean migrants to discussions of Black nationalism and transnationalism. We eagerly anticipate welcoming Professor Smythe-Johnson to our community and are excited about the valuable perspectives she will bring to our department.

In April, our community came together to commemorate the fortieth anniversary of our highly successful Mary L. Cornille (GRS '87) Graduate Symposium in the History of Art & Architecture. This year's theme, "Inheritance," brought together student speakers from both the United States and Brazil, fostering rich discussions and interdisciplinary exchanges. We were honored to have Dr. Kathryn M. Floyd from Auburn University as our keynote speaker, who delivered a thought-provoking lecture entitled "Five Ways to Revisit an Exhibition: Remediation, Reconstruction, and Revision at Other Primary Structures (2014)." Special recognition is due to our dedicated students, Shannon Bewley and Colleen Foran, whose meticulous organization and intellectual vision ensured the success of this memorable event.

Throughout the 2023-24 academic year, we hosted several distinguished speakers, including Dr. Jennifer Van Horn, who gave a moving presentation on the survival and meaning given to the eighteenth-century silhouette of a woman of African descent named Flora. Her close reading of the silhouette along with documentary research delved into the origins of the silhouette and what it might have meant to Flora herself. In December, our HAA Post-doctoral scholar, Dr. Alisa Prince, presented "The Artist of the Family: Contemporary Black Artists and The Family Archive" to a packed house in the Howard Thurman Center.

Our graduate students achieved many successes, including Bryan Stringer who was awarded the National Library of Medicine Michael E. DeBakey Fellowship to support his dissertation research on the design of US Public Health Centers in Post War America. Morgan Snoap received a Fulbright award to support a 9-month research period in Morocco for her dissertation on historical and contemporary silk brocade textiles in the city of Fes. Several of our recent graduates have secured positions in their respective fields.

Katherine Mitchell (PhD '24) now serves as Director of Public Outreach at the Boston Public Library, where she will undoubtedly make a significant impact. Casey Monroe (PhD '23) has taken on the role of Senior Research Cataloguer for the Thomas Cole archive at the Cooper-Hewitt Museum, Smithsonian Institution. Finally, we are proud to announce that two editions of the BU History of Art & Architecture graduate student journal, *SEQUITUR* were published during the 2023-24 academic year, demonstrating the dedication and scholarly excellence of our students. Congratulations to everyone on these achievements.

Our MA class continues to thrive. On April 26, 2024, twelve graduating MA students showcased their research at our Annual MA Paper Symposium. We are excited to see what comes next for them. Notably, MA student Bailey Pekar will continue her academic journey by pursuing a doctorate here at BU, specializing in seventeenth century Dutch paintings and decorative arts.

A heartfelt thank you to everyone for your generosity during BU Giving Day, held in April. These funds directly contribute to student professional development, including dissertation prizes and assistance with conference travel. Your support is truly appreciated and makes a significant impact on the academic growth and success of our students.

We are also delighted to announce a generous \$1 million gift from Lisa (CAS '03) and Mitchell Green. This gift establishes The Lisa and Mitchell Green Endowment for Humanities Faculty, which will provide invaluable support for the research endeavors of the HAA faculty in the years to come. This endowment stands as a testament to the Greens' commitment to advancing scholarship in the arts and will undoubtedly have a lasting impact on our department. We extend our heartfelt gratitude to Lisa and Mitchell Green for their remarkable generosity.

Summer break is upon us, and for many, it marks a time of intense research and travel. Others are preparing for oral exams, crafting dissertation chapters, and polishing publications. I wish each of you the utmost success in your scholarly pursuits during this period. I eagerly anticipate seeing everyone in September to hear the stories and experiences that will undoubtedly enrich our academic community.

With best wishes,

Cynthia Becker
Professor & Chair

Enjoy the 2023-24 HAA Newsletter.
We wish you a safe and happy summer!
History of Art & Architecture
Department



History of Art & Architecture Department end of
the 2023-2024 academic year celebration

We want to extend a heartfelt thank you to the administrative and technical staff. Without them, the department could not function at all! Thank you, Gabrielle Cole, Cheryl Crombie, Alice Barrett, Vanessa Giraldo, Susan Rice, and Chris Spedaliere!

WELCOME INTERVIEW

Dr. Heba Elnajada has joined HAA's faculty this year as Assistant Professor of Global Modern and Contemporary Architecture. Her research focuses on migration history, particularly the intersection of refugees, the built environment, law, and the modern history of the Middle East. Her academic research builds on several years of professional experience in architectural NGOs, urban planning, and heritage documentation projects in Yemen, Libya, Jordan, and Palestine.

We're happy to celebrate her first year as a professor and hope she had a productive and enjoyable year spent with us.



History of Art and Architecture: Thank you for taking the time to speak with us, Heba! We'd like to start by asking what brought you to architectural history and what you most enjoy about what you do?

Heba Alnajada: I came to architectural history by way of my work in architectural NGOs, where part of the work was in Palestinian and Syrian refugee camps. The complex process of how people produce houses and identities in the space and time of a refugee camp fascinated me. As I dug deeper into these built environments, I became increasingly curious about the past. That's how I came to architectural history, a discipline that asks historical questions about the built environment, how, why, and when a built object came to be. What I enjoy most about my work is learning, teaching, and writing about cultures, geographies, built environments marginalized by design, canonical narratives, structures of knowledge, states, etc.

HAA: It sounds like you've found the right line of work! Can you tell us a bit about your current work and research? What drew you to this research topic and how does it fit into the broader field of architectural history?

HA: Currently, I am writing a book about the architectural history of refuge in Jordan, spanning from late Ottoman times to the ongoing war in Syria. In this book, I attempt to counter the normative discourse that positions the camp at the center of modern refugee history by recovering an alternative genealogy of refuge that starts from the Islamic Prophet's migration from Mecca to Medina and leaps forward to late 19th century Ottoman lands offered as shelter for Muslim refugees and then moves to the international transplantation of the refugee camp typology (as foreign object really) in the wake of the Palestinian Nakba of 1948 and ending with the recovery of Arabo-Islamic traditions of sanctuary activated by ordinary people to aid Syrian family members and friends on the heels of the 2011 Syrian revolution-turned-war.

This research, I think, challenges architectural history to take seriously the Arab and Muslim worlds as historical places, as sites that produce architecture, and not just as sites that are acted upon. In other words, it pushes the boundaries of architectural history to include not only spaces and cultures that are pushed outside history and geography but also to reposition them at the center.

HAA: What are some of the complexities and possibilities of researching the built environment and refugee communities?

HA: There are, obviously, many complexities to doing research in refugee environments, from applying for entry approvals to tackling the intentional silences during interviews with government and humanitarian officials to forming a rapport with research participants. But as you point out, despite the expected hurdles, doing research on refugee built environments is exciting in so many ways. The field always confronts me with more political questions, opening my eyes to spatial injustices. I believe that only by seeing injustice and researching its history can we imagine alternative futures, a more just and equitable world.

HAA: How do you balance archival research with gathering oral histories and field-based information?

HA: In my research thus far, I have started from the field, listening to people and observing buildings. The field led me to the Archive (with capital A) and archives (marginal archives such as personal archives, oral records, etc.). I approach the field (or a case study) as a topology, that is, as a space that opens onto and intersects with other spaces and times. Of course, this may change as my research questions change, but the methodological approach of space a topology will remain, in one way or another.

HAA: Can you speak a bit about your experience at BU? How has your experience as a new faculty in the HAA Department been so far?

HA: The transition to a new city and a new institution has been much easier because of how welcoming, helpful, and supportive everyone at HAA has been. Whether it's administrative support, help with course setup, or advice and mentoring on teaching and life more generally, the efforts, gestures, and understanding of staff, faculty, and students certainly made my first year of teaching and my first year in Boston not only manageable and less stressful but also rewarding. Throughout, I felt welcomed with warmth, collegiality, and respect, which made me feel I had always been part of the department.

HAA: We are happy to hear you have had a positive experience in the HAA Department and at BU! How has your teaching experience at BU been? Has there been any overlaps between the courses you've taught and your research?

HA: It was wonderful and rewarding, but also very challenging. In the fall, I taught a seminar on camps, tracing the camp as a form and typology from its origins in late 19th-century British colonies to its global proliferation, transplantation, and transformation throughout the 20th and 21st centuries. As you can

imagine, the course dealt with difficult topics, such as colonialism, genocide, and warfare, and issues that some students found deeply unsettling. This course became even more arduous as we were seeing the ongoing genocide of Palestinians in Gaza and Israel's extermination of all of the city's refugee camps, camps that themselves were the product of the dispossession of Palestinians in 1948. But despite the difficulty of teaching such a class at such a moment, I think the course readings and discussion gave students the crucial historical consciousness and intellectual toolkit to understand the present.

During the spring, I taught 20th-century architecture, challenging myself to move beyond the Euro-American "master narrative." I also taught an architectural methods seminar, a pedagogical experiment that draws inspiration from the architectural studio. In this seminar, students put scholarly readings about methods into practice. So, I took a step back and acted more like a listener to the projects they scaffolded week after week.

HAA: What will be some of your most memorable takeaways from your first year teaching at BU? And, what are you excited for in the coming years?

HA: My most memorable takeaways are what BU students taught me in class. Their intellectual curiosity inspired me. I learned to see how they think about complex topics, and I learned so much from their diverse interests across geographies and time periods. So, I look forward to all the new things I'll learn from teaching next year. I am also very excited to continue building connections with people at BU.

We want to thank Dr. Heba Anajada for allowing us a glimpse into her research! Congratulations on a great first year at BU! We can't wait to see what the future brings for her!

ALUMNI FEATURE INTERVIEWS



Jordan Karney Chaim, PhD is a contemporary art historian and Curator of the Institute of Contemporary Art, San Diego. Her research and writing has focused on the intersections of art and community, particularly on emerging artists and institutional histories in the United States. Her most recent writing can be found in *East of Borneo*, *Hyperallergic* and *HereIn Journal*.

History of Art and Architecture: We are so grateful for your time, Jordan! Your career has largely focused on the museum field and curatorial work. Could you share how your choice to pursue a PhD in art history at Boston University influenced your post-graduate work?

Jordan Karney Chaim: Thank you so much for the invitation. It's an honor to be featured!

I think more than anything the foundation I built in social art history during my time at BU has profoundly shaped my career and professional ethos. I came into the program knowing I wanted to pursue curatorial work, so much of my graduate research focused on institutional history. The freedom to do that, and the encouragement I received from Professors Greg Williams, Pat Hills, and Ana Maria Reyes to fearlessly question existing systems of power continues to motivate the work I do.

I am also very grateful to my colleague and former BU Art Gallery Director Lynn Cooney, who allowed me to propose and curate the exhibition, *Martine Gutierrez: True Story*, in 2016. Being able to maintain that link to the artworld and bring a then-emerging artist like Gutierrez to BU has proven to be hugely important to my career trajectory.

HAA: Lindsay Kaplan recently featured you in her article, “Five Executive Women Breaking Barriers,” for *Forbes*. How have you been able to represent and reach out to local and underrepresented communities? Can you speak to non-traditional curatorial practices in your dissertation research on alternative exhibition spaces versus what you have been able to implement at ICA, San Diego or elsewhere?

JKC: I am regularly surprised by the practical applicability of my dissertation research to my work as Curator of the Institute of Contemporary Art San Diego. I learned a ton from the interviews and archival research I collected, and it informs all of my work. One of my guiding principles, absorbed through my doctoral work, is to put artists first; I trust, value, and listen to artists. I have ideas, but I let the art be my guide. I see myself

as a facilitator, working with the artist to realize their vision. I'm fortunate to be in an institution that encourages artistic experimentation and takes a collaborative approach to exhibition-making. Because we are an exhibition space without an object collection, I am able to focus on developing new work and commissions that, for any number of reasons, are often not possible in a traditional museum. For example, a third of our current Pinar Yoldas exhibition includes algae tanks and photobioreactors (lots of water!), and our SUPERLFEX exhibition includes over 100 unfired slip-cast sculptures made in collaboration with our ceramics lab—all of which will be destroyed by children at the end of the show.

The other incredibly important value that I hold as a result of my dissertation research is my commitment to serving and building community through art. I believe that an institution's value is determined by the support it receives from the communities it serves. If we're not representing the diverse populations that make up our region and removing the barriers that have historically kept folks out of museums, if we're not creating opportunities for local artists, then it doesn't matter much to me what the rest of the art world thinks. I also recognize that no single institution can be all things to all people, and being part of a cultural landscape that already includes more traditional museums makes the role ICA SD can play all the more important.

HAA: The current exhibitions that you have developed are so strikingly interesting in their materials and impermanence! As ICA SD is a non-collection holding exhibition space, and you can curate more experimental and non-traditional exhibitions while working with contemporary artists, could you speak broadly about how you select these artists and develop the exhibitions?

Sure! Another interesting thing about ICA San Diego is that we work with themed seasons (basically one calendar year), and so each exhibition addresses the seasonal theme from a different angle. Our current season is titled Interface, and focuses on how today's most important scientific innovations and challenges affect our daily lives. Next year's exhibitions will center around healing. This means that each artist selected is making work that's relevant to the theme in one way or another, and my hope is that as a whole the season will offer a variety of different approaches to the theme. With the theme in mind, I begin my research and start to have conversations and studio visits. Once an artist appears to be a good fit (which also means I can imagine working with them for the next year or more), then we begin the dance of figuring out what work is available and how we can expand upon it; the commissioned projects are always driven by the artists and aren't obligatory. Thus far most everything has been pretty organic, and I certainly hope it continues that way. It's important to have the time to research and develop a theme so that when the right artist or project comes your way, you're ready.

HAA: From early career exhibitions in Boston to your current role at ICA, San Diego, how has your curatorial practice evolved or shifted?

JKC: To be honest, outside of my work at Mary Ryan Gallery and True Story at the BUAG, I didn't have much curatorial experience before I got my current job. But I think in general, attitudes towards curating and to the role of the art museum in the 21st century have shifted quite a bit. Recent calls to decolonize the museum, and demands for accountability and transparency have brought important conversations into the public realm. I've always been drawn to contemporary art in particular because of my interest in the power structures that determine what we see, and so being a museum curator in this moment is hugely exciting.

I always thought I'd work with a collection, but I feel totally liberated not having one; instead I am pushed to think about how the museum functions in our community and how to make it a resource for as many people as possible. I prioritize accessibility and transparency; I am always working to help people find their way into the art world, to demystify it. My hope is for people to think of art spaces—ICA San Diego in particular—as a place you stop by on your way home from school or work, as a community space where people feel safe to be, to think, to gather. My colleagues and I are committed to reducing barriers to contemporary art, and one of the most important things we do in that respect is that we offer free admission to all of our exhibitions and programming.

HAA: Many graduate students are considering industry careers, what advice would you give them? What skills did you develop during your degree that aided in securing a job, as well as are used in daily practice in your work and research?

JKC: This is a great question. And it's a hard one. It seems to me that the museum world really wants curators to have both academic training and real-world experience, which, as we all know, is incredibly time-consuming, slow going, and challenging. The advice I would give to students interested in industry work is to stay connected to the art world. Go to shows, read the journals and magazines, conduct studio visits. Reach out to people whose careers interest you and ask them for informational interviews. Your network will be your best asset, and you don't have to be an intensely social person to have a network. You just need to be consistent. You never know where a conversation may lead. The art world is small and we're playing a long game. Show up and be kind.

Regarding the utility of my skillsets, I am so grateful for the ways that my graduate education has shaped my approaches not only to art history, but to professional life as well. It transformed my brain in great ways, which might sound incredibly obvious, but it's taken me a while to truly absorb that. I had my share of post-graduation existential dread; I was almost sure I wouldn't ever get a "real" job, and was trying not to let myself wonder if nearly a decade in grad school was worth it. During that time I had a conversation with the art historian Jenni Sorkin who told me that no matter what, getting a PhD makes you a better

thinker and a better writer. This is so true and it's been such an asset to me. As the ICA San Diego's only curator, I am always working with about ten artists at once; being able to jump from meeting to meeting distilling and synthesizing project after project is probably my most valuable skill. I credit this to the broad art historical foundation I developed at BU—and especially to orals (yep!). I was just chatting with my closest BU friends the other day and we were saying that we are regularly surprised by the orals information we've absorbed without even realizing it. Being able to quickly contextualize an artist's work or influences is incredibly useful.

HAA: To conclude and look ahead, what most excites you about the future of your field and your own career? Are there any projects you hope to bring to fruition?

JKC: Oh I am excited about EVERYTHING! I'm thrilled to be working with such stylistically and conceptually diverse artists over the next few years; I'm excited about the opportunities I am bringing to local artists in San Diego/Northern Baja through my pilot residency program that I hope to expand; I love seeing my friends and colleagues grow professionally and do incredible things. As for projects I hope to bring to fruition, I am deeply committed to fostering the arts ecosystem in San Diego however I can, and I am really very excited to watch our community flourish and gain recognition beyond our region.



Karaugh Brown currently serves as the Vice President of Development and Partnerships at World Monuments Fund, headquartered in New York. Previously, she held positions at The Frick Collection, the Solomon R. Guggenheim Museum, and the Isabella Stewart Gardner Museum. She holds an M.A. in Art History and B.A. in Art History and English, both from Boston University.

History of Art and Architecture: Thank you for taking the time to speak with us, Karaugh. To begin, could you please tell us about your time at BU and your decision to pursue a Master's Degree in Art History while working at the Isabella Stewart Gardner Museum?

Karaugh Brown: I graduated from BU in 2001 with a dual degree in Art History and English. I took my first Art History class in the first semester of my sophomore year with Professors Kleiner and Cranston – and from that moment, I was hooked. It was then that I discovered that I'm a visual learner. It suddenly became easy for me to remember dates, time periods, movements, etc. as I saw them through art. This was a revelation. After six years working, I decided to return to BU to pursue my Master's in Art History while continuing to work at the Isabella Stewart Gardner Museum. For me, it was important to maintain a balance between my studies and my work giving both areas a different perspective that I wouldn't have had otherwise. I was lucky enough to have some flexibility in my work and class schedule, as well as physical proximity between the two that made this possible. It also allowed me to have a steady, reliable income while studying.

HAA: You previously held senior positions at The Frick Collection, Guggenheim Museum, and Isabella Stewart Gardner Museum in giving and programming. Please share your general path to these roles and what skills and experiences enabled you to succeed, especially when working on such large projects in fundraising and various forms of programming.

KB: I began working in fundraising at the Isabella Stewart Gardner Museum a few years after graduating from BU and took to it right away. At the time, there were not as many certificates and degrees in arts management or fundraising and so all of my learning was done on the job through the wonderful colleagues I had there. To be successful in fundraising, you need to be organized, detail-oriented, and a strong, clear communicator. The added bonus was that I was knowledgeable and passionate about what I

was raising money for – art! I translated my research, organizational, and writing skills from my undergraduate work to my day-to-day responsibilities as a fundraiser. After I completed my Master’s degree at BU where I focused more on modern and contemporary art, I moved to New York to work at the Guggenheim Museum with their Young Collectors group. This exposed me to the broader New York art world – auction houses, art fairs, private collectors, and emerging artists. It was a steep and exciting learning curve that allowed me to fully immerse myself in the art of the moment. From the Guggenheim, I was recruited to The Frick Collection where I returned to the work of Old Masters and helped fundraise for their \$290M capital campaign to support the renovation and expansion of the museum by architect Annabelle Selldorf.

HAA: What does your current position entail, and in what ways have your studies at BU and work at museums helped to develop the expertise needed at World Monuments Fund?

KB: At World Monuments Fund (WMF), I lead a team of 10 to raise more than \$20M a year to help support the preservation of cultural heritage sites around the world. My role is to both mentor and guide my team and support the organization’s leadership – the President and CEO and the Board of Trustees – in their fundraising efforts. My background in Art History and museums has provided me with the expertise to speak to donors about the importance of these sites, as well as the ability to work with my colleagues to create compelling proposals, marketing materials, and other communications about our work. Many of our projects are directly related to my studies. For example, in Lisbon, we are currently conserving the murals of Portuguese artist Almada Negreiros who worked in Portugal in the first half of the 20th Century. In Iraq, we’re working in partnership with the Iraqi State Board of Antiquities and Heritage (SBAH), in partnership with the Musée du Louvre and the Smithsonian Institution, on a major project to rehabilitate the Mosul Cultural Museum – the second largest museum in Iraq – after the building and its contents were severely damaged or destroyed by Daesh in 2014.

HAA: After working in the museum space for many years, what do you like most about your current role as Vice President of Development and Partnerships of WMF? What is the biggest difference working in these sectors? Are there similarities, for example, in management, fundraising, or community outreach?

KB: What I love best about my role at World Monuments Fund is the spirit of collaboration – both inside and outside the organization. Throughout the 15 years I worked in museums, I always worked closely with colleagues in other departments – whether that be in conservation, curatorial, education, or operations – to more fully understand the technical aspects of their work. This kind of partnership is critical to the success of any fundraiser – to deeply know and understand the work of the organization so that you can communicate its importance clearly and passionately. Now, at WMF, my purview has expanded to urban

planning, architecture, preservation, climate science, stakeholder engagement, advocacy – and more. This has allowed me to grow my own knowledge and experience while learning from the expertise of others. Another difference is the community. At WMF, we work with local communities around the world to find solutions to global issues – climate change, overtourism, and underrepresentation. The main mission remains the same – to preserve the art and architecture that tells the stories of our collective history.

HAA: Students in our department often take Preservation Studies Program courses. How do you think cultural heritage-focused courses can aid in career opportunities, as well as in the future of preservation management and organizations like your own World Monuments Fund?

KB: Understanding where objects come from is more important than ever. From provenance issues to cultural context, it's so important for students to learn about the cultural heritage of the communities from which these objects originate. These are often living communities and living heritage. It also opens doors beyond the museum world to job opportunities in other areas that are adjacent to art history and architecture, like cultural heritage preservation, urban planning, and conservation.

HAA: What advice do you have for current students looking to pursue positions within museums outside of curatorial work or alternative careers?

KB: Take every opportunity to meet and speak with people who have degrees in art history and architecture and learn from their journey. I meet people every day who have studied art history and landed in careers other than curatorial or academics. Take an internship in another department – communications, publications, operations. There are so many ways to apply your skills, knowledge, and experience to fields related to art history and architecture.

HAA: For our students that have creative and artistic endeavors outside of their work, though perhaps not as professional and established as your music career, how have you employed creativity or artistry in your various roles? Has a creative mindset impacted your approach to your current work when partnering with other organizations or local communities?

KB: Much of the music I wrote during my time as an undergraduate was directly informed and inspired by my studies in art history and, especially, the summer I spent in Italy as a student of the Padova Liberal Arts Program. Keeping an artistic and creative endeavor alive while studying is not easy but I found it really rewarding. Later in life, creativity can set you apart in your career, allowing you to think of new ways to engage with audiences, clients, or colleagues. I seek out ways in which I can engage with artists in my current work, leading to innovative collaborations. For example, at World Monuments Fund, we created a new partnership with Magnum Foundation to bring together emerging photographers with 11 of WMF's

cultural heritage sites. These photographers live and work near the sites and have engaged the surrounding communities with their work to produce a portfolio of photographs that tell the story of these inspiring sites. It's incredibly rewarding to be able to both support these artists and find new ways to present the history and convey importance of these places.

HAA: Speaking professionally and/or personally, are you currently working on any project or initiatives that you would like to share? Given your multifaceted background, perhaps a musical venture?

KB: At WMF, we're preparing to celebrate the organization's 60th anniversary in 2025, which will include a year-long celebration of the work we've accomplished from the very beginning – the palazzos, churches, and synagogues of Venice, the Moai of Rapa Nui (Easter Island), and the rock-hewn churches of Lalibela in Ethiopia. We'll travel around the world to meet with our community of supporters and experts to seek new ways to address the issues of today that are affecting cultural heritage sites across the globe. Personally, I'm looking to return to the studio to record some new songs I've been working on – likely with one or two art history references!



Lindsay Alberts is Professor of Art History at the Savannah College of Art and Design, where she teaches survey and early modern courses. She received her PhD from Boston University, where her dissertation explored the intersection of early modern collecting and Medici political authority in the foundation of the Uffizi. She is currently writing a book on the Cappella dei Principi at San Lorenzo in Florence, highlighting the unheralded artisans, bureaucrats, and enslaved people who contributed to the project.

History of Art and Architecture: We appreciate your time, Lindsay! It is always great to hear from an alumna. To start off, can you speak about your path to your current academic teaching position? Why did you decide to pursue an MA and PhD in Art History?

Lindsay Alberts: For me, this is actually two separate questions, as I did my MA as a terminal degree without knowing that I would eventually go on to pursue a PhD. To be quite honest, I pursued my MA because I wasn't sure what to do for my career. I studied political science as an undergrad (with an art history double major, just because I liked the classes.) During college I worked on Capitol Hill and discovered that I neither particularly liked the work nor was very good at it. I turned to the art history MA mostly as a next step for figuring out what I wanted to do, and also because I wanted to live abroad for a bit (I did my MA at University College London) - not a very career-minded answer, I realize! As for my PhD, that was much more straightforward. I wanted to teach, so I largely viewed my PhD as a professional qualification.

HAA: Further reflecting on your career, can you share any decisions or opportunities, whether specific to the early modern period or general in their applicability, that shaped or aided your career progression?

LA: First of all, I think that it is important in the current state of the field to recognize that the game truly has changed over the past ten years when it comes to graduate students landing full-time teaching positions. I really do believe that luck and kismet play a much greater role than we would perhaps like to believe when it comes to our careers. That said, in my case, I know that it was being truly open-minded about where I could see myself teaching and living that helped me to be successful. I never envisioned living in Savannah and teaching at a design-focused school like SCAD, but since coming here I've learned that a school that I might not have paid much mind to during my studies in fact has a great deal to offer both students and faculty teaching art history. In the end I think that pushing myself to imagine that my teaching career could look different to what I had previously imagined was

what allowed me to ultimately land in a fantastic teaching position. My friends will tell you that I'm quite a judgy person, so I know that it can be a challenge to adopt this mindset, but I think that it is essential.

HAA: You have teaching experience at several universities. How have you adapted to each institution? Your current institution, SCAD, specializes in art and design, which is reflected in the various unique schools and interdisciplinary courses. Have you modified your pedagogical approach for this creative sphere?

LA: I have definitely attempted to adapt my teaching based on the institution I taught at. Now that I've settled at SCAD, to some degree I do that less. This is largely due to the unique and wonderful fact that students at SCAD are required to take quite a few art history classes, usually a minimum of three but often more depending on the major. Because art history is such a fundamental part of the gen ed requirements here, faculty generally, and certainly I, feel less pressure to overtly argue for the importance of the discipline in an art and design education, as SCAD's curriculum makes that point for us. In a way I suppose you could say that my teaching has become less directly interdisciplinary as it is my students themselves who make and share the connections that they see between art history and majors such as production design, game design, sequential arts, and fashion. Whereas I used to actively try to convince my students that art history mattered to their areas of study, now I am more apt to let those connections develop on their own. I'm forcing it less, which is likely a more effective strategy, as when the students come to it themselves, it lands much more powerfully and meaningfully for them and for their classmates.

HAA: You have written and aided in bolstering the discussion on methodologies that focus on teaching writing skills while retaining attention on art historical content. This is certainly a topic on our minds as we work with our students. Can you speak to us about your current methodology and any innovative approaches you may have implemented? How have your students responded?

LA: I so wish that I had a magic bullet to share when it comes to teaching writing directly and indirectly, as this has and I think will always be a challenging task for those teaching art history or any humanities discipline. I'd say that my current thinking in this area has crystalized around the idea that, even though it continues to be hard (and sometimes even feels as if it gets harder year after year), writing really is important for student success beyond college, in any field. SCAD frequently polls potential employers in creative and corporate fields and the most consistent thing that we hear from them, especially in the last few years, is that they wish that students applying to their open positions could write and speak better. This feedback sustains me in the knowledge that even though students may not think that writing skills matter, especially in creative and design fields, they truly continue to. While I used to sometimes wonder if in fact it really mattered if students know how to use commas and semicolons correctly, especially if they were in fields beyond the humanities, I am now much more able to communicate to students the fundamentality of these skills, which allows me to approach both assignment development and grading with greater confidence that the skills that I am building in my students will benefit them in the long term.

HAA: To follow up, your work on this topic of pedagogical approach has included personal publications and a double panel at SECAC. What encouraged you to open this discussion to colleagues? Do you have recommendations for those of us currently teaching courses on how to form our own approaches or advice on how to facilitate more meaningful conversations on teaching practices?

LA: Oh that's easy – talk to one another! It sounds silly and perhaps naïve but I know that for me, hearing what other faculty do in their classrooms is one of the most valuable benefits of being in a teaching community, whatever form that takes. I routinely adopt assignments and ideas from my colleagues in my own classes, and even if they don't quite fit, it usually leads to a good idea. For example, I recently tried out an assignment suggested by a colleague in which students tried to use AI image generators to recreate a Caravaggio painting – of course, you know it didn't work, and in fact it worked so poorly that the students were really frustrated about it. In discussing the experiment with the students, they suggested that we do it again but simply draw the image based on a student's description rather than rely on the AI. Now I have another assignment to try! Talking with colleagues (and students as well!) about new approaches and assignments is so beneficial to me because I do tend to get stuck in my ways (as I think we all do), so the act of experimenting, even if the experiment fails, helps me to be more flexible. I'm fortunate that our department has a strong sense of mutual support, where colleagues are happy to share ideas, assignments, even rubrics, which means that there is really no excuse for me to keep doing things they way I have always done them, especially if they aren't working. Putting my own ego aside and not assuming that my way is the best way has been a real growth opportunity for me, and I encourage anyone teaching, but especially if you are starting out, to get in the habit of picking your colleague's brains and test driving their approaches.

HAA: What have you enjoyed most about teaching and continuing your own research and writing? Are you currently developing any new courses, approaches, or projects?

I have found that the longer I teach, the more I enjoy my own research, perhaps because there is very little overlap between the two. Because SCAD students take so many required art history courses, faculty here largely teach introductory courses, so there are not often opportunities to dive into the complexities of higher level scholarship in the classroom. My research, which is almost entirely archivally based, thus feels like a very different mode of art history to my teaching. While honestly I used to dread research, now that it is not a requirement I find that I actually enjoy the challenge rather than fear it. After five research trips for my current project, I've even come to love the archive, which I never thought I would say! Of course, deadlines still loom, especially as delivery dates for manuscripts approach! I am currently writing a book for Routledge on the inlaid marble decorations of the *Cappella dei Principi* in Florence, the funerary chapel of the Medici Grand Dukes at the church of San Lorenzo. My work focuses on drawing greater recognition for the artisans and laborers employed in quarrying, cutting, and designing these hardstones. In particular my book deals with the use of enslaved labor in the cutting of the stones, with a central goal of the project to name as many individual enslaved workers as possible in the archival record. I never expected to be working on a topic related to slavery and in fact the discovery of enslaved workers in this project came as a surprise. It remains a great challenge but I am finding it very motivating to work on a topic with such important current-day connections.

HAA: Our department is congratulating several students completing their degrees this year. What guidance would you give to those entering the academic job search? Perhaps advice to those who may teach or develop courses outside of their specialty?

LA: The gap between the number of available positions and the number of candidates means that it is increasingly hard to give advice in this area. I believe that those of us in the field have a real duty to speak plainly to students, either those entering graduate study or about to leave it, about the perilous nature of the job market, even though it can be very uncomfortable to do so. To those starting or in the middle of a job search, my best advice would be to remain as flexible and open as possible. As I mentioned before, for me this was the key to be in a position to land a job. In terms of teaching or developing courses outside your specialty, yes, this is very important for CVs and cover letters, of course. However, I'd go beyond that and really encourage folks to find the joy that comes in teaching outside of your specialization. During the pandemic, SCAD mandated that all intro art history courses go global, which resulted in a real scramble as we all had to dramatically change our syllabi. While there was much hand-wringing at the time, I have noticed in the quarters since just how much fun it is to teach new areas. Yes, it's more work, as you have to prep new lectures; for me, I had to learn quite a lot too as my focus has always been squarely European. However, I've had some ah ha moments over the past few years, sometimes even in the middle of a lecture, where I've found myself really marveling at the material, almost like a student myself learning these works for the first time. It may sound a little cliched but it has really made me recognize, I confess for the first time, that there is an amazing story in the history and art of every place at every time.



Sam Toabe (b. 1988, US, they/them) is a curator, art historian, and artist based in Boston, Massachusetts. They are the Gallery Director of the University Hall Gallery at the University of Massachusetts Boston, as well as the Director of Arts on the Point, curatorial posts they've held since 2017. As of fall 2023, they designed and continue to teach a graduate level course at the Massachusetts College of Art & Design entitled Curatorial Practices. Their research and writing focus on alternative curatorial practices across a variety of periods and geographies (looking specifically at artist curated exhibitions and events), non-canonical art histories, and the advancement of cultural plurality in our global, visual lexicons. Toabe's recently rekindled art practice explores social practice art, acts of subversive service and gift-giving, as well as ephemeral and installation art.

History of Art and Architecture: Thank you for taking the time to discuss your time at BU and career, Sam! Your academic path includes earning your M.A. in the History of Art, Architecture, and a Certificate in Museum Studies from Boston University in 2015 and B.F.A. from the Studio for Interrelated Media at The Massachusetts College of Art and Design in 2011. How has your studio background and the skills acquired during your time at BU aided your career?

Sam Toabe: I remember sitting in on a lecture on Rembrandt during my time at BU. The visiting lecturer was discussing how the artist set up his studio and organized his palettes. They mentioned linseed oil, its smell and viscosity, its origin as flax, and the trade routes it was carried along, and most importantly its effects on expanding painting techniques and verisimilitude. A well-meaning student raised their hand and admitted that they had never heard of linseed oil before and asked what it was used for in the painting process. Having come from a studio art background, I was shocked. This student, who was studying history, iconography, and mythology through images rendered in oil paint, was clearly missing an elemental familiarity with the materials and processes used to make the objects they were studying. As a maker, the primary concerns of materials, techniques, and the highly personal relationship that each artist has with creativity, alongside their cultural, societal, and educational influences, have all affected my approaches to curating and the ways in which I think about art history. From studying studio art at MassArt and art history and museum studies at BU, and along my career trajectory towards directing an academic gallery at UMass Boston, I have always been guided by my interest in and familiarity with primary objects and their artist's material processes. I strongly encourage art history students to take studio art classes related to their studies to help establish a well-rounded education in the field(s) of art that they specialize in.

HAA: In your current position as Gallery Director for UMass Boston, you must balance working with students and the university structure, as well as facilitate interactions with the public. What creative ways have you used the gallery as a pedagogical tool? How do you engage with local communities and the general public, whether through exhibitions topics or gallery related events?

ST: Yes, we serve many audiences. As an academic gallery, our first goal is to utilize the gallery and the artworks we present as a teaching tools. Being at a university provides a wide variety of contexts for each of the exhibitions we produce. In 2018, we hosted a self-organized exhibition of imprisoned artists entitled Dreams Within co-facilitated with the LGBTQ prisoner advocacy group Black and Pink. The artists typically work with found materials that are often considered contraband, they communicate with each other across several institutions with newsletters, and have found ways of getting their artwork outside of the prison systems to help advocate for their rights. Despite the adverse conditions they're under, they created beautiful and emotionally charged artworks that defend their humanity. Our university served as an excellent context for this exhibition, as we had students visit from criminal justice, psychology, and public policy programs, all of which had different entry points into the complex issues of prison reform, human rights, and rehabilitation.

For our audiences coming from outside of our campus, we are constantly trying to produce relevant, challenging, and thought-provoking exhibitions and public programs that will draw people in and engage them. Our most successful program to date, which has turned into an annual happening, is Indigenous Boston Harbor. It was first formed as part of a project we commissioned from artists Sara Kanouse and Nicholas Brown, whose video installation artwork Ecologies of Acknowledgement confronted issues of land acknowledgments and the intersection of environmental protection and the brutal colonial history of Deer Island. That season, Kanouse and Brown proposed an interesting public art program entitled Indigenous Boston Harbor. It has taken form as a free boat tour of Boston Harbor and the Harbor Islands, with a walking tour of Deer Island, led primarily by Elizabeth Solomon and Faries Gray, members of the Massachusetts Tribe at Ponkapoag. Indigenous Boston Harbor, now in its fifth year, provides an opportunity each October to reflect on the legacies of settler colonialism and the politics of memory. The tours aim to highlight relationships with the land and water that have endured and evolved despite centuries of violence and dispossession, showing visits how Boston Harbor remains Indigenous space. We will be offering tours this year on October 19th and 22nd. You can email us at UHGALLERY@umb.edu for more information on how to join.

HAA: Do you have any recommendations for current students who are interested working in galleries, especially those with the unique responsibilities that come with being connected to a university?

ST: I would encourage them to get involved in any way with a gallery or museum program that you are attracted to. Attend their openings and meet the directors, curators, and artists. See if they have any entry level positions opening. And as always, think critically about how their exhibitions and programs are produced. It's important to remember that each position at a museum or gallery is held by a person, ideally with years of experience in their specialties. However, we are all susceptible to biases, blind spots, and making mistakes. We all hold a lot of responsibility in handling delicate issues around culture,

history, and expression. We deserve to be held accountable, and to be challenged, questions, and asked for answers to hard questions. Be respectful and be engaged.

HAA: Thank you for the thoughtful advice, and perhaps we can speak more on the topic. In general, what was your path to your director position? How did your skills developed at BU or early post-graduate positions translate to your previous and current work?

ST: Some of the most valuable experiences along my path happened at the commercial gallery program Samsøñ, directed by Camilo Alvarez. I was studying full time at BU while I was also working with him nearly full time, and it was an incredible education. I often say that I learned nearly as much working with him as I did during my graduate education. He really allowed me to be a part of the program alongside other Assistant Directors. All the artists that we worked with, the collectors, curators, and colleagues that I was able to work with during this time changed my life and my perspective on what kind of art I wanted to curate. I would strongly encourage young art historians and curators to spend some time in a commercial gallery setting, to work as a studio assistant, or non-profit space at entry level positions to help find mentors, peers, and define your interests as you set out on your path towards your career.

I also spent the summer of 2015 as a Curatorial Research Fellow at the ICA Boston, working simultaneously under their three senior curators there, Eva Respini, Ruth Erickson, and Dan Buyers. This summer was brief, but very influential. I was able to really witness how the museum functions in the production of their exhibitions, from research to collections management, and installations to and public programming. It was great experience, even though I only had a desk in the office one day a week, and the fellowship at the time was unpaid. They have since funded these positions with a Mellon grant. I will always encourage students to pursue paid internships, but I was luckily able to manage, as I was working full time at Samsøñ at the time. The connections I was able to make and inspiration I gained from Eva, Ruth, and Dan were definitely worth my time and energy. I worked at Samsøñ another two years, working my way up to Associate Director, before I was able to secure my current position at UMass Boston in 2017.

HAA: You've mentioned that this year has seen a lot of new developments for you! Can you update us on what you have been working on?

ST: Yes, last year I was invited to teach for the first time, and it was very fulfilling. I have wanted to teach for years, but it was not possible at my institution due to internal policies to not allow for staff members (I am technically in the Professional Staff Union) to teach courses at the university. So when the Graduate Department at MassArt reached out with an offer to craft and teach my own course on curatorial practices, I jumped at the opportunity. I was very lucky to lead a great group of eleven graduate students in a theoretical and art historical that included a practicum where the students organized a group exhibition at the college's off campus gallery, MassArt x SoWa. It was a challenging and fun experience, and I am happy to say it is going to be offered again this fall with a reworked syllabus.

HAA: Such an exciting opportunity to really form your own course clearly shaped by your education and work experience! Many of our graduate students hold teaching positions from Teaching Fellow to Instructor of Record, what suggestions do you have for them? What did you find worked particularly well for your students, or conversely, what will be reworked in the next iteration of your course?

ST: Teaching is one of those skills that you cannot learn without doing. After teaching just one course, I am still learning myself, and undoubtedly will be for years. I found my most successful moments during the semester came out of a well-organized lesson plan where we covered challenging material that encouraged critical thinking and prompted some pointed debate between the students. As soon as they would take off on a heated discussion that got them thinking independently, defending their positions, and grappling with the issues together, I was able to ride the conversations and interject a bit here and there to help steer them in the right direction. These were among the first moments where I felt like I was getting the hang of the dynamics between teacher and student, where I was really helping them to progress with their thinking and education, not just organizing readings and giving assignments.

HAA: To end with a focus on the future, what is an exhibition you hope to curate at University Hall Gallery? Do you plan to work on any personal art projects?

ST: I am excited about reviving Arts on the Point, UMass Boston's revolving public art program that was founded by Paul Tucker in the 1990's. We are doing fundraising now and applying for grants that will support the next stage of the program. There are several projects that are ramping up now that have yet to be announced, but will be publicized later this year, so keep an eye out for that.

I am also on the journey of rekindling my studio art practice after a fifteen-year hiatus. These days it includes drawings related to IFS parts work that I have been participating as well as a social practice project I am developing called the Pocket Club. I also continue to write and record music under the name Look It and play with the band Doom Lover. We will be coming out with an album later this year that's five years in the making entitled Return to Mighty Moon.

**We want to sincerely thank all of our alumni
for taking the time to talk with us to share updates, experiences, and advice!**

We wish them all the best in all their future endeavors!

HAA NEWS: FACULTY

Daniel Abramson was on sabbatical leave in 2023-24, primarily to work on a book project about American government architecture. He took research trips to buildings and archives in New York, California, Arizona, Louisiana, and Hawaii. In the spring term, he was also in residence at the Institute for Advanced Study in Princeton, and co-organized a March symposium at Brandeis University. He looks forward to returning to BU in the fall.



Daniel Abramson in front of the Hawaii State Archives, Kekauluohi Building.

Ross Barrett published a review of Sophie Lynford's *Painting Dissent* for *caareviews* and continued work on his new book project on hurricane memory in the Anglo-American Atlantic. This summer he will publish a portion of that project—an article on the ways that nineteenth-century New Englanders commemorated the Great September Gale of 1815—in a special issue of *New England Quarterly* that he is co-editing with Sari Edelstein. His essay on John Quincy Adams Ward's *The Protection Group* (c.1868-71), a sculpture that served as the original corporate logo for the Equitable Life Assurance Society, will be published in *Oxford Art Journal* later this year.

Cynthia Becker contributed a chapter to the book *Methodology, Ideology and Pedagogy of African Art: Primitive to Metamodern* discussing the artistry of Victor Harris, a New Orleans Black Masking Indian. She explored the relationship between Moroccan textiles and the art market in an article for the *Tropenmuseum* in Amsterdam. Becker also revisited her early writings on Amazigh art in the inaugural edition of the *Tamazgha Studies Journal*. This summer, she co-organizes a conference on the island of Procida (Naples, Italy) with Professor Anna Maria di Tolla, focusing on Material Culture, Identity, and the Construction of Amazigh Cultural Heritage. The conference includes a graduate student workshop, with participation from two of her doctoral students.

Jan Haenraets assisted the Preservation Studies Program in launching its new *Preservation@BU* newsletter and the new Preservation Studies website, and coordinated the program's round-table events and field trips, including visits to Nantucket island and Sara Wermiel's heritage walk at Fort Point Channel, Boston. New emeriti, students and alumni profiles were launched online with Preservation Studies student assistants. He continues his study of Mughal gardens and has been championing a new initiative to safeguard historic lakefront landscapes and environments in Kashmir, and is advising the American Institute of Indian Studies (AIIS) on their project for the Documentation of 16th-17th Century Mughal Monuments on the Grand Trunk Road.

Ana María Reyes has had a busy academic year completing her third year of service as Director of Graduate Studies. She published "Dialogical Episodes for Decolonizing (Art) History," *The Routledge Companion to Decolonizing Art History*, Flores, San Martín, and Villaseñor Black

(editors) Routledge, 2023 and co-authored with Lisa Laplante "Measuring Up: A Dialogical Model for Assuring a Reparative Process," Fircchow, Vera-Adrianzen, and Dixon eds., *Law and Social Inquiry*, Cambridge U Press, 2023. Reyes was invited to give several academic talks including "Better Homes and Subjects: The Politics of Taste" at the Institute of Fine Arts, New York University, Institute for Studies on Latin American Art (ISLAA); "Decolonial Art Interventions as Reparations" at Dartmouth College, October 19 and "El arte del reconocimiento mutuo, la construcción dialógica del espacio público," as Keynote for the VII Coloquio Internacional de Historia del Arte "Espacios Públicos: Formas, Medios, Usos y Re-Usos" at the Instituto de Investigaciones Estéticas, UNAM, Oaxaca Mexico. Along with CFA Professor Michael Birembaum Quintero, she led a one-week Spring Break course in Havana, Cuba. Thanks to the generosity of the History of Art & Architecture, HAA graduate students focusing on Latin American art were able to participate. Professor Reyes also served as a member two search committees for an African American and Black Diaspora art historian and a Senior Professor in Latin American Studies for the Pardee School of Global Studies who will potentially direct the Center for Latin American Studies. For the Spring 2024 semester, Professor Reyes taught a new graduate seminar on Afro-Latin American Art. Following this thread, she is also co-organizing a travel seminar to various cities of Colombia for the Afro-Latin American Research Institute (ALARI) at Harvard sponsored by the Getty.

In addition to delivering a paper "Janmot and Delacroix: Perpendicular Lives," at the Lyon Musée des Beaux-Arts and a lecture ("The London Art Scene in the Age of Sargent," at the MFA, **Jonathan Ribner** reviewed books and an exhibition: *Louis Janmot: Le Poème de l'âme* (Louis Janmot: The Poem of the Soul), by Servane Dargnies-de Vitry and Stéphane Paccoud, Paris: Musée d'Orsay, 2023, *Nineteenth-Century Art Worldwide* 23, no. 1 (Spring 2024). *The Presence of the Past in French Art, 1870-1905: Modernity and Continuity*, by Richard Thomson,



Professor Ana María Reyes at the Monte Albán Archeological Site, Oaxaca Mexico, October 2023.



Professors Mary Coffey (left) and Ana María Reyes (right) in front of José Clemente Orozco's mural cycle "Epic of American Civilization" (1932-34) at Dartmouth College, October 2023.

Nineteenth-Century French Studies 52, nos. 1-2 (Fall-Winter 2023-24). *Narrative Painting in Nineteenth-Century Europe*, by Nina Lübbren, *Nineteenth-Century Art Worldwide* 22, no. 2 (Autumn 2023). *The Architecture of Steam: Waterworks and the Victorian Sanitary Crisis*, by James Douet. *The Burlington Magazine* 165 (September 2023): 1045-46. *Radical Picasso: The Use Value of Genius*, by C.F.B. Miller, *The Burlington Magazine* 165 (July 2023): 809-10.

Kim Sichel published an article on Dayanita Singh in the journal *TransAsia Photography*, as well as a book review in *The Journal of Modern History*. She is writing about late 19th century family photography albums in Canada and the US, an extension of her work on photographic books.

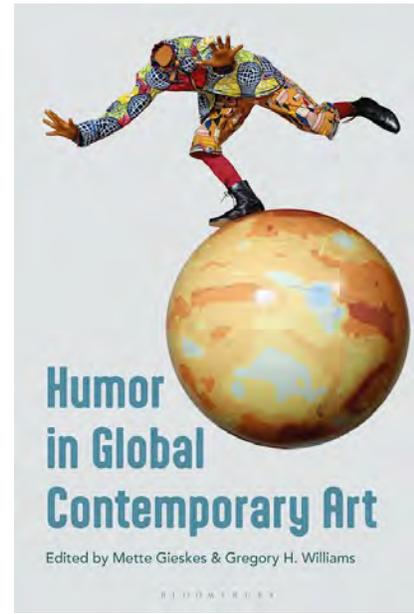
Alice Tseng began her term as Editor-in-Chief of the *Journal of the Society of Architectural Historians* in January 2024, and she had a wonderfully productive time meeting up with members of the editorial team at the society's annual conference in Albuquerque. Spring 2024 was the first time that she tackled the team-taught AH113 Arts and Monuments of Asia with Anne Feng, and Irene Garcia and Kaylee Kelley as Teaching Fellows, a true dream team! The academic year ended with Tseng's attendance at the exhilarating symposium Meiji Modern: Fifty Years of New Japan at the University of Chicago, where she gave a paper on exhibition history and met up with many familiar and new colleagues who specialize in the arts of the turn of the century.



Alice Tseng with the editorial team of the *Journal of the Society of Architectural Historians* at the annual meeting of SAH in Albuquerque, April 2024

Gregory Williams recently delivered a short talk on a panel during an exhibition opening for “Parallel Beginnings: New German Expressionists & Ida Kerkovius” at the Center for European Studies at Harvard University. This month he will submit a draft of an essay on the US critical reception of East German art during the 1980s for a volume of essays on artistic relations between the United States and the two Germanys from the 1960s to the 1980s. In late May he will travel to Germany to visit the studio of artist Franz Erhard Walther, a key figure in his

current book project with the working title of *Practical Aesthetics: The Object of Postwar Art and Design in West Germany*. His book, *Humor in Global Contemporary Art*, co-edited with Mette Gieskes of Radboud University in the Netherlands, will be published by Bloomsbury in June.



Michael Zell was promoted to full professor this year. His essay “Rembrandt and Multicultural Amsterdam: Jews and Black People in Rembrandt’s Art” was published in the volume *Rembrandt Seen Through Jewish Eyes* and his review of the MFA exhibition “Michaelina Wautier and the Five Senses” appeared in *Early Modern Women: An Interdisciplinary Journal*. He is currently revising the article “Against the Mirror: Indeterminacy and the Poetics of Painting in Rembrandt’s *Woman Bathing in A Stream (1654)*” for publication in the *Journal of Historians of Netherlandish Art*. This summer he will present on Gerard ter Borch at the Historians of Netherlandish Art Conference in Cambridge, England. During his fall sabbatical, he will co-organize and present at the conference “Affective and Hermeneutic Functions of the Self-Aware Picture, 1550-1700” at Emory University, and develop his MFA exhibition tentatively titled “Rembrandt and the Jews Revisited: Refugees, Resilience, and Restitution,” scheduled to open in November, 2025.

Faculty Feature Story

HAA Professor **Ana María Reyes** along with CFA ethnomusicologist Michael Birembaum Quintero led the course CAS AA306E/CFA MH563 – "Experiencing Cuba: History, Culture and Politics," during the 2024 Spring Break. The course was sponsored by The African American & Black Diaspora Studies (AFAMBDS) Program, the College of Fine Arts, and the History of Art & Architecture. Undergraduate and graduate students traveled to Havana to study the music, religion, arts, and history of this island nation with a focus on Afro-Cuban history and practices. Thanks to the support of the Department of the History of Art & Architecture, all graduate students specializing in Latin American Art had the opportunity to participate in this enriching week-long course. Among them were PhD and MA students: Constanza Robles Sepúlveda, Ana María Sánchez, Leah Olivo, Irene García, and Marlo Morales. It proved to be a moving trip to a nation that has significantly influenced the development of Latin American history and culture and now our professional careers.

The group had the chance to gain insights into various facets of Cuban arts and culture directly from prominent figures. We were fortunate to receive two guided tours at the National Museum of Fine Arts with the Chief Curator, Roberto Cobas. Our group visited the Artspace under the direction of Prima Ballerina Liliet Orozco, where visual artists showcase their work, musicians perform, and dancers from classical, contemporary, and folkloric backgrounds innovate. Orozco even delivered an extra-ordinary solo performance for our group.



From left to right: Ana María Sánchez, Leah Olivo, Marlo Morales, Ana María Reyes, Roberto Cobas, Constanza Robles Sepúlveda, and Irene García

Additionally, we were treated to a captivating performance by the Conjunto de Baile Folklórico Nacional, which depicted the principal Orishas of the Lucumí Afro-Cuban religion. World renowned Filmmaker, Gloria Rolando and artist/curator Alexis Esquivel dedicated hours to teach us about their work and answer our questions. We also had the opportunity to explore the campus of the Instituto Superior de Arte (Fine Arts Graduate Program) within the Escuela Nacional de Arte. This campus, designed by Ricardo Porro and constructed shortly after the Revolution, embodied the unbridled creativity and optimism of its era. The Dean of the ISA Pedro G. Ocejo Huerta and Art Profesor Duvier del Diago toured us through the different studios and exhibition spaces of this fabulous citadel.



Prof. Michael Birembaum Quintero (left), students, and Prof. Ana María Reyes (center) visiting with artist Manuel Mendive.



The group visiting with artist Manuel Mendive at his home, "Casa Blanco," outside Havana.

A marvelous high point was our visit to the gallery and studio of renowned artist Manuel Mendive, often regarded as the foremost Afro-Cuban artist alongside Wifredo Lam. The visit to Mendive's awe-inspiring studio home, situated in the countryside 45 minutes away from Havana, left a lasting impression on many students. Mendive warmly welcomed us and extended an invitation to his upcoming retrospective and inaugural performance at the National Museum.

Throughout the week, students were privileged to learn firsthand about Afro-Cuban religious practices from esteemed leaders and practitioners, including a pilgrimage to the Basilica of the Virgen of Regla and the Regla Cabildo, as well as insights from a Palo Monte priest and Lucumí Babalawo. We also gained valuable knowledge from experts at the Instituto de Amistad de los Pueblos, Memorial de la Denuncia, and Museo de la Revolución. We ate at delicious paladares (privately run restaurants), enjoyed drinks, appreciated art, and immersed ourselves in various music genres at the Fábrica de Arte. Our very own Marlo Morales was able to visit the gorgeous church where her grandparents were married before emigrating to the United States. Overall, it was a profoundly transformative experience for all participants.



The graduate students who participated echo this sentiment:

PhD Student **Irene García** remarked, "The Spring break trip to Havana was an amazing experience that I will treasure for years to come. We met with contemporary artists, visited the Superior Institute of Art (ISA) and interacted with current students, and were treated to several dance performances, including one by the Conjunto Folklórico Nacional de Cuba. We were treated with kindness everywhere we went, and I am grateful to the department and Professor Ana María Reyes for making this trip possible."

PhD Student **Leah Olivo** reflected, "The spring break trip to Cuba that this department so generously funded was one to remember. Not only was I able to become a more knowledgeable scholar in my field by visiting a Caribbean country other than my own, but I also met numerous other scholars, a star curator, important gallerists, celebrity artists, practitioners, musicians, and just plain, good, interesting people. My network has expanded in a meaningful way, forging connections that simply cannot be achieved from a distance, but through close, real relationships. My network was not only expanded out, but also internally. The Cuba trip allowed me to connect across Boston University disciplines and levels of academia, while also strengthening the connections among the HAA Latin Americanists. Certainly the week in Cuba was engaging and informative on a scholastic level, but the week was also quite profound in its ability to remind me (and many others in the group) of what it is to be human. We danced, ate, sang, listened, learned, went outside our comfort zones, and found community all while experiencing some incredible art. I truly gained so much from the trip and for that I once again thank the department and those that made this trip possible."



The graduate students and Prof. Reyes



The group visiting a gallery of contemporary art in El Vedado with Roberto Cobas, chief curator of the Museo Nacional de Bellas Artes de Cuba, and Liliet Orozco, prima ballerina of the Danza Nacional de Cuba

Welcome to Nicole Smythe-Johnson

The HAA Department is pleased to announce that **Nicole Smythe-Johnson** will join BU as Assistant Professor in African Diaspora Art in Fall 2024. Nicole Smythe-Johnson is completing her PhD at the University of Texas-Austin and specializes in Modern and Contemporary Art of the Caribbean. Her dissertation, "John Dunkley's Subaltern Modernism," considers the challenge that subaltern artists pose to canonical Euro-African narratives of modernism. Her work also addresses cultural exchange within the global South and the contribution that circum-Caribbean migrants made to discussions of Black nationalism and transnationalism. We look forward to welcoming Professor Smythe-Johnson!



Prof. Nicole Smythe-Johnson



Prof. Fred Kleiner

Introducing the Fred Kleiner Graduate Research & Travel Endowment Fund

During the last few hours of BU Giving Day in April 2024, the History of Art & Architecture Department received a very large sum from an anonymous donor. The next day it was revealed to us that this was none other than **Fred Kleiner**, Professor Emeritus of History of Art & Architecture and Archaeology. Professor Kleiner is a dear and cherished member of the History of Art & Architecture Department. As a respected scholar, he authored more than a hundred articles, reviews, and books on ancient Roman art and architecture, as well as the masterful introductory survey of global art *Gardner's Art through the Ages*, which is the most used art history textbook in the world. It continues to be used in two of our gateway art history courses. Students loved Professor Kleiner's classes because he literally "wrote the book." He also served as Editor-in-Chief of the *American Journal of Archaeology* for thirteen years and an impressive five terms as Chair of the History of Art & Architecture Department. Professor Kleiner's generous gift resulted in the creation of the Annual Fred Kleiner Graduate Research & Travel Endowment Fund. The fund allows us to make an annual award of \$5,000 to support the research and scholarship of an advanced HAA graduate student. The first award was given to Bailey Benson, a PhD candidate specializing in ancient Roman art and archaeology, with a focus on sculpture and portraiture.

HAA NEWS: GRADUATE

It's been a whirlwind of a year! **Toni Armstrong** finished the last semester of TA responsibilities with Learning to See in Fall 2023. Meanwhile, Toni spoke on the labor movement and the art world at Tufts University's Fall 2023 Graduate Humanities Conference, Brandeis University's Care as Literature, Care as Praxis Spring 2024 graduate conference, and on Michelle Kelley's wonderful WTBU radio show, "Another Little Piece of My Art." Toni also presented a paper on Mount Auburn Cemetery's ties to the real estate market at SECAC in October 2023. As a Senior Editor for *SEQUITUR*, Toni helped publish issues featuring themes of "threads" and "telling secrets." This summer, Toni is excited to teach Learning to See and will serve as the Julie Lindsell and Georgia Lindsell Enders Research Fellow at the Nichols House Museum. Toni advanced to candidacy with a dissertation currently titled "Taking Care: The Queer Making of American Modernism, 1914-1935."



Speaking at Brandeis University's March 2024 "Care as Literature, Care as Praxis" graduate conference. Photo by Anjali Carroll (BU AMNESP).

Rebecca Arnheim is excited to finish her PhD program after successfully defending her dissertation in April. This past year, she had the pleasure of serving as a Teaching Fellow for the "Renaissance Venice" class in the fall and as a Senior Teaching Fellow, leading the "Survey for Renaissance Art" in the spring. Rebecca has presented papers at the Sixteenth Century Society's conference in Baltimore and at the Renaissance Society of America's Annual Meeting in Chicago. She has also been invited to present her archival and scholarly findings at MAP Forum Tuesday Talks organized by the Medici Archive Project in Florence in late May 2024. Rebecca will also have her first publication coming out this summer in a peer-reviewed article in an anthology by Brill concerning the "copy" in early modern Europe. Rebecca is grateful for her time at BU and is excited about what comes next!

This past year **Renée Brown** advanced to PhD candidacy; conducted research at the Center for Creative Photography in Tucson, Arizona through the Photographic Arts Council - Los Angeles Research Fellowship; received a long-term Graduate Research in the United States Fellowship to support dissertation research in Washington D.C. and Madison, Wisconsin; and presented at the annual After Post-Photography conference hosted online by the European University in St. Petersburg, Russia. Next year she will be a Smithsonian Institution Pre-Doctoral Fellow at the Archives of American Art in Washington D.C. where she will work on her dissertation in-progress, "Eye to Eye: Paul Vanderbilt and the Ordering of Photographic Knowledge, 1940-1970." In addition to her academic pursuits, Renée collaborated with Morgan Snoap on HAA Guest Lecture Series. Together they facilitated fall talks by Zeynep Çelik Alexander and Jennifer Van Horn and organized a spring Dissertation Tea & Share.

Michaela Dehning's academic year culminated in the completion of her Master's Paper titled "Uncovering Narratives with Material Culture: Exploring New England Women's Lives through the John Coney Sugar Box." In her paper, she advocates for and demonstrates how art historians can use material culture to explore the complex network between women, their possessions, and their cultural environments. Following her graduation, Michaela will begin her professional journey as a Gallery Assistant at Pucker Gallery on Newbury Street, where she will continue to explore her passion for art history in a dynamic setting.

This year, **Isabella Dobson** served as both a teaching fellow and the GSHAAA President. She is grateful for the communities that these roles allowed her to establish with both her graduate colleagues and undergraduate students. Isabella also finished up her Master's Paper, which explores female pleasure in works by Artemisia Gentileschi, and published an abbreviated version in the journal *SEQUITUR*. She is especially proud of the growth she made as a writer with editing help from Michael Zell, Jonathan Ribner, Danarenae Donato, and Rachel Kline. This summer, Isabella is excited to intern with the Massachusetts Historical Society through BUCH.

Willie Granston had a BUCH Graduate Dissertation Fellowship in the fall and successfully defended his dissertation in March. In the spring of 2024, he taught AH201, Understanding Architecture. He has accepted a position at Trinity College as a Visiting Assistant Professor, and he will be moving to Connecticut over the course of the summer.

This year, **Carter Jackson** began writing his PhD dissertation entitled "The Architecture of Britain's Imperial Institutes and the Misgivings of Empire." In the fall he visited archives in England for dissertation research, with the support of a Graduate Research Abroad Fellowship. In the spring he presented portions of this project at the

College Art Association Annual Conference in Chicago and at the Society of Architectural Historians Annual Conference in Albuquerque. He also began an internship at the Massachusetts State Historic Preservation Office, where his responsibilities include researching endangered historic buildings and reviewing proposals to rehabilitate buildings listed on the National Register of Historic Places.

This year, **Rachel Kline** advanced to PhD candidacy and has begun research on her dissertation entitled "Undressing the Renaissance Woman: The Female Nude in Fifteenth-Century Italy." Rachel's dissertation project will explore representations of the female nude throughout the Early Renaissance period and center the experience of female viewers from Florence to the court cities of Northern Italy. Her first chapter will examine recumbent nude figures painted inside Florentine marriage chests and consider the role of the female gaze in the function of these images. Additionally, Rachel received a Graduate Research Abroad Fellowship to conduct research for her dissertation this Fall. She is planning to travel to museums and archives in London, Copenhagen, Rotterdam, Vienna, Florence, Venice and Avignon. This summer, Rachel will be teaching AH 257: Renaissance Art at BU and planning for her research trip across Europe. In January, Rachel finally visited Italy for the first time with her family!



Isabella in front of Pontormo's 'Deposition from the Cross' during summer travels to Florence



Rachel overlooking the medieval city of Siena and its incredible striped Duomo.

After completing a one-year MA program in Medieval and Renaissance studies at Columbia University last year, **Isaline Lefrançois** returned to Boston University this year as a PhD student in the History of Art and Architecture department, where she obtained her first MA in 2022. With fellow HAA student and friend Danarenae, she co-founded The Guild earlier this spring. This graduate student organization fosters community and promotes interdisciplinary collaboration among medievalists and early modernists across BU departments. Isaline has now completed her coursework. She looks forward to teaching in the fall semester, coordinating both social and professional events, and helping this new organization grow and thrive.



Isaline Lefrançois, 1st year PhD student

Zimi Li is a graduated student and interested in Chinese art history and Latin America art history field. She has completed her MA paper this year.

Hannah McIsaac presented the paper "Behind Closed Doors: Femininity and the Collecting Space in the Early Modern Netherlands" at the Renaissance Society of America conference in March. This summer, she will be working as a Cataloguer at Mass Audubon's Museum of American Bird Art.

Katherine Mitchell wrapped up her dissertation research in September with a trip to the National Archives in Washington, D.C. She was awarded a Graduate Dissertation Fellowship from the Boston University Center for the Humanities for the fall 2023 semester, which allowed her to prepare for her December defense of her dissertation, "Photographic Currents: The Nineteenth-Century US River Series of John P. Doremus, Carleton Watkins, and Timothy O'Sullivan." In January, Katherine started as the Visitor Experience Coordinator at the Boston Public Library, where she is managing the public Art & Architecture Tours program and working on interpretation of the Central Library's history, built heritage, and special collections. She is looking forward to staying in Boston after graduation!

Liz Neill continued her long-term Graduate Research Abroad Fellowship during the fall term in support of her dissertation researching imagined animal-based creatures on Archaic Mediterranean pottery and their provenance(s). She conducted research visits in Belgium, France, Germany, Switzerland, Italy, and Greece, including a week at the Bibliothèque nationale de France and Musée du Louvre, museum permits in Puglia, Sicily, Attica, and northern Greece, and a month in residence at the American School of Classical Studies at Athens. These research travels were via train, bus, tram, ferry, and foot to reflect an environmental commitment, with one very memorable trip onboard a train that was loaded onto a ferry to get to Sicily! She also conducted a US-based research

trip in Baltimore, Philadelphia, Princeton, and New York via train. Once back in Boston, she continued to co-convene the Antiracism and Museums Working Group (see separate blurb). She presented her research at the American Society of Overseas Research and the Greater Boston Digital Research and Pedagogy Symposium and is co-organizing a colloquium for the forthcoming Archaeological Institute of America annual meeting in January 2025, “Monsters, Guardians, and Wonders.” She has begun editing chapters one through three of her dissertation, planning to write the final chapter next year, and is currently back in Athens, soon to head to Samos for her last dissertation object-based research permit.



Onboard the ferry from mainland Italy to Sicily

Phillippa Pitts has been thoroughly enjoying her year in Washington, D.C. as the Wyeth Foundation Predoctoral Fellow at the Smithsonian American Art Museum. The fellowship has given her the opportunity to engage with experts and collections across the Smithsonian in support of her dissertation, “Pharmacoepic Dreams: Art & America’s Medical Democracy, 1800-1860.” Pippa also presented selections from this project at SECAC, CAA, C19, and the SAAM Annual Fellows Lectures. She was also very grateful to be one of CAA’s two Edwards Memorial

Support Grant recipients this year. This summer, Pippa looks forward to participating CHAViC’s disability history seminar at the American Antiquarian Society and the publication of a book review in CAAReviews. Pippa will return to Boston when her SAAM fellowship concludes in August, wrapping her dissertation with the support of an ACLS/Luce Dissertation Fellowship.

Connie Robles dedicated much of her time to her dissertation, securing a BU GRUF in the Fall to explore archives in Washington DC. Days were spent combing through records at the Library of Congress, the National Archives, and various Smithsonian Institutions. As Spring arrived, she participated in the American Historical Association’s Annual Meeting, presenting part of her dissertation on the panel “Heritage and Hegemony: Exploring Imperialism and Cultural Diplomacy at the International Expositions of the Early Twentieth Century.” Despite the panel’s modest attendance, Connie found herself on edge, particularly when she noticed TV presenter and author Rachel Maddow in the audience. However, positive feedback eased her nerves. She found respite in the serene vistas of the San Francisco Bay. In March, she Co-Chaired the “Emerging Scholars Symposium: New Voices in Expo Research,” hosted virtually by the Institute for the Study of International Expositions, an organization she is actively involved in.



Connie and Rachel Maddow at the American Historical Association’s Annual Meeting on January 6, 2024

During the fall 2023 semester, **Althea Ruoppo** traveled to Montréal to attend the German Studies Association’s annual conference; Brussels to participate in the international conference, Entangled Art Histories Between Germany and the United States, 1960-1990: Production, Diffusion, Reception; and Berlin to see a major survey exhibition on Isa Genzken at the Neue Nationalgalerie. Her paper, “Between Rhine-Ruhr and Rust Belt, Blinky Palermo and Dan Flavin: Industrial Transnationalism in Reinhard Mucha’s *The Wirtschaftswunder, To the People of Pittsburgh* [2016] 1991,” will be published in the Lieven Gevaert Series by Leuven University Press later this year. Althea was awarded a Bloom Dissertation Fellowship in spring 2024. In June, she will participate in the Summer Institute for Technical Studies in Art (SITSA) at the Harvard Art Museums and present her paper, “Germany’s Refugee Crisis as Global Public Emergency: Civic Transnationalism in Isa Genzken’s *Schauspieler II, 8* (2014),” as part of the Design History Society’s virtual seminar series, *Objects in Distress*. She is also working on a journal article entitled “Windows to the World: Isa Genzken’s Design Proposal for the New England Holocaust Memorial, 1991” for a special issue of *Public Art Dialogue*.



Isa Genzken: 75/75 (July 13–November 27, 2023), Neue Nationalgalerie, Berlin

This academic year was an especially challenging yet exciting one for PhD student **Morgan Snoop**. Supported by another Foreign Language and Area Studies (FLAS) summer fellowship, Morgan continued her studies of the Moroccan dialect of Arabic in Fes and began preliminary dissertation research on silk brocade textile production in the city. During the fall, Morgan

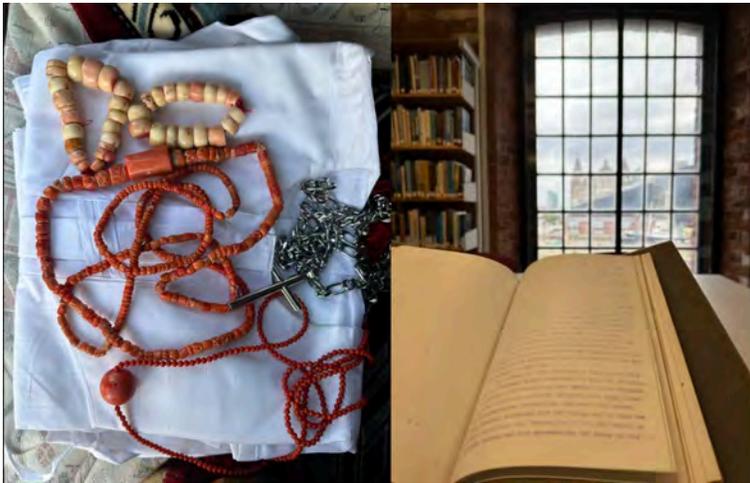
kept (too) busy as she worked as a Teaching Fellow, acted as an HAA Guest Lecture Coordinator, served as an HAA Social Media Coordinator, presented at an Afrodiasporic studies conference at Rutgers University, and held the position of Vice President of the BU Underrepresented Graduate Students Organization, all while preparing for her orals exam, which she (thankfully) passed! The spring brought a more relaxed academic schedule and some good news, as Morgan received a Fulbright award to support her 9-month research period in Morocco during the academic year 2024-25. This summer, she is looking forward to submitting her prospectus to finally advance to PhD candidacy (and change her email signature!) before moving to Morocco at the end of August.



Morgan in the garden of the Oudayas National Museum of Adornment in Rabat where she will conduct collections research during her time in Morocco.

After a productive fellowship in Washington, D.C. at the Smithsonian American Art Museum as the Douglass Foundation Predoctoral Fellow, sixth year PhD Candidate **Francesca Soriano** returned to Boston to finish up her dissertation. She presented dissertation chapter research at SECAC in Baltimore, MD in October and at CAA in Chicago, IL in February. She’s thrilled to say that she successfully defended in March! Francesca is looking forward to starting her next venture as the Associate Curator of American Art at the Farnsworth Art Museum in Rockland, Maine in May.

In the summer of 2023, **Graham Stopa** conducted research in England with the support of a department travel grant. During the 2023–2024 academic year, Graham worked as a research assistant at Harvard University’s Peabody Museum of Archaeology and Ethnology, focusing on the museum’s West African collections. In November 2023, Boston University’s Sustainability Department renewed its grant for Graham’s HAA Pollinator Initiative. With assistance from Facilities and Management, they planted trees near Nickerson Field. In February, Graham traveled to Chicago for the College Art Association’s 112th annual conference, presenting “British Insignia in the Western Niger Delta” at the session “Contested Art Histories and the Archive in Britain and the British Empire.” In April, the Fulbright Foreign Scholarship Board selected Graham for a US Student award to Benin for the academic year 2024–2025. In August, Graham will present “Trading Between Empires: Ecotonal Exchanges and Image Creation in Benin River” at the Arts Council of the African Studies Association’s 19th triennial symposium in Chicago, at the panel “Sea Matters: New Art Histories from Africa’s Islands and Archipelagos.” In the fall, Graham will begin doctoral studies at New York University’s Institute of Fine Arts



Graham Stopa, Summer 2023. London/Liverpool.

Fatema Tasmia, a PhD candidate in the History of Art and Architecture, presented her paper at the Docomomo US National Symposium 2023 “Complexities of the Modern American Cities” in New Haven, Connecticut, during the session “Beyond the Canon”. Her paper, titled “Architect Robert G. Boughey: A 'Shadow Canon' in the Context of Post-colonial Modern Architectural History,” explored the less celebrated and underrepresented works of U.S.-trained architect Boughey and his significant early contributions in 1960s to the architectural landscape of a newly independent nation East Pakistan (now Bangladesh) through transnational institutional collaborations. Fatema also served as a panelist for this session. Her work, stemming from her master’s thesis, was recognized by symposium participants, the moderator, and fellow panelists for its significance and potential.

Symposium session link: <https://www.docomomo-us.org/event/session-4-beyond-the-canon>



Paper presentation at the Docomomo US National Symposium 2023

HAA NEWS: Short-Term Visiting Scholar

Ilaria Trafficante is a PhD candidate in Archaeology and Cultures of the Ancient Mediterranean at the Scuola Superiore Meridionale (Naples). She received a six-month fellowship from her home institution in support of her dissertation titled “Exporting Artworks: Classical Materials in the Lewes House Collection (1888-1904)”. She is researching the activity of the Bostonian collector Edward Perry Warren (1860-1928), purchasing agent for several US based museums at the end of the 19th century. Thanks to Professor Becky Martin, she was sponsored by the Archaeology Program of Boston University to conduct research at the MFA, the RISD museum and archives, the University of Pennsylvania Museum of Archaeology and Anthropology, the Bryn Mawr Special Collections, the Bowdoin College Museum of Art, the Harvard Art Museums and Archives, the University of Chicago Smart Museum of Art, and the Washington University in St. Louis Kemper Art Museum. She is currently organizing the graduate student colloquium “Collecting Her Thoughts. Lighting Talks on Women Art Collectors across Time” with HAA graduate students Danarenae Donato and Toni Armstrong. She hopes to shed light on the activities of women who collect or influence museum collection of antiquities, especially women she has come across during her research like Philadelphia-based Sarah Yorke Stevenson (1847-1921).



Ilaria Trafficante bringing a sense of scale to an object that features in her dissertation and 2020 publication in the journal *Archeologia Classica*. This ancient Roman statue is from her hometown of L'Aquila, Italy!



Research day in a study room at Harvard Art Museums.

HAA NEWS: ALUMNI

Since her last newsletter update, Since her last newsletter update, **Leslie K. Brown** (PhD '19) began teaching two History of Photography courses (19th Century to 1970 and 1970s to the Present) in the Visual & Media Arts department at Emerson College. She will also be leading an undergraduate seminar on The Photographic Book this coming Fall at Emerson. Brown continues to teach US Documentary Photography in the American Studies department at the University of Massachusetts Boston, where she has taught since 2019. In the Fall of 2023, she also taught a graduate seminar in the new MFA program in Print Media & Photography at Boston University. In other developments, the exhibition of Larry Silver's photographs that Brown curated — the largest solo show of his work to date — opened at the Fairfield University Art Museum. The reception, her lecture, and a later panel, featuring photographer Adger Cowans and curator Halima Taha, all were huge successes. You can explore the exhibition, *13 Ways of Looking at Landscape: Larry Silver's Connecticut Photographs* — including a video of the installation, her opening talk, and the 48-page catalog — on its dedicated webpage: <https://www.fairfield.edu/museum/larrysilver/>. Brown continues to serve as one of 200 jurors for Photolucida's international photographic competition, Critical Mass, and is actively seeking independent curatorial opportunities.

13 Ways of Looking at Landscape



LARRY SILVER'S CONNECTICUT PHOTOGRAPHS

Cover of exhibition catalog curated by Leslie K. Brown, PhD: *13 Ways of Looking at Landscape: Larry Silver's Connecticut Photographs*, Quick Center for the Arts, Walsh Gallery, Fairfield University Art Museum

Erin McKellar (PhD '18) is currently Assistant Curator (Exhibitions) at Sir John Soane's Museum in London. Last summer she opened Architects' Houses, an exhibition that looked at five London-area houses—Red House, 2 Willow Road, Hopkins House, The Cosmic House, and 9/10 Stock Orchard Street—all of which were designed by the people who lived in them. As part of this show, she appeared on BBC radio talking about John Soane and her research on Erno Goldfinger. In recent months, she's co-produced *Making the Figure the Subject*, a short film that centers on four London-area architectural studios (muf architecture/art, nintim, Office S&M, and OMMX) and explores how designers today use human figures in their architectural drawings to communicate ideas about the values and priorities of their projects. She's currently hard at work on a short piece of writing about Goldfinger for *Drawing Matter*. In her spare time she's been enjoying visiting neolithic stone circles and other architectural monuments.



Erin McKellar visiting the Ring of Brodgar in Orkney, Scotland.

GUEST LECTURE SERIES

The History of Art and Architecture Guest Lecture Series is an annual program that unites historians of art, architecture, and material culture in a wide range of fields and media. Following a department-wide student survey used to solicit suggestions for lecturers, prominent scholars and museum professionals are invited to share their latest work with the BU community in a lecture followed by a Q&A. The series is generously sponsored by the Boston University Center for the Humanities.

This fall, the department was pleased to welcome two speakers. In October, we heard from Zeynep Celik Alexander, Associate Professor of Art History and Archaeology at Columbia University who presented “Paper Beats Rock: The Imperial Institute’s Media.” In November, we welcomed Dr. Jennifer Van Horn, Associate Professor of Art History and History at the University of Delaware, who presented “Flora’s Profile: Enslavement, Resistance, and Haptic Memory.” Owing to the department's African Diaspora Art faculty search, we did not welcome additional speakers in the spring. However, the Guest Lecture Series Coordinators organized an alternative event for dissertation lightning talks, which featured six PhD student presentations.

The 2023-2024 HAA Guest Lecture Series was organized by graduate students Renée Brown and Morgan Snoap with faculty support from Professors Michael Zell. It was generously supported by the Boston University Center for the Humanities.

Zeynep Çelik Alexander

Associate Professor of Art History and Archaeology at
Columbia University
“Paper Beats Rock: The Imperial Institute’s Media”
Tuesday, October 10, 2023



Jennifer Van Horn

Associate Professor of Art History and History at the University
of Delaware
“Flora’s Profile: Enslavement, Resistance, and Haptic Memory”
Wednesday, November 8, 2023

GRADUATE SYMPOSIUM

Inheritance: The Mary L. Cornille (GRS'87) 40th Annual Boston University Graduate Symposium in the History of Art & Architecture

By Shannon Bewley and Colleen Foran

This year's Mary L. Cornille (GRS'87) Boston University Graduate Symposium in the History of Art & Architecture celebrated a major milestone: its fortieth anniversary. That continuity has been made possible by generations of History of Art & Architecture (HAA) students, staff, and faculty and a longstanding collaboration with the Museum of Fine Arts, Boston (MFA), which hosted the panels. The robust two-day program underscored its legacy as one of the first art-history graduate conferences in the United States; this "Inheritance" inspired the theme. HAA alumna Mary L. Cornille endowed the event in 2021, ensuring the symposium's endurance, and honored us by attending all sessions.

Eight graduate-student panelists from the United States and Brazil joined keynote speaker Dr. Kathryn M. Floyd in examining how the past reverberates in art and architectural history. It is a truism that those who forget the past are doomed to repeat it. And yet, in our field, many practitioners are reevaluating and, in some cases, dismantling the legacies of their origins. Many are returning to received narratives to ask: Whose stories have been left out. What roots have been overlooked in favor of those artists, scholars, or donors who were whiter, wealthier, and located in power centers of the art world. Meanwhile, artists are looking to tradition as inspiration over solely pursuing the new. Recognition of the iterative nature of art and art history has encouraged revisiting the past to forge the future.



Speakers from the panel "Preserving and Interpreting the Past."

Investigation of these ideas began with the first panel, "Preserving and Interpreting the Past," on the afternoon of April 19. Robyn Epstein (University of California, Santa Barbara) presented "Church as Museum, Spolia as Artifact: Reuse in Roman Churches ca. 300–1200." Her paper backdated the development of collecting institutions to these churches, suggesting that their incorporation of spolia offers a distinct vantage to think through how objects are selected for preservation. Mew Lingjun Jiang (University of Oregon) continued questioning why we collect in her paper "Collecting Karuta, Reminiscing the Past: Antiquarianism that Initiated Karuta Japanese Playing Card Studies." Jiang's research tracked the aesthetic evolution of karuta and how the playing cards' increasingly abstract designs obscured their European antecedents in favor of a romanticized, pre-westernized Japan. Janaína Nagata Otoch (Universidade de São Paulo) then presented "Between Gaps and Repetitions: Antropofagia and the Archive." Otoch examined Brazilian modernists' attempt to repair colonially constructed gaps in their national archive with strategies like montage, ellipse, and collage, and pointed out that by doing so

they often appropriated an Indigenous past without historical specificity. The panel wrapped with “Vuth Lyno’s House-Spirit (2018 and 2020): Urban Changes in Cambodia, Slow Protest, and Remembering the White Building” by Anneliese Hardman (University of Illinois Chicago). Her presentation raised issues around gentrification, demolition, and how to preserve the memory of community spaces: Through digital archives. Through recontextualization of objects, like left-behind spirit houses, by contemporary artists. In response to all these provocations, PhD student Isaline François led a lively Q&A.



Dr. Kathryn M. Floyd delivering the keynote lecture

Following a coffee break, the symposium reconvened for a keynote lecture from Dr. Kathryn M. Floyd, Associate Professor of Art History at Auburn University. Dr. Floyd presented recent research into the 2014 exhibition *Other Primary Structures*, curated by Jens Hoffmann at the Jewish Museum. The show restaged Kynaston McShine’s 1966 *Primary Structures* at the same institution. Dr. Floyd’s talk offered “Five Ways to Revisit an Exhibition: Remediation, Reconstruction, and Revision at *Other Primary Structures* (2014).” These five lenses allowed new reads on this representation and the many others mounted as increasingly institutions reflexively return to their own (often exclusionary) exhibition history. Dr. Floyd incisively analyzed the exhibition’s strategies of facsimile production,

miniaturization, and enlargement for fixing its predecessor’s omissions when crafting the canon of minimalist sculpture. Her talk asked if *Other Primary Structures* could ever solve the contradiction in terms of its own title, or if it only reified that same canon by displaying global “others” as more one more type of copy. PhD candidate Renée Brown moderated an engaged discussion to conclude.

The symposium finished with a morning panel on April 20. Guided by PhD student Leah Olivo, this session explored “Working In- and Outside Historical Legacies.” With “An Alternative Inheritance: Local Identity and Civic Allegiance in Giovanni di Paolo’s *Staggia Polyptych*,” Scarlett H. Strauss (Institute of Fine Arts, New York University) challenged Florentine dominance of Renaissance innovation. She suggested that, rather than simply outmoded, di Paolo’s *Staggia Polyptych* was strategically old-fashioned to emphasize the Sienese identity of painter and patron at a politically tenuous moment for a rural town at the periphery of Florence’s power. Next, Piper Prolago (University of Massachusetts Amherst) reoriented the flow of Filipino creative inspiration away from Europe and toward Mexico in her paper “Archipelagic Temporalities: Botong Francisco, Mexican Modernism, and Narrating Historical Progress in 1960s Philippine Muralism.” Francisco’s use of water as a visual meta-

phor eliding disparate historical moments pointed toward this “archipelagic thinking.” Angie Lopez (Yale University) discussed “Contemporary Medieval Continuity in the Work of Jerome Caja.” Their paper identified intimacies between the queer artist’s oeuvre made during the AIDS crisis and late medieval Christian imagery crafted in the shadow of leprosy. Both, Lopez suggested, insist on the divinity of the abject, the bodily, the overflow of life that lends meaning to death. Andrew Hansung Park (University of California, Los Angeles) gave the final talk, “Layering Histories in the Sonic Art of Jennie C. Jones,” which introduced the standard gallery presentation of Jones’s work to argue that her minimal aesthetics are often prioritized over her density of musical references. In turn, Park re-centered Black music in the creation of artistic modernism.

The 40th Annual Mary L. Cornille (GRS’87) Boston University Graduate Symposium in the History of Art & Architecture continued the tradition of being the work of many. At the MFA, HAA alumna Dalia Linsen and Evelis Cruz (whose thoughtful remarks on improving inclusion at museums opened the event) worked alongside colleagues in audiovisual and catering to ensure the event ran smoothly. HAA faculty, particularly Associate Chair and Faculty Advisor Michael Zell, offered steadfast support and sage advice. Further support from HAA staff, especially Alice Barrett, Cheryl Crombie, and Susan Rice, was critical behind the scenes. Along with the three discussants, the HAA graduate student community served as abstract readers, day-of volunteers, and active discussion participants. Their help makes this event possible, year after year.



From left to right: Shannon Bewley, Angie Lopez, Anneliese Hardman, Scarlett H. Strauss, Colleen Foran, Mary L. Cornille, Piper Prolago, Andrew Hansung Park, Mew Lingjun Jiang, Kathryn M. Floyd, and Janaína Nagata Otoch (not pictured: Robyn Epstein)

SEQUITUR



This year marks the 10th anniversary of the founding of SEQUITUR, the Boston University History of Art & Architecture graduate student journal. As one of the few graduate art history publications in the United States, we are excited to continue this legacy by promoting compelling new scholarship and important opportunities for graduate students to share their work each year. SEQUITUR produced two issues during the 2023-24 academic year, with a special anniversary feature to come this summer.

The fall issue, “threads” (10:1), considers how historical and contemporary arts and artists have utilized threads, whether the physical fibers or networks between people, to forge connections between makers and viewers across time and place. The issue featured five feature essays, visual essays from two contemporary artists, an interview with a third, and an exhibition review. Just as a thread can be made of many materials, subject matter varied from a ninth century sarcophagus to pleasure in seventeenth century Italy to contemporary laundry lint, from jute cord to human hair. The threads in this issue spun webs between families in eighteenth century Long Island that combined myth and local history, between the tailor’s workshop and Dada exhibitions in the career of Hannah Hoch, and between unknown embroiderers and contemporary art installations. Threads weaved and intersected throughout the issue, bringing a millennia of artists and viewers together.

The spring issue, “telling secrets” (10:2), explored ways that artists and scholars alike obfuscate and expose stories and people of the past and present. The objects we continue to study have carried layered meanings that change over time, collecting new meaning as they are passed from generation to generation. The variety of articles in this issue -- two feature essays, two research spotlights, two exhibition reviews, and one book review -- is reflective of the vast range of research methods needed to investigate these complicated narratives. From a contemporary musical about Jewish-Polish history in World War II to an analysis of an exhibition of modernist Arab nudes to writing on the storied history of Renaissance-era erotic images, these authors model new directions in art historical scholarship. Celebrating the hard work and collaboration of these last two issues and the many in the preceding years, the board is excited for our summer anniversary publication now that the secret is out.

The 2023-24 SEQUITUR editorial board included Toni Armstrong, Danarenae Donato, Hannah Jew, Kaylee Kelly, Rachel Kline, Catherine Lennaartz, Amy Malach, and Bailey Pekar. Thank you to our editorial board for their dedication to collecting, editing, and sharing this new writing. We are very grateful to each of our contributors for their interest and willingness in sharing their work in our issues this year. Read and explore current and past issues of SEQUITUR at www.bu.edu/sequitur.



Call for papers graphic for the 10th volume, 1st issue of SEQUITUR, “Threads.”

ASSOCIATIONS

Art History Association (AHA)

The Undergraduate Art History Association had an eventful year. The biweekly meetings fostered intellectual discussions pertaining to artistic theory and expression. AHA also led a number of field trips in and around the Boston area, including the Boston Museum of Fine Arts, Isabella Stewart Gardner Museum, and Institute of Contemporary Art. The Association also visited the Rhode Island School of Design, which was especially exciting as it was a number of the members' first time there. In the fall, AHA encouraged members to engage with their creative interests. In a collaborative discussion centered around underrated artists, members were given an opportunity to shine a spotlight on artists they thought deserved more attention. The AHA is grateful as always for its members and looks forward to its continued growth and engagement with Boston's art institutions in the fall.

President Lauren Glogoff especially acknowledges the hard work of the Association's 2023-24 Executive Board. Thank you to Biyao (Katie) Yu (Vice-President), Caitlyn Bains (Secretary), and Alex Gee (Treasurer), for their commitment to the association, endless creative ideas, and inspiring love of art.

Diversity and Inclusion Committee

The HAA Diversity & Inclusion Committee convened regularly throughout the 2023-24 academic year to explore avenues for upholding our department's commitment to fostering a diverse and inclusive learning environment. This year, recognizing our department's specialization in visual representation, the DEI Committee decided to concentrate on a project to enhance the visual imagery in our proprietary spaces, in an effort to have those spaces better reflect our shared values of Diversity and Inclusion.

The project encompasses various facets, including identifying a funding source, developing the submission and review process, and overseeing production and installation. Last fall, Committee member and CAS Society of Fellows Postdoctoral Scholar, Alisa Prince crafted a compelling project proposal, which garnered enthusiastic support from the CAS Diversity and Inclusion Action Team (DIAT) through their CAS Diversity & Inclusion Rapid Innovation Fund, managed by Dr. Vincent Stephens and his team at DIAT. This unique college fund aims to assist departments and programs in pursuing their D&I initiatives.

Project work began in February 2024 with a call for student submissions, yielding many thoughtful responses. Subsequently, the committee has reviewed and selected the final works for display in the 303A space. Production and installation will continue throughout the summer, culminating in an opening reception upon our return for the Fall semester. We hope to see you there!

For any current faculty, staff, or students interested in joining the HAA Diversity & Inclusion Committee for the 2024-2024 academic year, please email Deborah Kahn or Susan Rice directly.

2023-24 Committee Members: Rebecca Arnheim, Caitlyn Bains, Bailey Benson, Deborah Kahn, Eben Lownstein, William D. Moore, Leah Olivo, Alisa Prince, Susan Rice, Gabriella Sproba, Graham Stopa

Graduate Student History of Art & Architecture Association (GSHAAA)

What a busy year for GSHAAA! This year, Isabella Dobson did an outstanding job in her first year as President with the invaluable support of Vice President Toni Armstrong and Colleen Foran. From events to fundraising to travel grants and more, the GSHAAA team worked hard to build connections and support the History of Art and Architecture graduate student community.

Fundraising Coordinators Michelle Kelley and Kexin Tang organized two extraordinarily successful book sales. We raised nearly \$1,700 to support GSHAAA's travel grants, events, and social organizing. Thanks to these efforts, the Travel Grant Committee, led by Graham Stopa, Francesca Soriano, Rebecca Arnheim, and Sarah Horowitz, awarded funds to graduate students to help with conference and research travel. Forum Coordinator Maria Torres organized three events for graduate students over the course of the academic year. The first two forums centered MA students, helping them explore museum career pathways and brainstorm ideas for the MA paper. The final forum brought together PhD students to share insights in preparing for comprehensive exams.

Meanwhile, Isaline Lefrancois and Megan Horn served as the department's GSO representatives, keeping the History of Art department connected to the broader community of graduate students at BU. As the Student-Faculty Liaison, Catherine Lennartz solicited feedback concerning departmental matters and relayed it in conversation with the Director of Graduate Studies, Ana María Reyes. Amid hard work with GSHAAA, research, classes, and more, graduate students still found the time to carve pumpkins, exchange Valentine's, and gather for Friendsgiving thanks to Social Events Coordinators Leah Olivo and Izzy Scarpati Toledo.

Here's to another year of community building, skill sharing, and professional development!

PS: Check out the GSHAAA website. We're always looking to build this resource with your ideas, feedback, and example documents.

GSHAAA Fundraising

GSHAAA raised \$1,657.50 over the course of the 2023-2024 academic year towards graduate student research and travel grants. The Fall Book Sale, featuring hundreds of books donated by students and faculty members, raised just shy of \$1000 on one of the last warm days of Fall. A chillier Spring Book Sale followed, raising over \$600 more towards grants. This year's Fundraising Coordinators, Michelle Kelley and Kexin Tang, would like to thank their fellow students for supporting the sales both as volunteers and customers. Additionally, special thanks to Alice Barrett and Cheryl Crombie for invaluable assistance with organizing the logistics of these sales.



Michelle Kelley, Megan Horn, Sarah Harper, and Kexin Tang brave the cold to sell books and raise funds for travel grants.

The Antiracism and Museums Working Group

A graduate student-founded and -led organization, the Antiracism and Museums Working Group (AMWG) meets regularly to discuss best practices for museums to foreground antiracism in their work. The group has been active for four years and convenes about four to five times per year. Each meeting begins with an overview of a case study that is often drawn from recent headlines or new research. Then, the group turns to an open discussion of the issue. This thoughtful analysis contributes to a growing toolbox of “lessons learned” to draw from when facing similar situations in the future. These takeaways are compiled in a document that all can view. You can visit at tinyurl.com/AMWGLessons.

Throughout the 2023-24 academic year, the AMWG examined the creation of the Department of Indigenous Ways and Decolonialization at the National Gallery of Canada; Tufts’s Anti-Racist Curatorial Practice Certificate and the program’s recent suspension, the removal of artworks using anti-Black racist imagery at Arkansas Tech University, the ways various museums (art, but also science and history) acknowledge of Black History Month, and the rise in museum worker unionization since 2019.

The AMWG will resume next fall -- please join us! All members of the BU community, including graduate and undergraduate students, faculty, staff, alumni, and affiliates from any department, are invited to join the conversation. Most meetings are held via Zoom. We encourage all who are interested to learn more at tinyurl.com/AMWG2024, or by emailing co-organizers Liz Neill (lizneill@bu.edu) or Colleen Foran (foranc@bu.edu).



The Guild



This spring, graduate students Isaline Lefrançois and Danarenae Donato, respectively studying the Medieval and Renaissance periods, founded The Guild, a graduate student academic organization for medievalists and early modernists. The new group will provide a space for intellectual exchange and interdisciplinary collaboration at BU and strive to foster a community of like-minded students across departments by creating writing groups, peer mentoring sessions, Work-In-Progress talks, and more. Their vision for this organization also includes hosting lightning talks, colloquiums, and other events to extend its reach to the wider Medieval and Renaissance community in the Greater Boston area. A first interest meeting in April garnered great interest across four departments. Isaline (ilefranc@bu.edu) and Danarenae (dadonato@bu.edu) look forward to future events in the fall and encourage those who wish to join, make suggestions, or ask any questions to please reach out to them.

PUBLICATIONS

Faculty

Ross Barrett

Review of Sophie Lynford's *Painting Dissent* for *caareviews*

Article on the ways that nineteenth-century New Englanders commemorated the Great September Gale of 1815—in a special issue of *New England Quarterly* that he is co-editing with Sari Edelstein.

Forthcoming 2024 essay on John Quincy Adams Ward's *The Protection Group* (c.1868-71), in *Oxford Art Journal*

Cynthia Becker

"The Spirit of Fi Yi Yi and the Mandingo Warriors: Africa in New Orleans." In *Methodology, Ideology and Pedagogy of African Art*. Routledge, 2024.

"The Place of Grass and Flowers: Reflections on Ait Khabbash Amazigh Consciousness in Morocco," *Tamazgha Studies Journal*

"Moroccan Boucherouite: from Marginal Object to Collectible Art," *Research Center for Material Culture*, Tropenmuseum (Amsterdam).

Ana María Reyes

Dialogical Episodes for Decolonizing (Art) History," *The Routledge Companion to Decolonizing Art History*, Flores, San Martin, and Villaseñor Black (editors) Routledge, 2023

Co-author with Lisa Laplante. "Measuring Up: A Dialogical Model for Assuring a Reparative Process," Firthow, Vera-Adrianzen, and Dixon eds., *Law and Social Inquiry*, Cambridge University Press, 2023.

Jonathan Ribner

Review of *Louis Janmot: Le Poème de l'âme* (*Louis Janmot: The Poem of the Soul*), by Servane Dargnies-de Vitry and Stéphane Paccoud, Paris: Musée d'Orsay, 2023, *Nineteenth-Century Art Worldwide* 23, no. 1 (Spring 2024).

Review of *The Presence of the Past in French Art, 1870-1905: Modernity and Continuity*, by Richard Thomson, *Nineteenth-Century French Studies* 52, nos. 1-2 (Fall-Winter 2023-24).

Review of *Narrative Painting in Nineteenth-Century Europe*, by Nina Lübbren, *Nineteenth-Century Art Worldwide* 22, no. 2 (Autumn 2023).

Review of *Radical Picasso: The Use Value of Genius*, by C.F.B. Miller, *The Burlington Magazine* 165 (July 2023): 809-10.

Review of *The Architecture of Steam: Waterworks and the Victorian Sanitary Crisis*, by James Douet. *The Burlington Magazine* 165 (September 2023): 1045-46.

Kim Sichel

Review of *The Portrait and the Colonial Imaginary: Photography between France and Africa, 1900–1939*, by Simon Dell. *The Journal of Modern History* 95, no. 2 (2023) 474-475.

An article on Dayanita Singh in the journal *TransAsia Photography*

Greg Williams

Gieskes, Mette, and Gregory Williams, eds. *Humor in Global Contemporary Art*. London: Bloomsbury Visual Arts, 2024.

Michael Zell

"Rembrandt and Multicultural Amsterdam: Jews and Black People in Rembrandt's Art." In *Rembrandt and Multicultural Amsterdam: Jews and Black People in Rembrandt's Art*, 91–110. Amsterdam University Press, 2023.

"Michaelina Wautier and "The Five Senses": Innovation in 17th-Century Flemish Painting." *Early Modern Women: An Interdisciplinary Journal* 18 no. 2 (2024): 333–36

Students

Rebecca Arnheim

Forthcoming article "Inked Likenesses: An Album of Portrait Copies at Palazzo Pitti," in Brill summer 2024.

Isabella Dobson

"Folds: Female Sexuality in Artemisia Gentileschi's Danaë," *SEQUITUR* 10, no. 2 (Autumn 2023).

Phillippa Pitts

Review of *The Medicine of Art: Disease and the Aesthetic Object in Gilded Age* by Elizabeth L. Lee. *CAAReviews* (forthcoming)

Althea Ruoppo

"Windows to the World: Isa Genzken's Design Proposal for the New England Holocaust Memorial, 1991," *Public Art Dialogue* (forthcoming)

Morgan Snoap

"Motifs in Motion: Fes Belts (*Ahzima*) and Moroccan Design Innovation in the Early Modern Mediterranean World," *African Arts* 56 no. 3 (2023): 44-55.

MASTER'S SCHOLARLY PAPERS

Genesis Cortez,

“Eroticizing the Sacred: Rosso Fiorentino's Dead Christ and the Painterly Language of Artifice”



Michaela Dehning,

“Uncovering Narratives with Material Culture: Exploring New England Women's Lives through the John Coney Sugar Box”



Isabella Dobson,

“Folds: Female Sexuality in Artemisia Gentileschi's *Danaë*”



Zeynep Merve Elliot,

“Narratives Unbound: Challenging Stereotypes Through the Art of Women from the Middle East and North Africa”



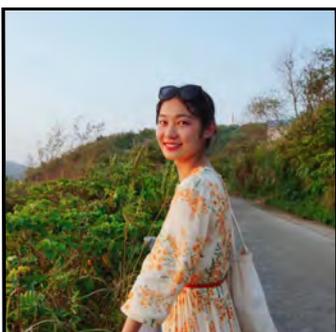
Sarah Harper,

“Farid Belkahia: Making a Moroccan Modernism”



Zimi Li,

“The Artistic Encounter Between China and Latin America During the Cold War Period - A study of Yuan Yunsheng's Beijing Capital International Airport Mural *Water-Splashing Festival: An Ode to Life*”



Kelsey Lutchman,

“Silenced Voices: Gendered Violence in Bernini's Sculptures”

Amy Malach,

“The Art of Aging: Evaluating the Evidence of Old-Age Style in the Nineteenth Century and Beyond”



Marlo Morales,

“Race and Revolution: Post-Revolutionary Racial Discourses in Cuba Through the Lens of *Queloides*”

Bailey Pekar

“Reflecting on Cornelis De Man's *Trompe L'Oeil Frame with Putti: Vanity and Vision through a Seventeenth-Century Mirror*”



Yutian Song,

“Building Community: Field Studies of Alison and Peter Smithson and Their Application in Design”

Graham Stopa,

“Fashioning an Image: The Insignia, Textiles, and Arms of Nanna Olomu”

PHD DISSERTATIONS

Kiernan Acquisto

“The Self Conscious Kings: Intersecting Identities and the Representation of Power on the Figural Relief Sarcophagi from the ‘Aya’ Nekropolis, Sidon”



Rebecca Arnheim

“Ephemera Made Permanent: The Creation, Collection, and Display of Portrait Drawings in Early Modern Italy.”

Willie Granston

““As if it had Grown There”: Resort Architecture and the New England Landscape, 1875-1915”



Rachel Kase

““From Goltzius to Rembrandt: Landscapes of Change in Seventeenth-Century Dutch Prints and Drawings”

PHD DISSERTATIONS

Katherine Mitchell

“Photographic Currents: The Nineteenth-Century US River Series of John P. Doremus, Carleton Watkins, and Timothy O’Sullivan”



Casey Monroe

“Economic Imperialism on the Global Frontier: William Henry Jackson’s Photographs for the World’s Transportation Commission, 1894-1897”

Carlos J. Muñoz

“The Image of the Strigil-Bearer in Greek and Roman Antiquity, 530 BCE-350 CE”



Kayli Rideout

“Not Built by Hands, Made by Memory and Devotion’: Tiffany’s Confederacy Memorial Windows”

Francesca Soriano

“Feathers and Skins: Avian Art in the Nineteenth Century and Imperial Imagination”



STUDENT AWARDS

UNDERGRADUATE AWARDS

College Prize for Academic Excellence in
History of Art & Architecture

Romy Binstein

Department Prizes in History of Art &
Architecture

Leonardo Parodi Ambrose

Felix Rath

Gabriella Rice

GRADUATE AWARDS

Mamie Elizabeth Hyatt Memorial Award
for Scholarly

Isabella Dobson, “Folds: Female Sexuality
in Artemisia Gentileschi's Danaë”

Keith N. Morgan Dissertation Prize

Kayli Rideout, “Not Built by Hands,
Made by Memory and Devotion': Tiffany's
Confederacy Memorial Windows”

Outstanding Teaching Fellow Award

Ana María Sánchez Lesmes

2024 BUCH The Alice M. Brennan
Humanities Award

Colleen Foran

Gabriel Quick

BUCH Summer Internship

Isabella Dobson, Massachusetts Historical
Society

Irene Garcia, New England Historic
Genealogical Society

Constanza Robles, History of Art &
Architecture, Race and Regency Lab

Bloom Dissertation Fellowship, Graduate
School of Arts and Sciences (Summer
2024)

Althea Ruoppo

Pandemic Stipend Support Fellowship,
Office of the Provost and Graduate School
in Arts and Sciences (Fall 2023 and Spring
2024)

Althea Ruoppo

COMMENCEMENT 2024

Congratulations to our graduates!
Best of luck with all of your
future endeavors!



Photos of our graduates at the 2024 commencement