

# HAA NEWSLETTER

NEWS FROM THE BOSTON UNIVERSITY  
HISTORY OF ART & ARCHITECTURE DEPARTMENT

## GREETINGS FROM COMMONWEALTH AVENUE

It goes without saying that 2020 has been anything but ordinary. When I agreed to serve as Acting Chair in the spring, filling in temporarily for Alice Tseng while she takes a richly-deserved sabbatical, no one knew that by March we would suddenly move to remote instruction and learning and that the BU campus would shutter. While the challenges and uncertainties of this unprecedented situation remain, the extraordinary dedication and resilience of HAA faculty, students, and staff have been truly inspiring. The crisis has revealed the department's best side, and we are all privileged to be part of this caring and supportive community. We hope that this year's newsletter, in addition to highlighting our many achievements, will serve more than ever as a welcome means of connection.

I am delighted to report that 2019-2020 was a banner year for the department, despite the disruption this semester. HAA alumnus Dwyer Brown (BA '90) generously established the Brown/Weiss Student Research & Opportunity Endowment Fund to support off-campus career development and research opportunities for HAA undergraduates. Beginning in December, students will apply twice annually for a stipend to support either an internship at a museum or non-profit arts institution or an Honors research project. The department is deeply grateful to Dwyer for his transformative support of our undergraduate program.

Remarkably, given the unprecedented constraints, six PhD students defended their dissertations and seven MA students completed their degrees this year. Although BU's in-person commencement exercises were postponed, we honored their hard work and accomplishments, as well as the entire class of 2020, at a virtual celebration on May 17th (for a photo, see p. 39). Unfortunately, our annual Graduate Student Symposium at the MFA, Boston was cancelled due to the pandemic, but most of the papers will be edited by symposium coordinators Bailey Benson and Rebecca Arnheim and published in a special issue of *SEQUITUR*, our graduate student online journal. You can read about the symposium on pp. 29-30.

In faculty news, this year may have set a record for book publications. Many congratulations to Emine Fetvaci on publishing *The Album of the World Emperor: Cross-Cultural Collecting and the Art of Album-Making in Seventeenth-Century Istanbul* (Princeton University Press, 2020); Ana María Reyes for *The Politics of Taste: Beatriz González and Cold War Aesthetics* (Duke University Press, 2019); and Kim Sichel for *Making Strange: The Modernist Photobook in France* (Yale University Press, 2020). Details about these and other recent faculty books are on pp. 34-36.

## 2019-20

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Congratulations also to Susan Rice, our Media Specialist, who received a College of Arts and Sciences Outstanding Service Award for her heroic efforts throughout this challenging semester. Susan worked 24/7 to ensure that our transition to remote teaching was as smooth as possible, and none of us can imagine what we would have done without her.

This year's newsletter is coordinated by PhD students Constanza (Connie) Robles and Althea Ruoppo. They also conducted the feature interview of Dalia Habib Linssen (PhD '10), Head of Academic Engagement at the Museum of Fine Arts, Boston (pp. 5-9). Dalia shares insights into the museum's efforts to position itself as a teaching and learning resource for higher education audiences in the New England region, and the museum's increasing commitment to online content offerings in the wake of COVID-19.

Finally, thank you for your contributions at the CAA conference breakfast and throughout the year. Although BU Giving Day was postponed due to the crisis, your generosity supported multiple students' attendance at professional conferences (see p. 33). Please continue to send us your news (ahdept@bu.edu). I also encourage you to visit the new Alumni Profiles section on our website (<http://www.bu.edu/ah/faculty/alumni-profiles/>); we look forward to featuring you there.

I wish you all an enjoyable and above all a safe and healthy summer.

Michael Zell, Acting Chair  
May, 2020



Department of History of Art & Architecture's Alumni Breakfast, hosted by Professor Kleiner, 109th CAA Annual Conference. Chicago, February 12-15, 2020

# COURSE SPOTLIGHT

## AH257 RENAISSANCE ART

By Jodi Cranston

The fall semester was the first time when I taught the survey class of Italian Renaissance art and architecture, AH 257, as part of the HUB, BU's new university-wide general education program. I decided to incorporate some new assignments and pedagogical methods in order to fulfill the requirements for critical thinking and historical and aesthetic consciousness. Many of these new approaches involved digital media, even though the course does not officially meet the digital component of the HUB. The first assignment required students to select four artworks in Boston-area museums and develop a mock exhibition around their choices. They had to present their exhibition as a website, which they could build using their choice of platforms. The digital component of the project was important for requiring the students to think about their project outline, since each webpage needed to be connected to a discrete artwork or thought. Initially I thought that the students would welcome this assigned structure in a format that I assumed they were more comfortable with than I was; but they were slow converts and required more encouragement than I anticipated. The end results, though, were very encouraging and instructive: the website structure, with its discrete sections and pages, ended up reinforcing the structure of a formal essay and the importance of coherent, clear arguments. I realized that my assumptions about students wanting and expecting new pedagogical bells and whistles are sometimes misguided and often incorrect!


### Boston University

The Powers That Be: Power, Strength, and Authority in Italian Renaissance Art [site map](#)

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#### Introduction

[Welcome](#)



#### The Powers That Be: Power, Strength, and Authority in Italian Renaissance Art

The main theme that connects all five of the artworks in this collection is power, strength, and authority. This theme is particularly relevant to the Renaissance period, the period during which all of these works were created, because it reflects increases in power that were seen across multiple sectors of Italian life at the time. Examples of this include common citizens gaining more power in their roles in religious worship, wealthy citizens exhibiting their money and status through artwork commissions, and powerful banking families spreading their influence across Italy. In this era of power, a number of artworks featured subjects who exhibited power, whether it be on the battlefield, in the government, or in more subtle ways. In the five works that comprise this exhibition, the themes of power, strength, and authority are conveyed primarily through the use of side profiles, value contrast, and assertive subject positioning, among other techniques.

There were other new assignments that I tried—argument mapping of critical readings, breakout discussion groups, self-assessments of their written work, etc.—but one of the most striking differences in how I taught the course this time was shaped by contemporary political and social issues and events. For many of my colleagues, this is nothing new, I know. But the history of Italian Renaissance art occupies a particularly complicated place in the field of art history: extolled too highly by early art historians in the late 19th and early 20th centuries and now employed to support nationalist agendas, Italian Renaissance art presents particular challenges for teaching undergraduates.



Not only was I more conscious of how I needed more than ever before to connect the historical context to the students' lives, but also how the historical contexts oftentimes could not be connected to their lives. I tried to address these challenges of inclusion. This particular group of students was more diverse than those in my previous courses that I have taught over the past 20 years, and I felt more deeply the responsibility to use Renaissance artworks to teach us all how we can “do better” than what is oftentimes depicted in those early modern artworks—scenes of violent assault of women by men, enslaved people who are relegated to corners of paintings, etc. Similarly, I used contemporary artworks, such as Kehinde Wiley’s 2019 equestrian statue, to discuss the complex (and sometimes problematic) identities of individuals celebrated in Renaissance equestrian monuments.

In conjunction with these approaches, the students were assigned the task of addressing in group presentations the use of Renaissance art in contemporary art and culture. Couture handbags, Renaissance fairs, and political campaign posters, among other objects, were analyzed in connection to their Renaissance sources, and the students interrogated how a period-style gathered its symbolic meaning 500 years later, while at the same time understanding how the course could help them separate that cumulative significance from their historically specific understandings. This assignment may not be particularly new or revolutionary in approach or medium, but sometimes, as this semester of AH 257 taught me, the “old” can be new again.

## Boston University

### Power of the Profile

[site map](#)

Theme | Exhibition | [Self-Assessment](#)

### Self-Assessment

This assignment was a daunting but exciting one. Having no background in art history, I am unsure of how deep my analysis can go, how hard my evidence must be, or how simple my argument should be. However, I decided that all I can do is give my best and learn from whatever I do wrong. I researched each piece, its artist and its patron to try to get a better understanding of the motives behind it. I also was only able to make it to one museum, so my options were a little bit limited. I thought of this theme very soon into my museum visit, because I was searching for something that would be a fresh approach to Italian Renaissance art themes. I realize that mine was less of a major theme, but I just found it interesting. I really did give my best effort in giving this project the thought, length and argument you wanted from us. I facetimed my aunt, who took lots of art history courses, and read her my project to get some critiquing. I went to Rachel's office hours and I collaborated with a classmate named Caroline to give me clarity on this assignment. I know that this probably is not as clean or insightful as you had in mind, but it was my guinea pig into the world of art history and I really enjoyed it.

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### Life Imitates Art: Channeling the Energy in Symbolism

About | [Self-Assessment](#)

Melissa Onwuka

“Life Imitates Art: Channeling the Energy in Symbolism”

In the introduction, I explain that my theme is art containing secular and non-secular imagery with symbolism/hidden meanings that portrayed an ideal for the person viewing it and therefore made the art important. I tried to choose artworks that would have been relevant to different kinds of people for different reasons. I did a lot of describing, but I tried to be more analytical when explaining the significance of the elements I described. I had trouble coming up with a different way to say/restate the same argument in a conclusion - everything I came up with sounded too repetitive.



# FEATURE INTERVIEW

**Dalia Habib Linssen** (PhD '10) is the Head of Academic Engagement at the Museum of Fine Arts (MFA) in Boston. Before joining the MFA, Dr. Linssen taught at Rhode Island School of Design, and worked at the Walker Art Center and the San Francisco Museum of Modern Art. Dr. Linssen, who earned both her MA and PhD from the Department of History of Art & Architecture, wrote her dissertation on German-born photographers Hansel Mieth and Otto Hagel.

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## **Will you tell us a little about your time at BU? How did you arrive at your dissertation topic on German-born photographers Hansel Mieth and Otto Hagel?**

My time at BU took place in two phases. First, I did the MA program from 1999 to 2001 at a time which offered an expansive understanding of the history of art through several major areas. It's interesting to think about how the discipline of art history has really changed since then, to be, I think, more global and inclusive. I took five years off, and worked at SFMoMA, the Walker, and other cultural institutions and then decided to continue with the PhD at BU. I was really fortunate to be accepted with some funding. I continued my work with Kim Sichel and Pat Hills and developed not only a scholarly focus in the history of photography and also American art, but I also developed some very close lifelong friendships with my peers, and certainly with faculty members as well. For me, it was also a really wonderful opportunity—having grown up in one place for much of my life in north Texas—to learn about a different part of the country, and about different kinds of cultural resources. My time was really great at BU; it certainly wasn't without struggle, like any rigorous PhD program. I started a family around that time as well, but I count it among one of the most valued and varied experiences in my life.

So, in terms of my dissertation topic, like many kids who grow up in an immigrant household, I have always been intrigued by the experience of living two cultural identities. The question of what it means to be American, for example, or understand “American ways of life” was always really important in my own upbringing. I think I wasn't even fully conscious of that growing up, but coming into college and graduate school, it was something that I became increasingly more aware of. As I continued pursuing my graduate studies, I worked with Kim Sichel and looked closely at photography. I was really struck by the photographs Lewis Hine made at Ellis Island, and I couldn't help but be curious about the experiences of the people represented in these photographs and how their experiences might be similar and different to those of my family. So, when it came time to think about a dissertation topic, I knew I was really interested in documentary photography, and I began researching what work had been done on those Ellis Island photographs. Ironically, someone was writing a dissertation on just that topic. She and I ended up connecting and sharing a lot of great questions and ideas, but there was a kernel that grew from that interest. I persisted with researching ideas about immigration and photography and the American experience, so to speak, and came across a really interesting catalogue that accompanied an exhibition at the Center for Creative Photography in Tucson at the University of Arizona. It was an exhibition that looked at the work of a small number of photographers, among them Robert Frank and John Gutmann who, as immigrants, brought an outsider's perspective into their experience of the United States. Two other photographers represented were Hansel Mieth and Otto Hagel. I was really struck by their work; struck both at a personal level in terms of how their outlook really resonated to some degree with my own experience, but, also, I was really interested in learning more about their very long careers—they worked for *Life* magazine among other publications in the early to mid-twentieth century. I was also very intrigued by how studying their work could help us understand more broadly the history of documentary photography that was not exclusively tied to the Farm Security Administration in the 1930s. How could we gain a broader understanding of documentary practices in the United States?

### What did you do immediately after graduation? How did you get your first job?

Following completion of the MA program I worked as a curatorial associate at SFMoMA, and in that capacity worked closely with the permanent collection. I learned quite a lot about museum collections from that perspective. Later, I worked at the Walker Art Center, among other institutions. When I finished the PhD program, I took a part-time position at RISD teaching four courses a year in the history of photography. For seven years, I taught courses in the history of photography, and expanded to leading courses in the history of visual culture and American art. About halfway through my time there, I earned the institution's highest teaching award—the John R. Frazier Award for Excellence in Teaching—and subsequently became involved in designing curricular projects related to the practice of teaching. For example, I designed a graduate student practicum on teaching as it relates to art and design that students took to support their own teaching. That course was instrumental in revealing a new area of research for me in the scholarship of teaching and learning, and, in particular, teaching with works of art.

### How would you compare your experiences in academia and museums, and how might they complement each other? Please also tell us about your role as Head of Academic Engagement at the MFA and what that entails.

Academia and museums share a number of goals from helping advance knowledge and cultural understanding to serving as sites that foster dialogue. What remains central to both these realms for me is teaching. In my experience, teaching in academic institutions tends to be more independently oriented, while museum work is necessarily more collaborative. Considerations regarding the learning needs of broader audiences is also an important factor in museums, depending on the type and scale of institution.

There are definitely benefits and trade-offs to each. Moving from a small-scale teaching environment—where I developed relationships with students over the course of a semester and often over several years—and coming to an institution like the MFA where we serve over 100 institutions and thousands of students each year was a profound shift. My work in higher education greatly enhanced my capacity for thinking about the nature of teaching about art. Although I may not have that kind of sustained interaction with students, working in a large-scale museum affords great opportunities to teach using original works of art across collection areas and with faculty and students from a range of academic disciplines and institutions.

My position was established by the MFA's recent strategic plan that envisions an institution that engages deeply with a variety of audiences. The Head of Academic Engagement role is designed to help position the museum as a teaching and learning resource for higher education audiences in

the region. In this role, I design opportunities for students from different kinds of course areas to understand how art can be a catalyst for learning across disciplines and developing opportunities for faculty from different institutions to come together and explore how art can be a means of learning in their own curriculum, to help advance their own curricular objectives. Over the last



Althea Ruoppo, Constanza Robles, and Dalia Habib Linssen, May 11, 2020

year, my role has expanded in some key areas including the development of content for the MFA's public courses and the design of professional development opportunities for the internship program.

**In terms of the schools that you are working with, are they solely in Massachusetts, or are they within New England?**

We work with colleges and universities throughout New England. About one hundred institutions in Massachusetts, New Hampshire, and Maine participate in the MFA's University Membership Program, a program that provides admission and other benefits to students, faculty, and staff of those institutions. Outside those geographical boundaries, we work on a limited basis with some institutions across the country and as far as Tokyo. The parameters are pretty wide.

**It seems like it! We are really appreciative that you are interviewing with us today even in the midst of a pandemic. We wonder how the operations of the MFA have evolved during this time and how it is handling its day-to-day functions?**

Since we announced closure of the Museum on March 12th, the MFA has maintained critical staff that remain in the building ensuring the protection of works of art while other staff members continue to work remotely. What this pandemic has done is compelled us to reconsider how we engage with audiences outside the Museum's walls. We have launched a new set of online initiatives such as [Art for this Moment](#) where MFA staff offer personal insights on works of art in the collections that respond to the immediacy of the moment; a number of integrated Learning Resources that provide opportunities for curricular engagement for educators as well as families and art enthusiasts; and several [Online Events](#), from lectures and panel discussions to artist studio visits and DJ performances. Although the experience of encountering art through a screen can never really stand up to seeing work in real life, we have been developing digital content offerings to engage audiences locally, nationally, and globally. In some ways, the pandemic has given new urgency to the opportunities that the Museum has to engage in online content and connect with new audiences. We are shifting gears toward looking at what it means to be present in a way that more of our visitors can access the works of art, the resources, the programs, in many ways that haven't been engaged in before.

**How has your own work been affected by the crisis?**

It comes as no surprise that the museum is undergoing some significant strain and stress, and there are certainly staffing implications as museums progress through this really uncertain time. I think we still don't know the full impact. We do know that our programming will change.

What has happened through the course of the pandemic is that some of the initiatives that I have been really excited about launching in terms of distance-learning opportunities have really taken on a new urgency, a new institutional priority. In the fall, we hope to begin to offer more opportunities that will be able to address the kinds of barriers that many institutions face in terms of faculty being able to bring their students to the museum. Another result has been a greater openness to working across divisions and departments within the Museum toward exhibition and programming initiatives that respond to the current crisis.

In terms of developing content for our multi-session public courses—in which BU faculty participate quite often, we are happy to say—that provide different academic perspectives on a particular exhibition or collection area, we are actively thinking about how we reimagine these learning opportunities. How do we design these multi-faceted modules to deepen the learning experiences of multiple audiences outside the museum walls, and how do we connect more closely with colleges and universities?

Over the course of the last year, I have become a lot more involved in providing professional development opportunities for our interns. This spring, I developed a course called Museum Pathways and Practices with three goals in mind: to introduce interns to a range of museum professions, to foster



networking among the cohort, and to discuss the challenges that museums have and continue to face which clearly, as a result of the crisis that has impacted cultural institutions around the world, now takes on greater relevance. Through readings, lectures by MFA staff, and dialogue with one another, students learn about essential aspects of museums, including the care and presentation of art; the diverse methods of engaging with visitors and communities; and the interconnected structures that sustain institutions.

On a related note, we are actively modeling out what different scenarios might look like for the fall in terms of remote internships, and this summer we have actually had to pause the internship program, so we are actively looking at what the next chapter looks like.

**As a HAA alum, you bring a really valuable insider perspective. Do you have any advice for current undergraduate and graduate students, especially those who are emerging professionals entering the workforce during this uncertain, unprecedented time?**

I think that it is often the case both in undergraduate and graduate settings that we are conditioned to move quickly toward specific goals: the end of a paper, the end of the semester, or maybe the end of orals, or reaching the finishing line of the prospectus, and this is not only true in undergraduate/graduate programs but also in life in general. We are oriented around these ideas of completion and quickly moving on to the next goal. In light of this pressure, I think it is important to pause both in moments within those intervals but also at those points of transition and to build in a little bit more reflection time. How is this going? What am I learning? How can I gain an understanding for how this might be useful for the future? In those key moments of transition, we are often so geared toward the next challenge, we often don't take a step to look backwards and ask 'what did I learn?' How is this applicable, or how might I take what I know now to consider if and how I would have done something differently? I'm suggesting building in moments of self-reflection and self-compassion. What really matters to me? What have I really loved working on in this particular project? What am I glad I will never have to do again? We don't get a lot of opportunities to do that when we are working hard towards our goals and trying to complete things in a particular sequence. Reflection also helps build awareness not only for what we are feeling at the time but also for what others might be feeling.



Dalia with a group of students from Bowdoin College who went to the MFA last winter to explore the Graciela Iturbide exhibition.

Particularly in this moment, and I say this to interns all the time, it is important to think about the skills that you are gaining in the course of your academic program that can be made adaptable to different types of working paths. I think a lot of times, in graduate school in particular, there is a tremendous amount of focus, rightly so, on research and presentation and developing a scholarly voice. I think it is equally important to think not only about critical thinking and effective communication, but also practical skills like writing a budget and working on collaborative projects. Thinking through collaborative works, sharing projects—these are things I think are really important for folks to be skilled in particularly at this time.

**Because things are so uncertain, because we all have different working environments, and are coping with coronavirus-related stress, we feel like people have been really hard on themselves this semester as far as productivity goes. Your suggestion that we make time for self-reflection and self-compassion during this time is very helpful and really pertinent advice, so thank you for offering that as something for us to prioritize.**

**What do you think about this idea that people working from home actually end up working more? How do you manage to achieve and maintain a work/life balance at home?**

When I figure it out, I'll share...(laughs) I think it is about holding a space for certain priorities and certain values, certain things that really matter; ensuring that you create some balance between the work that needs to happen while ensuring that you have some give within those structures; and building in a little flexibility, which is something that as a parent comes with the territory. Our personal lives can be great windows into how to remain flexible. There is a balance that is never perfect in terms of maintaining that sense of resolve toward achieving one's goals but understanding that the path may not unfold as it has been perfectly scripted. There might be some interruptions, but those interruptions can also be really delightful.

This past academic year, **Daniel Abramson's** publications included an essay in the journal *Grey Room* about the Massachusetts State Service Center's architecture and the U.S. welfare system, timely because part of the building complex is slated for redevelopment. Other work on postwar American government centers included a talk at the Society for American City and Regional Planning National Conference on "Fairground Federalism: Planning and Politics at Government Center, Boston." In fall 2020, Abramson will teach a seminar on American government architecture at BU and as a Visiting Professor at Columbia University (COVID-19 allowing). Abramson also continued to lecture and publish internationally on the subject of obsolescence, in the Netherlands and the magazine *Architecture Ireland*. Closer to home, he continued directing Architectural Studies – teaching the first-time CAS AH486 Architecture Capstone – and served, too, on the College of Arts & Sciences' Appointment, Promotion, and Tenure Committee.

**Cynthia Becker's** book *Blackness in Morocco: Gnawa Identity through Music and Visual Culture* will be published in November 2020 by the University of Minnesota Press. Becker received an Innovative Teaching Award from the Arts Council of the African Studies Association and was to receive the award at their Triennial conference in June 2020, which has been postponed until June 2021. She also received a BU Initiative on Cities Early Stage Urban Research Award for a project entitled "Cities and Alternative Spaces of Memory: Monuments and Counter-Monuments in New Orleans." Her current project considers how people are reconsidering their relationships to urban monuments and the political figures that they memorialize. It looks at how we can rewrite the story of our cities to include multiple voices, including those often left out of official archives.

**Jodi Cranston** began work on a few new projects this year, which are offshoots of a new book project on the early modern concepts of observation and the natural world and which were to have been presented this spring. But, before everything was cancelled, she presented a paper, "Animal Sightings: Art, Hunting, and Court Culture in Early Modern Spain" at the Real Colegio Complutense at Harvard. Cranston published a chapter in *The Routledge Companion to Digital Humanities and Art History* (2020). She appeared in the BBC documentary, "Behind Closed Doors," which traces the itineraries and histories of a group of paintings executed by Titian and on exhibition at the National Gallery, London (also currently closed). Next year Cranston will be on leave during the spring semester, when she will work on her book project with the support of a senior fellowship from the BUCH.

**Emine Fetvaci's** new book *The Album of the World Emperor* was published in December 2019 by Princeton University Press. She participated in the *Curious Outside of Europe* symposium at Yale University with her paper "Elephants in Istanbul: Collecting at the Early Modern Ottoman Court," in early March, which was her last trip before the public health crisis hit the US. She was looking forward to giving an invited lecture at her undergraduate alma mater Williams College in April, but sadly that was canceled.

**Jan Haenraets** presented on the landscape at the Museum of Anthropology, Vancouver on "Conflicted Iconography, Contested Land" at the National Trust Conference on Heritage Delivers in Winnipeg, and the Environmental Design Research Association conference. He coordinated a research partnership with the University of Manitoba on an 'Atlas of indigenous



The Preservation Studies Field Trip to Lawrence Heritage State Park, MA



and intangible landscape heritage traditions, Mountain Providence, Philippines.’ Haenraets also conducted summer research in Kashmir on Mughal landscapes and engaged with the Jhelum and Tawi Flood Recovery Project. He supervised a BU Undergraduate Research Opportunity to assist in the first phase of mapping Mughal sites. In his capacity as Director of Preservation Studies this year, he organized a lecture series with guest speakers discussing the ‘Waterworks Museum in North America’ and ‘Post-Colonial Decolonization of Community Design: Learning from Hawai’i and Taiwan.’ Preservation Studies field trips allowed for - thanks to the wonderful hosts - a behind the scenes look at Historic New England’s Eustis Estate, Milton and Lawrence Heritage State Park.

This year, **Melanie Hall** has been developing her digital humanities project to map networks of artists engaged in landscape preservation, underpinned by her research. Links made last summer with the Universities of Lancaster and York (which kindly made her a visiting fellow) have provided insight into how the digital humanities is developing overseas. Excitingly, her project was chosen by Cambridge University for their highly competitive course on digital humanities for museums and heritage due to run during Spring Break 2020. Rescheduled due to COVID-19, a short, virtual iteration will take place in summer. Rebecca Arnheim and Kate Mitchell have both helped with the project. During the fall she was asked to serve on the Howard Gotlieb Archival Research Center's Art Advisory Committee, which is tasked with advising on the comprehensive cataloging of the University’s art collection. It is hoped that this initiative will provide further opportunities for HAA students.

**Deborah Kahn** is completing the layouts for *The Politics of Sanctity*. Corona is complicating the process since the editor is in London, the publisher in Belgium and the monuments in France, but even with travel bans the book should be out by January.

In January 2020, **Fred Kleiner** published the 16th edition of *Gardner’s Art through the Ages: The Western Perspective*, and in February attended the CAA annual conference in Chicago and hosted the traditional HAA alumni breakfast on Friday morning. That was the last time he was on an airplane and his summer travel/research plans for Italy have been shelved indefinitely. Fortunately, during Christmas break, he was able to fly to Rome for a week to view several exhibitions that went on view during the fall semester and were scheduled to close during the spring semester. Most important was a fascinating show at the Quirinal Scuderie comparing the two famous ancient cities destroyed by volcanic eruptions: “Pompei e Santorini: L’eternità in un giorno.” That’s where he learned that Andy Warhol made a print of the eruption of Mount Vesuvius.



Poster for the exhibition "Pompei e Santorini: L'eternità in un giorno."



Andy Warhol, *Vesuvius*, 1985, acrylic on canvas.

**Becky Martin** worked this summer in Ithaca alongside her colleagues from the excavations of Tel Dor. In the fall, she had a productive sabbatical and delivered a conference paper at the meetings of the Classical Association of South Africa, at Stellenbosch. In February, she returned to Ithaca to give a paper in Cornell's "Exchange in the Eastern Mediterranean and Eurasia" seminar and travelled to the Université Toulouse to speak in their Mapping Ancient Polytheisms seminar. Beginning March 1, she was a fellow of the Israel Institute of Advanced Studies in Jerusalem. Her fellow group, which includes BU Archaeology Program's Andrea Berlin, is working on the Hellenistic period in the southern Levant. Becky has spent most of her fellowship period at home, enjoying her large and unruly garden in between writing sessions and Zoom meetings. She looks forward to returning to Boston in September with her dog Bojangles.



Becky in the wild garden of her apartment in the Beit HaKerem neighborhood, Jerusalem.

**Ana María Reyes** had quite a year. She has just been awarded tenure and promotion to Associate Professor. Her book *The Politics of Taste: Beatriz González and Cold War Aesthetics* was published in the Fall by Duke University Press. She is currently working with Symbolic Reparations, the Center for Justice and International Law (CEJIL), and the Inter-American Commission for Human Rights.

**Jonathan Ribner** expects to complete his book, *Legacies of Loss: French Art, Literature, and Politics in the Age of Romanticism*, by mid-summer. He presented "Discovery of the Self" and "Modernity's Mirrors," in the series *Turning Inward: Self-Portraits across Time*, Museum of Fine Arts, February 25 and March 3, 2020 (repeated February 27 and March 5, 2020); and "Legacies of Loss: From Disenchantment to Transcendence," 45th Annual Nineteenth-Century French Studies Colloquium, Sarasota, Fla., October 31-November 2, 2019. As he has done for the past four years when not teaching, Ribner lectured to residents at a nursing home (part of Brookline Center Communities-Hebrew Senior Life). During the public health crisis, he has been lecturing via Zoom, currently sharing the modern portion of AH 112. His volunteering was the subject of an article in BU Today (August 28, 2019) ["Never Too Old To Learn"](#).

In February, **Kim Sichel** attended the CAA meeting in Chicago and gave a talk entitled "German Typologies confront French Immersion in Africa: The ethnographic photographs of Lotte Errell, Ilse Steinhardt, Thérèse Rivière, and Germaine Tillion," in the session, "A Foreign Eye: Photography, Women, and Global Encounters in the Twentieth Century." In March, her book *Making Strange: The Modernist Photobook in France* was published by Yale University Press, for which she participated in a podcast interview called "The Wild World of Modernist Photobooks in France in the Early 20th Century," available for listening on the Press's [website](#). Sichel also wrote a short essay on Russell Lee titled "Russell Lee, *Housing plant. Moving completely assembled panel to stacks. Southeast Missouri Farms Project, 1938*" for the Colby College Art Museum exhibition *Act of Sight: The Tsiaras Family Photography Collection*, scheduled to open in July 2020. Her article "New Women Photograph Africa: Ethnographers, Journalists, and War Correspondents, 1910-1950" will be included in the catalog accompanying the National Gallery's exhibition *The New Woman Behind the Camera*, originally planned for autumn 2020, but pushed back to February 2021.



The highlight of the academic year for **Alice Tseng** was giving a lecture based on her 2018 book on modern Kyoto at her alma mater, Columbia University. Returning to the familiarity of Schermerhorn Hall, where she took her first art history courses as well as many of her architecture studio courses, brought back wonderful and terrifying memories of college days. She also had the opportunity to visit her home state California twice in the fall semester while giving a lecture at Scripps College and participating in a workshop at UC Santa Barbara that examined entwined concepts of love and loyalty in imperial Japan. Tseng attended the annual CAA meeting, serving as the respondent for the panel “Locality and Memory in East Asian Art” on which HAA alumnae Amy Huang and Quintana Heathman presented. Her research in Japan during the spring sabbatical semester was interrupted by the COVID-19 pandemic.

In the fall **Gregory Williams** worked with BU colleagues Roy Grundmann (COM) and Peter Schwartz (CAS) to finish editing an essay collection, *Labour in a Single Shot: Critical Perspectives on Antje Ehmann and Harun Farocki’s Global Video Workshop*, which has now been accepted for publication by Amsterdam University Press. He is currently revising an essay for an anthology on humor in contemporary art that he is also co-editing with a Dutch colleague. With the support of an NEH Summer Stipend, the coming months will be primarily devoted to work on a monograph about how artists responded to changing educational models in art and design in postwar West Germany. He will also produce essays on Franz Erhard Walther (for an upcoming symposium at the Haus der Kunst in Munich) and Cosima von Bonin (for a panel at the annual fall conference of the German Studies Association).

**Michael Zell** began a three-year term on the Board of Advisors of the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art last fall. It was tremendously rewarding to read and assess nearly 200 pre-doctoral and senior fellowship applications, interview pre-doctoral candidates, work with other board members, and discuss CASVA’s priorities and goals, but also a huge amount of work. His book *Rembrandt, Vermeer, and the Gift in Seventeenth-Century Dutch Art* will be published by Amsterdam University Press next year; he is completing final revisions of the manuscript and gathering images and permissions for submission in August. This summer he is also putting the finishing touches on an article, entitled “Against the Mirror: Rembrandt’s *Woman Bathing in a Stream* and the Poetics of Painting,” which he plans to submit for publication in the fall.



Alice Tseng caught up with Seung Yeon Sang (PhD ‘16) in Tokyo at the new Starbucks Roastery to enjoy specialty coffee and fancy architecture just as COVID-19 began to spread in Japan.



**Rebecca Arnheim** is excited about making significant progress with the first chapter of her dissertation, which also functions as the framework for the entire project. She is looking forward to work on her second chapter over the summer while studying German. In the previous academic year, she was honored to serve together with Bailey Benson as co-coordinator of the 36th Graduate Student Symposium, which was, unfortunately, canceled due to COVID-19. This past year, she has moved back to Israel to be closer to Europe and its vast resources. Rebecca has traveled to several countries in order to see exhibitions and to visit museum collections, including the Royal Collection in London, the Louvre in Paris, and the Prado in Madrid. In the upcoming academic year, she plans to conduct further research in European museums and archives, particularly in Italy, crucial for her dissertation.



Rebecca at the Louvre for the Leonardo da Vinci exhibition with the *Portrait of Isabella d'Este*, which is the inspiration for her dissertation topic.

**Tina Barouti** participated in the CCL/Mellon Foundation Seminar in Curatorial Practice in July of 2019.

After two years of fieldwork in Morocco, she returned to Los Angeles in August to write her dissertation. In the fall she was invited to Qatar by the Doha Institute for Graduate Studies and Mathaf: Arab Museum of Modern Art to present her research on Tetouan's National Institute of Fine Arts for the conference "Art Schools: Histories and Trajectories." Her essay on Malian artist Fatoumata Diabaté will be published in a volume on women and photography in Africa in 2021 with the support of BU's Peterson History of Photography Grant. Currently, Barouti is an arts contributor for the Spain-North Africa Project's bulletin and continues her work as curatorial and archival researcher for a canonical exhibition of modern and contemporary Moroccan art at the Museo Nacional Centro de Arte Reina Sofia, which will open in 2021.

**Bailey Benson** had her prospectus approved in December and has begun working on her dissertation. This past year, in addition to serving as a teaching fellow, she was a senior editor for *SEQUITUR* and one of the co-coordinators, along with Rebecca Arnheim, for the 36th Graduate Student Symposium, which was unfortunately canceled due to COVID-19. She also continued working with the Museum of Fine Arts, Boston on several new galleries for the Art of Ancient Greece and Rome Department. She was awarded the Stavros Niarchos Fellowship in Classical Art at the MFA, Boston, as well as a Short-Term Graduate Research Abroad Fellowship from BU, which she plans to use as soon as international travel becomes a possibility. This summer she will be teaching "Introduction to Art History I: Antiquity to the Middle Ages."

**Hyunjin Cho** relocated to the DC metro area last summer and has been adjusting to her new life in Maryland. She spent most of her fall semester working on the first chapter of her dissertation. In October, she participated in a panel organized by BU HAA alumna Amy Huang (GRS MA '10) at SECAC 2019 and presented a paper titled "Making History Real: Representations of Blood in Nineteenth-Century Illustrated Manuscripts of Firdausi's *Shahnama*." For the spring, she was awarded the Graduate Research Abroad Fellowship from GRS. Although she could not conduct her research as planned, she remains hopeful that she can resume her travels soon. She also has been working on an exhibition review of *Age Old Cities: A Virtual Journey from Palmyra to Mosul* on view at the Smithsonian's National Museum of Asian Art and looks forward to its publication in SECAC's art journal, *Art Inquiries*, in the fall.

**Willie Granston** had a productive year conducting research and starting to write his dissertation, which considers the relationship between 19th-century resort architecture in the American northeast and period environmental awareness. In the fall he traveled to New York City, where he paired research visits to the Avery Library and New York Historical Society with a trip to the Architectural Digest headquarters



Willie Granston and Mitchell Owens, AD Decorative Arts Editor. Photo by: Gabrielle Pilotti Langdon.

in the World Trade Center to record an episode of the “AD Aesthete” podcast. Released in November and called “The All-American Elegance of the Shingle Style”, this episode was a discussion about the Shingle Style between Willie, AD editor Mitchell Owens, Tom Kligerman (partner at Ike Kligerman Barkley Architects) and Robert A.M. Stern (partner at Robert A.M. Stern Architects and former dean of the Yale School of Architecture). In the spring Willie co-chaired a panel with Ian Stevenson (BU-AMNESP) on vacation architecture for the 2020 Society of Architectural Historians Annual International Conference. The conference, which was meant to be held in Seattle, was held virtually instead, and was a great success despite the forced changes.

**Lauren Graves** relocated to Brooklyn, New York in June of 2019 and has been enjoying the city. While continuing to write her dissertation, she taught the history and appreciation of photography at CUNY’s New York City College of Technology. She presented a section of her dissertation at the CAA conference this past winter and will present again at Rutgers University’s Colloquium on the History and Theory of Photography this coming fall. Supported by the Peterson Fund, Lauren will spend the summer researching and writing the fourth and final chapter of her dissertation. This research will hopefully include travel to archives at the Center for Creative Photography and the special collections at the University of Louisville.

**Lydia Harrington** has spent this academic year writing drafts of two of her dissertation chapters on vocational school-orphanages in the late Ottoman Empire. In November, she presented part of her first chapter at the Annual Meeting of the Middle Eastern Studies Association in New Orleans. She then spent several weeks in London doing research at the British Library and the UK National Archives. On International Women’s Day, she gave a talk at the MFA, Boston on Iranian artist Monir Farmanfarmanian’s work. This summer she will write a draft of her fourth and final chapter of her dissertation, and she was awarded a BUCH Dissertation Fellowship for the fall. Another project is researching the history of Boston’s former Little Syria (now Chinatown and the South End), and she will co-lead a tour of this when it is safe to do so. She was a volunteer organizer for the Bernie Sanders presidential campaign and continues to organize a graduate workers union at BU.

**Sarah Horowitz**, a second-year PhD student, had a productive 2019-2020 academic year. As a member of the HAA guest lecture series committee with fellow PhD student, Jillianne Laceste, she helped organize a very successful series of scholarly talks this year. She was a recipient of the Society of Architectural Historians Study Day Fellowship to attend a day long study session at the recently expanded Museum of Modern Art, New York in October 2019. Besides completing her qualifying exams, this summer Sarah is excited to teach AH201: Understanding Architecture in BU’s Summer Term and begin her new appointment as the Editorial Assistant for the *Journal of the Society of Architectural Historians* for a three-year term.

This year, **Rachel Kase** enjoyed serving as a Teaching Fellow for both Professors Cranston and Kahn. This winter, she completed the prospectus for her dissertation, tentatively entitled, “Against the Rising Tide: Picturing Severe Weather and a Changing Landscape in the Seventeenth-Century Netherlands,”

on which she is now working. She presented preliminary findings related to her dissertation at a number of conferences this year, including the HNA-sponsored session at CAA in Chicago and “Eco-Entanglements: Ruin, Grafting, Stratification,” hosted by the Renaissance Studies department at UMass Amherst. She was disappointed to miss the opportunity to participate in the BU Graduate Symposium in March. Rachel was recently awarded a long-term Graduate Research Abroad Fellowship and is looking forward to doing dissertation research in the Netherlands next spring. She is expecting a baby boy this summer.

**Defne Kirmizi** has continued to work on her dissertation “Building Artistic Autonomy in Turkey: Conceptual Strategies and Group Exhibitions between 1974 and 1994.” She served as a senior editor for *SEQUITUR* and completed her two-year editorial position this semester. She was a curatorial intern at the Gallery 400 University of Illinois, Chicago, and participated in the Ingenuity Foundation’s Teaching in Chicago’s Art Museums program. Over the summer she looks forward to making progress on her dissertation and advancing her baking skills during the quarantine. She will spend next academic year in Turkey, completing her archival research and advancing her dissertation with the support of BUCH Student Award and Campagna-Kerven Graduate Fellowship.

**Jillianne Laceste**, a second-year PhD student, has had a busy and successful year. She not only served as a Guest Lecture Series Coordinator and Teaching Fellow for AH 111 and 112, she also completed her coursework in the fall semester. She has spent the past several months preparing for her PhD qualifying examinations, which will take place after the spring semester ends. Jillianne was looking forward to attending a seven-week intensive language course in Italian at Middlebury College, which—like many summer events—was cancelled due to the pandemic. However, she plans to attend the Middlebury Language School in 2021 with support from a Kress Language School Fellowship provided by the Samuel H. Kress Foundation. This summer, Jillianne is excited to begin writing her prospectus and developing her dissertation ideas while staying in Boston. She looks forward to serving as a TF for AH 352, Venetian Renaissance Art, and as a Graduate Symposium Organizer next academic year.

**Casey Monroe** passed his oral examinations, earning his doctoral candidacy in early Spring 2020. This summer he looks forward to teaching AH 112 and having the opportunity to further develop his abilities as a remote instructor. Currently, he is at work on his dissertation prospectus which will examine the international photography of the renowned American artist William Henry Jackson. Expecting research trips to New York and Washington, D.C., Casey happily anticipates the opportunity to fully immerse himself in his dissertation.

**Liz Neill** presented at the Society for Historical Archaeology in January 2020, including her research on the Seaport Shipwreck and work on using technology to interpret archaeological sites for the public. She recently completed a year-long petrography course at the Center for Materials Research in Archaeology and Ethnology at MIT. Though further Mediterranean fieldwork will likely be postponed until 2021, she will continue her research and laboratory analysis of ancient Cypriot ceramics from the Harvard Semitic Museum collection once lab work is permitted. She also serves as the volunteer Delivery Coordinator for [Mutual Aid Brookline](#) and plans to continue community work alongside academic pursuits as long as needed.

**Catherine O'Reilly** continues to make progress on her dissertation, titled “Last Supper Refectory Frescoes in Fifteenth-Century Florence: Painting, Performance, Senses, and Space.” A paper developed from her dissertation was accepted for presentation at the Annual Meeting of the Renaissance Society of America in April, which was unfortunately canceled. She looks forward to teaching a Renaissance Art course at Mass College of Art this fall. She also continues her work in the department of Collections Documentation at the Museum of Fine Arts, Boston.

**Phillippa Pitts** returned to campus last fall from a Center for American Art Summer Fellowship at the Philadelphia Museum of Art and a productive visit to the Archives of American Art in Washington, D.C. During the academic year, Phillippa served as a teaching fellow for AH111 and AH112, a junior editor for *SEQUITUR*, and GSHAAA Secretary. She was also delighted to be invited to facilitate a leadership



and communication workshop at Bowdoin College in January. Thanks to generous funding from BU's Social Sciences PhD Internship Program, Phillippa will spend this summer working at Cultural Survival, a global indigenous rights nonprofit. This spring, Phillippa was also honored to receive an Ailsa Mellon Bruce Predoctoral Fellowship from the Center for Advanced Study in the Visual Arts at the National Gallery. When safe, this award will fund research travel to Mexico, Peru, France, and Spain to study discourses of indigeneity in a transnational context.

**Constanza Robles** had a great experience as teaching fellow for both Professors Williams and Reyes, assisting with AH393 Contemporary Art: 1980 to Now and AH323 Arts of Cuba. She and Althea Ruoppo maintained the department's social media presence, coordinated this year's HAA Newsletter, and wrote an exhibition review for the latest issue of *SEQUITUR*. This winter, Connie completed her Qualifying Exams. In the spring, she was awarded a D. S. Palmer Travel Grant from the Center for Latin American Studies, and a short-term GRAF to support her research abroad on Pan Americanism and Hispanism in World Fairs between 1901 and 1939. She is very proud to have obtained from the Department this year's Outstanding Teaching Fellow Award. She is now writing her prospectus and looks forward to teaching AH242 during the summer.



Althea and Connie at the Davis Museum at Wellesley College visiting their collection with a group of students from Professor Reyes's class "Arts of Cuba Since the Nineteenth Century"

**Althea Ruoppo** enjoyed serving as teaching fellow for both Professors Williams and Sichel, assisting with AH393 Contemporary Art: 1980 to Now and AH395 History of Photography. She and Constanza Robles maintained the department's social media presence, coordinated this year's HAA Newsletter, and wrote an exhibition review for the latest issue of *SEQUITUR*. In December, Althea's paper "Obstructed Vision: Re-Viewing Isa Genzken's Airplane-Window Panels" was published in the *2019 Nasher Prize Graduate Symposium Compendium*. She completed her Qualifying Exams in early February. Althea traveled to London over spring break to visit the exhibition *Isa Genzken: Window* at Hauser & Wirth. She is now writing her prospectus on contemporary German artists whose works center on themes of travel, tourism, and globalization. She looks forward to teaching AH393 during BU summer term.

**Julian Serna**, Ph.D. candidate in Latin American Art, has been selected as a 2020-2021 Getty Graduate Intern. Starting in September he will be serving in the Getty Foundation during the next academic year. He will contribute to the Foundation's grant making in the fields of art history, conservation, and



Julian in the Grand Gallery of the Louvre.

and museum practice at the regional, national, and international level. Julian's dissertation focuses on the first wave of Latin American visual artists who temporarily migrated to France with a scholarship from their local governments to study in the Académie Julian of Paris during the decades between 1870 and 1900. During 2019 he was based in Paris doing his dissertation research, with the help of a long-term GRAF, and is currently writing in Bogota (Colombia). In

the past summer he came back to Boston to teach the survey course of Latin American Art since Contact in Summer Term and went to Chicago to do the Predoctoral Fellow of the Humanities Without Walls Consortium (Andrew W. Mellon Foundation, University of Illinois).

Coming back to BU's History of Art & Architecture department this fall was a welcome return for **Jasmine Shevell**. As well as focusing on her course work, Jazy spent much of the academic year volunteering with the Levantine Ceramics Project (LCP), organized by Professor Andrea Berlin in the archaeology department. She looks forward to spending her summer working on research towards her Master's Paper from her home in Arlington, MA. It may not be the planned summer of travel and archaeological work that was hindered by the COVID-19 pandemic, but she's got a coop full of chickens in the backyard, a house full of plants, and plenty of baking to do to keep her cheery!

In the fall **Jennifer Tafe** traveled to England, making several research visits to study Greek vases and archival materials in the collections of the British Museum, the Ashmolean Museum, the Classical Art Research Center and Beazley Archive, and the Ure Museum of Greek Archaeology. In January, she presented a paper at the 2020 Archaeological Institute of America meeting entitled, "The Body Eclectic: Nikosthenes and Attic Shape Novelty in Etruria". This year the meeting was held in DC, where Jen lived and worked for 10 years before moving to Boston, so she also enjoyed seeing friends and visiting old haunts. This spring semester Jen was supposed to travel to Italy, Greece, and Germany on a Graduate Research Abroad Fellowship, but of course that trip has been delayed. She hopes to travel and complete her dissertation research this fall. Jen was awarded a Graduate Dissertation Fellowship from the BUCH, which she will begin in Spring 2021.



Jen with colleagues at the Ure Museum in Reading, attempting to reconstruct a 6th century BC Athenian black-figure vase around a balloon. Photo by Jen Tafe.

**Alison Terndrup** spent the 2019-20 academic year based in Istanbul, Turkey as a fellow in Turkish Studies with the support of the Institute of Turkish Studies and Koç University. There she carried out collection-based and archival research at various locations, including the Topkapı Palace Museum, the Dolmabahçe Palace Museum, and the Başbakanlık Osmanlı Arşivi (Prime Ministry's Ottoman Archive). Further research was carried out during short trips to Bucharest, Romania and Belgrade, Serbia, where Alison collected information on works in national and private collections. During her time abroad, she made invaluable personal and professional connections with fellow researchers, scholars, curators, and librarians.



Ali Terndrup at the Topkapı Palace Museum



**Alex Yen** had a busy, but rewarding year. Thanks to a long-term GRAF, she spent last summer in Italy travelling around Campania, the Marche and Emilia-Romagna regions of Italy, and finally the city of Rome to collect research materials for her dissertation on the door motif. In the fall and spring of this academic year, she served as a Graduate Writing Fellow in the BU Writing program and was the Forum Coordinator for GSHAAA. This summer, she is looking forward to completing a dissertation chapter and teaching AH111 in the second summer session. Though she loves Boston, she will fondly think of gelato breaks and the dogs she befriended last summer in Italy.



A delightful dog friend napping in front of the House of the Menander who befriended Alex Yen during her three weeks conducting research at Pompeii.



## UNDERGRADUATE STUDENTS

**Flannery Gallagher (BA '20)** has enjoyed an incredible year of experiences with the Department of History of Art & Architecture. As President of the Undergraduate Art History Association, she had the opportunity to meet many brilliant students who share her passion of art and had the chance to collaborate with the incredible Prof. Kahn, the AHA's faculty advisor. Additionally, Flannery took great joy in her courses this year, particularly in this most recent semester, her last. She extends the most heartfelt thanks to the Boston University Department of History of Art & Architecture for providing her with not only a top-notch education, but also a college career full of academic enlightenment and happiness. She is sad to leave but looks forward to hopefully collaborating again with her professors and TA's sometime in the future!

**Hannah Jew (BA '20)** had a busy year with the department. She served as treasurer of the Art History Association, working on events from their traditional museum trips to a virtual Ask a Senior Night held on Zoom. Hannah will be graduating with Honors in the Major after defending a thesis last week titled "The Meaning of the Unknowable: Vermeer's Aporia in 'Woman Holding a Balance'" (also on Zoom!). This year, she also had the great honor of being one of the department's first specialized writing tutors, which was a fantastic opportunity to meet students from all four undergraduate years as well as more of our wonderful faculty. Lastly, Hannah is thrilled to announce that she is not done with the department yet, as she will be returning in the fall to begin the PhD Program at BU with a focus in 17th-century Dutch art. She is looking forward to returning to campus as well as working more with the department she has made a home.



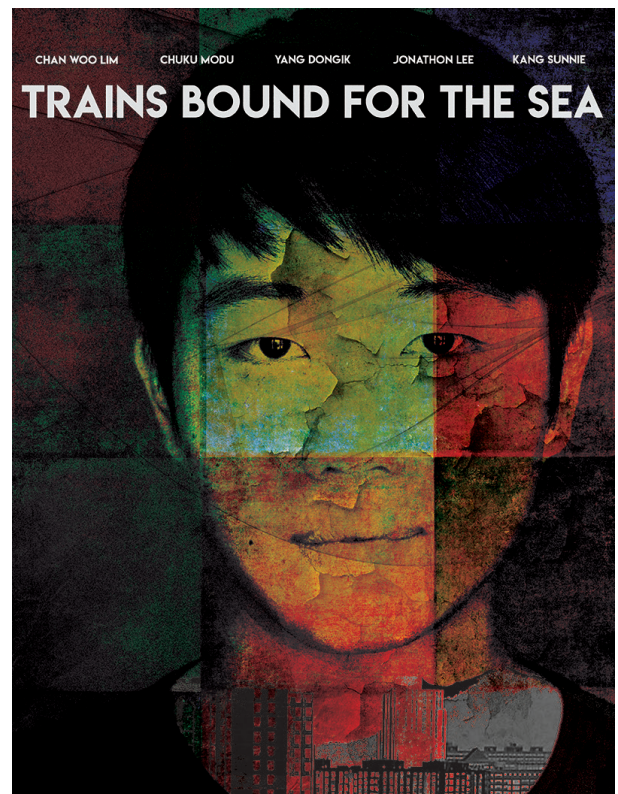
**Rachel Kubrick (BA '20)** spent much of her final year conducting art history research. After a UROP with Kim Sichel last summer, she is now completing a curatorial research project with Cynthia Becker on the BU African Studies Center collection. She also conducted independent research under the supervision of Greg Williams for Honors in the Major. The resulting paper on Israeli contemporary art was chosen for presentation at the Visual Culture Consortium undergraduate symposium. She enjoyed interning in the Arts of Asia department at the MFA this past fall, and working as the HAA office assistant in the spring. One of the highlights of her year was interviewing curator Michelle Millar Fisher for the art magazine *Squinch*. She is tentatively starting an MA program at the Courtauld Institute of Art in London in the fall.

This year started very well for **Manuel Alvarez Diestro**, with his first feature film *Trains Bound for the Sea* to be premiered at the Málaga Film Festival in Spain. This film has been co-directed with Hugo Obregón who is also a former student from BU (COM '97). The film trailer can be seen on the Festival de Málaga [website](#). It is the study of a young man, Lee Fan Bao, through the vicissitudes of his grandfather in Seoul, his own in London, and those of his boyfriend in Hong Kong. He hopes to screen it in the Boston area in the near future! As a photographer he has just published his [work](#) on the construction of new developments in Iran's Desert.

**Carrie Anderson (PhD '13)**, Assistant Professor at Middlebury College, is revising her book manuscript, *Gift-Giving in the Early Modern Netherlands: the Art of Diplomacy at Home and Abroad* (Amsterdam University Press), and she looks forward to the publication of her article, "Between optic and haptic: Tactility and trade in the Dutch West India Company's gold box (1749)" in *Oud Holland* (September 2020). Carrie is also happy to report that her co-led digital project (with Marsely Kehoe, Hope College), "From Batavia to the Gold Coast: Mapping Textile Circulation in the Dutch Global Market," will receive support from a \$10,000 grant awarded to the *Journal of Historians of Netherlandish Art* by the Gladys Krieble Delmas Foundation. The grant will support travel to the Netherlands and Denmark (postponed, for now) and the development of a digital textile glossary and interactive map. Carrie and Marsely will publish their research in *JHNA* in 2022.

**Leslie K. Brown (PhD '19)** cannot believe that it has been a year since her hooding ceremony and her heart as well as hearty congratulations goes out to those graduating this May. Since last spring, she has been teaching US Documentary Photography at UMass Boston in the American Studies department. This spring, she also taught History of Photography at Simmons University. It has been challenging moving to remote teaching, but she is thankful for her intrepid students and supportive environments. While UMB is letting their adjuncts go, she hopes to teach Making Modernity: The Impressionists & Beyond this coming fall at Simmons (whether online or in person). This summer, she will again serve as a pre-screener and juror for Photolucida's international photography competition Critical Mass. She continues to seek curatorial and museum opportunities, which are mainly on hold given current circumstances, and hopes everyone continues to stay safe and healthy.

**Jordan Karney Chaim** is thrilled to have successfully defended her dissertation, "Do It Yourself: Alternative Spaces and the Rise of Contemporary Art in Los Angeles, 1970-1990," in March. She is also honored to be representing the department at the 2020 Institute of Fine Arts/Frick Symposium, which has been postponed until the fall. She wishes to thank all of her HAA colleagues and faculty for their support during her doctoral studies, and looks forward to seeing everyone as soon as possible. Until then she and her family are hunkered down in San Diego, awaiting the birth of their second child in August.



Poster of *Trains Bound for the Sea*, co-directed by Manuel Alvarez Diestro and Hugo Obregón



After graduating early from BU in January 2020, **Samantha DeRing** is currently attending the M.Arch program at the Boston Architectural College and has landed a job at Aqua Ark where she designs large-scale floating buildings. She is a designer and is currently working on a project redesigning the Vernon C. Brian Correctional Center in NYC. During this time, she is also working on completing her Architect License through the NCARB.

**Cat Dossett (BA '18)** has been hired as Chapbooks Editor for MA-based small press Pen & Anvil. In 2020, she steered six new titles into print, including a set of four animal-themed chapbooks featuring her cover artwork, published in coordination with Hawk & Whippoorwill literary magazine. In addition, she has published a chapbook of her own, titled *Odysseus & Eden*. She can be found on Instagram, Twitter, and Medium as @aboutadaughter.

**Carol Fabricant (MA '18)** is Curatorial Assistant at the Currier Museum of Art. She contributed to both of the fall season's major exhibitions, *The Shakers and the Modern World: A Collaboration with Canterbury Shaker Village* and *We Are For Freedoms*. In February 2020 she coordinated the Currier's presentation of *A Life Made in Art: Maud Briggs Knowlton* which traveled from the Monhegan Museum of Art and History. Carol is currently working with colleagues to create digital experiences for the museum. She wishes everyone a safe and healthy summer and beyond during this uncertain time.

**Stephanie Feinerman (BA '09, Art History with a minor in Film Studies)** spent 2019 working on the inaugural season of *Star Trek: Picard* as the Set Decoration Coordinator. She was finishing up work on an upcoming Netflix feature film titled *The Prom* when social distancing was put in place in California. She continues to work as a freelance interior design consultant and can be reached via instagram @StephanieFeinermanDesign.

**Antonia Foster (BA '98)** continues to homeschool her children in Greater Boston, exposing them to the arts and museums at every opportunity. For the last two years, Antonia has been teaching Art and Art History to children in a homeschool co-op in Milford, MA focusing on how cultures define themselves and build community through arts. She also volunteers for Historic New England in transcribing Casey Family Papers.



Stephanie on the *Star Trek: Picard* set of the La Sirena spaceship.



Photo of one of the children's group art projects Antonia led. This project is based on Herve Tullet's art workshop for children titled "Field of Flowers." Tempera and watercolor on paper, 2019, by students at Great Explorers Co-op, Milford, MA.

After 30 years as the Curator of Visual Resources at Boston College, **Andrea Manzi Frank (GRS '88)** retired in January 2019. Since then, she and her husband Steven Frank have started a new venture - [Art Eye-D Associates](#). The tool they developed, which uses artificial intelligence to assist in the



authentication of artworks, was featured in an article in [Artsy](#) in April 2019 and is explained more geekily in “[Salient Slices: Improved Neural Network Training and Performance with Image Entropy](#)” in the June 2020 issue of *Neural Computation*.

After six years at the Institute of Contemporary Art/Boston, **Hannah Gathman (BA '09, MET '12)** relocated to Portland, Maine in 2018 and launched her consulting company Promenade Projects ([www.promenade-projects.com](http://www.promenade-projects.com)). She works with non-profit organizations throughout New England providing expertise and hands-on help with special events, public programming, fundraising, and community relations. In 2020 she is excited to begin offering strategic planning consulting for small- to mid-sized non-profits. Some of her recent clients include the National Multiple Sclerosis Society, the Children's Advocacy Center of Suffolk County, and the Desert of Maine. Hannah is a proud (double!) Terrier and has enjoyed volunteering for the BU Alumni Association since graduating, both in Boston and in Portland.

**Elisa Germán** is excited to have defended her dissertation, "The Creative State: The Calcografía Nacional and Printmaking in the Spanish Civil War and Francoist Madrid, 1936-1959," in May 2020. She is currently working as a curatorial assistant with Alonzo & Coburn in Cambridge, MA and will soon begin her tenure as President of the Association of Print Scholars in January 2021. Elisa is looking forward to her work with APS, as she and outgoing President, Alison Chang, were awarded a major grant by the Getty Foundation Paper Project to organize and lead a two-part Printmaking Workshop for Early-Career Curators and Scholars in 2021 and 2022, in partnership with the Minneapolis Institute of Art, Highpoint Center for Printmaking, Tamarind Institute and the University of New Mexico Art Museum.

**Sasha Goldman** had a very productive final year in the HAA department. Throughout the fall and early spring, she continued working with the Boston Arts Commission on rewriting object narratives for the City's public art collection. She also spent the year teaching courses on exhibitions and public art in Boston as a Graduate Writing Fellow in the BU Writing Program, which she thoroughly enjoyed. At CAA in Chicago Sasha chaired the Italian Art Society panel “From Cloaca Maxima to America: Italy's History of Shit.” And most importantly, at the end of February, she successfully defended her dissertation, “Torno Subito: Maurizio Cattelan and the Return(s) of Italy.” She is thrilled to remain at BU in her new position as Program Manager of PhD Professional Development in the Office of Graduate Affairs where she will develop programs and resources to support current and future doctoral students at BU.

Upon the completion of the Barra American Art Fellowship at the Philadelphia Museum of Art in December 2019, **Kelsey Gustin** accepted a job as Fine Arts Specialist at the General Services Administration in Washington, DC. In this position, she manages and interprets the government's collection of New Deal murals and sculpture as well as contemporary installations by American artists in federal buildings. She is also curating an exhibition of women surrealists, which was previously slated to open summer 2020 at the Philadelphia Museum of Art. The opening has since been postponed and is likely pushed to winter or spring 2021. In March 2020, Kelsey successfully defended her dissertation, “Picturing Reform: Ashcan Women and the Visual Culture of the Progressive Era in New York City.” She wishes everyone and their families good health and looks forward to celebrating graduation at a future date.

**Cristina Hadzi (BA '80)** of South Yarmouth, MA. Moving to Cape Cod, MA in May 2018 from New York City has been both professionally fulfilling and a much needed change of pace. She accepted the position of manager at the esteemed Berta Walker Gallery in Wellfleet where she ran the exhibition program during the Spring/Summer seasons of 2018/2019 and now serves as an art consultant. She continues to run her interior design firm from Cape Cod while maintaining her loyal client base in New York. Website [www.hadzidesign.com](http://www.hadzidesign.com), email [cristina@hadzidesign.com](mailto:cristina@hadzidesign.com)

**Lawrence Hyman (MA '97)** began a new position as Exhibition Officer at the National Gallery of Art, Washington, DC in August 2019. He had previously served for twelve years as Manager of Exhibitions at the Hirshhorn Museum and Sculpture Garden.

**Claudia Kousoulas (BA '80).** This winter her latest book came out, [\*Writing for Planners, A Handbook for Students and Professionals in Writing, Editing, and Document Production\*](#) (Routledge, 2020). And yes, it's a thing! Planners and public policy writers face particular challenges in communicating changing and abstract ideas to audiences with different knowledge levels, through a sometimes contentious public process. This book is designed to make it all a bit easier from beginning to end. And by the way, the book includes BU as an example of how to use branding standards!

During the 2019/2020 academic year, **Ewa Matyczzyk** continued her role as a Graduate Writing Fellow, teaching two courses on public art in the BU Writing Program. In the Spring 2020 semester she also taught a class at Suffolk University on contemporary art and museums. In February she had the pleasure of co-chairing a CAA session called “Reconsidering the Imaginary of the Ruin” with HAA alum, Caitlin Dalton. The following month, and via Zoom, she successfully defended her dissertation, “Intervention, Memory, and Community: Public Art and Architecture in Warsaw Since 1970.” Despite being delighted to graduate, she will miss the warmth and community of the HAA department. Completing her degree in the midst of the pandemic-related shutdowns has reinforced her admiration and respect for the faculty, staff, and fellow-students who make this corner of BU such a special place. Ewa will miss everyone enormously and looks forward to a belated celebration in the future. In happier news, she and her husband (and their dog, Fernando) are excited to welcome a baby boy into their family in June.



Erin McKellar snapping a selfie in one of the Soane Museum's many mirrors.

Currently living near London, **Erin McKellar (PhD '18)** is Assistant Curator of Exhibitions at Sir John Soane's Museum. There she's recently worked on shows with the contemporary artists Langlands & Bell (now online for lockdown viewing: <https://www.soane.org/langlands-bell-degrees-truth>), architecture studio CAN and artist Harry Lawson, and architectural photographer Hélène Binet. Recent publications include "Designing the Child's World: Ernő Goldfinger and the Role of the Architect, 1933–46" in the *Journal of Design History*, "Adapting and Anticipating: The Home Planning Consultancy Work of Hilde Reiss and Jane Drew, 1943–45" in *Suffragette City* (Routledge), and "Living, Working, Playing: Ernő Goldfinger's Planning Exhibitions, 1943–46" in *The Housing Project* (Leuven University Press). She's now working on an exhibition with the multidisciplinary design practice Space Popular, an article project on 1930s nursery schools, and a co-edited special issue of *Architectural Design*.

**Steve Musselman (MA '79)** is settling into retirement at his and his wife Rosanna's newly-built home on Round Pond in Marstons Mills, Cape Cod. Musselman's lifelong interest in history is being put to good use with his appointments at both The 1717 Meetinghouse Foundation, and West Parish Congregational Church of Barnstable. Given extra research time due to the coronavirus, Musselman has been posting historical vignettes on the 1717 Meetinghouse Facebook page; it is the third church building of the original 1616 Congregational body formed in London.



Images of Steve Musselman's  
current research

**Sarah Parrish (MA '10, PhD '17)** received a \$30,000 Humanities Connections Planning Grant from the National Endowment for the Humanities. The award will support the redesign of the Art History program at Plymouth State University, where she is Assistant Professor and Program Coordinator of Art History. The new interdisciplinary curriculum bridges art history with pre-professional and science fields to cultivate visual literacy skills among students in a variety of majors.

**Hannah Silbert (BA '11)** continues her work as Exhibitions Project Manager at the Peabody Essex Museum (PEM) in Salem, MA. In the past year, Hannah helped manage the new installation projects for PEM's 2019 building expansion. Additionally, Hannah is managing the exhibition and national tour for *Jacob Lawrence: The American Struggle* which opened at PEM in January 2020 and will travel to the Metropolitan Museum of Art, Birmingham Museum of Art, Seattle Museum of Art, and the Phillips Collection. In June 2020, Hannah will complete her Masters of Public Administration with a certificate in the Nonprofit Sector, Philanthropy, and Social Change from Northeastern University.

**Stuart Steck (PhD '07)** is currently serving as the Interim Associate Dean and Director of Integrated Studies at Lesley University's College of Art and Design. This past year, Stuart also served as a Global Education Fellow at Lesley. In addition to his work at Lesley, Stuart has served as the president of the Visual Culture Consortium (VCC) since 2010. The VCC is a New England-based organization that brings together faculty, students and museum professionals who have a shared interest in art history and visual culture. At Lesley, Stuart has worked closely with several other graduates of HAA -- including Susan Ashbrook, Anna Kamplain Dietz, Jaime Wilson, Elizabeth Pugliano, and Krista Dahl Kusuma.

**Martina Tanga (PhD '15)** was thrilled about the release of her book, *Arte Ambientale, Urban Space, and Participatory Art* by Routledge Press last summer. Continuing to work on 1970s Italy and radical curatorial practices, her article "Flipping the Exhibition Inside Out: Enrico Crispolti's Show Ambiente come Sociale at the 1976 Venice Biennale" will be published in the inaugural edition of the *Journal of Biennials and Other Exhibitions* this spring. Martina proceeds with her work at the Museum of Fine Arts, Boston, leading the Art Bridges + Terra Foundation Initiative, a program that supports curatorial collaboration across different institutions. Additionally, Martina has pursued several independent projects, including curating the exhibition "Julie S. Graham: Stack, Layer & Arrange" (fall 2019) at the Tufts University Art Gallery and *Catalina Delgado-Trunk at the Rose Kennedy Greenway* (Spring 2020).

**Sarah Cortell Vandersypen (BA '09)** joined the Center for Development & Learning as its Vice President of Advancement and Strategy in January 2020. In this role, she will lead the organization's fundraising, communications, partnerships, and organizational strategy. The Center, headquartered in Metairie, Louisiana, is focused on increasing school readiness and early literacy with the goal of closing the opportunity gap.





**Hariklia (Klia) Ververidis (BA '93)**. In response to the Covid-19 cancelation of her live Antique show at the Brimfield Antique Flea Market, Klia founded Antique Shows Live Online, a company that brings the excitement and shopping experience of live antique shows to the Internet. The first event launched on May 12 and had as many participants for the online event as the actual show.

In September 2019, **Jessica Wagner (BA '02)** participated in a panel discussion for Chicago Build 2019, entitled "Can Chicago Remain an Architectural Powerhouse of the World?" at McCormick Place, Chicago.

**Benjamin Zweig (PhD '13)** is the Digital Projects Coordinator at the National Gallery of Art. In 2019, he led a partnership between the Gallery and the Wikimedia Foundation that resulted in 53,000 images of Gallery artworks donated to Wikimedia Commons and 120,000 collection records donated to Wikidata, and was a participant in the Gallery's first-ever datathon. He organized a session on digital humanities and art museums at the Association for Computers and the Humanities annual conference. He was an invited speaker on open cultural heritage at the Germanisches Museum, Nuremberg, and gave a guest seminar on digital art history at Uppsala University, Sweden. He published two articles on medieval art, "Saint Birgitta of Sweden: Movement, Place and Visionary Experience" in *Moving Women Moving Objects* (400-1500) (Brill, 2019), and "Measure, Number, and Weight: Perfection in Medieval Art and Thought" in *Perfection: The Essence of Art and Architecture in Early Modern Europe* (Brepols, 2019).

# HAA THIS YEAR

## LECTURE SERIES

The HAA Lecture Series brings together historians of art, architecture and material culture specializing in diverse fields and genres. Prominent scholars are invited to share their latest research with the BU community in a lecture followed by Q&A and a light reception. The HAA Lecture Series is organized by a committee of graduate students and faculty from the department.

### **2019-2020 HAA Guest Lecture Series Committee:**

Sarah Horowitz, Jillianne Laceste, Sibel Bozdoğan, and Emine Fetvaci

#### **Rebecca Zorach**

**Mary Jane Crowe Professor in Art and Art History,  
Northwestern University**

#### **“Black in the Garden: Ecologies of Art, Race, and the Outdoors”**

co-sponsored by the African-American Studies Program and the American and New England Studies Program

Wednesday, November 13, 2020

The talk takes as its starting point the reinstallation in Chicago of the gazebo where twelve-year-old Tamir Rice was gunned down by a police officer in Cleveland in 2014. The gazebo now sits outside the Rebuild Foundation, the brainchild of Chicago artist Theaster Gates, where it occupies an uncertain status as memorial, possible artwork, and usable leisure space. The installation provokes questions about the construction of (or absence of) leisure, play, and safety for young people of African descent in North America, which Prof. Zorach addresses through both the history of parks and gardens and a series of works by contemporary artists.



Rebecca Zorach, “Black in the Garden: Ecologies of Art, Race, and the Outdoors”



Dana Leibsohn, “Inheriting the Pacific: Can Art History Think an Ocean?”

#### **Dana Leibsohn**

**Alice Pratt Brown Professor of Art; Director of  
Latin American and Latino/a Studies, Smith College**  
**“Inheriting the Pacific: Can Art History Think an Ocean?”**

co-sponsored by the Center for Latin American Studies at BU

Wednesday, December 4, 2020

The Pacific Ocean: frontier, boundary, haven, threat, lure. Across the early modern period, as colonial projects took root in the Americas and Asia, the Pacific became integral to global trade in art and commodities. Yet this geography was more than a site of transit. The Pacific fostered new habits of thinking about the limits of knowledge, cultural differences, and the alienability

of objects, people, and their land. How this ocean once mattered—to those who called the ocean home or foreigners passing through—is not the reason it matters today. Or is it? With this question as anchor, this talk considers the ways colonial histories of the Pacific remain bound to current thinking about art and its global geographies.

**Alice Tseng**

**Chair and Professor, Department of History of Art & Architecture, BU**

**“Emperor Taishō, Mass Media Monarch: Portraits and Popular Imagery in Twentieth-Century Japan”**

Wednesday, January 29, 2020

Despite his short life and even shorter tenure on the throne, Emperor Taishō (1879-1926) was the first Japanese emperor to have his full life, from childhood to death, visually documented and disseminated through mass media. Newspapers, magazines, albums, prints, and postcards widely circulated his formal portraits alongside images of people and places he visited, and ceremonies and events he participated in. This talk analyzes the nascent visual ubiquity of the emperor figure in modern Japan, taking into consideration the global phenomenon of using photography and other highly reproducible media to picture royalty as at once inimitable authority and celebrity entertainment.



Alice Tseng, “Emperor Taishō, Mass Media Monarch: Portraits and Popular Imagery in Twentieth-Century Japan”

**Alice T. Friedman**

**Grace Slack McNeil Professor of American Art, Wellesley College**

**“Poker Faces/Private Spaces: Modernism and the Languages of Architecture”**

Monday, March 16, 2020 (Postponed)

The lecture will explore new analytical strategies for looking at domestic architecture in the modern political and cultural milieu of surveillance and threats to privacy. Focusing on the idea of the “poker face” house which conceals and, in some cases, deceives the inquisitive viewer with false fronts and misleading design codes, the lecture will examine a group of 20th and 21st-century examples which suggest that the exterior opacity of the “poker face” house is often driven by a non-conforming program and resistance to surveillance: private lives spaces remain – by design — hidden from public view.



# HAA THIS YEAR

## GRADUATE SYMPOSIUM

### by Rebecca Arnheim and Bailey Benson

The Graduate Symposium is traditionally held during the spring semester. However, as concerns about the then emergent outbreak of COVID-19 grew, it became increasingly apparent that the event would not be able to take place as planned this year. After serious deliberation with both the faculty members of the Department of History of Art & Architecture and the Museum of Fine Arts, Boston, the difficult decision was made to cancel the 36th Annual Boston University Graduate Symposium in the History of Art & Architecture. A special edition of *SEQUITUR* will be published featuring papers from the canceled symposium.

The event was originally scheduled to be held on March 28, 2020 at the Museum of Fine Arts, Boston. The theme for this year's symposium, entitled *The Environment: Awareness, Exchange, and Impact*, was intended to explore the relationship between the environment and artistic and architectural production. Six graduate students from across the country were invited to share their research and a keynote address was to be presented by Professor Christopher P. Heuer (University of Rochester). The graduate student presenters were: John White (University of Massachusetts Amherst), Rachel Kase (Boston University), Tobah Aukland-Peck (The Graduate Center, CUNY), Mingqian Liu (Texas A&M University), Carolyn Russo (American University), and Amanda Thompson (Bard Graduate Center).

The speakers were to be divided into two panels of three presentations each. The morning session, "Reclaimed by Nature," was to feature papers focusing on nature overcoming human creation, and the artistic reactions to it. While the morning session focused on the triumph of nature, the afternoon was expected to explore human accomplishments against the forces of nature in a session titled "Claiming Spaces."

This year's symposium was shaping up to be an exciting event in which speakers from different art historical backgrounds were to discuss diverse topics related to the current theme of interactions between the environment and art. A lot of hard work went into the planning of this year's symposium, and the organizers would like to thank everyone who contributed their time and energy to this endeavor.

36th Annual Boston University Graduate Symposium in the History of Art & Architecture

# ENVIRONMENT:

Awareness, Exchange and Impact

**SATURDAY, MARCH 28, 2020**  
**Museum of Fine Arts, Boston**  
Trustees Room, 465 Huntington Ave.

**Graduate Symposium 10:00am – 4:30pm**  
Featuring six presentations by graduate students from nationally recognized programs, the symposium explores conversations generated by the interactions between the environment and human production in the history of art and architecture.

**Keynote Address 3:15pm**  
"Evaporating Dürer"  
Christopher P. Heuer, Associate Professor  
Department of Art and Art History  
University of Rochester

For more information, visit  
[www.bu.edu/ah](http://www.bu.edu/ah)  
or contact Bailey Benson and Rebecca Arnheim,  
Symposium Co-Coordinators:  
[BUgraduatesymposiumHAA@gmail.com](mailto:BUgraduatesymposiumHAA@gmail.com)

Left:  
Forest  
Philipp & Kramer  
(Austrian,  
1894–1918)  
Color lithograph  
on card stock.  
\* Leonard A. Lauder  
Postcard Archive—  
Gift of  
Leonard A. Lauder  
\* Photograph ©  
Museum of Fine Arts,  
Boston

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; and the Boston University Graduate Student History of Art & Architecture Association.

## GRADUATE SYMPOSIUM

### *Environment: Awareness, Exchange, and Impact*

Featuring six graduate student presentations and a keynote address by Professor Christopher P. Heuer, this year's symposium explores conversations generated by the interactions between the environment and human production in the history of art and architecture.

### **Symposium Coordinators:**

Bailey Benson and Rebecca Arnheim, PhD Candidates, Boston University

## SCHEDULE

### **10:00AM COFFEE in the Trustees Room**

### **10:30AM MORNING SESSION: Reclaimed by Nature**

*Discussant:* Willie Granston, PhD Candidate, Boston University

**John White**, MA Candidate, University of Massachusetts, Amherst

"Sea Sculpture and/as 'Vibrant Matter': The Material Lives of Porcelain Objects Lost and Found at Sea"

**Rachel Kase**, PhD Candidate, Boston University

"Seventeenth-Century Dutch Winter Landscapes: Visual Encounters with Non-Sites, Space, and Place"

**Tobah Aukland-Peck**, PhD Student, The Graduate Center, CUNY

"The Changing Face of the Empire's Capital: Millbank, London, and the Thames Flood of 1928"

### **11:40AM DISCUSSION OF MORNING PAPERS**

### **12:00PM BREAK FOR LUNCH**

### **1:00PM COFFEE in the Trustees Room**

### **1:30PM AFTERNOON SESSION: Claiming Spaces**

*Discussant:* Phillippa Pitts, PhD Student, Boston University

**Mingqian Liu**, PhD Candidate, Texas A&M University

"Public Perceptions of Historic Preservation Policies and Practices in an 800-year-old Residential Neighborhood in Beijing, China"

**Carolyn Russo**, MA Candidate, American University, Washington D.C.

"Alfred Stieglitz's Equivalents: Landscape in the Aviation Age"

**Amanda Thompson**, PhD Candidate, Bard Graduate Center

"Woven Responses: Native Basketry, Environmental Change, and Land Claims in the U.S. Southeast"

### **2:40PM DISCUSSION OF AFTERNOON PAPERS**

### **3:15PM KEYNOTE ADDRESS**

**Dr. Christopher P. Heuer**, Associate Professor, Department of Art and Art History, University of Rochester

"Evaporating Dürer"

# HAA THIS YEAR

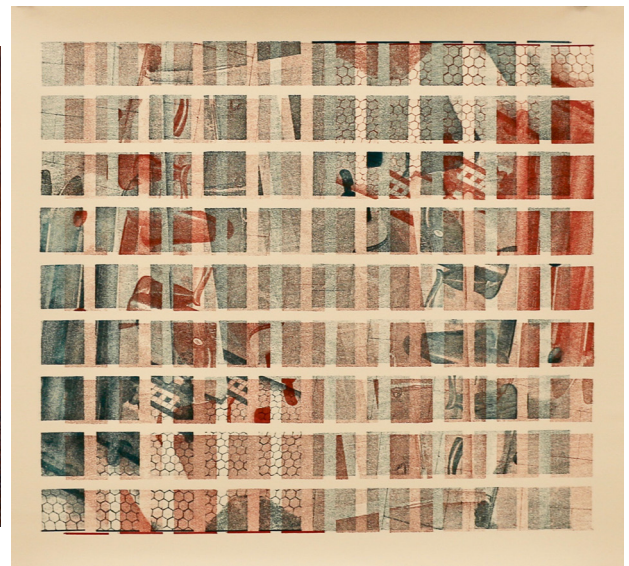
## STUDENT PUBLICATIONS

### *Squinch*

Over the past year, the magazine *Squinch*, which features undergraduate artists and writers, has been moving toward a next print issue after the first one was published in Spring 2018. Since then, two online issues of *Squinch* have been published with numerous articles by undergraduate students from Boston University and elsewhere. The 2020 print issue will be published online at [squinchmag.com](http://squinchmag.com) with physical copies available for purchase in June. *Squinch* will be donating all proceeds to Artist Relief, which provides grants to artists facing financial emergencies due to the coronavirus pandemic. The subjects of featured articles range from the contemporary art world to Chinese art history to paintings in Boston and London museums. It will also showcase a wide variety of student artwork, a few of which can be seen below. Please check back on our [website](#) or social media (@squinchmag) for more updates!



Vivian Myron (COM '20), *Untitled*, digital photograph



Colleen Kinslow (CFA/CAS '19), *Estrogen Fueled Stupor*, woodcut, 2018, 25" x 24"

### *SEQUITUR*

This year, the graduate scholarly journal for the Department of History of Art & Architecture, *SEQUITUR*, embarked on its sixth volume. The fall issue (6:1) wove together a wide array of perspectives on "re/vision," with meditations on innovative photographic practices, subversive gender politics, inclusive research methodologies, and even a reimagining of death and grief practices. As senior editor Defne Kirmizi noted, these essays reminded us of "the urgent need to provide multi-temporal, inclusive, and diverse strategies within art and architecture historiography and canonization practices. At *SEQUITUR*, we are delighted to hold an open platform where dominant institutional narratives are challenged, and histories are multiplied, becoming more porous and mobile, inviting participation in a discourse that is as varied and inclusive as possible." The spring issue, "UnNatural" (6:2), is a testament to the board's commitment to those goals. Produced during an emerging pandemic, with contributions from across the globe, this volume is the product of empathetic, honest, and deeply human scholarly collaboration. The resulting essays, to be published early this summer, offer ecocritical interventions, investigate legacies of slavery and colonialism, and speak bravely about gender-based violence and prejudice. The 2019-2020 *SEQUITUR* editorial board included Defne Kirmizi, Bailey Benson, Colleen Foran, Ikbal Zeynep Dursunoğlu, and Phillippa Pitts. Read and interact with current and past *SEQUITUR* issues at: <http://www.bu.edu/SEQUITUR>

**SEQUITUR** WE FOLLOW ART



### **Art History Association (AHA)**

The Association had quite a busy fall semester! They were able to organize a wonderful trip to the Museum of Fine Arts to see *Women Take the Floor*, after which they held a great discussion about the role of women in art and how effective members found the exhibition to be. They also led a trip to the Institute of Contemporary Art, where they were able to see *When Home Won't Let You Stay: Migration through Contemporary Art*, an excellent exhibition. Though the spring semester was obviously cut short in terms of physical trips, they were able to fit in a quick pass through Harvard's Fogg Museum, which was truly delightful because it was the first time that many of the members had ever been there. Though they wish they had the chance to explore more of Boston's incredible art scene this year, the AHA is so grateful as always to its members and looks forward to hopefully seeing them again in the fall!

### **Undergraduate Architecture Association (UAA)**

The Boston University Undergraduate Architecture Association works to support students in furthering their interest of architectural and design topics. UAA promotes an atmosphere of both conceptual discussion and hands on experience. It is a resource to students looking to converse about a unique subject as well as to those considering the professional practices of Architecture, Urban Design & Planning, and Preservation, among other fields. The Association sponsors professional panels, portfolio development workshops, site visits, lectures, graduate program visits, and more throughout the academic year. Events in recent years have included a visit to the Walter Gropius House, the MIT School of Architecture + Planning, and a panel featuring professionals from MASS Design Group and Pinkcomma Gallery.

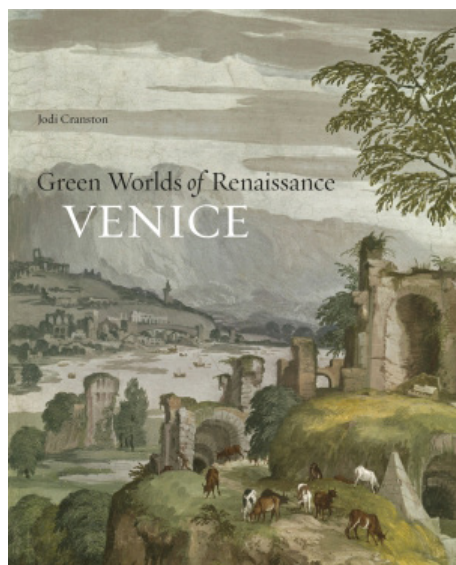
The following students received travel support from the Patricia Hills Endowed Graduate Fellowship Fund to present scholarly papers at conferences:

**Kimber Chewning**, “The Archival Assemblage of Lorenza Böttner,” Panel: *The Future is Past: Photography and Identity through Time*, Society for Photographic Education Annual Conference: 20/20 Vision, Houston, Texas, March 5-8, 2020.

**Hyunjin Cho**, "Making History Real: Representations of Blood in Nineteenth-Century Illustrated Manuscripts of Firdausi's *Shahnama*," as part of a panel *Windows onto Nature: A Comparative Exploration on the Issue of Mimesis*, SECAC 2019, University of Tennessee at Chattanooga, TN, October 18, 2019.

**Sasha Goldman**, “Maurizio Cattelan: Victory is Not an Option,” Blenheim Palace, Blenheim, England, October 11-14, 2019.

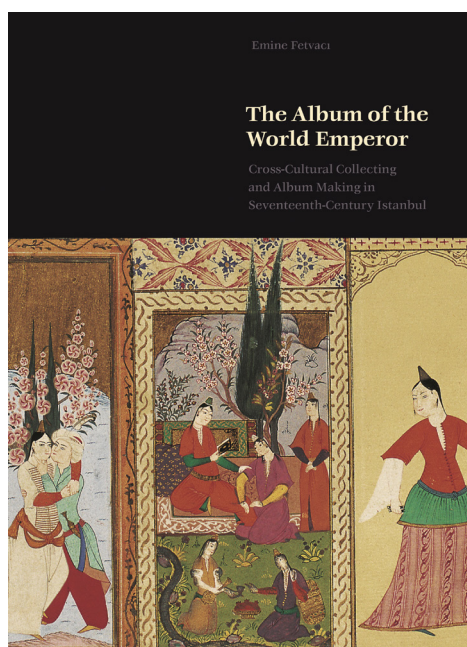
**Jillianne Laceste**, “Artistry or Domesticity?: Female Artists as Musicians in the Early Modern Era,” Music and Visual Culture in Renaissance Italy Conference, Humanities Research Institute, University of Sheffield, UK, June 13-15, 2019.



**Jodi Cranston**  
***Green Worlds of Renaissance Venice***  
**Penn State University Press, 2019**

From celebrated gardens in private villas to the paintings and sculptures that adorned palace interiors, Venetians in the sixteenth century conceived of their marine city as dotted with actual and imaginary green spaces. This volume examines how and why this pastoral vision of Venice developed. Drawing on a variety of primary sources ranging from visual art to literary texts, performances, and urban plans, Jodi Cranston shows how Venetians lived the pastoral in urban Venice. She describes how they created green spaces and enacted pastoral situations through poetic conversations and theatrical performances in lagoon gardens; discusses the island utopias found, invented, and

mapped in distant seas; and explores the visual art that facilitated the experience of inhabiting verdant landscapes. Though the greening of Venice was relatively short lived, Cranston shows how the phenomenon had a lasting impact on how other cities, including Paris and London, developed their self-images and how later writers and artists understood and adapted the pastoral mode. Incorporating approaches from eco-criticism and anthropology, *Green Worlds of Renaissance Venice* greatly informs our understanding of the origins and development of the pastoral in art history and literature as well as the culture of sixteenth-century Venice. It will appeal to scholars and enthusiasts of sixteenth-century history and culture, the history of urban landscapes, and Italian art. <https://www.psupress.org/books/titles/978-0-271-08202-8.html>



**Emine Fetvacı**  
***The Album of the World Emperor: Cross-Cultural Collecting and the Art of Album-Making in Seventeenth-Century Istanbul***  
**Princeton University Press, 2020**

The first study of album-making in the Ottoman empire during the seventeenth century, demonstrating the period's experimentation, eclecticism, and global outlook. *The Album of the World Emperor* examines an extraordinary piece of art: an album of paintings, drawings, calligraphy, and European prints compiled for the Ottoman sultan Ahmed I (r. 1603–17) by his courtier Kalender Paşa (d. 1616). In this detailed study of one of the most important works of seventeenth-century Ottoman art, Emine Fetvacı uses the album to explore questions of style, iconography, foreign inspiration, and the very meaning of the visual arts in the Islamic world. The album's thirty-two folios feature artworks that range from intricate paper cutouts to the

earliest examples of Islamic genre painting, and contents as eclectic as Persian and Persian-influenced calligraphy, studies of men and women of different ethnicities and backgrounds, depictions of popular entertainment and urban life, and European prints depicting Christ on the cross that in turn served as models for apocalyptic Ottoman paintings. Through the album, Fetvacı sheds light on imperial ideals as well as relationships between court life and popular culture, and shows that the boundaries between Ottoman art and the art of Iran and Western Europe were much more porous than has been assumed. Rather than perpetuating the established Ottoman idiom of the sixteenth century, the album shows that this was a time of openness to new models, outside sources, and fresh forms of expression. Beautifully



illustrated and featuring all the folios of the original seventy-page album, *The Album of the World Emperor* revives a neglected yet significant artwork to demonstrate the distinctive aesthetic innovations of the Ottoman court. <https://press.princeton.edu/books/hardcover/9780691189154/the-album-of-the-world-emperor>



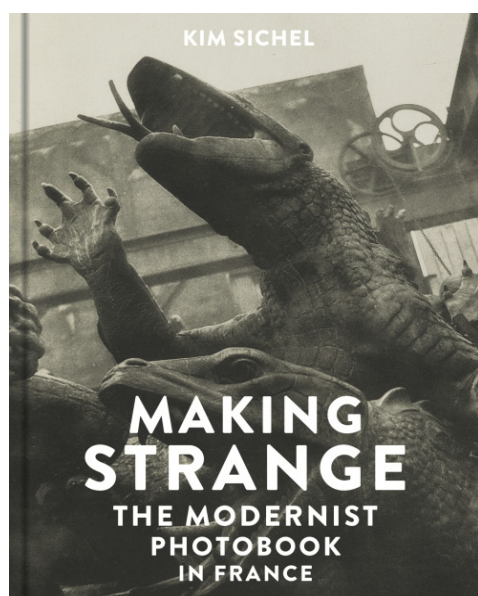
**Ana María Reyes**

***The Politics of Taste: Beatriz González and Cold War Aesthetics***  
Duke University Press, 2019

In *The Politics of Taste* Ana María Reyes examines the works of Colombian artist Beatriz González and Argentine-born art critic, Marta Traba, who championed González's art during Colombia's National Front coalition government (1958–74). During this critical period in Latin American art, artistic practice, art criticism, and institutional objectives came into strenuous yet productive tension. While González's triumphant debut excited critics who wanted to cast Colombian art as modern, sophisticated, and universal, her turn to urban lowbrow culture proved deeply unsettling. Traba praised González's *cursi* (tacky) recycling aesthetic as daringly subversive and her strategic localism as resistant to U.S. cultural imperialism. Reyes reads González's and Traba's complex visual and textual production and their intertwined careers against Cold War modernization programs that were deeply embedded in the elite's fear of the

masses and designed to avert Cuban-inspired revolution. In so doing, Reyes provides fresh insights into Colombia's social anxieties and frustrations while highlighting how interrogations of taste became vital expressions of the growing discontent with the Colombian state.

<https://www.dukeupress.edu/the-politics-of-taste>

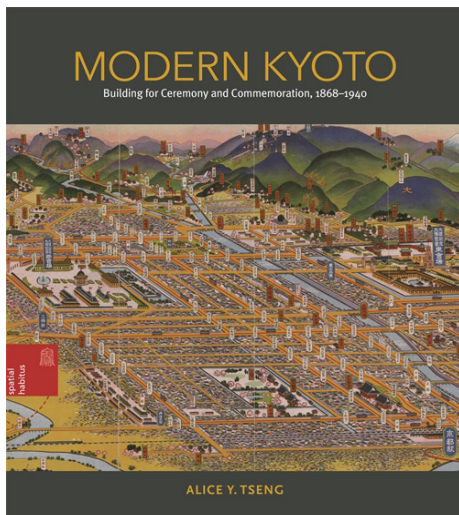


**Kim Sichel**

***Making Strange: The Modernist Photobook in France***  
Yale University Press, 2020

A richly illustrated look at some of the most important photobooks of the 20th century. France experienced a golden age of photobook production from the late 1920s through the 1950s. Avant-garde experiments in photography, text, design, and printing, within the context of a growing modernist publishing scene, contributed to an outpouring of brilliantly designed books. *Making Strange* offers a detailed examination of photobook innovation in France, exploring seminal publications by Brassai, Henri Cartier-Bresson, Robert Frank, Pierre Jahan, William Klein, and Germaine Krull. Kim Sichel argues that these books both held a mirror to their time and created an unprecedented modernist visual language. Sichel provides an engaging analysis

through the lens of materiality, emphasizing the photobook as an object with which the viewer interacts haptically as well as visually. Rich in historical context and beautifully illustrated, *Making Strange* reasserts the role of French photobooks in the history of modern art. <https://yalebooks.yale.edu/book/9780300246186/making-strange>



Alice Y. Tseng

*Modern Kyoto: Building for Ceremony and Commemoration, 1868-1940*

University of Hawaii Press, 2018

Can an imperial city survive, let alone thrive, without an emperor? Alice Y. Tseng answers this intriguing question in *Modern Kyoto*, a comprehensive study of the architectural and urban projects carried out in the old capital following Emperor Meiji's move to Tokyo in 1868. Tseng contends that Kyoto—from the time of the relocation to the height of the Asia-Pacific War—remained critical to Japan's emperor-centered national agenda as politicians, planners, historians, and architects mobilized the city's historical connection to the imperial house to

develop new public architecture, infrastructure, and urban spaces. Royal births, weddings, enthronements, and funerals throughout the period served as catalysts for fashioning a monumental modern city fit for hosting commemorative events for an eager domestic and international audience. Using a wide range of visual material (including architectural plans, postcards, commercial maps, and guidebooks), Tseng traces the development of four core areas of Kyoto: the palaces in the center, the Okazaki Park area in the east, the Kyoto Station area in the south, and the Kitayama district in the north. She offers an unprecedented framework that correlates nation building, civic boosterism, and emperor reverence to explore a diverse body of built works. Interlinking microhistories of the Imperial Garden, Heian Shrine, Lake Biwa Canal, the prefectural library, zoological and botanical gardens, main railway station, and municipal art museum, among others, her work asserts Kyoto's vital position as a multifaceted center of culture and patriotism in the expanding Japanese empire. Richly illustrated with many never-before-published photographs and archival sources, *Modern Kyoto* challenges readers to look beyond Tokyo for signposts of Japan's urban modernity and opens up the study of modern emperors to incorporate fully built environments and spatial practices dedicated in their name. <https://uhpress.hawaii.edu/title/modern-kyoto-building-for-ceremony-and-commemoration-1868-1940/>

# MASTERS PAPERS

**Candice Marie Driver**, “Affinities to Music in Whistler’s Artworks” (Ribner)

**Colleen Catherine Foran**, “The Beautiful Ones Are Born: Building an Arts Ecosystem in Contemporary Accra” (Becker)

**Katherine Dulles Mitchell**, “Eugène Atget’s Parisian Riverscapes” (Sichel)

**Francesca E. Soriano**, “Ecological Aesthetics: Anne Brigman’s Long Beach Photographs” (Barrett)

**Heather Marie Walker**, “Beyond Still-Life: The Curious Case of The Paston Treasure” (Zell)

**Myriam Isabel Walter**, “Exercises in Color: Sonia Delaunay’s Fashion and Fabric Business in the 1920s” (Sichel)

**Anna Katherine Zell**, “Staging Interactions Between Figures of Power: Jean-Léon Gérôme’s Depiction of the Ancien Régime” (Ribner)



Congratulations to our graduating MA students: Candice Driver, Colleen Foran, Katherine Mitchell, Francesca Soriano, Heather Walker, Myriam Walter (winner of Mamie Hyatt MA Paper Award), and Anna Zell. Instead of an MA Scholarly paper symposium, we organized a Zoom toast to the MA students that also included their first and second readers. Some students will be continuing into our PhD program. Others are moving on to do great things. We will miss you and wish you all the best. -Cynthia Becker



# PHD DISSERTATIONS

**Jordan Karney Chaim**, “Do It Yourself: Artists, Alternative Spaces and the Rise of Contemporary Art in Los Angeles, 1970-1990” (Williams)

**Elisa Germán**, “The Creative State: The Calcografía Nacional and Printmaking in the Spanish Civil War and Francoist Madrid, 1936-1959” (Williams)

**Sasha Bianca Goldman**, “Torno Subito: Maurizio Cattelan and the Return(s) of Italy” (Williams)

**Kelsey Lynne Gustin**, “Picturing Reform: Ashcan Women and the Visual Culture of the Progressive Era in New York City” (Hills)

**Tessa Hite**, “Rebranding the Enemy: American Propaganda and Photography in Germany, 1944-1949” (Sichel)

**Ewa Matyczyk**, “Intervention, Memory, and Community: Public Art and Architecture in Warsaw Since 1970” (Williams)



Virtual doctoral celebration hosted by Professor Gregory Williams, May 15, 2020.

# COMMENCEMENT 2020

Although in-person commencement exercises have been postponed until the fall, the Department of History of Art & Architecture planned a virtual celebration for HAA graduates on Sunday, May 17, 2020.



# STUDENT AWARDS AND DISTINCTIONS

## UNDERGRADUATE AWARDS

### **Rachel Kubrick**

*College Prize for Academic Excellence and History of Art & Architecture with Honors*

### **Hannah Jew**

*Department Prize for Academic Excellence and History of Art & Architecture with Honors*

### **Matthew Gorab**

*Department Prize for Academic Excellence*

## GRADUATE AWARDS

### **Ewa Matyczuk**

*Keith N. Morgan Dissertation Prize*

### **Myriam Walter**

*Mamie Elizabeth Hyatt Memorial Award for Scholarly Writing*