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Alumni Newsletter

Boston University Department of History of Art & Architecture

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Department of History of Art & Architecture
Boston University
725 Commonwealth Avenue, Room 302
Boston, Massachusetts 02215
Telephone: 617.353-2520
Fax: 617.353.3243
E-mail: ahdept@bu.edu
Website: www.bu.edu/ah

Alumna Profile: Karen Haas (MA '89) Lane Curator of Photographs, MFA, Boston, reflects on her time at BU

For the last fifteen years, Karen Haas has worked at the Museum of Fine Arts, Boston. She currently serves as the Lane Curator of Photographs, and focuses her work on a unique collection of 6000 American modernist photographs recently gifted to the MFA by Trustee Sandra Lane. Haas has organized several exhibitions, including: *Charles Sheeler* (2003); *Ansel Adams* (2005); *Viva México: Edward Weston and his Contemporaries* (2009); *Edward Weston: Leaves of Grass* (2010); *Bruce Davidson: East 100th Street* (2013); and *Enduring Vision: Photographs from the Lane Collection* (2013). Most recently, she researched and curated an installation of never-before-seen photographs by the late *Life* magazine photographer, Gordon Parks. *Gordon Parks: Back to Fort Scott*, which opened to much acclaim, revealed groundbreaking photographs of segregation in Fort Scott, Kansas (Parks' hometown) throughout the 1940s.

What made you choose to attend Boston University?

I decided to go to graduate school several years after receiving my BA in Art History from Connecticut College and while still working as an assistant curator at the Isabella Stewart Gardner Museum. This was during the 1980s and I couldn't afford to quit my job and go to school full time, so my degree stretched out over many years (which I don't recommend!). In the end I never wrote a dissertation but did complete my PhD coursework. When I began the MA program I thought I would focus on American paintings, but once at BU I discovered the history of photography while studying with Carl Chiarenza and really never looked back – I was instantly hooked! I didn't realize how rare such a history-of-photography specialty was at the time, but in retrospect I really lucked out, as BU was the only school I applied to.

What were you most memorable experiences/encounters during your time in the PhD Program? At what point in your graduate career did you decide to pursue a career in the museum world?

My first few years were particularly memorable because I was studying with someone who was both photo historian and working photographer and before he left to go to the University of Rochester, Chiarenza often brought in photographer-friends, like Aaron Siskind and Robert Heineken, to speak with us, which was both fascinating and fun. Later on when Kim Sichel came to take over the photography program, it was also great to take her seminar and



Interview continued on page 6

A TRIBUTE TO KEITH N. MORGAN

By William D. Moore (PhD '99)



Keith Morgan, who retires at the end of this academic year, has been a stalwart of both the Department of the History of Art & Architecture and the American & New England Studies Program since his arrival at Boston University in August of 1980 as an Assistant Professor of Art History and the Director of the Preservation Studies Program. During the past thirty-five years, Professor Morgan has inspired many with his gifts for scholarship, classroom teaching, academic mentoring, institutional administration, and professional collegiality.

Keith came to the university with strong interdisciplinary academic credentials, having earned a B.A. in History from the College of Wooster, an M.A. in Early American Culture from the Winterthur Museum Program at the University of Delaware, and a Ph.D. in Art History from Brown University. Before landing on Commonwealth Avenue, he worked as a Preservation Planner for the North Carolina Department of Cultural Resources, as the Chief of Curatorial Services for the Rhode Island Historical Society, as an editor at the Magazine *Antiques*, and in the curatorial department at the Brooklyn Museum. Keith's engagement with American arts and culture is reflected in this impressive range of professional experiences, which have contributed to his unique ability to positively mentor a broad spectrum of students with diverse career goals.

Keith's talents and efforts as an administrator have had lasting impact. He has consistently worked to build consensus, while tenaciously pursuing professional goals that move institutions forward. During his tenure at Boston University, Professor Morgan has served the institution as Director of the Preservation Studies Program, Director of the American & New England Studies Program, Chair of the Department of the History of Art & Architecture (assuming this responsibility on two separate occasions), and most recently as the Director of Architectural Studies, a successful and expanding program which would not exist without his visionary leadership. Keith similarly has displayed his administrative talents in the realm of non-profit and scholarly organizations where he has served on countless boards including the Hancock Shaker Village, Historic New England, and the Art and Architecture Committee of Boston's Trinity Church. As president of the Society of Architectural Historians from 1993 to 1994, he oversaw both the relocation of the Society's office from Philadelphia to Chicago and the acquisition of Louis Sullivan's Charnley-Persky House for its headquarters.

Keith has produced a steady stream of noteworthy studies on American architecture, much of it focused upon the metropolis surrounding B.U. He has published major studies of the architect Charles A. Platt, the landscape designer Charles Eliot, and the work of Frederick Law Olmstead. With his colleague Naomi Miller, he co-authored *Architecture in Boston 1975-1990*, and he served as the editor and primary author of *Buildings of Massachusetts: Metropolitan Boston*. He similarly served as the architecture editor for *The Encyclopedia of New England*.

Perhaps most importantly, Keith has been a cherished teacher and beloved mentor. A gifted lecturer, he has brought new meaning to the buildings and landscapes surrounding us, while depicting their creators as multi-faceted individuals grappling with the issues of their varied contexts. His students have benefitted from his professional and intellectual guidance, his friendship, and his understanding of how to prosper in the academic world. In addition to laboring over editorial suggestions on countless dissertation drafts, Professor Morgan has consistently competed advantageously in positioning students for scholarly and professional success. For Keith, the relationship between doctoral student and dissertation advisor is an enduring bond. Former students who have benefitted emotionally, professionally, and intellectually from his gentle, insightful guidance are situated across the globe working at universities, in museums, and in a range of other professional settings. Their participation in American architecture and cultural studies serves as enduring testimony to Keith's long and distinguished career at Boston University.

BU History of Art & Architecture Alumni Updates

Below you will find updates as provided by our graduates.

As a reminder, you can [update contact information with Alumni Relations here](#).

Molly Scheu Boarati (MA '08) is Assistant Curator at the Nasher Museum of Art at Duke University, where she has co-curated *The Human Position: Old Master Works from the Collection*, and *The New Galleries: A Collection Come to Light*. In 2016 she will organize *Burk Uzzle: Southern Landscapes*, and an exhibition of contemporary art from the collection. Before becoming curator, Molly worked in Academic Programs at the Nasher for four years.

Judy Ditner (PhD '15) is excited to announce that starting in May, she will become the Assistant Curator of Photography at the Yale University Art Gallery. She is looking forward to working with this amazing collection and joining fellow HAA alums Keely Orgeman and John Gordon at the YUAG!

Holly Goldstein (PhD '10) is a Professor of Art History at the Savannah College of Art and Design in Savannah, GA. She teaches graduate and undergraduate courses on Modern and Contemporary Art, The History of Photography, and Landscape Photography and Theory. She has recently developed a course that investigates the "hidden histories" of the Savannah region and is

writing a book chapter that examines how art intersects with public history. Last spring she published an essay on southern landscape photography in *Exposure* magazine, edited by BU's own Stacey Cutshaw (PhD '10). Holly lives in Savannah with her husband Jonathan and two daughters, Eloise and Camille, and welcomes visitors any time.

Cristina Hadzi (BA '80) is the senior designer and founder of Cristina Hadzi Design, a New York based interior design firm, opened in 1995, that specializes in both residential and commercial projects. Her practice includes private residences in London and Paris, and summer homes in the Hamptons and Connecticut. Commercial projects encompass doctors' offices, restaurants, and a gourmet market/café in New York's Upper West Side. In addition to her work as a designer, she regularly contributes to the Huffington Post and to her blog <http://cristinahadzi> about style, travel, and design. Cristina was born and raised in an artistic household in Rome, Italy: her father was celebrated sculptor Dimitri Hadzi and her mother a noted archaeologist and art historian. This experience was further augmented by her studies in art history at BU, which contribute directly to the design work she does today.

Naomi Slipp (PhD '15) is enjoying year one teaching at Auburn University, Montgomery in Alabama, where she manages the Museum Studies program and a small on-campus gallery, and teaches a 2-3 load. Conferences have taken a

back seat to publications this year, and she anticipates essays in three edited volumes and an article in *Sculpture Journal* forthcoming. Personally, Montgomery is well situated for exploring the rich arts and culture of the South. They would be glad to hear from anyone traveling south of the Mason-Dixon, or rolling through AL!



In January 2016, **John Stomberg (PhD '99)** became the first Virginia Rice Kelsey 1961 Director of the Hood Museum of Art at Dartmouth College. His directorial career began at the Boston University Art Gallery and continued at Williams College and Mount Holyoke College.

After graduating from the doctoral program in May 2015, **Martina Tanga (PhD '15)** began working at Skinner Auctions as their Modern and Contemporary Art Specialist. She also teaches Contemporary Art in the Boston area; she is currently affiliated with the College of the Holy Cross.



For BU's Erin Coe, The Hyde Collection helps "people find a moment in life where (they) can go from the ordinary to the extraordinary."

ERIN COE (MA '95) NAMED NEW DIRECTOR OF HYDE COLLECTION

Following fifteen years as the curator of the Hyde Collection in Glen Falls, New York, Erin Coe started as the new director in July 2015.

Coe has detailed knowledge of the museum's collection, which spans about 6,000 years of art, the history of museum founders Louis and Charlotte Hyde, and documents and memorabilia in the museum's archives.

"Amelia Earhart once said that the most difficult thing is the decision to act. So if I came back, I'm going to act," Coe said. "I'm going to do something. I want to make a difference."

She uses ACT as an acronym for her three-fold goal of making the museum more Accessible to people of all ages and interests, integrating the museum into the Community and updating the museum with new Technology.

For more information: http://poststar.com/news/local/new-director-erin-coe-shares-vision-for-the-hyde/article_260db191-cc0d-5b8c-a6fc-e1283baf4d16.html

JOSH BASSECHES (MA '11) NAMED NEW DIRECTOR OF ROYAL ONTARIO MUSEUM



"I am tremendously excited to join the ROM. The ROM is one of a few major museums in the world with encyclopedic collections spanning across art, culture, and nature. My vision is to continue to enhance the relevance and impact of the Museum, strengthen our visitor experience, and transform us into one of the top ten museums in the world," said Basseches.

On November 7, 2015, Bonnie Brooks, Chair of the Royal Ontario Museum (ROM) Board of Trustees, announced the appointment of Josh Basseches as the new Director and CEO, following an extensive international search.

Basseches joins the ROM from the Peabody Essex Museum (PEM) in Salem, Massachusetts, where he is Deputy Director. He played a central role in the decade-long transformation of PEM into one of America's leading museums, with a reputation for innovation and creativity, as well as in PEM's recent capital campaign, helping to raise more than \$600 million (CDN). Prior to joining PEM, Basseches was Executive Director at the Harvard Museum of Natural History, and held senior roles at TDC, a nonprofit management consulting firm and research firm serving museums and educational institutions, and the Museum of Fine Arts in Boston. He holds an MBA from Harvard University and is a PhD Student in the History of Art & Architecture at the Boston University's Graduate School of Arts & Sciences.

Basseches is expected to begin his new role in 2016, following the completion of immigration proceedings. He joins the ROM at a dynamic time, with *Pompeii* set to deliver strong attendance numbers, and an exciting schedule of exhibitions, including *Tattoos* and *Chihuly*, scheduled for the coming year.

TRIBUTE TO TONI JUNKIN (PhD '86)

By Pat Hills

Sara Caldwell Junkin (known as Toni) passed away peacefully on February 17, 2016, after the long illness of Alzheimer's disease. Although enrolled in the American and New England Studies Program, she took most of her courses in the History of Art and Architecture Department and defended her dissertation "The Europeanization of Henry Bacon (1839-1912), American Expatriate Painter" in 1986. Following her degree, she worked at the Vose Galleries in Boston on their monumental dictionary of earlier American painters and taught at Pine Manor College. In recent years she and her husband, Joe, have been active in Historic New England. We will miss her.

Check out *SEQUITUR*!

SEQUITUR is an online scholarly journal produced by the graduate students of the Department of History of Art & Architecture (HAA) at Boston University. Visit: www.bu.edu/sequitur.

Founded in 2014 under the aegis of the Graduate Student History of Art & Architecture Association (GSHAAA) in collaboration with HAA, *SEQUITUR* is a biannual publication dedicated to addressing current events, issues, and personalities in art and architectural history.



Serious Fun: Expressions of Play in the History of Art & Architecture

The 32nd Annual Boston University Graduate Student Symposium on the History of Art & Architecture

In all of its forms, play is a vital expressive force. Whether theatrical or athletic, rollicking or subversive, play has enacted a pivotal role in shaping cultural life. The 32nd Annual Boston University Graduate Student Symposium on the History of Art & Architecture examines play as form, content, process, and methodological framework.

2016 Symposium Schedule:

KEYNOTE ADDRESS

Friday, February 26, 2016

Boston University Art Gallery
at the Stone Gallery
855 Commonwealth Avenue, Boston, MA
02215

“The Play of Italian Renaissance Art”

Dr. Paul Barolsky
Commonwealth Professor of Italian
Renaissance Art and Literature, McIntire
Department of Art,
University of Virginia

GRADUATE SYMPOSIUM:

Saturday, February 27, 2016

Riley Seminar Room,
Museum of Fine Arts, Boston
465 Huntington Avenue
Boston, MA, 02115

Selected Speakers:

Emma Thomas, PhD Candidate, Boston University
At War and at Play: American Children and the Russo-Japanese War

Asiel Sepúlveda, PhD student, Southern Methodist University
Humor and Social Hygiene in Havana's Nineteenth-Century Cigarette Marquillas

Will Partin, PhD student, University of North Carolina, Chapel Hill
Monument | Memory | Play: Joseph DeLappe's Dead in Iraq

Naomi Lebens, PhD candidate, Courtauld Institute of Art
Giuseppe Maria Mitelli (1634-1718): Print, Games and the Artist at Play

Elizabeth Weinfield, PhD candidate, The Graduate Center (CUNY)
Isabella d'Este: Patronage, Performance, and the Viola da Gamba

Margaret Frick, MA student, Bard Graduate Center
'A Friend may taste/But dont wast': A Study of Puzzle Jugs and Drinking Culture in the Seventeenth and Eighteenth Centuries

Moderators: Ewa Matczyk and Joseph Saravo
For more information, please contact Catherine O'Reilly, 2015/2016 Symposium Coordinator,
Department of History of Art & Architecture, bugraduatesymposiumhaa@gmail.com.

This event is generously sponsored by The Boston University Center for the Humanities; the Boston University Department of History of Art & Architecture; the Museum of Fine Arts, Boston; the Boston University Graduate Student History of Art & Architecture Association; and the Boston University Art Gallery at the Stone Gallery.

Changes and New Structure for the Boston University Art Gallery

In July 2015, the Boston University Art Gallery at the Stone Gallery and the School of Visual Arts' 808 and Sherman Galleries merged to form the Boston University Art Galleries. The newly formed consortium now comprises four gallery spaces—the Faye G., Jo, and James Stone Gallery; Annex; 808 Gallery; and Sherman Gallery—each offering a unique setting for innovative temporary exhibitions that focus on contemporary international, national and regional art developments. The Boston University Art Galleries are co-directed by Joshua Buckno, Managing Director, who oversaw the Stone Gallery exclusively last year, and Lynne Cooney, Artistic Director, who served as the Exhibitions Director for the 808 and Sherman Galleries and is currently a PhD candidate in the Department of History of Art and Architecture.

The identity of the Boston University Art Galleries will be one shaped by collaboration with the College of Fine Arts, the Department of History of Art and Architecture, the BU Arts Initiative, and other departments and colleges within the University, as well as the Greater Boston community. Through deepening and fostering relationships, the Boston University Art Galleries is uniquely positioned to build upon the galleries' extremely competitive programming, particularly that of the Stone and 808 Galleries, and expand its visibility within the city and region. Cooney and Buckno consider the next year to be transitional for the galleries as they explore the galleries' vision and mission in concert with its advisory committee for its inaugural season in fall 2017.

Additionally, next year the Stone Gallery will undergo major renovation as part of the University's multi-million capital improvement project that will create new facilities for the College of Fine Arts (see <http://www.bu.edu/today/2016/university-commits-50-million-for-cfa>). The renovation will start with the return of the façade and replacement of the large bay windows on the ground floor of CFA, a former Buick dealership. In addition to new windows, a dedicated entrance to the gallery will be constructed off of the passageway between CFA and the College of General Studies, creating direct access to the gallery from Commonwealth Avenue and increasing the visibility of the gallery for passers-by. The Stone Gallery will be closed during construction, slated to begin in January 2017, and projected to re-open to the public in fall 2017. Updates on the construction and upcoming programming will be made available on the Boston University Art Galleries website (www.bu.edu/art).

Karen Haas, continued

collaborate on the “Mapping the West” exhibition of 19th-century photographs from the Boston Public Library’s holdings. I always knew that I wanted to work in a museum setting so, in fact, that is why I continued to work while I was in graduate school – at the Addison Gallery of American Art in various private collections, at the Boston University Art Gallery, and eventually at the Museum of Fine Arts, Boston, where I’ve been for the last 15 years.

How did your experiences at BU help to foster such a career?

My experiences at BU definitely reinforced my growing interest in the history of photography (and happily coincided with my falling in love and marrying a photographer). The fact that I was working in several part-time positions in a variety of public and private collections in order to pay for my courses (and later my continuing study fees) did, I think, really make me a better curator in the end. I’m glad, for example, that I didn’t go straight into a position like the one I have here at the MFA, because I firmly believe the many years of working through the entire process – from pounding nails and peeling plexi to conceptualizing exhibitions and writing catalogues – were great preparation for working in a large and much more compartmentalized institution like the MFA.

What are the highlights of your years at MFA?

The highlights of my time here at the Museum are many – organizing and writing catalogues for large Charles Sheeler and Ansel Adams exhibitions, which then traveled literally around the world on tour; certainly securing the Lane Collection of more than 6000 American modernist photographs for the MFA, Boston in 2012; and more recently curating two smaller shows that held great personal meaning for me, one on Edward Weston and Whitman’s *Leaves of Grass* and another focusing on a single LIFE magazine story, *Gordon Parks: Back to Fort Scott*.

What challenges do you face as a curator and what are your aspirations for the department?

My greatest challenge as a curator is probably the most mundane – time management! We regularly tackle several projects at one time and the difficulty is finding a balance in one’s workload – for example, I have a massive number of Lane Collection photographs that I am responsible for cataloguing and helping to organize, which is an ongoing, long-term project, and I often find myself pulled away from those detailed and time-consuming jobs by seemingly more pressing exhibition and catalogue-related work. The trick is keeping it all in balance and still finding time to stay abreast of the literature in our field, as well as visit museum exhibitions and commercial galleries, so as not to fall behind on what is going on elsewhere. One of my aspirations, at least, is keeping up with all these day-to-day responsibilities while still finding a way to carve out enough time to continue organizing exhibitions, writing catalogues, and interacting with the public, as that is really what I find most exciting and satisfying about my job.

Does Boston have a receptive audience for photography and photographic installations?

Yes, I think we have a very receptive audience for photography in Boston and I am grateful to BU for ultimately setting me on the course to becoming a photo curator. The MFA’s market research shows that photography is of particular interest to our visitors and as a result we always have between one and three photo exhibitions up at any given time. I’m also happy to say that we have an amazing community of photography curators and academics here in the greater Boston area, many of whom are BU graduates, which is another big plus.

What advice would you give graduate students aspiring to a career in the museum world?

I’m probably not the best person to advise graduate students today, as I’ve been out of school for so long, but I do recommend that people not do what I did, which is take too many years to get their advanced degrees. I suggest that they also take part in as many museum internships as they can because we rarely consider hiring people who haven’t gained the very practical experiences that such programs provide. Being a museum curator is fascinating and challenging work. It requires a mind that is open to new things and eyes that are trained on a wide variety of subjects. In some ways the most exciting aspect of this job is the creative ways we can not only pursue our individual endeavors, but also collaborate with others, respond to serendipity when it happens, and often find ourselves taking on projects that we might not otherwise have foreseen.

Alumni Support for Graduate Travel, January 2015 – April 2016

Thanks to those alumni who gave through the Art History Graduate Alumni Fund and the Patricia Hills Endowed Fund, we were able to support many students' travel expenses and help them to do research for their MA papers and PhD dissertations. Here are the recipients since our last *Newsletter*, issued February 2015. The papers or research trips are listed below in chronological order.

Leslie K. Brown, "Mastering and Sharing the View: The Kodak Picture Spot," part of the panel "A Social Medium: Photography's History of Sharing," in conjunction with the New York Public Library exhibition *Public Eye: 175 Years of Sharing*, College Art Association, New York, NY, February 11-14, 2015.

Lindsay Alberts, "Collected Bodies: Francesco I's Legacy at the Cappella dei Principi," South-Central Renaissance Conference, Raleigh, North Carolina, March 12-14, 2015.

Erin McKellar, "Defense, Destruction, Opportunity: Wartime Housing Exhibitions," Graduate Student Lightning Talks, Society of Architectural Historians Annual Conference, April 15-19, 2015. Funded by a Robert Rettig Student Annual Meeting Fellowship from the New England Society of Architectural Historians and a GSO Presentation Grant.

Erin McKellar, "Displaying a Democratic Future: *Rebuilding Britain and American Housing in War and Peace*," "In the Same Boat": British and American Visual Culture during the Second World War, Department of the History of Art, Yale University, May 8-9, 2015. Funded by the Department of the History of Art, Yale University.

Lindsay Alberts, "Transformation: The Studiolo of Francesco I as Educational Space," *Scientiae* 2015, University of Toronto, May 27-29, 2015 (funded in part by Patricia Hills Travel Fund).

Lydia Harrington, "Visible and Invisible Children of the Periphery: the *Mekteb-i İdadi* and *ıslahhane* in 19th-century Baghdad" at the Ottoman Studies Group at Oxford 3rd Graduate Workshop "In the Margins of Ottoman History: Revisiting the Late Ottoman Past," Oxford University, June 5, 2015.

Caitlin Dalton, "Printing Art History in Postwar Berlin: Oskar Nerlinger, the Art Journal *bildende kunst* and the Politics of Reconstruction, 1947-1949," Walking the Line: Art of Border Zones in Times of Crisis, Heidelberg Universität Summer School, July 26-31, 2015. Funded by the History of Art and Architecture Graduate Conference Travel Fund.

Erin McKellar, "Conceiving an Ideal Democratic Neighborhood," "How We Live, and How We Might Live": Design and the Spirit of Critical Utopianism, Design History Society Annual Conference, California College of the Arts, September 11-13, 2015. Funded by a Design History Society Student Conference Bursary.

Xiao Chen, "Shining after the Rain: Images of Chinese Women in Painting from the Cultural Revolution to the Early 1980s", in 2015 Conference of the American Association of Chinese Studies", Crown Plaza Hotel in Houston, Texas, Oct. 9-11, 2015. This was supported by the funds reserved for the Asian art graduate students.

Lindsay Alberts, "The Power of Ambivalence: Re-Framing Francesco I de' Medici," 9th International Conference of the Taiwan Association of Classical, Medieval, and Renaissance Scholars, Taiwan National University, Taipei, Taiwan, October 22-23, 2015.

Erin Hyde Nolan, "Back to School: Portraits of students from the Arabian Peninsula in the Abdülhamid II Albums," College Art Association, Washington, D.C., February 3-6, 2016. Funded in part by the History of Art and Architecture Graduate Conference Travel Fund.
