

ART BULL

THE NEWSLETTER OF BOSTON UNIVERSITY'S ART HISTORY GRADUATE STUDENTS

Fall Semester, December 2009

Thank you to all who contributed to the Fall 2009 publication of the *Art Bull*. I am proud to report on the impressive accomplishments and numerous projects that the Art History Department boasts this year! Wishing each of you the best of luck as this semester draws to a close as well as the warmest of holiday seasons.

All best,
Ginger Elliott Smith
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FACULTY

Qianshen Bai and his wife visited two northwestern provinces in China this past summer. They visited many monuments rich in antiquities: Buddhist and Taoist temples, including cave temples, as well as many ancient and imperial tombs. The trip informed both his research and instruction in Chinese art. Professor Bai also completed a catalogue of Mrs. Ch'ung-ho Chang Frankel's poetry, calligraphy and painting this summer, which will be published by a distinguished academic press in Beijing. Mrs. Frankel is 97 years old and lives in North Haven, Connecticut. She taught Chinese calligraphy at the Yale University School of Art from 1961-1985. Professor Bai also gave a lecture in July on the studies of Chinese calligraphy at the

Suzhou Forum of the History of Chinese Calligraphy.

Cynthia Becker began the summer in Morocco where she convened a conference held at the American Legation Museum in Tangier. The conference represents the first joint effort between the West African Research Association and the American Institute for Maghrib Studies. The theme of this three-day conference, Saharan Crossroads: Views from the North, was the artistic and cultural linkages between northern and western Africa and included participants from Morocco, Algeria, Tunisia, Senegal, Niger, Mauritania, and the United States. She is now beginning to organize for the second edition of this conference, Saharan Crossroads: Views from the South, which will be held in Niamey, Niger in January 2011. Professor Becker also conducted in Niger with the

support of a grant from the Council of American Overseas Research Centers. During the 2009-10 academic year, Professor Becker is a Radcliffe Fellow at Harvard University where she plans to finish her book on the visual and performing arts of the Gnawa - the descendants of former slaves in Morocco. In November, she presented a research paper at the African Studies Association conference entitled "From the Backstreets to Mainstreet: the Transition of Mardi Gras Indians from Street Performers to Afrocentric Artists."

Jodi Cranston is wrapping up her year-long sabbatical and returning to teaching in January. Her book on Titian's later paintings is due out in December or January with the Penn State University Press. Professor Cranston is also editing an anthology of essays in honor of her former advisor at Columbia University, David Rosand, which will be published by Brepols in 2010 or 2011. Most recently, she organized and hosted the annual New England Renaissance Conference, which is a migrating regional conference that had not been held in Boston for over 15 years. She is looking forward to teaching in the spring, as well as giving papers at the College Art Association (CAA) and the Renaissance Society of America conferences – the latter being in Venice.

Emine Fetvaci traveled to India, Syria, Turkey and England in 2009 with the help of her Peter T. Paul Career Development Professorship. The trip to India involved preliminary research about the Mughal Empire, her next

project will move beyond the Ottoman materials she is currently working on, and embrace a broader section of the Islamic world. In Syria she visited monuments that she teaches in her Intro to Islamic Art class, as well as monuments sponsored by the Ottoman artistic patrons, which is the focus of her current monograph. Both the India and the Syria trips provided opportunities to photograph major monuments of Islamic art in detail and will be instrumental in her teaching, since she is planning two new courses for the academic year 2009-2010 which will allow her to share her new perspectives with students. Additionally, during the spring semester Professor Fetvaci (along with the Program in Scripture and the Arts, whose programming committee she is a member of) organized a campus visit to BU by the renowned Islamic calligrapher Mohamed Zakariya. Zakariya gave two public lectures attended by close to 250 students and members of the BU community, and led a calligraphy workshop for 45 students enrolled in Arabic courses at BU. Professor Fetvaci's article, "The Production of the Shahnama of Selim II" which won the 2007 Margaret B. Sevcenko Award, given by the Historians of Islamic Art Association for best unpublished paper by a young art historian, has just appeared in print in *Muqarnas* 26 (2009). In October, she co-organized a conference on Ottoman historiography at Indiana University, and will be editing the conference papers for publication. She chaired a panel on "Favorites and Patrons at the Ottoman Court" at the 2009 MESA

conference, and is now working on her paper for the CAA conference in 2010.

Patricia Hills's book, *Painting Harlem Modern: The Art of Jacob Lawrence* (Berkeley: University of California Press, 2009) will be available in December 2009. On October 29 she gave the M. Victor Leventritt Lecture at the Sackler Museum, titled "Resistance and Revolution: The Toussaint L'Ouverture Prints of Jacob Lawrence." She also curated the exhibition, *Resistance and Revolution: Jacob Lawrence's Toussaint L'Ouverture Prints*, on view at the W.E.B. Du Bois Institute for African and African American Research, Harvard University, 104 Mt. Auburn St, 3R, Cambridge, MA 02138. The exhibition will be on view until December 15, 2009. Hours are 9 am – 5 pm, Monday through Friday.

Fred Kleiner, Art History Chair, has had a very productive year, thanks largely to a research leave during the spring semester of 2009 and made possible by Pat Hills's willingness to step in as Acting Chair from January through August. He has made three trips to Europe this year, one to London in November to evaluate our newly launched study abroad program at the Courtauld Institute of Art, and two to France during which he studied artworks of all periods and places in the museums of Paris (highlights: the Musée du Quai Branly, Musée d'Orsay, the Centre Pompidou, and the Musée National du Moyen Age installed in an ancient Roman bath complex) and visited and photographed Romanesque and Gothic churches at Chartres,

Amiens, Laon, Reims, Rouen, Autun, Vézelay, Caen, and elsewhere, and also saw for the first time Claus Sluter's Moses Well at Dijon, Rogier van der Weyden's Last Judgment at Beaune, and Le Corbusier's Villa Savoye at Poisy and chapel at Ronchamp. A new, expanded (the publisher calls it "enhanced") thirteenth edition of *Art through the Ages: A Global History* will appear in December and a revised and expanded edition of his *A History of Roman Art* will be published in February. He is currently preparing the fourteenth edition of "Gardner" and is continuing to gather material for a forthcoming Cambridge University Press book tentatively titled *Art and Politics in Imperial Rome*.

Keith Morgan has given public lectures at several venues this fall. For the lecture series accompanying the exhibition *A New and Native Beauty: The Art and Craft of Greene and Greene*, at the Museum of Fine Arts, he delivered two lectures entitled "A Transnational Integration: Greene and Greene in Context." On October 9, he presented an invited lecture entitled "'To Beautify the City': The Picturesque Tradition, the New York Urban Grid, and Regional landscape Culture," at the Cultural Landscape Foundation conference on *Shaping the American Landscape*, held at the New York Botanical Garden in New York City. Related to his current research project, he gave a lecture titled "Neighbors and Networks: The Olmsted Firm and the Development of Brookline, 1880-1936" at the Wheelock College Auditorium, Brookline, on October 28. He continues to work on new proposals

for an undergraduate concentration in architectural studies and for tracks in architectural history at the undergraduate and graduate levels, which are currently being reviewed by college and university committees. Professor Kleiner has appointed him the Director of Architectural Studies so that Professor Morgan will coordinate these programs when they are approved.

Paolo Scrivano is on teaching leave during the 2009 Fall term thanks to the support of a Boston University Humanities Foundation Junior Fellowship; he is working on the manuscript of his next book, currently titled *Architecture and Planning Between Italy and the United States, 1945-1965*. Last June, Professor Scrivano was invited to be the final respondent at the seminar "Words in Postwar Architectural Discourse," held at the Eidgenössische Technische Hochschule, Zurich. In collaboration with Maria Antonella Pelizzari, Professor of History of Photography at the Hunter College, New York, he is also planning the publication of a collection of essays titled "Intersection of Photography and Architecture," expected to appear in 2011 in a monographic issue of the journal *Visual Resources*.

Jessica Sewell's book, *Gendering the Everyday City: Women and Public Space in San Francisco, 1890-1915*, is currently in press and is scheduled to be released by the University of Minnesota Press in the fall of 2010. Also in press is a chapter, "Gendering Urban Space," in Sophie Watson and Gary Bridge, eds., *The Companion to the City* (London:

Blackwell, 2010). With writing consuming most of her time, she has consequently participated in fewer conferences than is typical; she did have a chance in October to travel to Oakland, California, to serve as the Chair and commentator for the session "Race, Class, and the Changing Geography and Cultural Landscape of the Bay Area" at the annual meeting of the Society for American City and Regional Planning History. Closer to home, she spoke on "Gendered Landscapes in Turn of the Century San Francisco" at the annual meeting of the New England Chapter of the Vernacular Architecture Forum last April. This coming April, Professor Sewell will be speaking at a conference, *Carnal Knowledges*, here at BU, on her new research on masculinity, material culture, and the bachelor pad. In other news, her son Ben (3 years old) is growing fast and recently went on his first architectural tour, of Exeter library. Both parents are hoping to eventually have him prepped to join them on SAH and VAF tours.

Kim Sichel has been appointed as the Director of the American and New England Studies program, and is busy learning new disciplines and meeting many new students and faculty, while continuing her Art History department teaching and advising. She has two publication projects this autumn: "Deadpan Geometries: Postwar Aerial Photography and the American Landscape," in John Rorhbach, ed., *Reframing the New Topographics* (Center for American Places, 2010; in press); "Lyonel Feininger and Modernist

Germany Photography between the World Wars," in *Lyonel Feininger Photographs* (Harvard University Art Museums, 2010, submitted April 2009), in English and German texts. Professor Sichel also has three forthcoming exhibition projects, which will be on view at the following venues: Kupferstichkabinett, Staatliche Museen, Berlin (February – May 2011); Graphische Sammlung, Munich (June – August 2011); Getty Museum, Los Angeles (September 2011 - January 2012).

Alice Tseng continues her research on the architecture and urbanism of modern Kyoto. After a short, fruitful visit to the old capital in the summer, she returned once again in the fall at the invitation of the National Museum of Modern Art, Kyoto, to give a paper on art exhibitions at the Fourth National Industrial Exposition of 1895. The sight of Kyoto in its full autumn glory alleviated the exasperating twenty-four-hour journey by plane, train, and automobile from Boston to Kyoto.

Hilda Westervelt is pleased to report that her book has been accepted for publication. *Unwelcome Guests: The Centauromachy in Fifth-century Greek Architectural Sculpture* will be published by Cambridge University Press and is forthcoming in fall 2010.

Gregory Williams returned to teaching this semester after a productive year on leave. In September he completed a draft of his book manuscript, *Arrested Ambition: Humor and Politics in Contemporary German Art*.

He is currently writing a paper to be presented at a CAA conference panel on the cultural afterlife of the Berlin Wall, as well as beginning an essay on the German artist Rosemarie Trockel to be included in an exhibition catalogue published in the spring by the Kunstmuseum Basel. Other new projects include a talk to be presented in April at the Association of Art Historians in Glasgow.

Michael Zell is thoroughly enjoying the first semester of his one-year sabbatical on a BU Humanities Foundation Henderson Senior Fellowship, and is working on his next book: *For the Love of Art: Gift Giving, Amateurs, and the Poetics of Painting in Seventeenth-Century Dutch Culture*. He is also currently preparing the talk "Vermeer's Poetics of Painting," which he will present at the CAA conference in Chicago.

GRADUATE STUDENTS

Christina An is in her second year of the MA program with a concentration in seventeenth-century Dutch art, and is also pursuing the Museum Studies Certificate. This term she is working for both the Curatorial and Education departments at the Isabella Stewart Gardner Museum, while also continuing her work at the BU Art Gallery and serving as GSAHA Vice President. In October she had the good fortune of visiting Prague and Dresden and got her fill of incredible art and architecture.

Carrie Anderson is excited to be coordinating *Place*, the 26th Annual Boston University Graduate Student Symposium on the History of Art (see <http://www.bu.edu/ah/news/2009-2010/symposium.html> for more details), while continuing to work on her dissertation, "Johan Maurits's Brazilian Collection: The Role of Ethnographic Gifts in Colonial Discourse." In other news, she is thrilled to announce the birth of her son, Nathan, who is doing his best to keep his parents very busy!

Virginia Anderson took a leave of absence from her position as Assistant Curator of American Art at the Harvard Art Museum, and relocated to Baltimore with her family in late August. She presented a paper on Harvard's 1905 portrait of the Empress Dowager of China by Hubert Vos at the conference "*A Long and Tumultuous Relationship*": *East-West Interchanges in American Art* at the Smithsonian American Art Museum in October, 2009. During her leave of absence, she's getting her 5-year-old son settled into kindergarten, and finishing her dissertation on Jasper Johns.

Susan Barahal began her PhD studies in the fall of 2008 and her field of interest is the Italian Renaissance, with a focus on the sculpture of Michelangelo. In addition to her doctoral studies, Susan is the Coordinator of Internships in Art Education for Tufts University in affiliation with The School of the Museum of Fine Arts, Boston, where she works as a liaison between public school partners and student teaching interns. She also works as a teacher liaison and

research assistant with the Visible Thinking Project and Artful Thinking at Project Zero at the Harvard University Graduate School of Education, and is focused on how art can facilitate and inform teaching and learning. Susan has presented her research at the Massachusetts Art Education Association Conference, The Visible Thinking conferences in Amsterdam, The Netherlands, and the International Thinking Conference in Norrköping, Sweden.



Leslie K. Brown and her guest curated exhibition at the DeCordova Sculpture Park and Museum, *Out of the Box: Photography Portfolios from the Permanent Collection*. Courtesy and copyright of Roger Farrington.

Leslie K. Brown began the Ph.D. program at BU in fall 2009 and is focusing on the history of photography. In 2009, she was the first guest curator to participate in a new program at the DeCordova Sculpture Park and Museum. This effort invites curators and artists to explore DeCordova's collection and bring to it new viewpoints. Leslie's exhibition — *Out of the Box: Photography Portfolios from the Permanent Collection* — runs through October 2010. Along with fellow BU

alumna Jennifer Uhrhane, Leslie organized and juried the 2009 *Leopold Godowsky, Jr. Color Photography Awards* for the Photographic Resource Center. The international awards honor excellence in color photography and this cycle focused on emerging artists and new approaches, culminating in a brochure, website, and exhibition (November 2009 – January 2010). Currently, she is organizing an exhibition of photographer Dan Ranalli's work for the Provincetown Art Museum that will open in fall 2010. Her essay/interview on Nate Larson and Marni Shindelman's collaborative project, "Witness: A Psychic Collaboration," can be found in the fall 2009 issue of *exposure*, the journal of the Society of Photographic Education.

Katherine Carroll continues to make progress on her dissertation, "Modernizing the American Medical School, 1893-1940: Architecture, Pedagogy, Professionalization, and Philanthropy." This summer she was able to complete her last extended research trip thanks to a Walter Read Hovey Memorial Fund Scholarship from The Pittsburgh Foundation. Currently, she is very grateful to have a Henry Luce Foundation/ACLS Dissertation Fellowship in American Art, which is allowing her to work full-time on her dissertation.

Holly Markovitz Goldstein is speaking at two conferences this year. She will deliver the paper "Constructing National Identity Through Western Survey Photography, Then and Now" at the American Studies Association (ASA)

Annual Meeting in Washington, DC, and she will present "Traveling East to Revisit the West: Robert Adams's 'Turning Back'" at the CAA conference in Chicago. Holly is also teaching the course Modern Art to 1940 at BU during the Fall 2009 semester.

Amy Huang's article on a Ming dynasty courtesan artist Lin Xue was published in "History of Art and History of Ideas VII," a Chinese journal/book this year. She is doing an internship at the Museum of Fine Arts and will be involved in the preparation of an exhibition on Chinese masterpiece paintings forthcoming year. Amy will write her MA paper on Qing dynasty collector and calligrapher Gao Shiqi, and has started her research on this interesting and controversial figure.

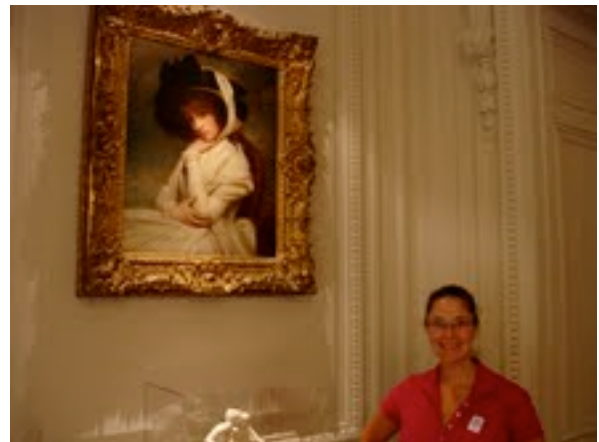
Meghen Jones, doctoral candidate, reports that her Fulbright dissertation research fellowship at the National Museum of Modern Art, Tokyo, will continue through early April, 2010. Amidst her research material collection activities, she was invited to give two talks in Japanese this fall related to her current studies. For the Japan Society of Oriental Ceramics Studies meeting on November 29 at the National Museum of Modern Art, Tokyo, she presented the lecture "Tomimoto Kenkichi through the lens of Ogata Kenzan," which considered modernist revivals of Rinpa art as well as twentieth-century ruptures in art pedagogy. Then, on December 5, she delivered the paper "Objects on the Edge of Function: Tomimoto Kenkichi's Kyoto period Overglaze Enamel Porcelain" at the Design History

Workshop Japan held at Kyoto Women's University.

Jeong Hye Kim wrote a critique on the photographs of Myoung Ho Lee for his exhibition in Soul Art Space in Korea opening in December 2009. Myoung Ho Lee was introduced on *FOAM* (#15), the international photography magazine published by Fotografie Museum Amsterdam and the artists of Yossi Milo Gallery, a photography gallery in New York City. Jeong Hye also directed a web-based project on visual trends for the Korea Institute of Design Promotion from March through November 2009 (www.designdb.com/dtrend/). Her novel approach expanded the concept of "trend" to include social, technological, and art trends. For this project she worked with reputable media outlets such as *Core77* in the US and *David Report* in Sweden. Selected articles from this project, including Jeong Hye's, will be published in December 2009 (in Korean).

Dalia Habib Linssen co-curated a small exhibition on the photographs of European photographer Lucien Aigner and taught the art history survey course at BU over the summer. In November, she defended her dissertation, "'Imprints of Their Being': The Photographs of Hansel Mieth and Otto Hagel," and will graduate in January 2010. She is currently applying for teaching positions and postdoctoral fellowships, and is reviewing Linda Gordon's new biography on Dorothea Lange for the *Women's Review of Books*."

Amber Ludwig continues work on her dissertation. Harvard University's Barker Humanities Center invited her to participate in their "New Eyes on the Eighteenth Century: A Symposium of Graduate Student Work." Amber will also present papers related to chapter two of her dissertation at the College Art Association Annual Conference in Chicago and the American Society for Eighteenth-Century Studies Annual Meeting in Albuquerque, New Mexico. In October 2010, the Cincinnati Art Museum will publish "Delicate Reputations: Portraits of Women in Eighteenth-Century London (working title)" in the catalogue accompanying the exhibition *Thomas Gainsborough and the Modern Woman*. On a personal note, Amber and her husband, Carlos, attended Holly Markovitz Goldstein's wedding in Los Angeles. Holly was a radiant bride, and the trip gave Amber an opportunity to study a portrait of her dissertation subject, Emma Hamilton, at the Huntington.



Amber Ludwig with George Romney's *Emma Hart, later Lady Hamilton, in a Straw Hat* (c. 1782-94).

Sarah Parrish embarked on a seven-week trip on the Trans-Siberian Railway with two friends this past May. Beginning in St. Petersburg, she traveled across Russia, Mongolia, and China, concluding her journey in Shanghai. Along the way she stopped in major cities, rural villages, and even the middle of the Gobi Desert! She also had the opportunity to see a wide range of artworks and monuments, from St. Basil's Cathedral in Moscow to the Terracotta Warriors in Xi'an. Immediately upon her return, she resumed her studies for the MA Comprehensive Exam, for which she served as GSAHA Exam Preparation Coordinator along with Christina An. This semester Sarah is continuing her involvement with GSAHA by organizing the Guest Scholar Lecture Series with Hannah Blunt. In addition, this fall Sarah's catalogue entry essay for Walter Gay's 1895 painting *Cigarette Girls, Seville* was published in *Art at Colby: Celebrating the Fiftieth Anniversary of the Colby College Museum of Art*.

Austin Porter completed his coursework last spring, and is preparing for his comprehensive exams during the fall 2009 semester. Additionally, he is teaching courses on Modern Art at Metropolitan College, and the History of Photography at the Art Institute of Boston. This summer Austin conducted preliminary dissertation research on American World War II propaganda at the Eisenhower and Truman Presidential libraries in Abilene, Kansas, and Independence, Missouri, respectively. Additionally, Austin presented his paper "Comics, War, &

Race: Charles Alston's World War II Cartoons," at the Mid-Atlantic Popular and American Culture Association Conference in Boston, November 2009.

Melissa Renn continues to work on her dissertation which examines *Life* magazine's role in the art world between 1936 and 1972. She recently gave two papers related to her dissertation: a paper on Georgia O'Keeffe and *Life* magazine at the Southwest Art History Conference in Taos, New Mexico, and a paper on Robert Rauschenberg and *Life* magazine for the Southeastern College Art Conference (SECAC) in Mobile, Alabama. Melissa is also currently Research Associate for Ted Stebbins in the American Art Department at the Harvard Art Museum.



Melissa Renn, Jillian Russo (MA'04), and Catherine Walsh with friends and colleagues at dinner at SECAC in Mobile, Alabama.

Ginger Elliott Smith has been delighted to serve as *Art Bull* editor for the 2009-10 academic year. After completing coursework this past spring, she taught AH497 – a seminar that

investigated American art and its dialogue with Europe during “The Long 1960s” — for BU’s summer term. This summer Ginger also began working with Independent Curator Rachel Arauz, providing research and curatorial assistance for an exhibition of contemporary art at the Boston University Art Gallery, *The Shape of Abstraction* (February 5, 2010 – April 28, 2010), as well as authoring the “Biographies” section of the show’s accompanying catalogue. In personal news, Ginger’s husband accepted an appointment at Vanderbilt University in October, and the couple along with their two dogs relocated to Nashville in mid-November. The transition has proven to be relatively painless and she will be continuing her graduate student responsibilities, e.g. reading symposium abstracts, remotely. She hopes to see many of you at the opening for *The Shape of Abstraction* on February 4.



Ginger Elliott Smith visiting Nashville’s replica monument of the Parthenon (completed 1931, Nashville, TN).

Martina Tanga is enjoying the second year courses of the PhD program. She had a productive summer teaching AH

112 at BU and exploring some of her other interests culminating in an interview with locally based artist/architect Mary Otis Stevens for *Big Red and Shiny*, issue #110. Currently she is the Fundraising Chair for GSAHA and successfully ran a book and bake sale that raised over \$500 for GSAHA. She is looking forward to her last semester of coursework before beginning her oral exam preparation.

Catherine Walsh is working on her dissertation, which considers 16th-century Italian sculpture and early modern ideas of the environment. In October, she presented a paper on Giambologna's *Appennino*, the pastoral, and ecology at the Southeastern College Art Conference (SECAC) in Mobile, Alabama.

Tara Ward has been living in Paris and researching her dissertation on Robert Delaunay, Fernand Léger, and Sonia Delaunay thanks to a travel fellowship from the Graduate School of Arts and Sciences. She is pleased to report that the Bibliothèque nationale has finally taken Foucault's critiques to heart and lessened its bureaucracy, that there are still exciting discoveries to be made at the Centre Pompidou and the Bibliothèque historique de la ville de Paris, and that you can still find some really great food in the city. Tara misses teaching and the BU crowd, but says that a café in Montparnasse beats a Mugar carrel any day.