

BOSTON UNIVERSITY

HISTORY OF ART & ARCHITECTURE

GRADUATE PROGRAM

2024-25

Boston University
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Boston University's policies provide for equal opportunity and affirmative action
in employment and admission to all programs of the University.

*Information in this booklet is accurate as of September 1, 2024.
The department reserves the right to change fees, program requirements, plans of study, the academic calendar, or
to make any other changes deemed necessary or desirable, giving advance notice of changes when possible.*

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The Graduate Program

The Boston University Department of History of Art & Architecture offers programs of study leading to the Master of Arts (MA) and Doctor of Philosophy (PhD) degrees. In addition, we also offer a Certificate in Museum Studies, which is usually completed in conjunction with the MA. These programs are designed to prepare students for careers in teaching, museum curatorship, administration, and related fields. Faculty offer graduate courses in most areas of art history, including African, American, Asian, Caribbean, European, Islamic, and Latin American art. The application deadline for January 2025 admission (MA only) is October 16, 2024; the deadline for September 2025 admission (MA or PhD) is January 9, 2025. Entering PhD students who already hold an MA from another accredited university may receive credit for up to eight out of sixteen courses.

The Director of Graduate Studies (DGS) and the members of the Graduate Studies Committee administer the Graduate Program. The Graduate Studies Committee is responsible for admissions, financial aid, and academic standards. Questions about requirements and curriculum should be directed to Professor Ross Barrett, Director of Graduate Studies (rcb@bu.edu); questions about requirements for admission and financial aid should be directed to Professor Jonathan Ribner, Director of Graduate Admissions (jribner@bu.edu).

The History of Art & Architecture faculty reviews the academic standing of each graduate student every semester. Students whose work is deemed unsatisfactory may be asked to withdraw from the graduate program; the decision of the faculty in this regard is final.

Course Structure

Graduate students may enroll in four types of courses: practica, colloquia, seminars, and directed studies.

Practica (AH-501 and AH-502): Offer internships or other hands-on training designed to provide direct experience with art historical work in a professional setting, such as a museum or gallery. These courses are arranged and administered by the Director of Museum Studies.

Colloquia (700-level courses): Are related to undergraduate lecture courses in the same subject. Students enrolled in colloquia are required to audit the lectures in the related undergraduate course, as well as attend a separate section for graduate students. The graduate section functions as a workshop and discussion group in which students are introduced to professional-level bibliographical and methodological tools in the subject.

Seminars (500-level, 800-level courses): Courses at the 500-level present topics in history of art and architecture at an advanced introductory level and are open to graduate students and qualified undergraduates. Courses at the 800-level deal with specific topics or problems in the history of art and architecture, which are investigated in-depth and from various points of view; they are open to graduate students only. Seminars on curatorial issues can be taught in a museum or gallery.

Directed Studies (AH-901/902): May be taken as reading courses in areas for which no colloquia or seminars are being offered, or in order to work on research projects usually, but not necessarily, related to the doctoral dissertation. Students wishing to pursue a directed study should submit a well-founded, clearly formulated proposal to the instructor with whom the student plans to work and to the Director of Graduate Studies. All directed studies must be approved by the DGS.

Transfer Credit

Master's candidates may receive transfer credit for up to two courses taken outside of Boston University, provided that these courses have been taken as part of a graduate degree program but not used toward the awarding of any other degree.

Leave of Absence

Students may petition the Graduate School for a maximum of two semesters leave of absence prior to fulfilling degree requirements. However, students must be registered either for course work or as continuing students for the semester preceding and the semester during which degree requirements are completed.

Financial Aid

MA FUNDING

A limited number of merit-based tuition scholarships are awarded on a competitive basis to students entering the MA program. This financial aid may be accompanied by a stipend for work in BU's Stone Gallery. Given satisfactory academic progress, the aid package is renewed in the second year of study. Financial aid is not awarded solely for the second year of study. Applicants do not apply for aid. Interest in being considered for aid is indicated by checking the appropriate box in the application.

PHD FUNDING

A variety of fellowships, assistantships, and grants are available to qualified degree candidates. All offers of admission to the doctoral program are accompanied by a Dean's Fellowship. Dean's Fellowships offer five years of support (tuition and fee coverage in addition to an annual stipend) for entering post-BA and post-MA PhD students. Dean's Fellows perform two years of service, generally as a Teaching Fellow in undergraduate courses. Students typically serve as Teaching Fellows for our introductory art history courses during their first year as a TF and, if possible, upper-level courses during their second year of service.

Grants in the Field of American Art: Students engaged in writing dissertations on American Art can apply to the Beaze and Harry Adelson Research and Travel Fellowship for American Art, which funds dissertation research and travel expenses up to \$2,500.

History of Photography Grants: Kate and Hall Peterson have given the department a discretionary fund for the support and encouragement of doctoral studies in the history of photography.

Fellowships in Asian Art History: The Richard and Geneva Hofheimer Fellowship and the Ralph C. Marcove Fellowship are two endowed fellowship funds that support graduate studies in Asian art history.

Graduate Travel Grants: The Art History Alumni Association Fund and the Patricia Hills Endowed Graduate Fellowship Fund provide funds for students giving papers at conferences. For detailed instructions for application eligibility and reimbursement, see the Sample Examinations and Forms section of the handbook.

Foreign Language Area Studies Scholarship: Students in their second year of studying an African language can apply for a FLAS Scholarship through the African Studies Center. The FLAS offers both summer funding and funding for an entire academic year. See Professor Becker for more information.

In addition, the Graduate School of Arts & Sciences distributes travel grants (both a **short-term and a long-term Graduate Research Abroad Fellowship and Graduate Research in the United States Fellowship**) twice each year for students conducting research outside of the United States. Students must be nominated by the department for the GRAF and GRUF awards.

Teaching in Boston University Summer Term

Doctoral candidates are eligible to teach undergraduate courses during the Summer Term. In the fall semester, the Department Chair will circulate application submission instructions to all eligible graduate students. Summer instructors can register for the Summer Term to avoid Federal Insurance Contributions Act (FICA) tax withholdings.

*Please review the information, links, and forms available in the [Current Student Resources](#) tab on the upper right of the *History of Art & Architecture* site <http://www.bu.edu/haa/>*

The MA Program in History of Art & Architecture

Applicants for the MA degree choose from one of three tracks: a general track, a track with specialized focus on the history of architecture, and a track with specialized focus on the History of Asian Art & Architecture.

History of Art & Architecture

Applicants for the MA track in History of Art & Architecture must have a background of coursework equivalent to an undergraduate minor in our department at Boston University. Those who do not have sufficient backgrounds in the History of Art & Architecture may be required to take additional courses prior to admission to the MA program. The time limit for the completion of the MA requirements under the regulations of the Graduate School of Arts & Sciences is three years, though most students complete the degree in two years.

The Director of Graduate Studies serves as the initial advisor for all entering MA students. We encourage MA students to choose a faculty advisor who specializes in the student's field of interest as soon as possible. This professor will then serve as an MA student's primary advisor.

COURSE REQUIREMENTS

Eight courses are required; the average course load is two courses per semester. Five of these eight courses must be distributed among the following ten areas of concentration, including at least one course covering art outside of Europe and the United States: 1) Ancient, 2) Medieval, 3) Renaissance, 4) Baroque and 18th Century, 5) American, 6) Latin American, 7) Modern, 8) Asian, 9) African, or 10) Islamic. In addition, students must take at least one colloquium (700-level), one graduate seminar (800-level), and one course in art-historical methodologies. Students enrolled in colloquia are required to audit the lectures in the related undergraduate course, as well as attend a separate section for graduate students.

Of the three other courses, two may be in areas other than History of Art & Architecture with the permission of the Director of Graduate Studies.

It is possible to obtain a Certificate in Museum Studies in conjunction with the MA degree. A minimum total of 8 courses would be required, which must include AH520 and AH521, plus an elective course to reflect their specific course of study to be decided in consultation with the Director of Museum Studies. In addition, students must complete a graduate-level internship at a museum or non-profit arts organization; both the elective and the internship require the approval of the Director of Museum Studies. The internship may be taken as AH501 or AH502.

LANGUAGE EXAMINATION

Reading knowledge of one modern foreign language is required for the Master's Program in the History of Art & Architecture. Language proficiency can be demonstrated through the language examination offered by this department or the successful completion of a reading course sponsored by the Graduate School. The department examination or Graduate School-sponsored course must be taken before the end of the second semester of residence and passed before approval of the Master's Scholarly Paper Form. The language will be determined by the faculty advisor and approved by the Director of Graduate Studies. French, German, Greek, Italian, Latin, and Spanish are the recommended languages.

The language examinations are given in the department twice each year, at the beginning of the fall and spring semesters. The DGS will email information at the beginning of each semester. The exam consists of a scholarly text to be translated with the help of either a digital or print dictionary. Exam dates are listed in the calendar of events in this handbook. The examination may be taken no more than two times. Sample passages are on file in the main office and can be viewed upon request. The Department of World Languages & Literatures offers noncredit language reading classes in German, French, Spanish, and Italian for graduate students. Enrolling in such classes and passing the final examinations will fulfill the departmental requirements. An additional language may be required for some graduate seminars. Entering students should ensure that they have adequate language training before beginning the program.

MASTERS SCHOLARLY PAPER

Details on the Masters' Scholarly Paper can be found: <https://www.bu.edu/haa/academics/graduate-program/ma-program/the-ma-scholarly-paper/> and below.

The final requirement for the MA degree is the preparation of a scholarly paper, which typically begins as a seminar paper that is subsequently revised and expanded according to professional standards of presentation. The Scholarly Paper should improve upon the initial seminar paper by aiming for greater originality of argumentation and research. The Scholarly Paper Form must be submitted as soon as the topic is approved by the primary advisor, but in no case later than three months prior to the submission of the finished paper.

The Scholarly Paper is intended as an exercise in writing a publishable essay for a peer-reviewed journal. The paper's length and format reflect the manuscript submission guidelines for the *Art Bulletin*, published by the College Art Association, the primary national organization for art historians. Scholarly Papers should be between 10,000 and 15,000 words in length (including footnotes), or approximately 25 to 30 pages in 12-point Times New Roman font. The structure of the paper will vary according to the student's field, but every paper should have a separate cover page that contains, in addition to the student's name and paper title, the submission date and the names of the two faculty readers.

Students must meet the following deadlines as they develop their papers:

April/Early May: (1st year of study): Select a paper topic in consultation with your academic advisor who will act as your *first reader*. Identify a second reader for the project. Write an abstract for your paper and attend MA paper workshop. Make plans for summer research and writing.

Early May: (1st year of study) You must complete the first section of the MA Scholarly Paper Form (Proposed Topic), and have it signed by your first reader. Once signed, you must submit the form via the HAA website before the last day of classes.

Summer between 1st and 2nd years of study: Write the first draft of your paper.

October 15: (second year of study): First draft due to first reader.

January: 25 Intent to Graduate Forms due to GRS for May degrees.
(visit the GRS site for exact dates and directions)

February 15: Second, revised draft due to both first and second readers.

March 28: Final version of your MA Scholarly Paper should be uploaded via the HAA website with both readers' approval.

April 5: Approval form, signed by both readers, due to DGS.

Late-April: Presentations of MA papers at department symposium, exact date TBA each year.

After the first and second readers have approved it, the final paper is to be uploaded via the History of Art and Architecture website for the Graduate Studies Committee's review. Although it is common practice for both readers of the paper to be faculty members in the Department of History of Art & Architecture, the second reader can be affiliated with an outside program; in this case, the DGS and first reader must give their written approval. Upon completion of the MA paper, an electronic copy of the MA paper and of the MA paper approval form will be sent to the DGS and to the department administrator. In late-April, students will deliver short (ca. 10-minute), formal presentations of their Scholarly Papers to an audience of graduate students and faculty.

Graduation Information for MA in the History of Art & Architecture (all tracks):
<https://www.bu.edu/cas/academics/ma-ms-academics/graduation-information/>

History of Architecture

Applicants for the MA track in the History of Architecture must have a background of coursework equivalent to an undergraduate minor in the History of Art & Architecture at Boston University. Those who do not have sufficient backgrounds in the history of art and architecture must audit AH-205. The time limit for the completion of the MA requirements under the regulations of the Graduate School of Arts & Sciences is three years, though most students complete the degree in two years.

The Director of Architectural Studies serves as the initial advisor for MA students specializing in architectural history. Students may choose another faculty advisor at any time.

COURSE REQUIREMENTS

Students must take a total of eight courses; the average course load is two courses per semester. Of these eight courses, students must take two architecture-themed seminars. Students take six further courses, of which two may be in art history, city planning, or other related fields. Courses are chosen in consultation with the student's advisor and the Director of Architectural Studies or the Director of Graduate Studies.

It is possible to obtain a Certificate in Museum Studies in conjunction with the MA degree with a specialization in architectural history, but a minimum total of 10 courses would be required, which must include two architecture-themed seminars chosen in consultation with the student's advisor or the Director of Architectural Studies, plus one other to be decided in consultation with the Director of Museum Studies. In addition, students must complete a graduate-level internship at a museum or non-profit arts organization; both the elective and the internship require the approval of the Director of Museum Studies. The internship may be taken as AH 501 or AH 502.

LANGUAGE EXAMINATION

Reading knowledge of one modern foreign language is required for the Master's Program in the History of Art & Architecture. Language proficiency can be demonstrated through the language examination offered by this department, or the successful completion of a reading course sponsored by the Graduate School. The department examination or Graduate School-sponsored course must be taken before the end of the second semester of residence and passed before approval of the Master's Scholarly Paper Form. The language will be determined by the faculty advisor and approved by the Director of Graduate Studies. French, German, Greek, Italian, Latin, and Spanish are the recommended languages.

The language examinations are given in the department twice each year, at the beginning of the fall and spring semesters. The DGS will email information at the beginning of each semester. The exam consists of a scholarly text to be translated with the help of either a digital or print dictionary. Exam dates are listed in the calendar of events in this handbook. The examination may be taken no more than two times. Sample passages are on file in the main office and can be viewed upon request. The Department of World Languages & Literatures offers noncredit language reading classes in German, French, Spanish, and Italian for graduate students. Enrolling in such classes and passing the final examinations will fulfill the departmental requirements. An additional language may be required for some graduate seminars. Entering students should ensure that they have adequate language training before beginning the program.

MASTERS SCHOLARLY PAPER

Students concentrating in History of Architecture follow the general guidelines for the MA paper.

History of Asian Art & Architecture

Applicants for the MA track in the History of Asian Art & Architecture must have a background of coursework equivalent to an undergraduate minor in History of Art & Architecture at Boston University, i.e., five courses in the History of Art & Architecture, including at least one survey-level course and one upper-level course in Asian art and architecture. In addition, two years of college work or the equivalent in modern Chinese or Japanese should be completed. Applicants with deficient backgrounds may be required to take additional courses prior to admission to the MA program. The time limit for the completion of the MA requirements under the regulations of the Graduate School of Arts & Sciences is three years, though most students complete the program in two years.

It is possible to obtain a Certificate in Museum Studies in conjunction with the MA degree with a specialization in Asian art and architecture. A minimum total of 8 courses would be required, which must include AH520 and AH521 plus an elective course to reflect their specific course of study to be decided in consultation with the Director of Museum Studies. In addition, students must complete a graduate-level internship at a museum or non-profit arts organization; both the elective and the internship require the approval of the Director of Museum Studies. The internship may be taken as AH501 or AH502.

COURE REQUIREMENTS

Eight courses are required; the average course load is two courses per semester. Students are required to take five courses in Asian art and architectural history. They must include the basic colloquia courses: AH 726 – Arts of Japan, and AH 727 – Arts of China. Students who have already taken courses comparable to the Arts of China and the Arts of Japan may substitute other courses with the consent of the Director of Graduate Studies. Students take three other courses in Asian art and architecture, including at least one graduate seminar and one course in art- historical methodologies. The final three of the eight courses are electives. Students may take courses in related fields such as Asian history, literature, and religion, or use them towards the Certificate requirements.

LANGUAGE EXAMINATION

All students specializing in Asian art must acquire proficiency in modern Chinese or modern Japanese. Language proficiency in Asian languages can be demonstrated through the language examination offered by this department or successful completion of third-year (sixth-semester) modern Chinese or modern Japanese in the Department of World Languages & Literatures. In the case that the student is specializing in a field of Asian art and architecture that is not Chinese or Japanese, the language requirement should be determined with the student's advisor.

MASTERS SCHOLARLY PAPER

Students concentrating in History of Asian Art & Architecture follow the general guidelines for the MA paper.

The PhD Program in History of Art & Architecture

Internal MA degree students who are interested in continuing into the PhD program must apply through the regular admissions process organized by the Graduate School. Admission to the PhD program is dependent upon the student's overall preparation and qualifications, including their coursework, scholarly paper, ability to do independent research, support from a departmental doctoral advisor, as well as the appropriateness of their academic goals.

Applicants holding the MA degree from outside Boston University and deemed by the Graduate Studies Committee to be without strong History of Art & Architecture backgrounds may be admitted to the PhD program with special student status and be expected to complete two graduate courses on a probationary basis. In order to remain in the program, the student must earn a grade of at least B+ in each course. The Graduate Studies Committee will then review the student's progress and notify the student of their decision. Applicants from outside Boston University without evidence of reading competence in a modern foreign language must pass a language examination by the end of their first semester of residence at Boston University. All PhD students must choose a faculty advisor during their first semester of study.

Students matriculating for the PhD degree indicate to the Director of Graduate Studies a preliminary choice of one of two tracks: a general track (which includes students specializing in Asian and other non-Western art and architecture) and a track with specialized focus on the history of architecture.

Details and forms related to the *PhD Program in History of Art & Architecture* can be found at:

<https://www.bu.edu/haa/current-student-resources/>

History of Art & Architecture

COURSE REQUIREMENTS

Sixteen courses are required for the PhD track in History of Art & Architecture. PhD students are required to take eight post-MA courses; students entering with an MA degree from an accredited university may receive credit for up to eight classes. Post-BA PhD students must fulfill all MA requirements (including eight courses) prior to advancing onto Doctoral studies. The average course load is three or four courses per semester. It is recommended that two of these eight courses be in disciplines other than history of art and architecture. Two of the History of Art & Architecture courses must be graduate seminars (800-level).

PHD LANGUAGE EXAMINATION

A second language is required for all students in the doctoral program in History of Art & Architecture. The language will be determined by the faculty advisor and approved by the Director of Graduate Studies. It may be necessary in some areas of specialization for the student to pass an examination in a third language, determined by the advisor and approved by the DGS. Students specializing in African art and architecture history must successfully complete four semesters of an African language as their second language. For students specializing in Asian art, in addition to proficiency in modern Chinese or modern Japanese (depending on the chosen field of specialization), students must acquire reading knowledge in a second language. The second language can be either an Asian or a European language, as decided in consultation with the student's advisor. To meet the requirement for reading knowledge of a second language, students can take the language examination offered by this department, successfully complete the reading course offered by the Graduate School or enroll in language courses in the Department of World Languages & Literatures. In the case of an Asian language, successful completion of second-year modern Chinese, Japanese, or Korean satisfies the department language requirement. **The requirement for a second language for all students must be met by the end of the second semester of post-MA residence. A student may not take the qualifying examination until the PhD language requirement has been satisfied.**

QUALIFYING EXAMINATION

The PhD qualifying examination is taken following the completion of coursework. It consists of an oral and written component and is a prerequisite to the writing of the dissertation. It is designed to confirm the student's mastery of a field of specialization and a comprehensive knowledge of two others. There will be at least three examiners, with at least one History of Art & Architecture faculty member who is a specialist in the major field. It is expected that fields will include at least three different media or areas of endeavor (painting, sculpture, architecture, decorative arts, photography, or the history of criticism), and will also span at least two centuries (or significantly more, depending on the standards of the art historical area involved).

A Qualifying Examination Form is available on the student resources portion of the departmental website. After conferring with the primary advisor about the areas of concentration, the date of the exam, and the names of the examiners, as well as confirming that the student has completed all requirements, the student will submit the signed form to the DGS for approval. It is expected that the form will be submitted to the DGS as soon as the areas of specialization are determined, but in no case later than three months prior to the scheduled date of the examination. The student must coordinate the date and place of the examination with the Department Administrator and each of the examiners. No qualifying exam may be taken before all incomplete grades have been resolved and two foreign language exams have been passed.

The oral portion of the qualifying examination lasts two hours and incorporates images and discussion. The written component of the exam consists of a research paper designed to demonstrate the student's facility in carrying out research in one of the chosen fields of expertise. The examiners will prepare either a single topic or a choice of topics for the research paper at the conclusion of the oral examination. Within two weeks of accepting the assigned topic, the student must produce a research paper of approximately fifteen to twenty pages, with footnotes and a bibliography. Students will receive a report on their performance on the qualifying examination from the primary advisor. This statement will incorporate other examiners' reports, or those will be appended as separate statements. The written report will go into the student's file.

DISSERTATION

A dissertation prospectus signed and approved by the first and second readers must be submitted to the Director of Graduate Studies for approval within four months (or at the end of the summer) following successful completion of the qualifying examination. Upon acceptance by their first and second readers, a digital copy of the prospectus should be given to the DGS to be filed with the Graduate School Office and in the student's HAA department file. Submission of a signed and approved prospectus delineates successful passage to candidacy. That is, students must complete all doctoral requirements, except dissertation, including passing oral and written qualifying exams as well as filing an approved prospectus to be considered PhD candidates.

The Department will notify the College Art Association for posting in their "Dissertations in Progress" section, published annually on their website at www.caareviews.org/dissertations. After the first and second readers approve a completed draft of the dissertation, the candidate will make arrangements to defend the dissertation before a committee of five or more persons, including the first and second readers.

Graduate School procedures regarding the prospectus, abstract, and final oral defense committees must be followed. The PhD Dissertation Defense Abstract form should be submitted at least three weeks prior to the final oral exam (a.k.a., the defense). The Final Oral Examination form should be submitted approximately three weeks prior to the exam. The format of the dissertation should follow the Graduate School's Dissertation Format Requirements, available in PDF form on the Forms, Policies, and Procedures link of the Graduate School of Arts and Sciences website. In all other respects, the form of the final draft will follow *A Guide for Writers of Dissertations and Theses* and current supplements available in <https://library.bu.edu/theses/>. Note the deadlines published in the calendar at the back of this handbook for submission of the first draft to the department and of the final draft to the Graduate School. At least two weeks prior to the defense of the dissertation, the candidate should make an appointment with the GRS Records Officer for an electronic review of the format. Please visit the following link for more information: <https://www.bu.edu/gpr/thesis-and-dissertation-guidelines-and-resources/>

History of Architecture

COURSE REQUIREMENTS

Sixteen courses are required for the PhD track in History of Architecture; students entering with an MA degree from an accredited university may receive credit for up to eight classes. The average course load is three or four courses per semester. It is recommended that two of these eight courses be in disciplines other than the History of Art & Architecture. Two of the courses must be graduate seminars in architectural history (800-level), determined in consultation with the advisor.

PHD LANGUAGE EXAMINATION

A second language is required for the doctoral program in History of Art & Architecture. The language will be determined by the faculty advisor and approved by the Director of Graduate Studies. It may be necessary in some areas of specialization for the student to pass an examination in a third language, determined by the advisor and approved by the DGS. Students specializing in African art and architecture history must successfully complete four semesters of an African language as their second language. For students specializing in Asian art, in addition to proficiency in modern Chinese or modern Japanese (depending on the chosen field of specialization), students must acquire reading knowledge

in a second language. The second language can be either an Asian or a European language, as decided in consultation with the student's advisor. To meet the requirement for reading knowledge of a second language, students can take the language examination offered by this department, successfully complete the reading course offered by the Graduate School, or enroll in language courses in the Department of World Languages & Literatures. In the case of an Asian language, successful completion of second-year modern Chinese, Japanese, or Korean satisfies the department language requirement. **The requirement for a second language for all post-MA students must be met by the end of the second semester of residence. A student may not take the qualifying examination until the language requirement has been satisfied.**

QUALIFYING EXAMINATION

The PhD qualifying examination is taken following the completion of coursework. The exam consists of oral and written portions and is designed to confirm the student's mastery of a field of specialization and a comprehensive field. There will be at least three examiners, with at least one History of Art & Architecture faculty member who is a specialist in the major field.

The specialized field should be a focused and clearly defined area of study related to the student's future dissertation topic. The comprehensive field should span at least two centuries in time and cover the history and theory of at least three of the following areas of study:

1. Architecture
2. Landscape Architecture
3. Urban Planning
4. Preservation
5. Material Culture

A Qualifying Examination Form is available on the current student resources section of the departmental website. After conferring with the primary advisor about the areas of concentration, the date of the exam, and the names of the examiners, as well as confirming the completion of all requirements, the student will submit the signed form to the DGS for approval. It is expected that the form will be submitted to the DGS as soon as the areas of specialization are determined, but in no case later than three months prior to the scheduled date of the examination. The student must coordinate the date and place of the examination with the Department Administrator and each of the examiners. No qualifying exam may be taken before all incomplete grades have been filed and two language exams have been passed.

The oral portion of the qualifying examination lasts two hours and incorporates images and discussion. The written component of the exam consists of a research paper designed to demonstrate the student's facility in carrying out research in one of the chosen fields of expertise. The examiners will prepare either a single topic or a choice of topics for the research paper at the conclusion of the oral examination. Within two weeks of accepting the assigned topic, the student must produce a research paper of approximately fifteen to twenty pages, with footnotes and a bibliography. When all three examiners have read and approved the research paper, the student will be notified of successful passage by the primary advisor or the DGS. Students will also receive a written report on their performance on the qualifying examination from the primary advisor. This statement will incorporate other examiners' reports, or those will be appended as separate statements. The written report will go into the student's file.

DISSERTATION

A dissertation prospectus signed and approved by the first and second readers must be submitted to the DGS for approval within four months (or at the end of the summer) following successful completion of the qualifying examination. Suggestions for the format of the prospectus can be found on the dissertation prospectus approval form and in the Sample Examinations and Forms section of the handbook. Upon acceptance by the Committee, two copies of the prospectus should be given to the Director of Graduate Studies; one copy will be filed with the Graduate School Office, and the other will remain in the student's file in the department. The Department will notify the College Art Association for posting in their "Dissertations in Progress" section, published annually in the June issue of *The Art Bulletin*. After the first and second readers approve a completed draft of the dissertation, the candidate will arrange to defend the dissertation before a committee of five or more persons, including the first and second readers.

Graduate School procedures regarding the prospectus, abstract, and final oral defense committees must be followed. The PhD Dissertation Defense Abstract form should be submitted at least three weeks prior to the final oral exam (a.k.a., the defense). The Final Oral Examination form should be submitted approximately three weeks prior to the exam. The format of the dissertation should follow the Graduate School's Dissertation Format Requirements, available in PDF form on the Forms, Policies, and Procedures link of the Graduate School of Arts and Sciences website. In all other respects, the form of the final draft will follow *A Guide for Writers of Dissertations and Theses* and current supplements available in the <https://library.bu.edu/theses/>. Note the deadlines published in the calendar at the back of this handbook

for submission of the first draft to the department and of the final draft to the Graduate School. At least two weeks prior to the defense of the dissertation, the candidate should make an appointment with the GRS Records Officer for an electronic review of the format. Please visit the following link for more information: <https://www.bu.edu/gpr/thesis-and-dissertation-guidelines-and-resources/>

PhD Requirements

SATISFACTORY ACADEMIC PROGRESS

The Graduate School of Arts and Sciences and the Department of History of Art & Architecture guarantee five full years (12 months each) of financial support for students who maintain **Satisfactory Academic Progress**. All requirements for the doctorate, including dissertation, must be completed within seven years (exceptions require a petition to GRS). A leave of absence of up to two semesters is permitted for appropriate reasons, but the leave period counts towards the seven-year time limit. Given these time constraints, students should work closely with their dissertation readers to devise an efficient schedule for research, writing, and revision. Faculty and students share responsibility for adhering closely to this schedule.

The following achievements are required to maintain **Satisfactory Academic Progress**:

1. Maintain a GPA of 3.0 or higher.
2. Have no more than two failing grades (lower than B- or an incomplete grade older than 12 months) and/or W grades.
3. Meet all milestones of the degree, such as language exams, qualifying exams, and dissertation prospectus, on the schedule specified by the program.
4. Meet all milestones of the degree with sufficient quality of work as specified by the program.
5. Satisfactorily fulfill all service fellowship obligations, as specified by the program.

A student may be dismissed from their academic program for failure to maintain Satisfactory Academic Progress (<https://www.bu.edu/academics/grs/policies/suspension-or-dismissal/>). The determination of a student's failure to make satisfactory academic progress must be based on the program's annual graduate student review, which must include but cannot be limited to advisor assessment of student progress. If a student is not on track to maintain satisfactory academic progress based on the quality of their work, the program must place the student on academic probation and give the student sufficient feedback, opportunity, and time to improve their performance. Students who fail to maintain Satisfactory Academic Progress also may be put on financial aid probation or have their financial aid discontinued until their academic progress is deemed satisfactory.

If a student fails to address concerns regarding satisfactory academic progress by the end of the probationary period, the program should submit a request for the student's dismissal to the Associate Dean of the Graduate School of Arts & Sciences. The Associate Dean will then notify the department if the request for dismissal is valid. Following the program's communication to the student of the dismissal and its rationale, the Associate Dean will then send a letter of dismissal to the student. A student who is dismissed for failure to maintain Satisfactory Academic Progress may appeal the decision to the Dean of the College of Arts & Sciences by submitting a written appeal that explains any mitigating circumstances within 14 days of the notice of dismissal. A dismissal that is upheld by the Dean may be appealed to the University Provost.

The following is a general timetable for students entering the doctoral program without an MA degree:

By the end of the first year

- Completion of eight courses
- Pass first language exam

By the end of the third semester

- Completion of Master's Scholarly Paper

By the end of the second year

- Completion of four more courses

By the end of the third year

- Completion of final four courses
- Pass second language exam

By the end of the seventh semester

- Pass Qualifying Exam
- Submit Dissertation Prospectus

By the end of the sixth year

- Defend Dissertation

Following is a general timetable for students entering the doctoral program with an MA degree:

By the end of the first year

- Completion of eight courses
- Fulfill first language requirement

By the end of the second year

- Pass second language exam
- Pass Qualifying Exam

By the end of the fifth semester

- Submit Dissertation Prospectus

By the end of the fifth year

- Defend Dissertation

SERVICE REQUIREMENTS FOR DEAN'S FELLOWSHIPS

As part of the Dean's Fellowships, PhD students are required to fulfill four semesters of service as Teaching Fellows in their second and third year of the program. A **Teaching Fellowship** provides a stipend and a full scholarship and an opportunity for graduate students to gain pedagogical and professional experience under the close supervision of the faculty members who have the formal responsibility for the courses to which the teaching fellows are assigned. This includes teaching course content to undergraduate students and developing skills that will benefit future academic, museum, and other careers. Obligations include instructional and grading duties assigned by the department and participation in a specific course in the pedagogy of art historical discipline held in August and September. Fellows should expect a variety of experiences from different courses and professors. This is an opportunity to learn flexibility and adaptability to a range of circumstances and mentoring styles. Fellows register for no more than four full courses per semester (16 credits), although three courses plus the TF assignment are recommended. For more information visit: GRS information: <https://www.bu.edu/cas/admissions/phd-mfa/fellowship-aid/aid-for-phd-students/>

The Certificate in Museum Studies

The departmental certificate in Museum Studies is awarded to students who have completed the four components that satisfy the certificate's requirements. It is not a stand-alone certificate but is awarded in conjunction with a graduate degree. Courses must include AH520 and AH521. Students choose an elective course to reflect their specific course of study in conjunction with the Director of Museum Studies. Possible options include (but are not limited to) AH524, AH576, AH804 (when it is a conservation seminar), or suitable courses from other departments and the Metropolitan College's graduate program in Arts Administration. Additionally, students must take a graduate-level internship at a museum or non-profit arts organization; both the elective and the internship require the approval of the Director of Museum Studies. The internship may be taken as AH501 or AH502.

These courses may be taken either as part of or in addition to the courses required for the MA or the PhD. Students enrolled simultaneously in the MA program and pursuing the Museum Studies Certificate may complete both sets of requirements by taking nine courses instead of the eight for the MA alone. The Museum Studies Certificate is also open to MA students in cognate disciplines of graduate study. The Department has ongoing internship placements at a range of institutions, including the Museum of Fine Arts, Boston; the Addison Gallery of American Art, Phillips Academy; the Photographic Resource Center; the Peabody-Essex Museum; the Boston Public Library; the Harvard University Art Museums; the List Visual Arts Center at MIT; the Institute of Contemporary Art, Boston; Historic New England; and several smaller historical house museums.

The learning outcomes for the Certificate in Museum Studies:

- Acquire familiarity with different methodologies in museum studies.
- Develop a critical understanding of current principles, practice, and contemporary debates in Museum Studies.
- Develop skills required to mount exhibitions and gain practical experience in applying those skills.
- Be prepared for a curatorial or museum career.

Please review the information, links, and forms available in the
[Current Student Resources](#) *tab on the upper right of the*
History of Art & Architecture site
<http://www.bu.edu/haa/>

Graduate Courses in History of Art & Architecture

Courses taught by the History of Art & Architecture faculty are complemented each semester by related courses taught in other departments and programs. Students are encouraged to consider related course offerings in the American and New England Studies Program, in the departments of Archaeology, English, History, Classics, Romance Studies, and World Languages & Literatures. Such courses must have the prior approval of the student's advisor or the Director of Graduate Studies in History of Art & Architecture. For descriptions of courses, see the bulletin of the Boston University Graduate School.

Undergraduate/Graduate Practica and Courses

| | |
|---------|--|
| AH 500 | Topics in History of Art & Architecture |
| AH 501* | Practicum in Museum Studies, semester I |
| AH 502* | Practicum in Museum Studies, semester II |
| AH 503 | Art Historical Methods |
| AH 504 | Topics in Religion and the Visual Arts |
| AH 507* | Digital Curation |
| AH 520* | The Museum and Historical Agency |
| AH 521* | Curatorship: Exhibition Development |
| AH 527 | Topics in Art and Society |
| AH 531 | Modern Asian Art in a Global Context |
| AH 532 | Japanese Print Culture |
| AH 533 | Seminar: Greek Art and Architecture |
| AH 534 | Seminar in Roman Art |
| AH 539 | Muslim Societies: An Interdisciplinary History |
| AH 541 | Courtly Commissions: Ottoman Art and Architecture |
| AH 543 | Latin American Art and the Cold War |
| AH 546 | Places of Memory: Historic Preservation and Practice |
| AH 548 | Global Heritage Conservation |
| AH 553 | Documenting Historic Buildings and Landscapes |
| AH 554 | Boston Architectural and Community History Workshop |
| AH 557 | High Renaissance and Mannerist Art in Italy |
| AH 563 | Global Baroque: Art and Power in the Seventeenth Century |
| AH 574 | Topics in African Art |
| AH 580 | Architectural Technology and Materials |
| AH 584 | Greater Boston: Architecture & Planning |
| AH 585 | Twentieth-Century Architecture and Urbanism |
| AH 587 | Green Design |
| AH 589 | Topics in Nineteenth-Century Art |
| AH 591 | Seminar in Photographic History |
| AH 598 | The Sister Arts |

Graduate Colloquia

| | |
|--------|---------------------------------------|
| AH 699 | Teaching College Art History |
| AH 716 | African Diaspora Arts in the Americas |
| AH 725 | Arts of Asia |
| AH 726 | Arts of Japan |
| AH 727 | Arts of China |
| AH 733 | Greek Art and Architecture |
| AH 734 | Roman Art and Architecture |
| AH 742 | Medieval Art and Religion |
| AH742 | Latin American Art |
| AH 745 | Romanesque Art |
| AH 747 | Gothic Art |
| AH 748 | The Medieval Book |
| AH 750 | Early Renaissance Art |
| AH 751 | High Renaissance Art |
| AH 753 | Renaissance Architecture and Theory |
| AH 757 | Renaissance Art |
| AH 758 | Michelangelo |

AH 759 Northern Renaissance Painting
 AH 761 Baroque Art
 AH 762 Venice and Its Arts
 AH 764 Documenting Historic Buildings
 AH 765 Baroque Art in Northern Europe
 AH 766 Eighteenth-Century Art
 AH 767 Material Culture
 AH 771 Nineteenth-Century Photography
 AH 776 American Vernacular Architecture
 AH 777 American Furniture and Allied Arts, 1630-1830
 AH 779 Visual Culture in the 19th Century United States
 AH 782 Nineteenth-Century Architecture in Europe and America
 AH 783 American Architecture
 AH 784 American Art
 AH 785 American Painting Until 1900
 AH 786 Twentieth Century American Painting
 AH 788 British Painting
 AH 790 Nineteenth-Century Painting and Sculpture
 AH 791 Twentieth-Century Painting and Sculpture
 AH 792 Contemporary Painting and Sculpture
 AH 795 History and Criticism of Photography
 AH 798 Colloquium in Twentieth-Century Architecture

Graduate Seminars

AH 802 Art Historical Writing
 AH 803 Seminar at the Museum of Fine Arts, Semester I
 AH 805 Professional Development and Placement Seminar
 AH 804 Seminar at the Museum of Fine Arts, semester II
 AH 812 Portraiture
 AH 820 Seminar: Asian Art
 AH 822 Seminar: African Art
 AH 830 Ancient Art
 AH 833 Greek Art and Architecture
 AH 834 Roman Art and Architecture
 AH 837 Greek and Roman Art
 AH 844 Medieval Art and Architecture
 AH 846 Romanesque and Gothic Art
 AH 848 The Medieval Book
 AH 851 Fifteenth-Century Italian Painting and Sculpture
 AH 853 Renaissance Art and Architecture
 AH 854 Sixteenth-Century Italian Painting
 AH 863 Baroque Art and Architecture
 AH 864 Southern Baroque Art and Architecture
 AH 866 Eighteenth-Century Art and Architecture
 AH 867 Material Culture
 AH 881 American Furniture
 AH 884 Nineteenth-Century Architecture
 AH 886 American Painting
 AH 887 American Art
 AH 888 Twentieth-Century American Painting
 AH 889 Nineteenth-Century Art
 AH 893 Twentieth-Century Architecture
 AH 887 African American Art
 AH 888 Twentieth-Century American Painting
 AH 889 Nineteenth-Century Art
 AH 891 Photography
 AH 892 Approaches to Architectural History
 AH 893 Twentieth-Century Architecture
 AH 895 Twentieth-Century Art

Faculty

| | | |
|------------------------------|------------------------|--|
| Daniel M. Abramson | dabr@bu.edu | Professor; 18th-20th c. American and European Architecture <i>Director of Architectural Studies</i> |
| Heba Alnajada | hnajada@bu.edu | Assistant Professor; Global Modern and Contemporary Architecture |
| Ross Barrett | rcb@bu.edu | Associate Professor; American Art <i>Director of Graduate Studies</i> |
| Cynthia Becker | cjbecker@bu.edu | Professor; African Art Chair |
| Jodi Cranston | cranston@bu.edu | Professor; Renaissance Art <i>Director of Undergraduate Studies</i> |
| Anne Feng | annefeng@bu.edu | Assistant Professor; Chinese Art |
| Jan Haenraets | janh@bu.edu | Professor of the Practice <i>Acting Director of Preservation Studies Program</i> <i>On leave, spring 2025</i> |
| Melanie Hall | hallmj@bu.edu | Associate Professor; British Art, Museums and Historic Preservation <i>Director of Museum Studies</i> |
| Deborah Kahn | debkahn@bu.edu | Associate Professor; Medieval Art |
| S. Rebecca Martin | smartin@bu.edu | Associate Professor; Greek Art Joint appointment with Archaeology Program |
| William D. Moore | moorewd@bu.edu | Associate Professor; American Material Culture <i>Joint appointment with American and New England Studies Program</i> |
| Ana María Reyes | amreyes@bu.edu | Associate Professor; Latin American Art <i>On leave, spring 2025</i> |
| Jonathan Ribner | jribner@bu.edu | Associate Professor; Nineteenth-Century and Modern Art <i>Director of Graduate Admissions</i> <i>On leave, fall 2024</i> |
| Kim Sichel | ksichel@bu.edu | Professor; History of Photography and Modern Art |
| Nicole Smythe-Johnson | nsmythej@bu.edu | Assistant Professor; Caribbean and African Diaspora Art |
| Alice Y. Tseng | aytseng@bu.edu | Professor; Japanese Art and Architecture |
| Gregory Williams | ghw@bu.edu | Associate Professor; Contemporary Art <i>Associate Chair</i> |
| Michael Zell | mzell@bu.edu | Associate Professor; Baroque and Eighteenth-Century Art. <i>On leave, fall 2024</i> |

Department Administration

Chair: Cynthia Becker
Associate Chair: Gregory Williams
Director of Graduate Studies (DGS): Ross Barrett
Director of Graduate Admissions (DGA): Jonathan Ribner
Director of Architectural Studies (DAS): Daniel M. Abramson
Director of Museum Studies (DMS): Melanie Hall

Staff

| | | |
|-------------------------|------------------------|--------------------------|
| Cheryl Crombie | ccrombie@bu.edu | Department Administrator |
| Alice Barrett | abarret1@bu.edu | Program Coordinator |
| Susan Rice | srice@bu.edu | Media Specialist |
| Chris Spedalieri | cspedali@bu.edu | Visual Resource Manager |

Student Resources

A selection of the most commonly used resources; including forms, policies, and procedures can be found on the department's website under the **Current Student Resources** tab (located in the menu bar of every page), or by visiting the page directly at <http://www.bu.edu/haa/current-student-resources/>. This page is a good first step in sourcing information.

GSHAAA's student-run website provides a great deal of useful information, links, and other shared resources. All current BU students have access to this site through their kerberos login credentials. <https://blogs.bu.edu/gshaaa/>

GRS Forms, Policies, & Procedures

An expansive list of information; including detailed information about degree requirements, procedures, forms, and policies is also provided by the Graduate School of Arts & Sciences on their pages for MAs (<https://www.bu.edu/cas/academics/phd-and-mfa-academics/>) and for PhDs (<https://www.bu.edu/cas/academics/phd-and-mfa-academics/>).

Departmental Activities

The annual **Boston University Graduate Symposium on the History of Art & Architecture** is held each spring at the Museum of Fine Arts, Boston and is open to the general public. The Symposium is sponsored by the graduate students of this department, who solicit abstracts and select speakers from universities throughout the U.S. and Canada. The Symposium provides an opportunity for younger scholars to share their recent research in a professional forum. Further information can be obtained from the Symposium's coordinators.

Visual Resources is a university-wide resource administered by the Department of History of Art & Architecture. Visual Resources offers information and assistance with copyright questions and provides training for tools that are listed on the Visual Resources page. The Visual Resource Manager maintains a list of art institutions as well as a list of online resources for Art History. Visual Resources also manages the MediaValet database, which consists of over 70,000 digital images for academic use, covering a wide range of subject matter and core collections in architecture, sculpture, painting, Greek and Roman art and architecture, Asian art, African art, and art of the Americas, as well as contemporary art. Images are primarily used for teaching in the Department and are largely correlated to the curriculum. Access to the database is limited to the Boston University community.

Faye G., Jo, and James Stone Gallery. Some graduate students in the M.A. program serve as Gallery Assistants at Boston University's Stone Gallery, conducting research, as well as organizing and facilitating exhibitions. The Stone Gallery is located at 855 Commonwealth Avenue, Boston, MA 02215; Tel: 617/353-4672; <http://www.bu.edu/art/>.

The **Graduate Student History of Art & Architecture Association (GSHAAA)** is active in organizing intellectual and social activities for the graduate students. GSHAAA provides opportunities for graduate students to give papers to their colleagues, participate in reading groups, and attend lectures given by invited guest speakers. The Association also attempts to diminish the distance between the faculty and the students by inviting professors to give informal talks to the graduate students. GSHAAA raises funds for the operation of its activities through various enterprises, such as the sale of books donated by professors and students. For more information on GSHAA activities you can join see: <https://www.bu.edu/haa/community/student-organizations/graduate-student-history-of-art-architecture-association/>

SEQUITUR is an online scholarly journal produced by the graduate students of the Department of History of Art & Architecture at Boston University. SEQUITUR is a biannual publication dedicated to addressing current events, issues, and personalities in art and architectural history. Appearing in the fall and spring, SEQUITUR features essays, exhibition and book reviews, interviews, and research and field reports. Its purpose is to promote the scholarship and professional experience of HAA graduate students by providing an online platform through which to publish material and to acquaint students with academic editorial processes and peer review.

The **HAA Diversity and Inclusion Committee** is made up of representatives from the student body, as well as faculty and staff. Critical among our current discussion topics are the promotion of a more inclusive and welcoming atmosphere in the department and specific curricular needs. The D&I Committee meets twice each semester. If you are interested in joining, please contact Deborah Kahn (debkahn@bu.edu) or Susan Rice (srice@bu.edu).

Faculty Biographies 2024-2025

Daniel M. Abramson

Professor; Eighteenth through Twentieth-Century American and European Architecture

BA in English and American Literature, Princeton University; MA and PhD in Art History, Harvard University.

Daniel M. Abramson's scholarship focuses on issues of architecture, economics, society, and government from the eighteenth through twentieth centuries with a specialization in American and European topics. He is the author of three books: *Obsolescence: An Architectural History* (University of Chicago Press, 2016); *Building the Bank of England: Money, Architecture, Society, 1694–1942* (Yale University Press, 2005); and *Skyscraper Rivals: The AIG Building and the Architecture of Wall Street* (Princeton Architectural Press, 2001); as well as being co-editor with the Aggregate Architectural History Collaborative of *Governing By Design: Architecture, Economy, and Politics in the Twentieth Century* (University of Pittsburgh Press, 2012) and *Writing Architectural History: Evidence and Narrative in the Twenty-First Century* (University of Pittsburgh Press, 2021). Current work is on American government complexes, citizenship, and capitalism. Before coming to Boston University in 2016, Abramson taught at Tufts University and Connecticut College.

Heba Alnajada

Assistant Professor; Global Modern and Contemporary Architecture

BA, University of Jordan; MA University of Sheffield; PhD University of California, Berkeley.

Professor Alnajada is Assistant Professor of Global Modern and Contemporary Architecture in the History of Art & Architecture Department at Boston University. Her research focuses on migration history, particularly the intersection of refugees, the built environment, law, and the modern history of the Middle East. Before joining BU, she was the UC President's Postdoctoral Fellow at the Department of History at UC Davis. She received her PhD in Architectural History from the University of California, Berkeley. 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.

Ross Barrett

Associate Professor; American Art

BA, University of Notre Dame; MA, Syracuse University; PhD, Boston University.

Professor Barrett is a scholar of American art and visual culture from the colonial period to the early twentieth century. His research and teaching explore the ways that fine artists navigated the political, economic, and environmental transformations associated with modernization, including the emergence of liberal democracy, the expansion of industrial and finance capitalism, the privatization and development of the North American continent, and the rise of fossil fuels. He is the author of *Rendering Violence: Riots, Strikes, and Upheaval in Nineteenth-Century American Art* (California, 2014) and *Speculative Landscapes: American Art and Real Estate in the Nineteenth Century* (California, 2022), and co-editor, with Daniel Worden, of *Oil Culture* (Minnesota, 2014). He is the recipient of several grants and awards, including the Arthur Kingsley Porter Prize and NCSA Emerging Scholars Award, and has published essays in *The Art Bulletin*, *American Art*, *Winterthur Portfolio*, *Journal of American Studies*, and *Prospects*. Professor Barrett teaches undergraduate and graduate courses in colonial, nineteenth-century, and early twentieth-century American art and visual culture. Topics include colonial American art, art of the American Revolution, art and the Civil War, American Art and the Atlantic Ocean, the visual culture of American cities, *Picturing the Frontier*, American landscape art, American modernisms, and American art in the 1940s.

Cynthia Becker

Professor; African Art

BA, University of New Orleans; MA, PhD University of Wisconsin-Madison.

Cynthia Becker is a scholar of African art, with a focus on Amazigh (Berber) visual culture in northwestern Africa, specifically Morocco, Algeria, and Niger. She is the author of *Amazigh Arts in Morocco: Women Shaping Berber Identity* (2006), which won a Choice book award in 2007, and *Blackness in Morocco: Gnawa Identity through Music and Visual Culture* (2020), which received an Honorable Mention Award from the American Institute of Maghrib Studies. She has written numerous articles about such topics as the trans-Saharan slave trade, Amazigh identity politics, Black Indian carnival in New Orleans, as well as counter-monuments to the Confederacy in New Orleans. Her writings on North Africa have been included in numerous museum exhibitions, including those organized by the Musée berbère du Jardin Marjorelle (for *Berber Women of Morocco*), the Institut du Monde Arabe (for *Trésors de l'islam en Afrique*), the Block Museum at Northwestern (for *Caravans of Gold*), the Newark Museum (for *Arts of Global Africa*), and the University of Florida Harn Museum (for *Africa Interweave: Textile Diasporas*).

Jodi Cranston

Professor; Renaissance Art

BA, Yale University; MA, Columbia University; MPhil, Columbia University; PhD, Columbia University.

Professor Cranston is the author of three books, *The Poetics of Portraiture in the Renaissance* (Cambridge University Press, 2000), *The Muddied Mirror: Materiality and Fracture in Titian's Later Paintings* (Penn State University Press, 2010), and *Green Worlds of Renaissance Venice* (Penn State University Press, 2019); and editor and contributor to *Venetian Painting Matters, 1450-1750* (Brepols, 2015); and has contributed several articles to interdisciplinary Renaissance publications. She was the recipient of a Charles Ryskamp Fellowship from the American Council of Learned Societies (2004-5), of a Renaissance Society of America Research Grant (2015), and of the Jeffrey Henderson Senior Fellowship from the BU Center for the Humanities

(2013-4; 2020-1). She launched two digital mapping projects, one, *Mapping Titian*, which visualizes the provenance of Titian's pictures from the 16th century to the present day and another, *Mapping Paintings*, which allows users to map any artwork. She received two Digital Art History Grants from the Kress Foundation to develop both applications. She has recently completed a book manuscript, *Animal Sightings*, which considers the use of animals in early modern art and will be published by Pennsylvania State University Press in 2024.

Anne N. Feng

Assistant Professor; Chinese Art

BA, New York University; PhD, University of Chicago.

Professor Feng is a historian of Chinese art with specialties in Buddhist art and the Dunhuang Caves. Her research interests include visual and material cultures of the Silk Road, theories of vision and meditation, mural painting, and representations of the Western Pure Land. Her writings are featured in *Archives of Asian Art*, *Artibus Asiae*, *Journal of Silk Road Studies*, and edited volumes on Chinese art and architecture. Her work has been supported by the Luce/ACLS Early Career Fellowships in China Studies, the Fulbright-III Fellowship, the Franke Institute for the Humanities, etc. Anne has also worked at the Palace Museum, Beijing, the Metropolitan Museum of Art, New York, and the Art Institute of Chicago. She is currently writing her new book *Aqueous Visions: Water and Buddhist Art in Medieval China*, which explores the impact of an aquatic imaginary on immersive architectural schemes of the Buddhist cave complex Dunhuang, in northwest China.

Jan Haenraets

Professor of the Practice. Acting Director; Preservation Studies Program

BL Arch, Erasmus University College; MA, University of York; PhD De Montfort University.

Professor Haenraets is a Landscape Architect and specialist in historic preservation with professional experience and projects in Europe, America, North Africa, and Asia. He has a wide interest in European and British landscape heritage and was the Head of Gardens and Designed Landscapes for the National Trust of Scotland. He is an expert in Mughal garden history and preservation, with a special focus on Kashmir, India, and his design firm Atelier Anonymous and its Global Landscape Foundation, has recent projects in North America, Europe, and Asia. Dr. Haenraets will be on leave for the spring 2025 semester.

Melanie Hall

Associate Professor; Museum Studies

BA, University of Leeds; PhD, Leeds Beckett University.

Professor Hall teaches courses on museums and historic preservation, on English and American country houses, and American and British decorative arts. She has worked in the museum and heritage sectors and regularly serves on Boston museum advisory committees. She has organized several international museum and preservation symposia. She publishes on architectural heritage and is currently editing *Towards World Heritage: International Origins of the Preservation Movement*.

Deborah Kahn,

Associate Professor; Medieval Art

BA, Sarah Lawrence College; MA, PhD, Courtauld Institute of Art, University of London.

Professor Kahn is a specialist in European art and architecture of the Middle Ages with special interests in the historical context of monumental stone sculpture, its iconography and the transmission of images. Her new book *The Politics of Sanctity* (Brepols, 2021) focuses on recently identified sculptures from around the year 1000 that depict the manufacture a new saint in conjunction with images of anti-Jewish and anti-Muslim sentiment. She did graduate work at the Courtauld Institute of Art in London and subsequently served as a consultant on sculpture and conservation at Canterbury and Lincoln Cathedrals and as an organizer of the exhibition, *English Romanesque Art 1066-1200*. She is the author of numerous articles, as well as two previous books *Canterbury Cathedral and its Romanesque Sculpture* (1991) and *The Romanesque Frieze and its Spectator* (editor, 1992). Professor Kahn serves on the advisory board of the Corpus of Romanesque Sculpture in the British Isles and on other international committees. She is a Fellow of the Society of Antiquaries in London. Her current research relates to the models and transmission of the imagery of the Bayeux Tapestry. She offers a wide range of undergraduate and graduate courses on medieval art and architecture – including a seminar on the Bayeux Tapestry and its Context.

S. Rebecca Martin

Associate Professor; Greek Art

BA, Smith College; PhD., University of California, Berkeley.

Professor Martin teaches courses on all aspects of Greek art with especial interest in theories of representation. She is the author of *The Art of Contact: Comparative Approaches to Greek and Phoenician Art* (University of Pennsylvania Press, 2017) and co-editor of *The Tiny and the Fragmented: Miniature, Broken, and Otherwise "Incomplete" Objects in the Ancient World* (Oxford University Press, 2018). She is co-director of the excavations of Tel Dor, Israel, and welcomes participation from BU students.

William D. Moore

Associate Professor; American Material Culture

BA, Harvard University; MA, PhD, Boston University. University.

Professor Moore, who holds a joint appointment with the American & New England Studies Program, teaches courses on American material culture, architecture and landscapes, folk art, and American Studies. He is the author of *Shaker Fever: America's Twentieth-Century Fascination with a Communitarian Sect* (2020), *Masonic Temples: Freemasonry, Ritual Architecture, and Masculine Archetypes* (2006), and numerous articles interrogating the interrelationship between built form and systems of belief. He serves on the editorial boards of *Winterthur Portfolio* and *Buildings & Landscapes*. He is currently working on book about the buildings of Cape Cod and contiguous islands for the Society of Architectural Historians' Buildings of the United States series.

Ana María Reyes

Associate Professor; Latin American Art

BA, Boston College; MA, PhD, University of Chicago.

Professor Reyes teaches Latin American Art from the Spanish invasion to the present and focuses her scholarship on modern and contemporary. She is part of the Core Faculty at the Center for Latin American Studies and American and Affiliate Faculty at the New England Studies at Boston University. She is also Affiliated Researcher at the David Rockefeller Center for Latin American Studies at Harvard University and founding member of the Symbolic Reparations Research Project. Her book *The Politics of Taste: Beatriz González and Cold War Aesthetics* (Duke University Press, 2019) was awarded the Association of Latin American Art History's Arvey Award for best book in 2020. The book studies symbolic violence in the context of Cold War aesthetic and modernization discourses. She co-edited with Maureen Shanahan *Simón Bolívar: Travels and Transformations of a Cultural Icon* (University Press of Florida, 2016) on cultural Bolivarianisms as a case for the arts and humanities in democratic thinking. She is currently working on a new book, *To Weave and Repair: Aesthetics in Colombia's Peace Process*. She serves on the Editorial Board at *Art Journal* and has served as expert witness for the Inter-American Court of Human Rights. As a member of the SRRP, she has developed "Guidelines on the Use of Art in Symbolic Reparations," offered technical support for The Center for Reproductive Rights and The Center for the Promotion and Protection of Sexual and Reproductive Rights for the United Nations High Commissioner for Human Rights, Committee on the Elimination of Discrimination against Women, the Inter-American Commission for Human Rights, among others. Dr. Reyes will be on leave for the spring 2025 semester.

Jonathan P. Ribner

Associate Professor; Nineteenth-Century European Art and Modern Art

BA, Middlebury College; MA, PhD, New York University.

A specialist in European painting and sculpture of the late eighteenth and nineteenth centuries, Professor Ribner has published on the art of France and Britain in relation to the history of politics, law, literature, religion, public health, science, and the environment. He is the author of *Loss in French Romantic Art, Literature, and Politics* (Routledge, 2022, available via Routledge Open Access) and *Broken Tablets: The Cult of the Law in French Art from David to Delacroix* (University of California Press, 1993, available via UC Press E-Books Collection, 1982-2004). His articles have appeared in *Studies in Romanticism*, *The British Art Journal*, *Nineteenth-Century Art Worldwide*, *Art Journal*, *Zeitschrift für Kunstgeschichte*, and *The Art Bulletin*. He reviews books and exhibitions for *Nineteenth-Century Art Worldwide*, *The Burlington Magazine*, *caa.reviews*, and *Nineteenth-Century French Studies*. His current project is a trans-historical, comparative study of aspects of art from the Renaissance to the present. Dr. Ribner will be on leave for the fall 2024 semester.

Kim Sichel

Professor; History of Photography and Modern Art

BA, Brown University; MA, MPhil, PhD, Yale University.

Professor Kim Sichel teaches photographic history and European/American modernism, with a particular interest in photographic books, photojournalism, and documentary photography. She teaches graduate and undergraduate courses in modern art and the history of photography. She advises a large number of graduate students studying photography and modern art, as well as advising dissertations in the American and New England Studies Program. Her most recent book is *Making Strange: The Modernist Photobook in France* (Yale University Press, 2020). Her most recent article is "Photographers on the Move: Women Report from Africa," in Andrea Nelson, ed., *The New Woman Behind the Camera* (Washington: National Gallery of Art, 2020). Previous books include *Germaine Krull: Photographer of Modernity* (1999), published in English by MIT Press and in German by Schirmer/Mosel Verlag. Previous publications include *Black Boston: Documentary Photography and the African American Experience* (1994) -- an early examination of African American photographers in Boston; as well as *TO FLY: Contemporary Aerial Photography* (2007); *Germaine Krull/Monte Carlo* (2006), *Street Portraits 1946-1976: The Photographs of Jules Aarons* (2003); *Brassai: Paris le jour, Paris la nuit* (1988); *From Icon to Irony: German and American Industrial Photography* (1995); and *Mapping the West: Nineteenth-Century American Landscape Photographs from the Boston Public Library* (1992). She has also written essays about Lee Friedlander, André Kertész, Germaine Krull, the New Topographics, interwar European photography, and European women photographing in Professor Sichel has served as Chair of the Department of History of Art & Architecture, as Director of the American and New England Studies Program, and as Director of the Boston University Art Gallery. She has received fellowships from the National Endowment for the Humanities, the Radcliffe Institute at Harvard University, and the Boston University Center for the Humanities."

Nicole Smythe-Johnson

Assistant Professor, Caribbean and African Diaspora Art

BA Macalaster College; MA University of Leeds; PhD University of Texas at Austin.

Alice Y. Tseng

Professor; Japanese Art and Architecture

BA, Columbia University; MA, PhD, Harvard University.

Professor Alice Y. Tseng is Associate Dean of the Faculty for the Humanities and Professor of Japanese Art and Architecture in the Department of History of Art and Architecture at Boston University. From 2016 to 2021, Tseng chaired the department. An active contributor to the fields of architectural history, art history, and Japan studies, she has been a member of the editorial boards of *Japan Architectural Review*, *Journal of Japanese Studies*, and *ArchitectureBoston*; she was also elected to the Northeast Asia Council (NEAC) of the Association for Asian Studies. Currently holding the post of Associate Editor of the *Journal of the Society of Architectural Historians* (JSAH), Tseng will lead the journal as Editor starting in January 2024. Professor Tseng's specialization encompasses the art and architecture of Japan, with particular focus on the 19th and 20th

centuries. Specific topics of research interest are the history of institutional buildings, collections, exhibitions, and transnational and transcultural connections between Japan and Euro-America. She is the author of *The Imperial Museums of Japan: Architecture and the Art of the Nation* (University of Washington Press, 2008), and she is the co-editor of *Kyoto Visual Culture in the Early Edo and Meiji Periods: The Arts of Reinvention* (Routledge, 2016). Her book *Modern Kyoto: Building for Ceremony and Commemoration, 1868-1940* was published from the University of Hawai'i Press in fall 2018. She has published articles on various facets of Japanese art, including architecture, painting, and photography. She is a co-curator of the online exhibition [Asia at the World's Fairs](#). A current book project, tentatively titled "*Japan in St. Louis: Transnational Exhibition and Architecture at the 1904 World's Fair*," investigates the building of Japanese-American cultural relations at the turn of the new century, focusing on the political, artistic, and racial frictions driving the representations of Japan at the Louisiana Purchase Exposition of 1904. Another ongoing project explores the twinned concepts of emperor and empire and their manifestations in built environments.

Gregory Williams

Associate Professor; Contemporary Art

BA, Claremont McKenna College; MA, Tufts University; PhD, Graduate Center, City University of New York.

Professor Williams teaches courses in modern and contemporary art and critical theory. His research is focused on twentieth-century and contemporary German art. He has published catalogue and journal essays on the work of K.P. Brehmer, Katharina Grosse, Martin Kippenberger, Alexander Kluge, Imi Knoebel, Rosemarie Trockel, Cosima von Bonin, and Franz Erhard Walther, as well as numerous essays and reviews on international contemporary art for periodicals such as *Art Journal*, *Artforum*, *frieze*, *October*, *Parkett*, and *Texte zur Kunst*. His book, *Permission to Laugh: Humor and Politics in Contemporary German Art*, appeared in 2012 with the University of Chicago Press, and he co-edited *Labour in a Single Shot: Critical Perspectives on Antje Ehmann and Harun Farocki's Global Video Project* (Amsterdam University Press, 2022) with Roy Grundmann and Peter J. Schwartz. He is currently co-editing (with Mette Gieskes) a collection of writings on humor in global contemporary art to be published by Bloomsbury in February 2024.

Michael Zell

Associate Professor; Baroque and Eighteenth-Century Art

BA, McGill University; PhD, Harvard University.

Professor Zell is a scholar of seventeenth-century Dutch art, with a particular focus on Rembrandt and Vermeer. He teaches graduate courses on a range of topics on Dutch and Flemish art, including the recent material and global turns in the field, as well as "Global Baroque: Art and Power in the Seventeenth Century." He is the author of the books *Reframing Rembrandt: Jews and the Christian Image in Seventeenth-Century Amsterdam* (University of California Press, 2002) and *Rembrandt, Vermeer, and the Gift in Seventeenth-Century Dutch Art* (Amsterdam University Press, 2021); articles in journals such as *Art History*, *Journal of Historians of Netherlandish Art*, and *Nederlands Kunsthistorisch Jaarboek*; and is editor and contributor to the volumes *Rethinking Rembrandt* (Waanders, 2002) and *'Ut pictura amor': The Reflexive Imagery of Love in Early Modern Artistic Theory and Practice, 1500-1700* (Brill, 2017). Professor Zell is currently working on a book on the poetics of the mirror in seventeenth-century Dutch painting. Dr. Zell will be on leave for the fall 2024 semester.

Calendar of Important Dates

Fall 2024

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| Sep 3 | First day of classes |
| Sep 3 | Orientation for incoming graduate students |
| Sep 13 | Departmental language exams |
| Sep 20 | Intent to Graduate Form due in the GRS office for Jan 2025 degree |
| Oct 15 | First draft of MA Scholarly Paper due to first reader for May 2025 degree |
| Dec 6 | Last day to hold dissertation defense for Jan 2025 degree* |
| Dec 10 | Last day of classes |
| Dec 13 | Last day for MA Scholarly Paper to be submitted for Jan 2025 degree |
| Dec 13 | Approved and signed PhD dissertation due in the GRS office for Jan 2025 degree |
| Dec 16 | Final exams begin |
| Dec 20 | Final exams end |

***Please note that the dissertation abstract, approved by the department, is due to the Graduate School three weeks before the date of the dissertation defense. The schedule for the dissertation defense, approved by the department, is due to the Graduate School two weeks before the defense date. The complete list of graduation deadlines for PhD students is available at:** <http://www.bu.edu/cas/current-students/phd-mfa-students/graduation-information/>

Spring 2025

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|--------|--|
| Jan 17 | Fall 2024 Graduation Date |
| Jan 21 | First day of classes |
| TBA | Departmental language exams |
| Jan 25 | Intent to Graduate Form due in the GRS office for May 2025 degree |
| Feb 15 | Second/final draft of MA Scholarly Paper due to both readers for May 2025 degree |
| TBA | Annual Boston University Graduate Student Symposium on the History of Art & Architecture |
| Apr 05 | Signed MA Scholarly Paper approval form due to DGS for May 2024 degree |
| Apr 11 | Last day to hold dissertation defense for May 2024 degree* |
| Apr 18 | Approved and signed PhD dissertation due in the GRS office for May 2024 degree |
| TBA | Formal presentations of MA Scholarly Paper at department symposium |
| May 1 | Last day of classes |
| May 1 | First-year MA students determine MA Scholarly Paper topics with advisors & submit signed form online |
| May 5 | Final exams begin |
| May 9 | Final exams end |
| May 15 | GRS PhD Hooding Ceremony |
| TBA | Commencement and departmental reception |

*** Please note that the dissertation abstract, approved by the department, is due to the Graduate School three weeks before the date of the dissertation defense. The schedule for the dissertation defense, approved by the department, is due to the Graduate School two weeks before the defense date. The complete list of graduation deadlines for PhD students is available at:** <http://www.bu.edu/cas/current-students/phd-mfa-students/graduation-information/>