

HAA NEWSLETTER

NEWS FROM THE BOSTON UNIVERSITY
HISTORY OF ART & ARCHITECTURE DEPARTMENT

GREETINGS FROM COMMONWEALTH AVENUE

May is a month of heightened anxiety and elation at the department and the university at large. As students and faculty persevere through final exams and papers, family and friends begin descending upon Boston to celebrate commencement. The occasional thunderstorms amplify the excitement of the moment, when luxurious spring blossoms magically emerge on campus trees and grounds right on time for a picture-perfect finish.

For me, the end of an academic year brings a mixture of gratification for what was accomplished and anticipation for the challenges that lie ahead. In 2017-18, we welcomed renowned architectural historian Sibel Bozdoğan, expert in modern architecture and urbanism specializing in the Mediterranean and the Middle East, as a three-year visiting professor. We held a successful search for a new assistant professor of Chinese art and architecture; Anne Feng, a specialist in Buddhist art, joins us in fall 2019 after she completes a one-year postdoctoral fellowship at Harvard University.

In faculty book news, cheers to Michael Zell on the publication of *Ut pictura amor: The Reflexive Imagery of Love in Artistic Theory and Practice, 1500-1700* (Brill); and to Becky Martin for *The Art of Contact: Comparative Approaches to Greek and Phoenician Art* (University of Pennsylvania Press). I am especially delighted to congratulate Becky for successfully achieving tenure and promotion!

Other notable activities are the launch of Jodi Cranston's digital platform Mapping Paintings (www.mappingpaintings.org), supported by the Kress Foundation, that allows users to explore provenance records of paintings; and the symposium Evidence & Narrative in Architectural History organized by Daniel Abramson and held at BU in March that examined how historians use evidence to tell stories. Our students have been hard at work as well. Undergraduate major Rachel Kubrick is a co-founder of *Squinch* (www.squinchmag.com), an online art magazine launched in September that showcases undergraduate writing and artwork. The graduate journal *SEQUITUR* (www.bu.edu/sequitur) celebrates its fourth year in publication with a robust selection of research pieces and exhibition reviews.

This year's newsletter is coordinated by graduate students Steve Burges and Alex Yen. In the spirit of teamwork, it aptly features a double interview of department alumni Michael Hoff (Hixon-Lied Distinguished Professor of Art History, University of Nebraska-Lincoln) and Patricia Johnston (Rev. J. Gerard Mears, S.J., Chair in Fine Arts, College of the Holy Cross), who also happen to be the co-creators of the department's distinguished, long-running annual graduate symposium. In the following pages, you will see that the symposium is going on strong 34 years later, and that there are myriad more accomplishments of the faculty, students, and alumni to boast. Finally, I wish to express gratitude for your generous contributions on BU Giving Day, held on April 11, 2018. Your support of the inspired work of our undergraduate and graduate students is greatly appreciated. Until the next issue, please keep in touch and send us your news (ahdept@bu.edu).

Alice Y. Tseng, Chair
May 2018

2017-18

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COURSE SPOTLIGHT

ARCHITECTURE CAPSTONE COURSE OFFERS INTERNSHIP PROGRAM

A new architecture capstone course premiered in spring 2018. The class, taught by Professor Daniel Abramson, integrated students' knowledge and skills from the major to launch them towards careers after BU. Significantly, the course provided architectural studies majors the opportunity to complete internships for academic credit in local offices and organizations.

Prior to the spring semester, in November, interested students received a list of firms and organizations, pre-contacted by Abramson, whom students could approach about internship opportunities. Once a match was made, students commenced their internships in January, working on average twelve hours a week. One student designed a client's garage in Medford. Others researched Net Zero Energy and LEED standards. All had the chance to participate in a variety of firm activities learning about professional practices of architecture.

At the beginning of the semester, students also came up with a list of architecture-related activities to do together during the class's seminar time. Among these, students chose to visit Louis Kahn's Philips Exeter Academy Library in New Hampshire and the reconstructed Yin Yu Tang Chinese House at the Peabody Essex Museum in Salem. They also devised an in-class design challenge with a surprise program set by Abramson to make A Place For Food. Students received \$15 to shop at CVS, came back to the classroom, and produced their designs – all within two-and-a-half hours!

At semester's end, each student gave a formal presentation of their experiences to intern sponsors at a special luncheon hosted by the department. Abramson plans to offer this Architecture Capstone course regularly to architectural studies seniors and juniors, continuing when he returns from sabbatical in spring 2020.



Students of the capstone course present their designs. Image courtesy of Daniel Abramson.



Students visit the Yin Yu Tang Chinese House at the Peabody Essex Museum. Image courtesy of Daniel Abramson.

FEATURE INTERVIEW

This year, we had the rare and special honor of conducting a joint interview with two alumni, Dr. Michael Hoff and Dr. Patricia Johnston (both PhD '88).

Michael Hoff is the Hixon-Lied Distinguished Professor of Art History at the University of Nebraska-Lincoln where he has taught since 1989. He offers courses in his area of specialty, Roman and Greek art and archaeology. Dr. Hoff also currently serves as director of the Antiochia ad Cragum Archaeological Research Project in Turkey.

Patricia Johnston is the Rev. J. Gerard Mears, S.J., Chair in Fine Arts at the College of the Holy Cross in Worcester, Massachusetts, and teaches courses in American art, modern art, and the history of photography. She has previously taught at Salem State University and has worked extensively with the Peabody Essex Museum and the National Endowment for the Humanities.

The two have remained friends since their time as PhD students in the Art History Department at Boston University, and when Johnston visited the University of Nebraska-Lincoln as a guest lecturer earlier this year, they graciously spoke with PhD candidate Steve Burges. The following transcription was edited for length and clarity.

What year did you start at Boston University?

MH: I started in '82, and Pat was the year before me.

PJ: Yes, I started in '81.

MH: We graduated in January 1988. My first full-time job was down at Tulane [University in New Orleans, Louisiana]. So I had a year's gig as a replacement position.

What were some of your most memorable experiences here at BU?

MH: There's a number of things that stand out. I remember running down the hallway carrying my seminar paper for Fred Kleiner, trying to make the five o'clock deadline that he had imposed. And he refused to accept it even one minute later. I remember running down the hall to get it to him.

Pat and I also started the [graduate] symposium together. We came up with the idea and modeled it on the Frick Symposium. We felt BU and Boston needed to have something equivalent to the Frick. UCLA had one, but that's the West Coast; it was kind of hard to get there for graduate students. There are thousands of art history graduate students in the Boston area alone and add New York and all the Ivies close by. So we felt that there was a greater neighborhood.



The Art History Department in the 1980's: Professor Fred S. Kleiner with students at the Museum of Fine Arts, Boston. Taken from the 1984 Boston University Serial. Image courtesy of the Howard Gottlieb Archival Research Center.

(con't):

PJ: It was pre-internet days, so we had to make posters and mail them to all the schools. As well as the symposium papers.

MH: That was the other thing too: It was the internet. This was the beginning of computers. You know, Pat and I, I think, were the first graduate students to do our dissertations on a computer.

PJ: We used to have to go down to the lab with computers that was behind the movie theater. The movie theater was behind Morse Auditorium. And there were banks of computers where you could type your papers.

•“Symposium on the History of Art” March 29, 10am-4pm/
Isabella Stewart Gardner Museum,
280 The Fenway/ Reception will
follow/ For more info, call
353-2520/ Sponsor: CLA/Art
History.

Newspaper Clippings: In the March 26, 1986 *BU Today*, an announcement appears for the fifth Symposium on the History of Art. Image courtesy of the Howard Gottlieb Archival Research Center.

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On Monday, March 31, 1930 the
Fine Arts Club held its first official
meeting. At this time the nomi-
nating committee reported the
following as possible or prospective
office-holders.

President:	Miss Walsh Miss Goranson
Vice-President:	Mr. Irving Mr. Roborough
Secretary:	Miss Burns Mr. Lincoln
Treasurer:	Miss Day Miss Hill

An election was immediately
arranged with this result:
President, Miss Sally Walsh;
Vice-President, Mr. John Roborough;
Secretary, Mr. George A. Lincoln;
Treasurer, Miss Day. (Eleanor)
Concerning the business of the
meeting, Miss Walsh assumed the
chair and stressed the matter

BU and the arts: Notes from the first official meeting of the “Boston University Fine Arts Club” founded within the College of Liberal Arts in 1930. Image courtesy of the Howard Gottlieb Archival Research Center.

Pat, did you have any specific memories of BU?

PJ: I thought that the faculty were very generous with helping us apply for grants for further dissertation studies.

MH: There was one faculty member, Fred Licht, and I was not in his area. Pat was not in his area. And yet he knew something about everyone’s area. He was just a Renaissance man, and he knew something about everything. He would have get-togethers over at his house, and he would pull paintings off the wall and quiz us on them. It was like a seminar, and it would put us all in a frenzied state if we didn’t recognize immediately some detail about a painting. But for us, to me, that was one of the greatest experience, just learning from Fred Licht.

PJ: I would add that it was a very social department at that time. And one of the really nice things – I don’t know if there’s still the pub over there at the castle?

Yes, it’s still there!

PJ: We would go over there after seminars and go to the pub and talk about things. I think that the graduate students among themselves were very social and supportive of each other and that has continued in our later careers. I would also say Pat Hills and Kevin Whitfield often hosted lecturers at their homes and always invited graduate students to these events.

MH: Yeah, absolutely. There were times during baseball season when the graduate students would gather for home baseball games and go to Fenway Park. That was when bleacher seats were pretty cheap.

PJ: It used to be six dollars.

MH: Yeah, always out in the right field bleachers.

(con't)

Pat what was your path after graduation?

PJ: I had written my dissertation at the Smithsonian as a predoctoral fellow, and then I moved back to Boston and took a job at Salem State University. I was chair of the art department for some time, and I wrote my first two books there. I was very involved with the NEH (National Endowment for the Humanities) at that point, and I directed five NEH summer institutes for high school teachers on American Art. So it was an opportunity to do many different kinds of teaching. I found it was influential in changing my research focus because I really looked at the archives that were available in town, and Salem has an enormous archival repository that was really unmined by art historians, and historians had looked at it. So I started to look at different questions in American art based on where I was teaching.

MH: You also made a major shift, though, from history of photography.

PJ: My first book was on 1920s and 30s photography, Edward Steichen's advertising photography. And all that archival work was in Washington and New York. But getting into archives that were near me made me really think about, well these are existing questions that could be explored.

MH: So you made kind of a shift as a result of the availability of material.

PJ: And interest.

Michael, how has your research developed since your dissertation?

MH: Well, I made a big change also from working in Greece, where I spent the first twenty years of my career working on the Roman period in Athens. So I had sort of carved out a niche for myself in that realm. In '97, I was asked to join a survey project in this area of southern Turkey, the province of Cilicia, and I happily chose it. What I had been doing in Greece was becoming more challenging, more difficult. Permits weren't being provided by the ministry in Greece, so I thought this might be a good idea to just take a step back and do something a little different. And Turkey was always sort of a pioneering area for archaeology.



Research: Johnston's first book, *Real Fantasies: Edward Steichen's Advertising Photography* from University of California Press.



In the field: Hoff (center) with Turkish students at the Antioch ad Cragum archaeological site in Turkey. Image courtesy of University of Nebraska-Lincoln.

What do you think are some of the challenges of running a history of art and architecture program today?

PJ: Such an important question! There seems to be less and less support for art history programs, but there is definitely student interest. So while the number of majors are declining nationally, I don't think there has been a national decline in the interest in the field. Our general education art history courses are packed; we have waiting lists of students trying to get into these classes. We are full with everything we offer; there is tremendous student interest. I think there's also a cross-disciplinary interest between environmental studies and architectural studies that drives students to our department, and [these students] might not major but they minor. I don't think everyone needs to major in art history, but we should offer a broad understanding of the field.

MH: I echo that in Nebraska; we have almost the same issue. We have a reduced number of art history majors – our peak is about 35 – but our enrollment hasn't changed that much. A long time ago, we used to teach 1000 students each semester in surveys alone. That has reduced quite a bit; we might have 300 students total in a semester survey sequence. But our enrollments are high even when we have course prerequisites that serve as a bottleneck to keep students from filling our courses quickly. And I have to choose every year how many students to let into my courses. I would say our courses are pretty popular but students are majoring in more pragmatic fields.

PJ: I also think graduate students going out into all kinds of different institutions [after graduation] have to know that they will be articulating the need for humanities and will be in conversation with other disciplines.

Do you have any last advice for the graduate students in the BU History of Art & Architecture Department?

PJ: I was the manager of the BU Art Gallery from 1983-85. I would say be open to using your skills in many different ways and fields and don't be limited to just an academic career. There's work to be done in foundations like the NEH, other government and cultural agencies, plus museums and galleries. I think there are lots of places in our society for well-skilled historians and strong practitioners of the humanities. One should follow their passion, and you will find your place. You will find what's right for you. It's a rough job market; it ebbs and flows. People who are open and committed to following a variety of paths will find what's right for them.

MH: Students from our generation, not just from Boston University, often prejudiced going to specific parts of the country: People didn't want to reach out and move for jobs across the country. Grasp the opportunities that are offered to you and don't pass something up because you've been told that it's not the right thing to do. I have no regrets coming here [to the University of Nebraska-Lincoln], it was a good choice for a whole host of reasons.



Johnston (left) and Hoff (right) at the College of the Holy Cross in Worcester, Massachusetts. Photo courtesy of Patricia Johnston.

FACULTY

Daniel Abramson led department efforts to revise the existing architectural studies major, including the new requirement of an architectural design course. He also piloted, in spring 2018, a new Architecture Capstone class for architectural studies majors, which includes an internship for academic credit in a local architecture office or organization. He co-authored in the *Journal of the Society of Architectural Historians* an essay on evidence and narrative in architectural history, part of a larger project under the auspices of the Aggregate Architectural History Collaborative, which this past year also included events in Glasgow, Chicago, and at Boston University (sponsored by the department and the BU Center for the Humanities). Abramson lectured at CUNY and at Harvard on new research about Boston's Massachusetts State Service and Government Center, and also gave talks about his recent book on obsolescence at UVA, UC-Berkeley, Washington U. in St. Louis, Northeastern, and the University of British Columbia.



Daniel Abramson introduces the BU public symposium on "Evidence and Narrative in Architectural History" on March 23rd.

Cynthia Becker enjoyed her sabbatical during the spring 2018 semester. She spent two months in New Orleans, working on an article submitted to the South African journal *De Arte*. The article "Monuments for a Black City: Public Art and the Memorialization of History in New Orleans," addresses the Confederate monuments taken down in New Orleans and the counter-monuments that engage with current political realities of the city. She spent the final two months of her sabbatical in Morocco, beginning research for a history of photography. The project, "Visibility and Invisibility," analyzes how Moroccan photographers use their work to engage with the politics of who gets to be seen and the invisibility imposed upon those relegated to the margins.

Jodi Cranston has deeply enjoyed the privilege of serving as Director of Graduate Studies this past year and working with all of our talented graduate students. She also shepherded her forthcoming book, *Green Worlds of Renaissance Venice*, through the publication process with the support of a CAA Millard Meiss Publication Grant. She recently turned her attention to some new smaller projects on signatures and digital mapping and looks forward to a summer of researching the happy topic of early modern representations of dead animals.



Cynthia Becker and Yubai Shi, Ann Cannon, and Claire Kinder, some of the students in her Fall Morocco & Zanzibar seminar (AH 574), participate in a traditional music lesson.

Emine Fetvaci was happy to return to BU after a year of sabbatical at the Institute for Advanced Study in Princeton, NJ. She was the Associate Chair for the department this year, which kept her busy, but it was a great way to collaborate with colleagues and students alike. She finished working on her book manuscript, "The Album of the World Emperor: Cross-cultural Collecting and the Art of Album Making in Seventeenth-Century Istanbul," and having secured a contract with Princeton University Press, she will be doing her final revisions this summer. In December she participated in a Clark Colloquium at the Clark Art Institute in Williamstown, on "Artisanal Praxis and State Power," which gave her the opportunity to start a new project exploring artistic connections between the Ottoman Empire and Mughal India in the eighteenth century. She delivered the annual Rouse History of the Book Lecture at UCLA in January, and gave a talk in the Silberberg Lecture Series at the IFA in May.



Gregory Williams, Emine Fetvaci, and invited speaker Cary Levine converse during a coffee break at “Excess: The 34th Annual Graduate Symposium in the History of Art & Architecture”.

Jan Haenraets joined the Department and the Preservation Studies Program last year and sees as a highlight working with the multi-disciplinary interests of the students and colleagues, and with partnering organizations, such as for our internships. He organized the Preservation Studies Lectures as an outreach activity to the wider public and BU community, with new lectures upcoming. His project engagements in Indian cultural landscapes and heritage, such as his Mughal gardens research and the Heritage Gardeners Skills Development, are moving forward. He participated in the Khajuraho conference in Madhya Pradesh on “Cultural and Natural Heritage Assets as a Driving Force in Sustainable Development”, presenting on roles of stakeholders in sustainable development of cultural landscapes, and heritage assets in city development plans. His design team, Atelier Anonymous, was selected with Nick Milkovich Architects for the Museum of Anthropology (MOA) expansion, Vancouver, BC. Atelier Anonymous also won the Gilbert Road Public Artwork project in Richmond, BC, with their ‘Wind Flowers’ proposal, which will function as an (anti-monumental) gateway to the ecological network of Richmond with references to the island’s heritage.

Becky Martin again enjoyed serving as the Director of Undergraduate Studies, and teaching Greek art and the graduate professionalization course. In Fall 2017, she taught for the first time in BU’s Core Curriculum. Her article on a work of Greek and Phoenician sculpture affectionally known as the “Slipper Slapper” appeared in the *Journal of Greek Archaeology*, and she delivered conference papers and invited talks in Bern, Lawrence (Kansas), and at several Boston conferences.

(con’t) For the first time, she participated in the annual meetings of the Association for Art History in London, co-chairing a session on globalization in ancient art. This summer she looks forward to spending a month researching in Athens before heading to her excavation at Tel Dor, Israel. She’ll round out the summer with a publication season in Jerusalem, all while her dog Bojangles summers in Virginia.



Becky Martin led members of her Spring Greek Painting seminar (AH 533) and other interested students on a field trip to the Metropolitan Museum in New York. From left: Carlos Muñoz, Steve Burges, Maggie Chen, Jen Tafe, Nico Quesada, and Morgan Williamson.

William Moore has a chapter entitled “Solomon’s Temple in America: Masonic Architecture, Biblical Imagery, and Popular Culture, 1865-1930” forthcoming in *Freemasonry and the Visual Arts from the Eighteenth Century Forward: Historical and Global Perspectives*, edited by Reva Wolf and Alisa Luxenburg, and published by Bloomsbury. Prof. Moore will also present a paper entitled “‘Emblematic of the Cause at Stake’: David Bustill Bowser, Flags for African American Union Regiments, and the Struggle for Citizenship” at the upcoming 2019 annual meeting of the Organization of American Historians in Philadelphia.

Alice Tseng continues to serve as the department chair, while striving to stay engaged with research projects big and small. Her book *Modern Kyoto: Building for Ceremony and Commemoration, 1868-1940* is scheduled for release in fall 2018. She is curating an online exhibition on the theme of Japanese architecture for the web project Asia at the World's Fairs, sponsored by the BU Center for the Study of Asia (BUCSA). One highlight of the year involved her joining a Japanese research group on imperial shrines, the first meeting for which took place during spring break in Kyoto (unfortunately a few weeks too early for cherry blossoms). This summer she plans to work on a number of conference papers and a book chapter for an edited volume; several of these shorter research pieces investigate modern adaptations of historical buildings for national representation.



Sibel Bozdoğan and Daniel Bluestone engaged in a game of backgammon during the HAA end of year reception.

Gregory Williams wrote an essay on the East German artist Carlfriedrich Claus while participating as a fellow in the BU Center for the Humanities this fall. In February, in support of a larger book project, he delivered a lecture on Franz Erhard Walther at the College Art Association annual conference in Los Angeles. He is currently at work on two essays, one for a retrospective exhibition catalogue on the West German artist K.P. Brehmer, and the other on comedy and satire in recent art of the German-speaking countries for an anthology on global humor. Professor Williams will spend part of the summer conducting research in Germany.



Gregory Williams, Ross Barrett, and Fred Kleiner reminisce with alums, including Amy Huang and Naomi Slipp, at the HAA breakfast during the annual College Art Association conference held in Los Angeles this spring.

Michael Zell has thoroughly enjoyed his sabbatical as a BU Center for the Humanities fellow this year, completing the manuscript “For the Love of Art: Rembrandt, Vermeer, and the Gift in Seventeenth-Century Dutch Art” and launching a new book project, entitled “The Poetics of the Mirror and the Image of the Beloved in Seventeenth-Century Dutch Art.” His co-edited volume *‘Ut pictura amor’: The Reflexive Imagery of Love in Early Modern Artistic Theory and Practice, 1500-1700* was published last December, and includes among its 21 essays his contribution, “The Mirror as Rival: Metsu, Mimesis, and Amor in Seventeenth-Century Dutch Genre Painting.” In the fall Zell gave a presentation at Harvard on Dutch amateur landscape draftsmen from the Abrams Collection of seventeenth-century Dutch drawings, and in May he is presenting “The Poetics of the Mirror and the Image of the Beloved: Rembrandt’s Woman Bathing of 1654” at the Historians of Netherlandish Art Conference in Ghent.

GRADUATE STUDENTS

Kiernan Acquisto was happy to serve as GSHAAA President for the past academic year. She took some time away from academics this past fall to get to know her newborn daughter, but was thrilled to get back into the swing of things as a teaching fellow for AH 234. She's currently working on finishing her prospectus and is gearing up to work on her dissertation over the summer. She is also very excited to work with fellow doctoral candidate Rachel Hofer as a Symposium Coordinator in the coming year.

Christina An spent last summer in the Netherlands completing research for her dissertation, "Art Beyond Price or Place: Vermeer, Asia, and the Poetics of Painting," with the support of a long-term Graduate Research Abroad Fellowship. During her time abroad, she also participated in a program for art historians and curators jointly sponsored by the Rijksmuseum and the Netherlands Institute for Art History. This May she presented on her research at the quadrennial Historians of Netherlandish Art conference in Ghent, Belgium. She looks forward to completing her dissertation next year as a Graduate Dissertation Fellow at the BU Center for the Humanities.



Left to right: Graduate students Caitlin Dalton, Joseph Saravo, Tessa Hite, undergraduate Rachel Kubrick, and graduate student Christina An at the BU Center of Humanities awards ceremony.

Rebecca Arnheim is thrilled that she finished her coursework during her second year in the PhD program and is taking her doctoral examination by the end of the Spring semester. She is looking forward to working during the summer on a prospectus for her dissertation. Throughout the academic year, Rebecca has worked as a Teaching Fellow, leading discussion sections for

(con't) Introduction to Art History I: Antiquity to the Middle Ages (AH 111) and Introduction to Art History II: Renaissance to Today (AH 112). She enjoyed teaching and is excited to instruct this summer the survey of Renaissance art (AH 257). Another activity was serving with Claire Kinder as Fundraising Co-coordinator and is eager to be President of the Graduate Student History of Art & Architecture Association the next academic year.



Tina Barouti (left), artist Jean-Paul Thibeau (center), and third-year Institut National des Beaux-Arts Tétouan student Mohammed El Alami (right) in Thibeau's research and production atelier.

Tina Barouti has been based in Tétouan, Morocco since September 2017, where she is conducting her dissertation fieldwork with the support of a U.S. Student Fulbright Fellowship. Barouti has had an enriching experience meeting artists and cultural practitioners, advancing her Arabic language proficiency, visiting museum and gallery exhibitions, and observing classes at l'Institut National des Beaux-Arts Tétouan, which is the subject of her research project. In January 2018 she was invited to moderate a panel on African photography at the Third International Fez Gathering. In February she participated in a doctoral workshop hosted by ARVIMM (Groupe de recherches sur les Arts Visuels du Monde Musulman Maghreb et Moyen-Orient, 19e-21e siècle) in Paris. In May she travelled to Dakar, Senegal for the first time to attend the Dak'Art African Contemporary Art Biennial. Currently Barouti is working with Professor Diana Wylie from BU's History Department and the research group ARAV (Atelier de Recherche autour des Arts Visuels au Maroc) on a museum studies workshop, which is set for June 2018 in Tangier.

Bailey Benson has enjoyed continuing to expand her museum experience while completing the course requirements for the PhD program. Over the past year, she has worked on researching objects for the MFA, Boston's recently opened gallery *Daily Life in Ancient Greece* and on the forthcoming exhibition at the Isabella Stewart Gardner Museum, *The Farnese Sarcophagus: Life Death & Revelry*. This upcoming summer, she will be interning at the Princeton University Art Museum in the Ancient Art department. In June 2017, she presented a paper, "From Rome to the Romanesque: The Effect of the Late Antique 'Decline' of Style on the Early Medieval Form," on a panel with fellow graduate students Alexandria Yen and Steve Burges at the International Medieval Congress in Leeds, UK. This summer she will present her paper "Antonio Lafreri's *Speculum Romanae Magnificentiae* and the Forging of a Memory of Rome" at the Symposium on Medieval and Renaissance Studies.



Bailey Benson presenting a lively December spotlight talk at the Museum of Fine Arts, Boston entitled "Art of Illusion: Roman Wall Painting".

Rachel Bonner spent the spring semester interning in the MFA's Art of Europe department, where she worked on object files for Velázquez's *Don Baltasar Carlos with a Dwarf* and Rogier van der Weyden's *St. Luke Drawing the Virgin*. In the fall, she will begin doctoral studies in the History of Art & Visual Culture at the University of California, Santa Cruz, where she plans to focus on Spanish Viceregal and Pre-Columbian art. She is so grateful to have had the opportunity to study at BU, and will really miss the department.



Left to right: Graduate Students Rebecca Arnheim, Constanza Robles, and Rachel Bonner at the highly successful spring book and bake sale.

Steve Burges is on a mission to complete his dissertation entitled "Conflagration and Consecration: Funerary Pyres of the Roman Imperial Family from 138 to 235 CE." Last fall, research for this project took him across Europe with the assistance of a GRAF. In addition to presenting in Leeds with his pre-modern colleagues from HAA, he delivered papers at the Annual Meeting of the Archaeological Institute of America in Boston, the College Art Association Annual Conference in Los Angeles, and the Frick Collection and Institute of Fine Arts Symposium in New York. He was also Alex Yen's enthusiastic co-conspirator in the pursuit of departmental social media growth. He looks forward to participating in the American Numismatic Society's Summer Seminar in New York, where he currently resides with his wife, Meghan. During his upcoming term as GSHAAA treasurer, he hopes his interest in ancient coinage will somehow be of assistance.



Steve Burges is overshadowed by a photo of a gold stater with an image of the golden boy himself, Apollo, at the Cabinet des médailles of the Musée National d'Histoire et d'Art in Luxembourg.

Caitlin Dalton has enjoyed being a Graduate Dissertation Fellow in the BU Center for the Humanities this semester. She is finishing up writing her dissertation and looks forward to participating in the NEH Summer Institute, “Culture in the Cold War: East German Art, Music and Film” at UMass Amherst this summer.

Carol Fabricant is thrilled to be graduating with her master’s degree this May 2018. Her MA Scholarly Paper, “Making the Monumental Miniature: Architecture and Ornament in the French Renaissance Dessins d’orfèvrerie Print Series,” is a study of the process by which architectural ornament is translated and transferred across media in sixteenth-century France. Other activities included serving with Ann Cannon as co-coordinator of the GSHAAA Forum and continuing to work in the education department at the Institute of Contemporary Art/Boston.

Maggie Finnegan just finished an article on Pieter de Hooch that will be published in the journal *Atharon* in June. She continues to work on her dissertation.

Sasha Goldman spent the 2017-2018 academic year working on her dissertation. Her research took her twice to Italy to conduct archival research and interviews – once in the fall, funded by the BUCH, and once in the spring with the help of a GRAF. Sasha’s review of Ernest Iaolongo’s book *F.T. Marinetti: The Artist and His Politics* was published in the 2017 issue of *Forum Italicum*, her first publication in a peer-reviewed journal. In February 2018 she presented her paper “Future, Present, Past: Germano Celant and the Tense of Italian Art History,” at the annual College Art Association Conference in Los Angeles; her travel was funded by a GSO Travel Grant. Sasha also had the pleasure of organizing this year’s 34th annual BU Graduate Student Symposium, “Excess,” together with her stellar co-coordinator Jen Tafe. This summer she looks forward to continued work on her dissertation, and some fun in the sun.

Sasha Goldman in one of Lucio Fontana’s “Spazio Ambiente” – part of an installation at the extremely impressive Pirelli – Hanger Bicocca (the former Pirelli Factory that now houses regular contemporary art installations).



The 2018 MA graduates answer questions after presenting at the HAA annual MA Paper symposium.

Kelsey Gustin has made significant progress on her dissertation, “Picturing Reform: The Visual Culture of the Progressive Era in New York City, 1890-1920,” with support from the Library of Congress Swann Foundation Fellowship and the Clarke Chambers Travel Fellowship at the University of Minnesota. During the fall of 2017, she delivered papers on her respective chapters at the Southeastern College Art Conference (SECAC) in Columbus, Ohio, and at the Delaware Art Museum in Wilmington. She enjoyed serving as junior editor on the staff of the *SEQUITUR* journal and looks forward to working as a summer fellow at the Boston Public Library with support from the BU Center for the Humanities. This fall, she will assume the Barra American Art Fellowship at the Philadelphia Museum of Art.

Tessa Hite has continued to research and write her dissertation, “Rebranding the Enemy: American Propaganda and Photography in Postwar Germany.” She completed her first chapter this fall and will be presenting a paper from that material at the International Conference on War and Imprisonment at the CUNY Graduate Center in May. Additionally, Tessa guest-curated the exhibition *Photographers Among Us* at the Addison Gallery of American Art in Andover, Massachusetts (on view until July 31st). Tessa also received a BUCH Graduate Student Award and was named a finalist for the Museum of Fine Arts Houston Joan and Stanford Alexander Award. Finally, Tessa is looking forward to conducting archival research in Germany this summer with the support of a short-term GRAF.

Rachel Hofer served as Vice President and Treasurer of GSHAAA over the 2017-2018 academic year. She also survived her oral exams and has begun research for her prospectus. This summer she is looking forward to teaching Arts of Africa & Its Diaspora (AH 215), as well as learning Dutch. Next spring, Rachel will serve as Symposium Coordinator for the 35th Annual BU Graduate Symposium in the History of Art & Architecture, alongside fellow PhD student Kiernan Acquisto.

Nicole Huang will be interning at the Philadelphia Museum of Art this summer. The PMA is renovating its Chinese galleries, and she will help the museum educators develop new education programs for these galleries. After her internship, she plans to go back to China spend time in museums while working on her thesis topic about Chinese eighteenth-century eccentric painter Luo Ping.

Rachel Kase is happy to have completed her first year in the PhD program after receiving her MA in the History of Art & Architecture department at BU this past May 2017. In addition to her coursework at BU, this spring she enjoyed taking a course at Harvard, “Early Modern Print Culture, Representations of the Islamic East,” co-taught by Joseph Koerner and Gulru Necipoğlu, as well as working on the upcoming St. Baptist exhibition at the Currier Museum in Manchester, NH. In April, Rachel presented her paper, “Preservation and Change in the Seventeenth-Century Dutch Republic: Claes Jansz Visscher’s View of Houtewael” at the Berkeley/Stanford Graduate Student Symposium at SFMoMA. This summer, she will be continuing work with Prof. Cranston on her Mapping Paintings project and studying Dutch in the Netherlands. She is looking forward to serving as a teaching fellow in the fall.

Claire Kinder completed the MA program with an emphasis on American arts and architecture, and is excited to remain in Boston for the foreseeable future. She will continue working with a local community development and historic preservation firm, as well as a non-profit organization focused on improving public access to arts and culture.

Defne Kirmizi focused on completing her qualifying exams and served as a teaching fellow for contemporary art classes in HAA this 2017-2018 academic year. This past fall semester, Defne delivered a paper at the Middle East Association Annual Meeting at DC titled “The Neo-avant-garde Art Scene in Turkey from 1970s to Present”. During the spring semester, she enjoyed co-organizing the

(con’t) MIT-BU professional development and networking social hosted by the HTC at MIT. This summer, she will be travelling to Turkey to conduct archival research and site visits both in Istanbul and Ankara with support of the Graduate Arts Research Grant from the BU Arts Initiative and GSHAAA Travel Grant. She is looking forward to teaching Contemporary Art: 1980 to Now (AH 393) at HAA when she returns to Boston in July, and start working on her prospectus. She is also excited to join the *SEQUITUR* team as a junior editor starting this summer.

Amanda Lett spoke at two conferences this academic year: the Art and the State panel at SECAC 2017 in October, where she presented “Learning to Trust Your Eyes: Counterfeiters, a Confused Public, and the Antebellum Engraver”, and the BU Graduate Symposium with “Too Handsome For Use: Bank Note Vignettes in the Antebellum Era”, both extracts from her dissertation. In June, an exhibition she curated titled Radiance Rediscovered: Stained Glass by Tiffany and La Farge will open at the Worcester Art Museum, featuring four stained glass panels unseen by the public for over 40 years. Amanda is going to spend the summer going to concerts, writing, and hanging out with her cats.

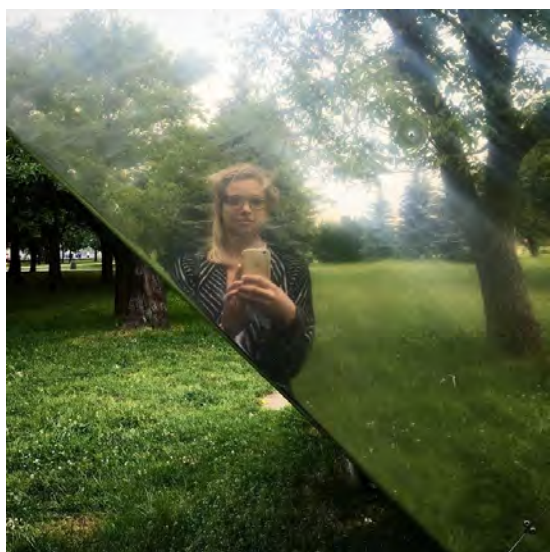


Amanda Lett presents her paper “Too Handsome For Use” in this year’s BU History of Art & Architecture Symposium: “Excess” at the Museum of Fine Arts, Boston.



Claire Kinder presenting her research on Alfred Bierstadt during the MA paper symposium.

Ewa Matczyk has continued to work on her dissertation during the 2017-18 academic year, completing two chapters, and conducting a final research trip to Warsaw in May. Along with four of her art history colleagues she was awarded a Graduate Writing Fellowship and is excited to teach her class “Art for the People! - Memory, Democracy, and Community in Public Art Today” in the Writing Program this fall. She has also continued to lead Looking Together courses at the MFA and in October 2017 she was invited to speak about socialist and post-socialist art at Emmanuel College. Upon returning from Poland, she is excited to serve as an intern for the Boston Mayor’s Office this summer, researching issues related to public art and monument removal.



Ewa Matczyk takes a selfie in Bródno Sculpture Park Selfie with Rirkrit Tiravanija’s *Untitled*. Image courtesy of Ewa Matczyk.

Erin McKellar successfully completed and defended her dissertation, for which she was awarded the Keith N. Morgan Dissertation Prize. In the fall she taught twentieth-century architecture (AH 398) at BU. Since finishing, she has contributed to *The Return of the Past: Postmodernism in British Architecture*, an exhibition that goes on view at Sir John Soane’s Museum in London in May 2018. She also helped to edit an accompanying publication that comprises interviews with eight figures of British postmodern architecture. In March she gave a talk on kitchen planning exhibitions by Ursula Blackwell, Ernő Goldfinger, and Jane Drew at an emerging scholars workshop in London. In April she presented new research on Hilde Reiss, a curator at the Walker Art Center during the 1940s, at the annual meeting of the Society of Architectural Historians in St. Paul, an endeavor that was supported by this year’s Spiro Kostof Fellowship.

Casey Monroe, a first-year PhD student, was fortunate enough to present his paper, “Space Between: The Function and Use of Screening Zones Near Interstate 93 in Medford, Massachusetts” at two graduate student conferences: the 12th Annual “Landscape, Space, and Place” Conference at Indiana University, Bloomington, and the “Transversing Spaces” Conference at the University at Albany. On the first weekend of May, he attended the Vernacular Architecture Forum Conference in Arlington, Virginia, where he served as a VAF Ambassador along with four other students from Boston University’s American Studies Program. In addition, Casey was awarded a 2018 Summer Internship at the National Gallery of Art in Washington, D.C., where he will work closely on James Abbott McNeill Whistler’s *Symphony in White, No. 1: The White Girl*. Following the conclusion of his Spring semester courses, Casey is very excited to begin working on this summer research project.

Catherine O’Reilly continues work on her dissertation project, “Last Supper Refectory Frescoes in Fifteenth Century Florence: Painting, Performance, Senses, and Space.” She plans to finish her research at the Archivio di Stato di Firenze in the coming months, where she has studied documents related to the convents and monasteries housing Last Supper frescoes and the companies that performed mystery and miracle plays in the city. She taught Renaissance Art (AH 257) at BU during the fall semester and was excited to share her research with students when discussing the Last Supper frescoes painted by Andrea del Castagno, Domenico Ghirlandaio, and Leonardo da Vinci!



Erin McKellar presenting at the Society of Architectural Historians conference in St. Paul, Minnesota this past April. Image courtesy of Erin McKellar.

Constanza Robles is finishing her first year in the program and her first year adapting to life in the US. She is looking forward to her spouse's arrival from Chile and preparing for a summer conference at the University of Salamanca in Spain – the oldest one in the Spanish speaking world – for the 56th International Congress of Americanists (ICA). Her paper “Local image, technological anomaly and visual arts in the Chilean Magazine ‘En viaje’ (1933-1973)” delves into the relation between art and industry through the imagery set by the State Railway Company and its corporate magazine. Over the summer, Connie hopes to get to know more of life in Boston and its surroundings, to start the fall semester fresh, and serve as TF for Latin American Art since Contact (AH 242).

Althea Ruoppo is happy to have completed her first year of the PhD! She enjoyed her involvement in the department as a member of the 34th Annual Graduate Symposium Abstract Committee and looks forward to serving as Forum Co-Coordinator with Constanza Robles during the 2018-19 academic year. This summer Althea will spend two months in Princeton, NJ, where she will work with the director of the Princeton University Art Museum to design a new undergraduate course in museum studies and begin preparing for her qualifying exams. Althea looks forward to serving as a teaching fellow for AH111 in the fall semester.

Joseph Saravo received a BU Center for the Humanities Graduate Student Award (The Edwin S. and Ruth M. White Prize) in Spring 2018. His dissertation prospectus was approved in Fall 2017 and he continues to work diligently on his dissertation with the working title, “Re-Covering Gerrit Dou: Making a Case for the Cultural Work of Illusionism.” In the 2017-18 academic year, he served as Senior Editor of *SEQUITUR*, the biannual online scholarly journal produced by the graduate students of the Department of History of Art & Architecture at BU. This summer he will teach the first half of the art history survey (AH 111) at BU. He plans to travel to Europe to continue his dissertation research later in the summer.

Joseph Saravo taking a selfie with Gerrit Dou's *Dropsical Woman* in the Louvre, Paris France. Image courtesy of Joseph Saravo.



Left to right: Graduate students Kimber Chewning, Constanza Robles, and Joseph Saravo at the opening of “Forms & Alteration” at BU’s 808 Art Gallery. Image courtesy of Kelsey Gustin.

Bryn Schockmel spent the 2017-18 academic year abroad, researching and writing her dissertation, “The Historical Procession of Andrea Mantegna’s Triumphs of Caesar: From the Palazzo Ducale to Hampton Court Palace.” In the fall she traveled to Germany, France, and Italy, where she conducted on-site and archival research in Mantua. Since January she has been living and working in London, where she had the opportunity to study the Triumphs in the context of the Royal Academy exhibition on King Charles I. In March Bryn presented a chapter of her dissertation at the Warburg Institute. She looks forward to returning to Boston in the fall.



Bryn Schockmel in front of Hampton Court Palace in England, home to Mantegna’s *Triumphs of Caesar*. Image courtesy of Bryn Schockmel,

Allison Smith is excited to have selected a paper topic for her masters project, and will be expanding a paper she wrote in Jodi Cranston’s Portraiture class this past semester on representations of Roger Williams in monuments and the built environment. Allison enjoyed her first year at the BU Art Galleries, especially working on the exhibit Let Us March On: Lee Friedlander and the Prayer Pilgrimage for Freedom. This summer, Allison is looking forward to continuing her work in Project Management at the Rhode Island Department of Transportation, where she puts her experience in public history and architectural studies to use!

Jen Tafe coordinated this year's symposium with Sasha Goldman while she finished her prospectus, began her dissertation research, and audited Professor Martin's Greek Painting course (AH 533). In the fall, she attended the American Schools of Oriental Research (ASOR) annual conference and reunited with many colleagues at a dinner hosted by Professor Martin which brought together the staff of Tel Dor Excavation Project. In January, Jen presented a paper at the Archaeological Institute of America annual meeting on the topic of Nikosthenes, a Greek vase painting workshop of the late Archaic period and the focus of her dissertation. The highlight of Jen's spring semester was a research trip to the Getty Villa in Malibu where she studied the museum's notable collection of Greek vases related to the Nikosthenes workshop. Jen will spend this summer reprising her role as Assistant Registrar at the Tel Dor excavation in Israel, and she plans to finish the summer with research trips to London, Oxford, and Paris in order to study vases at the British Museum, the Ashmolean, the Beazley Archive, and the Louvre.



In the 'field'! Jennifer Tafe photographing a Greek vase by the Nikosthenes workshop at the Getty Villa in Los Angeles, California.

Alison Terndrup passed her qualifying exams in September. Since then she has been developing her prospectus, entitled "Portraits of Sultan Mahmud II (r. 1808-1839) in the Ottoman Imperial Propaganda Campaign of the 1830s," and working as a research assistant for Emine Fetvacı and Deborah Kahn. She serves as a Junior Editor for *SEQUITUR*, and in February she had the pleasure of serving as a panel discussant for "Excess," the 34th Boston University Graduate Symposium on the History of Art and Architecture. She has been awarded a GRS Summer Research Fellowship to conduct her preliminary dissertation research in Istanbul this summer.



The HAA's Classical Art graduate students, left to right: Kiernan Acquisto, Bailey Benson, Steve Buges, Carlos Munoz, Jennifer Tafe, and Alex Yen at the 2018 Annual Archaeological Institute of America/Society of Classical Studies Meeting in Boston, MA.

Alex Yen is pleased to report that she has passed her prospectus and has begun her dissertation, "The Door Motif in Roman Art: 80 BCE to 250 CE." In October, thanks to a BU Arts Initiative Grant, she undertook a research trip to Italy, where she spent time in Rome, Pompeii, and Fano gathering research materials for her dissertation. In January, she presented at the 2018 Society of Classical Studies Annual Meeting held in Boston. A highlight of her spring semester was serving as a discussant in the department's very own graduate symposium. This year, she has enjoyed her time as social media co-coordinator with her fellow Roman art specialist, Steve Burges. Next year, she looks forward to being "frighteningly enthusiastic" (description taken from a student evaluation) in the classroom teaching in the Writing Program. She plans to spend this summer writing the first chapter of her dissertation, sitting outdoors, and befriending neighborhood dogs.

Carrie Anderson (PhD '13), Assistant Professor at Middlebury College, is excited to report that she received a Fulbright Scholar Grant and will be spending part of her 2018-19 sabbatical year teaching and researching at the University of Amsterdam while she completes her first book, which is under contract with Amsterdam University Press. This year Carrie also contributed a digital mapping literature review to Melanie's Hall's special issue of *Journal of Tourism History*, co-edited a special issue on digital mapping for *Journal 18* (featuring an article Catherine Wash, PhD '15), and curated a student-organized exhibition at the Middlebury College Museum of Art.

Katherine L. Carroll (MA '06, PhD '12) gave a paper at the American Association for the History of Medicine in May 2017 that examined race, professional identity, and patronage in the architecture of two early twentieth century American medical schools. She has a chapter, "Incorporated Philanthropy: The General Education Board, Abraham Flexner, and the Architecture of American Medical Schools in the Early Twentieth Century," forthcoming in *Corporate Patronage in the United States, from the Late Nineteenth Century to the Present*, edited by Monica E. Jovanovich and Melissa Renn (Bloomsbury Academic). She teaches at Massachusetts College of Liberal Arts in the Berkshires and lives outside Albany, NY.

Julia Dolan (PhD '09) is entering her ninth year as the Minor White Curator of Photography at the Portland Art Museum, where she has curated or co-curated more than thirty-five exhibitions. She recently hosted a day-long symposium about Minor White's early career in conjunction with the Princeton University Art Museum. She is co-curating the exhibition Hank Willis Thomas: All Things Being Equal..., which opens in Portland next year. The exhibition has received support from the National Endowment for the Arts and the Andy Warhol Foundation for the Visual Arts, and the accompanying catalogue will be published by Aperture later this year.

Stephanie Feinerman (BA '09) has been working in art and set decoration departments for film and television in Los Angeles since graduation in 2009. Current work experience from May 2017 to the present includes a forthcoming feature film from singer/songwriter SIA, season 3 of *Baskets* (FX), and season 2 of *Snowfall* (FX).

Alexandria Goudy (BA '15) studied architectural studies at BU and just graduated from Northeastern University with a Masters of Architecture. She is currently working as an architectural designer and assistant project manager for the in-house Design/Build group at Northeastern University. She continues to pursue her dream of professional practice as an architect.

Tara Keny (MA '13) is currently living in Brooklyn and working as a curatorial assistant in the Department of Drawings and Prints at MoMA. She is working on exhibitions and research related to women artists in the collection.



Left to right: Tara Keny and fellow alums Emily Voelker (PhD '17) and Anjuli Leibowitz (PhD '17). Image courtesy of Tara Keny.



Stephanie Feinerman models clown shoes while working in the Art Department office for the FX television show *Baskets*, which centers on a clown portrayed by Zach Galifianakis.

Angeera Khadka (BA '13) took on the position of Charles D. Childs Fellow at Child's Gallery in Boston after graduation and continued working there as operations associate for three years. After the gallery, she decided to take on a teaching assistantship role through the French Ministry of Education at L'Académie de Toulouse. Currently, she is finishing up her first year at the University of San Francisco museum studies program. This summer she will be taking on an internship at the Oakland Museum of California and another at Palo Alto Public Arts Program.

Olivia Kiers (MA '15) was promoted to Assistant Editor at *Art New England* magazine in November 2017. She also contributed exhibition reviews to *Big Red & Shiny*, including "Painful Performances: Contemporary Chinese Art," which examined Chinese Dreams at MassArt's Bakalar and Paine Galleries alongside the Guggenheim's *Art and China after 1898: Theater of the World*. Most recently, she published an interview with North Carolina-based videographer and painter Joy Meyer on *The Rib*. Olivia just finished reading Michael Marrinan's *Gustave Caillebotte: Painting the Paris of Naturalism, 1872-1887*. She is happy to offer chapter reading recommendations to anyone interested.

Lauren Kolodkin (MA '16) works for the Smithsonian American Art Museum in Washington, D.C. She assists the Department of External Affairs, which handles all of the museum's public-facing programming and communications. Right now she's working on a project called SAAM Arcade, which invites independent video game developers to showcase their work in the context of the art museum alongside classic arcade cabinets and console games. Since the SAAM was one of the first art museums to accession video games into its collection, the Arcade is one of its most important signature programs. She promises that it is serious fun.

Stacey Leonard (MA '15) currently works in Member and Visitor Services at the Museum of Fine Arts, Boston and is excited to participate in the museum's Strategic Plan 2020 by helping to welcome and engage with an expanded audience. She has also recently published a small piece on the architecture of the Washington, D.C metro system with #SOSBrutalism and is interested in community based information sharing and research. She regularly attends art and cultural events such as First Friday and gallery openings as well as alumni-organized events in the Boston area.



A work from Rebecca McNamara's upcoming show, 'Give a damn.': Michael Patterson-Carver, *Some Demonstrations Become Celebrations*, 2009, ink, pencil, and watercolor on paper, Tang Teaching Museum collection, gift of Ann Schapps Schaffer '62 and Mel Schaffer.

Rebecca McNamara (BA '08) is Mellon Collections Curator at the Tang Teaching Museum at Skidmore College. Her next major curatorial project is *Give a damn.*, an exhibition featuring art from the Tang collection that advocates for social justice, open June 30–September 30, 2018.



Gamers engage with classic and novel creations in the Kogod Courtyard of the Smithsonian American Art Museum during the SAAM Arcade, an event organized in part by Lauren Kolodkin in August 2017. Photo by Daniel Schwartz.

Sarah Miller (MA '13) left the Francis Young Tang Teaching Museum and Art Gallery at Skidmore College after two and a half years as the curatorial assistant to become the exhibitions assistant at the Fine Arts Museums of San Francisco in January 2018. At SECAC in October 2017, she presented “Collecting and Communicating the Cosmos: Integrating 19th Century Astronomical Photographs from the Jack Shear Photography Collection into the Astrophysics Classroom” as part of a panel led by fellow BU Alumna, Naomi Slipp: Every Science Should Become Art: Visualizing Science in the Long Nineteenth Century. She is happy to report that since returning to her hometown of San Francisco, the winter weather is much nicer, even if the summer weather might need some work!

Steve Musselman (MA '79) recently retired after a career in the graphic arts industry. In February, he concluded a twenty-four-year tenure in senior marketing and sales roles with Agfa, a Belgian imaging company. He credits his training at BU for his ability to apply analytical skills to challenges in the corporate environment. Still rooted in the arts, Musselman manages the artwork of his late father Darwin, and enjoys art retreats to Truro, MA; the oxy-acetylene torch is currently his tool of choice. With Rosanna, his wife of 21 years, he is building a pond-side home on Cape Cod to be enjoyed by friends and family, including grandchildren.



Steve Musselman.

Sarah Parrish (PhD '17) just completed her first year as assistant professor of art history at Plymouth State University, New Hampshire. She has enjoyed meeting and mentoring a group of bright art students such as Caity O'Leary, who presented her paper at the Visual Culture Consortium's Undergraduate Art History Conference at the Museum of Fine Arts, Boston. As the sole art historian on campus, she is updating the entire curriculum to align with the university's new interdisciplinary “cluster” initiative. Her scholarly endeavors include a set of short essays for Vitamin T: Thread and Textiles, forthcoming from Phaidon.



Alums Lindsay Alberts (PhD '16), Sarah Miller, and Naomi Slipp (PhD '15) at SECAC 2017 in Columbus, Ohio.

Bianca Philippi (BA '90) currently serves on the board of the Jonathan Art Foundation, a non-profit organization whose public charitable purpose is to acquire and exhibit outstanding artworks and rare books which focus primarily on Southern California artists and history and to maintain such works as a resource for use by scholars. The foundation's office is in the Jonathan Club in downtown Los Angeles, where much of the collection is displayed. She also helps fellow JAF board member, Jerre Lynn Vanier, with her monthly art salons. One of these events last year honored Massachusetts-born artist Adele Seronde and was attended by former BU vice president Daniel J. Finn.



Sam Toabe (MA '15), Director of the University of Massachusetts Boston University Hall Gallery, gives a tour of his exhibition Hard: Subversive Representation to students of Sarah Parrish from her “Women, Art, and Society” class at Plymouth State University. Image courtesy of Sarah Parrish.

Melody Rod-ari (MA '04) is currently an assistant professor of art history at Loyola Marymount University where she teaches courses related to Asian art and museum studies. In addition to teaching, she recently oversaw the redesign and rehang of the South and Southeast Asian galleries at the University of Southern California, Pacific Asia Museum. Her recent publications include the co-editing of a special issue of *Amerasia Journal* entitled "Exhibiting Race and Culture" (vol. 43, no. 2, 2017) as well co-authoring an essay with Constance Chen published in the same volume, "Seeing is Believing: Defining Metavisuality." Melody's essay on "The Buddha as Sacred Siamese King: A Seated Buddha in the Walters Art Museum" was published by *The Journal of the Walters Art Museum* (vol. 73, 2017).

Deb Stein (PhD '17) has enjoyed her first year 'post-doc': A fun mix of publication, research, and teaching. Her article, "Charles Callahan Perkins: Early Italian Renaissance Art and British Museum Practice in Boston," will appear next month in the peer-reviewed, online *Journal of Art Historiography*. She gave a paper on the exterior terracotta decoration of the first Boston Museum of Fine Arts in Copley Square at the Wellesley-Historic Deerfield annual conference, and since fall of last year, she has served as adjunct instructor at the MFA, teaching courses in the galleries. She misses the wonderful HAA community at BU!

Jennifer Uhrhane (MA '06) continues to consult with artists, artists' estates, private collectors, and art institutions. She is currently working on two Boston area private collections, increasing photographer Michael Philip Manheim's representation in museum collections, researching NY/Provincetown artist Libbie Mark and The Vectors, an artists' group she exhibited with in the 1950s and 1960s, and wrapping up registration needs for the "The Polaroid Project," opening at the MIT Museum in early 2020. She was recently interviewed on WCVB-TV's "Chronicle" about photographer Lucien Aigner, whose archive she placed at the Yale University Art Gallery, Yale's Beinecke Library, and the Addison Gallery in 2015.

Peter Vale (MA '91) is celebrating twenty-five years as owner/director of Vale Craft Gallery in Chicago. The gallery exhibits contemporary American fine craft including works in clay, fiber, metal, glass, wood, and mixed media. As a graduate student, Peter did research for an exhibition of contemporary crafts at the Boston University Art Gallery and studied the history of the Society of Arts and Crafts in Boston. He also makes ceramics, which he sells at his gallery.

Sarah Cortell Vandersypen (BA '09) has recently joined the faculty at The Valdry Center for Philanthropy at Southern University as a nonprofit practitioner. In 2019, she will lead a seminar on organizational capacity building and revenue diversification. Sarah is a nonprofit consultant and fundraiser with her firm, Philanthropic Partners.

Cassandra Villarreal (BA '16) has begun the path to further studies in art history and art conservation, exploring masters programs in New York state. She recently completed a pre-program conservation internship at the Peabody Museum of Archaeology and Ethnology at Harvard University to begin her conservation portfolio. She has also started working in furniture restoration, restoring pieces from as early as the colonial U.S. to as late as the mid-20th century.



Jennifer Uhrhane's photograph of a painting by artist Libbie Mark (Untitled, ca. 1960s, private collection).

HAA THIS YEAR



Left to right: Graduate students Alex Yen, Steve Burges, and Bailey Benson presented on all-BU panel sponsored by Professor Deborah Kahn and moderated by Elizabeth Pugliano (PhD '17) titled, "Rome Revisited: New Perspectives on Antiquity and Romanesque Art" this past July at the Leeds International Medieval Congress in England.



Left to right: Graduate students Kelsey Gustin and Amanda Lett, Ann Cannon, and alumna Hannah Braun (MA '18) attend and present at SECAC 2017 in October held in Columbus, Ohio.



Graduate students and faculty come to see Dr. Makeda Best present, "Alexander Gardner, Sketch Book, and Transatlantic Sphere of Reform" for the January installment of GSHAAA's Guest Lecture series.



The department's first annual BU HAA department graduate student meet-up at Cornwall's. Back row, left to right: Feier Ying (MA '15), Audrey Williams (MA '15), Steve Burges, Sam Toabe (MA '15), and Lindsay Alberts (PhD '16). Front row: Stacey Leonard (MA '15), Olivia Kiers (MA '15), Alex Yen, Joe Saravo, and Kelsey Gustin.



The BU History of Art & Architecture, Classics, and Archaeology departments co-sponsored an event at the Archaeological Institute of America this year including the exhibition, "Black Classicists" and a musical troupe playing classical instruments and music.



A reunion in LA! (Clockwise from top): Sasha Goldman and Steve Burges, Sarah Parrish (PhD '16), Alex Yen, and Sam Toabe (MA '15) take a selfie at the College Art Association meeting in Los Angeles this February. Image courtesy of Sarah Parrish.



Left to right: Graduate students Rachel Kirby (AMNESP), Rachel Hofer, Rebecca Arnheim, and Ali Terndup help out at the fall book and bake sale.



Jennifer Tafe (center middle row) and Kiernan Acquisto (front row, left), and Becky Martin (second to the right, middle row) with their fellow excavators at the Tel Dor site.

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

Lara Ayad, “Picturesque Peasants: Painting Racial Identity at the Fouad I Agricultural Museum in Cairo, 1937,” Arts Council of the African Studies Association 17th Triennial Symposium on African Art, Legon, Ghana, August 8-13, 2017.

Tina Barouti, “Reclaiming the Night: Fatoumata Diabaté and Female Urban Youth Identity in West Africa,” Photographs Beyond Ruins: Women and Photography in Africa, University of London, England, July 14, 2017.

Bailey Benson, “From Rome to the Romanesque: The Effect of the Late Antique ‘Decline’ of Style on the Early Medieval Form,” International Medieval Congress, University of Leeds, England, July 3-6, 2017.

Hannah Braun, “Collective Remembrance and the Fragile Landscape: An Examination of Work by Yael Bartana and Sigalit Landau,” (Dis)Place: New Directions in the History of Art in Israel, Tel Aviv University, Israel, May 17-18, 2017.

Steve Burges, “Roman Lions and Romanesque Churches: The Role of Repurposed Leonine Imagery in the Execution of Medieval Justice,” International Medieval Congress, University of Leeds, England, July 3-6, 2017.

Ann Cannon, “‘An Ambassador for Africa?’: The Tension between Jean Pigozzi’s Collection Practices and the Art of Chéri Samba,” SECAC 2017, Columbus, Ohio, October 25-27, 2017.

Defne Kirmizi, “The Neo-avant-garde Art Scene in Turkey from 1970s to Present,” Middle East Association’s 52nd Annual Meeting, Washington, D.C. November 18-21, 2017.

Erin McKellar, “Learning to Inhabit the City: Ernő Goldfinger and Design for Children, 1943-46,” Urban Space and the Body Conference, University College Cork, Ireland, June 9-10, 2017.

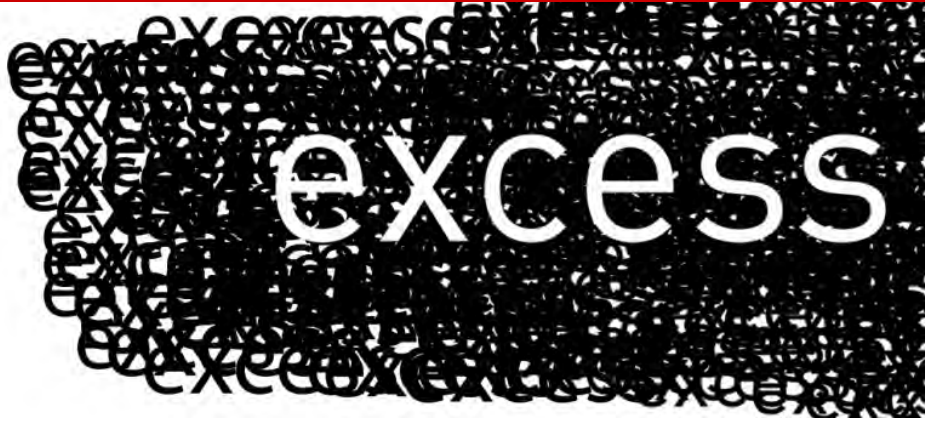
Evan Smith, “Between Body and Earth: The Aesthetics of Burial in the Performance Art of Regina José Galindo,” (Dis)junctions: Trauma and Mourning in a Time of Insecurity, University of California, Riverside, October 18-19, 2017.

Alex Yen, “Roman(esque) Archways: Monumental Church Portals and Their Classical Origins,” International Medieval Congress, University of Leeds, England, July 3-6, 2017.

GRADUATE SYMPOSIUM



Homemade *EXCESS* buttons made by symposium co-coordinator Jen Tafe for the 34th annual BU History of Art & Architecture Graduate symposium.



Symposium co-coordinator Sasha Goldman delivers the opening remarks at the BU Art Gallery.



Cary Levine, Associate Professor of Art at UNC Chapel Hill as the keynote lecturer, discussing "The (De)Civilizing Process: Paul McCarthy's Regressive Routines".

For a full summary of the 34th Annual Boston University Graduate Student Symposium in the History of Art & Architecture, read the recap in our department's graduate journal, *SEQUITUR*.

bu.edu/sequitur/2018/05/01/tafe-symposium



Back row from left to right: symposium presenters Caroline Murphy, Ashley Duffey, Kearstin Jacobson, Noël Albertsen, and symposium co-coordinators Jennifer Tafe and Sasha Goldman. Front row from left to right: Discussant Alex Yen, presenters Amanda Lett and Anna Ficek, and discussant Alison Terndrup.



Graduate students of the department, Rebecca Arnheim and Anna Kolesova find their name tags on the second day of symposium presentations by graduate students from across the country.

HAA UNDERGRADUATES

This year, the **BU Undergraduate Architecture Association (UAA)** invited faculty and peers to advise students on the preparation of their architectural portfolios, organized tours of Boston landmarks, and hosted convivial outings for members. UAA also proudly presented their second-annual exhibition of student work, “Framing: Moments.” The show, which took place at the university’s 808 Gallery in April, asked “how can art and architecture frame moments that create connections to our lives and to history?” UAA co-founder and 2017-18 president, Victoria Chaney says that the group continues “connecting students with an interest in the built environment with the resources necessary to become emerging design professionals.”



Artists and organizers of “Framing Moments.” Standing: Greg McKnight, Victoria Chaney, Savannah Wu, Sofija Chrones, Rachel Deluca, Praveen Menon. Sitting: Matthew Gorab, Lubov McKone, Kaita Saito. Not Pictured: Haipeng Lin, Vu N. Dang.



The 2017-18 UAA Executive Board: Kaita Saito (Treasurer), Victoria Chaney (President), Savannah Wu (Communication & Events Chair), Lubov McKone (Vice President), Praveen Menon (Secretary).

This year, the **BU Art History Association (AHA)** remained busy, organizing trips to the Peabody Essex Museum, the Clark, and the Harvard Art Museums, just to name a few. AHA immerses undergraduate students in the art world of Boston and its surroundings. The members even organized a succulent sale this year to help fund AHA. The group consistently finds creative way to engage and involve their members in the art community!



The Art History Association poses in front of the Clark Institute in Williamstown, Massachusetts.



AHA president Rebecca Young and secretary Flannery Gallagher have fun at the exhibit *PlayTime* in the Peabody Essex Museum.

STUDENT PUBLICATIONS

Last summer, four BU undergraduates launched an online arts publication with an intriguing title: *Squinch*. Kabita Das, Rachel Kubrick, Sofija Chroneos, and Olivia Williams came up with the name after studying the taxonomy of dome architecture in AH 111. Just as structural squinches support a dome, these four women have created a platform to support a network of students who wanted experience writing about art beyond the academic realm. Williams recalls that “there was a void when it came to visual arts here, especially for people who aren’t actively involved in visual arts.” The magazine regularly features reviews, thinkpieces, artist interviews, and even comics. Kubrick, an HAA major, says nearly half of the current staff members are also majors in the department. She believes *Squinch* has achieved a major goal by forming “an art community outside of the art school.” Support *Squinch* by reading more and obtaining their first print issue here: squinchmag.com/print-issue



One of the first artist interviews by *Squinch* (available as video or transcription) featured abstract painter Nedret Andre, who poses in front of her painting of seagrass named *Reaching*.



From a *SEQUITUR* research spotlight, the installation of the Daily Life in Ancient Greece Gallery at the Museum of Fine Arts, Boston, 2017. Image courtesy of Museum of Fine Arts, Boston.



The full *Squinch* staff surround the co-founders at their inaugural print issue launch event held on April 27th at the BU Art Gallery in The Faye G., Jo, and James Stone Gallery.

The graduate scholarly journal for the history of art and architecture at BU, *SEQUITUR*, embarked on its fourth volume this fall with an open topic issue (4:1). As editors Kimber Chewning and Kelsey Gustin point out, however, the juxtaposition of diverse articles, including an account of indigenous female empowerment through Zapatista embroidery and an allegorical analysis of prostitution in the work of Gustav Mossa, engage the idea of openness itself and “deepen the ways in which various art practices and histories can interact and relate.” The spring issue (4:2) collected submissions responding to the theme of “Extra.” Editor Lauren Graves explains that the articles “ultimately show that ‘extra’ is often something unexpected, whether it be magical, uncomfortable, or simply extra-ordinary.” Contributions included a study of adornment in Roman culture and a visual essay with exaggerated exempla for reestablishing human sensation. The full 2017-18 *SEQUITUR* Editorial Board was Joseph Saravo, Kimber Chewning, Lauren Graves, Kelsey Gustin, and Allison Terndrup. Read and interact with all current and past content at: bu.edu/sequitur



‘Extra’: Yayoi Kusama, *Flower Obsession*, 2017, interactive installation, NGV Triennial at NGV International 2017. Image by Eugene Hyland.

MA PAPERS

Rachel Bonner, “A Vocabulary for the Ineffable: Strategies of Experimental Literature in the Work of Doris Salcedo” (Reyes)

Ann Cannon, “Distorted Impressions and the Art of Exaggeration: Monet's Caricatures” (Ribner)

Carol Fabricant, “Making the Monumental Miniature: Architecture and Ornament in the French Renaissance Dessins d’orfèvrerie”* (Cranston)

Erica Huang, “Reshaping Taiwanese Identity through National Museums and Their Collections” (Tseng)

Claire Kinder, “Pop-up Metropolis: Transportable Civilization and Albert Bierstadt’s Expandable Railcar” (Moore)

Anna Kolesova, “Thawing Socialist Realism: Reformist Practices of the Severe Style Artists and Their Legacy, 1953-1982” (Williams)

Morgan Williamson, “Out of the Shadow: Katsushika Ōi and Her Paintings of Women” (Tseng)

*Denotes winner of the Mamie E. Hyatt Memorial Prize



Left to right: Morgan Williamson, Ann Cannon, Claire Kinder, Carol Fabricant, Rachel Bonner, Anna Kolesova, and Erica Huang.

PHD DISSERTATIONS

Lara Ayad, “Picturesque Peasants: Painting Egyptian Identity at the Fuad I Agricultural Museum in Cairo” (Becker)

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

Erin McKellar, “Tomorrow on Display: American and British Housing Exhibitions, 1940-1955” (Höchhausl)*

Margaret Shortle, “Illustrated Divans of Hafiz: Islamic Aesthetics at the Intersection of Art and Literature, 1450-1650” (Fetvaci)

*Denotes winner of the Keith N. Morgan Dissertation Prize



Lara Ayad (right) with her advisor, Cynthia Becker.



Margaret Shortle (left) with her advisor, Emine Fetvaci.

COMMENCEMENT 2018



CONGRATULATIONS TO THE CLASS OF 2018!