

# HAA NEWSLETTER

NEWS FROM THE BOSTON UNIVERSITY  
HISTORY OF ART & ARCHITECTURE DEPARTMENT

## GREETINGS FROM COMMONWEALTH AVE

After the most tumultuous fifteen months of our collective lives, the dependable signs of New England spring are here—swans on the Charles, baseball at Fenway, sudden snow in May. As we look forward to taking steady, cautious steps back to working, living, gathering, and playing the way we used to, hopefully we are doing so with a new sense of purpose.

The 2020–21 academic year started in September with much trepidation, for Boston University (BU) was one of the few campuses around the world that offered students the choice of attending class in person. Using the format aspirationally named Learn *from* Anywhere (LfA), about half of our faculty and teaching fellows taught in the classroom in hybrid mode, simultaneously engaging with students physically present in the room and those virtually present on Zoom; the rest offered remote-only courses through synchronous Zoom class meetings. With the expert help of our media specialist and newly minted LfA coach Susan Rice, we persevered through the two semesters, learning newfangled tools and apps along the way but never deviating far from the art (for more on LfA, see [page 4](#)).

In faculty news, a large number of congratulations are in order. Ana María Reyes earned tenure and promotion to Associate Professor at the end of spring 2020. In fall 2020, William Moore published *Shaker Fever: America's Twentieth-Century Fascination with a Communitarian Sect* (University of Massachusetts Press, 2020), and Cynthia Becker published *Blackness in Morocco: Gnaoua Identity through Music and Visual Culture* (University of Minnesota Press, 2020). Jodi Cranston's *Green Worlds of Renaissance Venice* (Penn State University Press, 2019) won the Gladys Kriebel Delmas Foundation Book Prize in Renaissance Venetian Studies. Ana María's *The Politics of Taste: Beatriz González and Cold War Aesthetics* (Duke University Press, 2019) won the ALAA-Arvey Foundation Book Award. In research grants, Gregory Williams has been awarded a National Endowment for the Humanities Summer Stipend; Anne Feng a Henry Luce Foundation/ACLS Program in China Studies Early Career Fellowship; Becky Martin, a Residential Grant at the Getty Villa; and Cynthia Becker, a Henderson Senior Research Fellowship from the BU Center for the Humanities.



## 2020–21

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In January, we wished Emine Fetvacı the best of luck as she departed for Boston College to assume the prestigious Norma Jean Calderwood University Professorship in Islamic and Asian Art. We will really miss Fred Kleiner, renowned Roman art specialist, teacher extraordinaire, and long-serving department chair, who retires after this June. It is hard to think of HAA as anything but Fred's department. During his most recent terms at the helm, he led us into the twenty-first century, building up the faculty to the strong cohort of nearly twenty that we are now. It has been an immense honor to work with him and learn from him. Tributes to Fred start on [page 7](#). We also say goodbye to Ruth Thomas, BU Librarian for Art & Art History, Archaeology, and Classical Studies, who also retires at the end of this academic year; she has been a wonderful ally during a time when we depended on the extra support for securing books, articles, and digital resources.



This year we were privileged with the generous support of Mary L. Cornille, a class of 1987 alumna of our department's graduate program. She has endowed our highly successful [annual graduate student symposium](#), and on the occasion of the thirty-seventh convening of this event, held on April 23–24, 2021, we unveiled its new name: the Mary L. Cornille (GRS'87) Graduate Symposium in the History of Art & Architecture. Mary and her late husband, Jack Cogan, are devoted supporters of cultural and educational institutions in the Boston area, including the Museum of Fine Arts, the Boston Symphony Orchestra, the Harvard Art Museums, and Wellesley College. Mary's gift ensures the continuation of a great tradition of showcasing highly promising graduate student work.

The 2021 Mary L. Cornille (GRS'87) Graduate Symposium poster, designed by PhD candidate Joe Saravo—for more on our yearly graduate symposium, see [page 33](#)

We are also elated to announce the inaugural recipients of the Brown/Weiss Student Research & Opportunity Endowment Fund. As reported here last spring, our undergraduates are the beneficiaries of HAA alumnus Dwyer Brown (BA'90) who created the fund to support off-campus career development and research opportunities. See [page 42](#) for more details.

This year's newsletter is coordinated by graduate students Alex Yen and Colleen Foran. For the [feature alumni interview](#), they caught up with Melanee Harvey (MA'10, PhD'17), Assistant Professor and Coordinator of Art History at Howard University. Melanee is responsible for a new exciting initiative that launches a multiyear undergraduate paid internship program for Howard students at the National Gallery of Art in Washington, DC.

After June 30, I sign off as the HAA Department Chair. It has been a great responsibility and gratifying experience to serve during these past five years. I am excited that the department will be under the capable leadership of Jodi Cranston in the years to come.

Last but not least, thank you for your generosity on BU Giving Day, held on April 7, 2021. More than ever, our students appreciate your support that allows them to conduct essential research and hone professional skills. Until the next issue, please keep in touch and send us your news ([ahdept@bu.edu](mailto:ahdept@bu.edu)).

Alice Y. Tseng, Chair

Enjoy the 2020–21 HAA Newsletter.  
We wish you a happy summer and,  
until next year, please keep in touch!  
—History of Art & Architecture Department



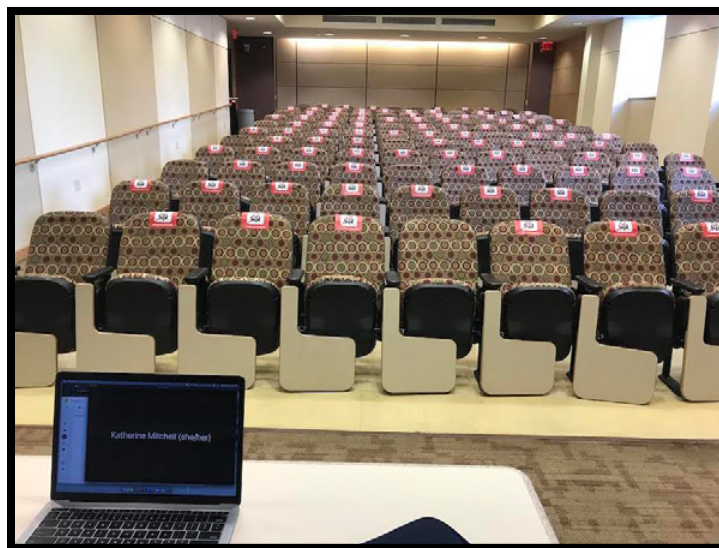
The History of Art & Architecture's CAA Alumni Breakfast looked a little different this year, but faculty, alumni, and current students were still able to gather together over Zoom



# LfA EXPERIENCES

In fall 2020, Boston University shifted to the *Learn from Anywhere* format to allow classes to continue during the upheaval of COVID-19. LfA was a new model that allowed for both in-person and remote teaching, or for a combination of the two. Students could attend lectures and discussion sections in a socially distanced classroom or from afar via Zoom, while faculty and teaching fellows (TFs) taught either remotely or in the classroom to a hybrid group. To commemorate this historic moment, instead of the newsletter's typical "Course Spotlight," we asked staff, faculty, and TFs to share insights and images from their last two semesters of teaching.

This adaptation created new challenges—and unexpected benefits—for educators. Our intrepid department staff, including Senior Administration Assistant Gabrielle Cole, Department Administrator Cheryl Crombie, Media Specialist Susan Rice, and Visual Resource Manager Chris Spedalieri were integral to making the change happen with as little interruption to students as possible. The quick switch meant that there were growing pains in mastering the technology, while many missed the opportunities only in-person learning can provide, such as small social interactions, body-language cues, and looking at physical art objects. As Professor Alice Tseng stated, "One big challenge was not seeing students' faces while screen sharing. I miss seeing their reactions to the artworks I am introducing them to; I miss seeing them laugh when I make a joke; I miss hearing small sounds of reaction."

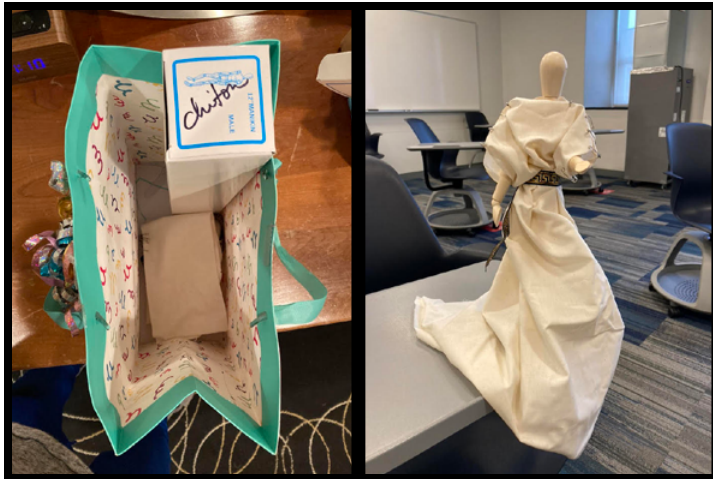


**Social-Distancing Measures:** Teaching Fellow Katherine Mitchell shared her set-up for her AH112 Introduction to Art History II: Renaissance to Today discussion section before class started. Signs reminded students to sit safely six feet apart.

But LfA also offered new possibilities, like hosting guest lecturers from around the country and the world. Professor Jan Haenraets invited speakers from other cities and continents, a particular boon to his classes AM 501 Adaptive Reuse and AH 548 Global Heritage Conservation. Professor William Moore, meanwhile, hosted curators via Zoom from the American Folk Art Museum, the High Museum, Historic New England, the Museum of Fine Arts, Boston (MFA), and the Shelburne Museum, in AM/AH 369 American Folk Art, saying, "These conversations helped the students to better understand possible career trajectories for art historians as well as providing an opportunity to interact with the people who are doing the current cutting edge work in redefining the genre of American folk art." Teaching Fellow Shannon Bewley noted how recorded lectures and symposia increased accessibility in terms of coursework and content in general. Professor Kim Sichel observed that the digital format could improve participation, saying "I got the sense that some people were more comfortable in the electronic format than speaking up in a large lecture class."

Perhaps most importantly, all expressed gratitude for the support of their colleagues and awe at their students' adaptability, curiosity, and resourcefulness under such stressful circumstances. According to Teaching Fellow Katherine Mitchell, "Despite the challenges, I have been constantly impressed by my students' willingness to be present, even from all around the world and in various time zones, and to engage with new classroom tools and ways of learning to connect with each other and the works of art."





**Adapting Projects:** Professor Becky Martin discussed class adaptations to allow for both in-person and remote students, saying “In the past, I had students dress themselves and one another as Greek *korai* statues. In the fall, I bought artists’ dolls and again made bundles so that everyone who was in class could participate. Over Zoom, students used cloth on hand (towels, washcloths, etc.), various objects for pins (safety pins, paper clips), and objects or toys they had access to (with often hilarious results).” You can see a bundle for the *korai* project (left), containing a model and a scaled version of a popular ancient Greek item of linen women’s clothing called a *chiton*, and a *kore* in a dramatic muslin *chiton* (right). Martin says, “It wasn’t perfect by any means, but it was nice to have the chance to use objects and to work together.”

because viewing objects in various contexts helps students derived.” —**Professor William Moore**

“The sense of fatigue we are all sharing.”—**Professor Kim Sichel**

“I want to acknowledge our undergraduate students, in particular, who exhibited perseverance and resilience in the face of many challenges put forth by LfA, namely extreme differences in time zones, unstable internet connections, etc., who nevertheless gave it their all this year. Let’s celebrate the overcoming of these challenges!”—**Teaching Fellow Sarah Horowitz**

### What is one positive benefit that you have experienced teaching using LfA this academic year?

“Oddly, in a large lecture class like AH395 History of Photography, with seventy students, Zoom was a way to get students much more comfortable talking in class. By being able to call on them by name, when they raised hands, made a more personal atmosphere in the class, and we ended up discussing many more images in large group discussions during the lecture, with many people participating, and from the students’ observations, I gained new insights into the works we discussed.”—**Professor Kim Sichel**

Read on to hear more what it was like to adjust to and utilize LfA during this truly unique academic year.

### What is one challenge you have experienced teaching using LfA this academic year?

“Helping everyone get up-to-speed on some new technology was a challenge. But one that EVERYONE seemed up for, even the self-described technophobes. Whether they will admit it or not, the entire faculty, staff, and TF group did an exceptional job during an enormously stressful time. —**Media Specialist Susan Rice**

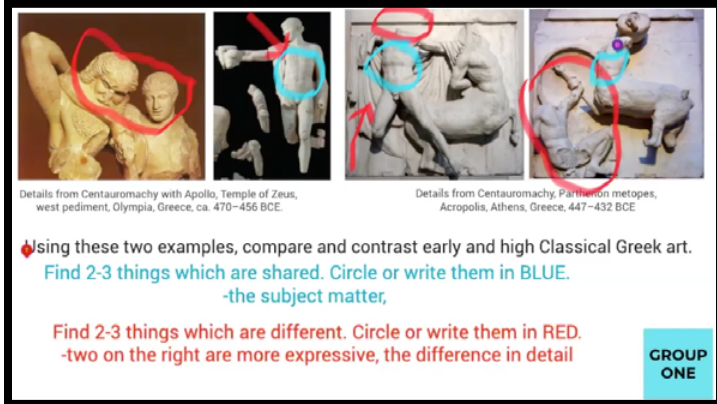
“Constantly forgetting to unmute myself!”—**Teaching Fellow Shannon Bewley**

“Sharing practical experiences through samples in class, like looking at plans, reports, publications, designs, and teaching to a screen versus seeing students and feeling how students can follow or may have questions.”—**Professor Jan Haenraets**

“Teaching LfA meant that I was not able to take students to see artworks in museums and historic sites in my AH/AM 369 American Folk Art class. This was unfortunate, to understand how meaning can be contextually

“Redesigning my courses for pandemic time forced me to distill the most essential components of the syllabus. It also made me realize how important the in-person visits to exhibits and sites were when we were able to do it in earlier times. I will not take those visits for granted ever again. One amazing benefit was the ease of using Zoom to bring in experts (curators, scholars) from anywhere in the world to guest lecture. This made up a bit for not being able to visit artworks in person.”—**Professor Alice Tseng**

“I’ve enjoyed using the Zoom breakout rooms for discussion and brainstorming ideas with students in AH 201 Understanding Architecture over the summer. Having students share their thoughts and perspectives on issues related to the built environment using discussion boards on Blackboard has also led to meaningful virtual dialogue.”—**Teaching Fellow Sarah Horowitz**



**Bringing Back the Whiteboard:** Teaching remotely, Teaching Fellow Phillippa Pitts used Google Jamboard to engage the AH111 Introduction to Art History I: Antiquity to the Middle Ages students in hands-on, collaborative learning. Jamboard has slides like Powerpoint, but also provides the capabilities of an online whiteboard. It allowed students to draw, zoom in and out, and annotate directly on the slides.

“I have taught hybrid discussion sections for both AH111 Introduction to Art History I: Antiquity to the Middle Ages and AH112 Introduction to Art History II: Renaissance to Today this year. . . . Seeing a handful of students over our masks and at a safe distance in the classroom each week is a bright spot in this very strange year.” —**Teaching Fellow Katherine Mitchell**

“The stress and uncertainty brought out a level of humanity in us all that we hadn’t had much opportunity/ necessity to witness in the past. To be ‘in’ each other’s homes was a unique experience; one that brought about heightened levels of kindness, compassion and personal connection. For me, this pandemic put a special spotlight on the critical importance of the Arts in all of our lives. I truly cannot wait to roam the halls of an art space with other members of the human race, examining and considering our own humanity.” —**Media Specialist Susan Rice**

# TRIBUTE TO FRED KLEINER

Professor Fred Kleiner joined the Boston University History of Art & Architecture Department in 1978. During his forty-three years with our community, he has served as the chair of the department for a total of thirteen years (1981–1985; 2005–2014) and guided HAA through various changes at BU and within the department. As an advisor, he has mentored dozens of MA and PhD students during his time at BU, helping them achieve their career goals in museums, academia, and beyond.

As a teacher, Professor Kleiner provided the ideal undergraduate art history experience to the students of BU. Students flocked to AH111 Introduction to Art History I: Antiquity to the Middle Ages to learn from the author of *Gardner's Art through the Ages*. Knowledgeable, humorous, and patient, every fall, he introduced two hundred undergraduate students to the wonders of the ancient world.



To thank Professor Kleiner, members of our department celebrate the impact he has made on them individually and our community

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## UNDERGRADUATE

As the first professor I had within the department, I will never forget the enthusiasm with which Professor Kleiner taught prehistoric and classical art history to a vast auditorium in AH111 Introduction to Art History I: Antiquity to the Middle Ages. I remember feeling inspired, and then quickly registering to take AH234 Art of Rome during the subsequent semester. Across both classes, Professor Kleiner had an extraordinary way of pulling the entire hall into discussion and imbuing his lectures with his own passion for the field. He proved himself to be not only an invaluable resource and a fountain of knowledge, but also an incredibly supportive advisor. As I prepared to apply for and then to attend the program at the Courtauld Institute in London—a program Professor Kleiner engineered—he provided endless support via email and open-door office hours. His dedication to his students extended to meeting the BU students studying at the Courtauld for a cup of coffee to check in and talk about our experiences. I count myself extremely lucky to have worked with Professor Kleiner while an undergraduate.



I wish Professor Kleiner all the best in his retirement and would like to thank him once more for all he has done, not only for me, but also for all the students fortunate enough to have found themselves in his AH111 course.—**Claire Rich (BA'21)**

Professor Fred Kleiner with his students at the Museum of Fine Arts, Boston, in 1984 (image courtesy of the Howard Gottlieb Archival Research Center)



## GRADUATE

Nearly every graduate student who has come through the History of Art & Architecture Department at Boston University has worked with Professor Kleiner in some capacity. For most graduate students, this comes in the form of serving as teaching fellows for the first half of the Introduction to Art History survey. For many, this is their first



Drs. Diana E.E. Kleiner and Fred Kleiner at the American School of Classical Studies in Athens, Greece in 1973 (image courtesy the American Classical School of Athens)

experience teaching at the university level, if not their first time teaching ever. As the initial instructor in the survey's teaching team, Professor Kleiner helped to guide teaching fellows in developing educational practices and strategies. Teaching alongside Professor Kleiner was a collaborative process. Having spent all four of my semesters of teaching service working with him, I saw Professor Kleiner routinely ask his fellows for their opinions and incorporate their ideas into the course content. In the classroom, Professor Kleiner's passion and deep knowledge about ancient Rome truly shone. His graduate-level seminars encouraged students to delve into the art and architecture of ancient Rome and think critically about what the material record can reveal about ancient Roman culture and society. A highlight of his classes was the trip to the Museum of Fine Arts, Boston, where Professor Kleiner would have his students engage with the museum's collection of ancient Roman artworks.

For his advisees, Professor Kleiner remains a steadfast source of support: offering feedback on conference presentations, advice on career goals, and comments—often very detailed and quite plentiful—on research projects. Cultivating a sense of community for the ancient art specialists was of paramount concern during Professor Kleiner's tenure in the department. Each semester began and ended at the BU Pub. On behalf of the HAA graduate students, I would like to thank Professor Kleiner for his dedication to the department and wish him a happy retirement.—**Bailey Benson, PhD candidate**

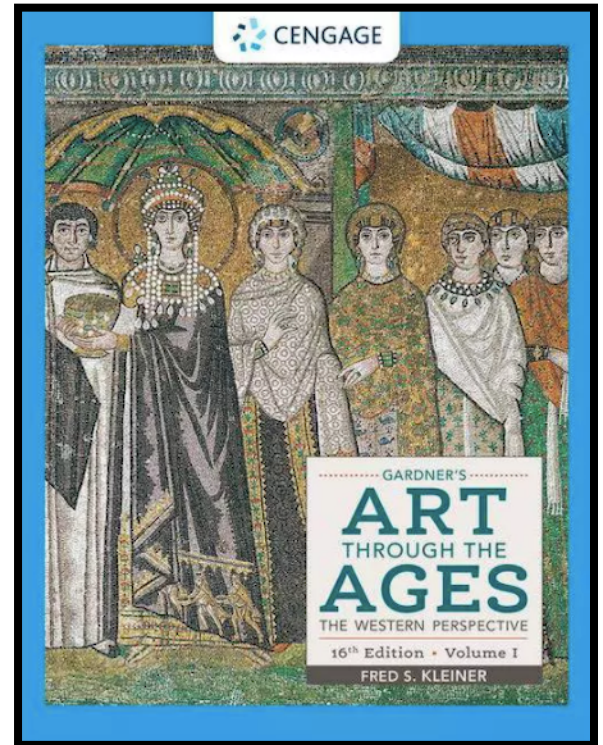
## FACULTY

Fred Kleiner, renowned teacher, cherished colleague, and inspiring leader for over forty years, retired at the end of this semester to devote himself to research, writing, and family. His commitment to the field of art history and his dedication to students are legendary at BU and further afield. Having completed his doctoral work in ancient Roman art at Columbia University in 1973, he went on to become a prolific author of over one hundred articles, reviews, and books, including such notable works as *The Arch of Nero in Rome* (1985) and the fundamental overview *The History of Roman Art*, which went into its second edition in 2017. He is a leading expert on provincial Roman sculpture and on Greco-Roman coins. However, he is perhaps best known for his publication of the most widely used and respected art history textbook in the world—*Gardner's Art through the Ages*, in its tenth (1995) through sixteenth editions (2020).

Among his many positions Fred served as Editor-in-Chief of the *American Journal of Archaeology* from 1985–1998 and chair of the History of Art & Architecture Department (HAA) for five terms, first in 1981–85. His second, much longer stint from 2005 until 2014 transformed and greatly expanded the department, laying the foundations for the

current strengths and future of our programs and faculty. Fred effectively globalized the curriculum by lobbying successfully for BU's first positions in Islamic and Latin American art and architecture; he was also responsible for introducing our thriving program in Architectural Studies. Fred's colleagues will be forever indebted to his passionate advocacy of our programs. He was also one of the three founding members of BU's Department of Archaeology; a Fellow of the Society of Antiquaries of London; and Visiting Professor of the History of Art at Yale University in fall 1997. Fred's interest in the art of China and conversely Chinese admiration for his work is attested to by the fact that he holds an honorary professorship in the history of art at the Central Academy of Fine Arts in Beijing. Four of his books have been translated into Chinese.

In addition to his scholarship and formidable work as department leader, Fred won renown as a beloved teacher. His inspired teaching of the department's gateway course AH111 Introduction to Art History I: Antiquity to the Middle Ages introduced multiple generations of students to the history of art, which he found immensely gratifying. He was acknowledged and rewarded for his devoted and distinguished teaching career by a shower of prizes from the prestigious Metcalf Prize for Excellence in Teaching in 2002 to the Distinguished Teaching Prize of the College of Arts & Sciences Honors Program, which he received twice. He was in addition awarded the College of Arts & Sciences Prize for Advising in the Humanities. He was also instrumental in launching the BU Semester Abroad program at the Courtauld Institute of Art in London, providing HAA's top students with the opportunity to study at that prestigious art history institution. Fred's dedication to his colleagues and staff members is equally exceptional; all of us have benefited immensely from his support, wise counsel, generosity, kindness, and consummate professionalism. Fred's visionary and passionate leadership will continue to shape the careers of students and faculty for generations to come.—**Deborah Kahn, Associate Professor of Medieval Art, and Michael Zell, Associate Professor of Baroque and Eighteenth-Century Art**



The most recent publication of *Gardner's Art through the Ages: The Western Perspective*, the sixteenth edition. Professor Kleiner has been the editor of seven editions of the globally renowned textbook

# FEATURE INTERVIEW

**Melanee Harvey (MA'10, PhD'17)** is Assistant Professor and Coordinator of Art History at [Howard University](#) in Washington, DC. She received her bachelor's degree at Spelman College and continued on to receive both her MA and PhD at BU. This year, Harvey is the [Paul Mellon Guest Scholar](#) at the National Gallery's Center for Advanced Study in the Visual Arts (CASVA). In addition, alongside the associate dean at Howard University, Harvey has launched a [new undergraduate paid internship program](#) for careers in museums supported by the Andrew W. Mellon Foundation. Her research interests have ranged from her dissertation topic on Black Protestant churches to the imagery of Black Madonna murals and artists of the Black Arts Movement. (Right: photo by Larry W. Cook)



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*This interview has been edited for length and clarity.*

**History of Art & Architecture:** Thank you, Melanee for taking the time to be our feature interview this year! You defended in 2017—can you tell us a little bit about your time at BU? What were some moments and memories that stood out to you?

**Melanee Harvey:** Looking back on it, I can say it was a really transformative time. I graduated from Spelman [Spelman College, Atlanta], that was the spring of 2008, and then essentially I was a graduate student that next semester. I knew coming from Spelman that I wanted to get my PhD in art history and I wanted to teach.

I think it goes without saying, Atlanta was known as a kind of mecca for African American life. I was a new graduate student at Boston University from Atlanta, and it really was a culture shock. It was a wakeup call, but it was good for me because it let me know what kind of environments I wanted to be in. I knew I wanted to be very focused and actively engaged in [the community] where I taught.

So BU was a transitional moment, and my world just opened up exponentially. I mean, the MFA, Boston, the [Isabella Stewart] Gardner Museum! I came in knowing that I wanted to do African American art and I was focused on that path, and Pat [Patricia Hills, Professor Emerita of American and African American Art, BU] sat me down and gave me the following charge: “Don’t limit yourself. You’re an Americanist—if African American art is what you want to specialize in, that’s fine, but [an Americanist] is who you are.”

So I took on that charge and immersed myself in Boston’s American art institutions. Being in Atlanta, I never knew about Isabella Stewart Gardner—this museum became one of my favorite sites in the city and was important in opening up my mind. But it was not just from the museum collections. I’m also thinking about Cynthia Becker [Associate Professor of African Art, BU] inviting me to go to African religious ceremonies with her between the hours of 11 p.m. and 5 a.m.! Prior, I wasn’t even aware that scholars could make those types of inroads to community, so that was eye-opening.

I took several classes with Professor Sichel [Kim Sichel, Associate Professor of the History of Photography and



Modern Art, BU]. Again, I came in as an African American art historian, knowing what I'm interested in, and the fact that faculty like Kim Sichel were able to meet me where I was and say, "Alright, so why don't you come take my class and we'll find something for you to research in my class," that's all I needed—just the support, flexibility, adaptability from the faculty.

I mean, I had nothing to do with Asian art, but I took Professor Tseng's [Alice Tseng, Professor of Japanese Art and Architecture, BU] class about gardens in Kyoto! Mind blown! I didn't think I cared at all for medieval art, took Deborah Kahn's [Associate Professor of Medieval Art, BU] class, and to this day I still rely on her ability to make those subjects accessible for somebody like me—who did not spend more than two weeks in undergrad on medieval art—and make me feel like I can wrap my head around it.

Those types of moments and engagements really had lifelong impacts on me. So when I think back on the faculty—of course my advisors, Kim Sichel, Keith Morgan [Professor Emeritus of American and European Architecture, BU], Pat Hills, even Gregory Williams [Associate Professor of Contemporary Art, BU], to a certain degree—but also people you wouldn't even be able to locate in my CV, right? Like professors Tseng or Kahn. My first critical engagement with museums came in Melanie Hall's [Director of Museum Studies, Associate Professor of Museum Studies] class. And because of my experience in her class I have developed a museum studies course comparing African American house museums in Washington, DC.

BU was a place that really allowed me to continue to grow. Even as I went from the MA to the PhD, I always worked on BU's campus. For the two years of my MA, I worked for the gallery [BU Art Galleries], and that was really cool. I remember spending time going through the catalogue and just learning about the history of the institution. This exercise set me up for when I would go to other places after BU and understanding what it takes to wrap my head around an institutional tradition, seeing where I can fit in and how I can contribute to it.

So I worked for the gallery, and for African American Studies for several years. I would set up events for them, but I was also a research assistant for Linda Heywood [Professor of African American Studies and History, BU] when she was working on her book on the African queen of Angola [Njinga]. I also worked with African American studies on an NEH [National Endowment for the Humanities] grant for professional development for K–12 students, and we did it all around the theme of W. E. B. DuBois. We traveled to the Berkshires, and we saw his childhood home! Looking back on it, this was one my first experiences thinking deeply about African American history and culture across place; a cornerstone of my research interests. The resources BU faculty secure, that trickles down to students, opens up new kinds of doors.

The department also supported me as well. I had support from the Adelson Travel Fund, and I was able to go to London to present my research at an international conference for religion. I spent a lot of time taking classes in the School of Theology, so I had developed a paper on a Pentecostal community called the Church of God in Christ [COGIC], looking at their architecture across space, and again got support from the department. It was really important because I was able to say, "I participated in an international conference." [In these ways] BU was like a microcosm of the world to come for me.

**HAA: How did you end up as an assistant professor at Howard University? Can you share a little bit about the path that led you here?**

**MH:** Pat strongly encouraged me before I went into the PhD to take time off, and I said no. Pat asked, "What do you want to do with the PhD?" At this point, I had done some summer teaching with the [Institute for](#)

[Recruitment of Teachers](#) while I was at Boston University. It's this transformative institution devoted to making sure people of color and minorities make their way, not only into universities, but also K–12 institutions. So I spent a few summers helping undergraduates through heavy critical theory and pedagogical texts, and I'm like, "I think I can do this!"

I thought about what I wanted to invest in. I'm committed to education, that's my thing. I love it. I devote a lot of time to it. And I just knew, thinking about my experience at Spelman College, I want to be part of another generation of really diverse Black students who have that "aha moment" of "Wow, I spent four years here [at an historically Black institution], and now I'm bringing something to the table in the spaces I will occupy after graduation."

My family lives in DC, so I knew I wanted to come home to be closer with my family. There are only a couple HBCUs [historically Black colleges and universities] [in the DC area] and considering that the history of African American art really emerged from Howard University—thinking about Alain Locke, James A. Porter, Jeff Donaldson, Floyd Coleman, Tritobia Hayes Benjamin—I knew I was committed enough to African American art as a discipline that I wanted to be doing that work. I knew I wanted to go to a space with that legacy.

So I became a stalker of Howard [laughter]. Howard has an annual African American art history conference, [the James A. Porter Colloquium](#), and I started going. I remember in 2012, I drove from Boston to DC just to attend the Porter. I introduced myself! In 2013, I popped back up—this time with business cards [laughter]—scoping out the chairs, asking if they needed lecturers.

In the summer of 2013, Howard contacted me saying, "Hey, you said you were interested, can you teach art appreciation?" I was like, "Yes, finally, I get my inroads!" So I was teaching two classes, of thirty people—that's sixty students—and I'm writing my dissertation. That's the first year, and then the second year, they bring me on full time, I'm teaching four classes—120 students—and writing my dissertation. During this time, it was not fun, I really didn't have a personal life. I taught, I came home, and I would spend my evenings writing. But I want to emphasize that I knew I wanted to do education in terms of art history since undergrad. I was fulfilling what I laid out for myself, and I was in my twenties with so much ahead of me, so I said, "I can sacrifice for it now."

I was on faculty as a lecturer for about three years. And in my last year, as I'm doing the final edits of my dissertation, there were some major staff changes, and they said, "Hey, we'd like you to take over Porter Colloquium." So I take over programming a two-day conference, and at this conference we had Hank Willis Thomas! We executed a strong colloquium, and then the next year, I did Porter Colloquium again and began to inquire with the departmental leadership if there was a tenure-track future for me at Howard University. I did go on the job market, but Howard is where I've been on tenure track since fall 2017. The market is an arduous process, and when I think about everything I outlined, coming to Howard, it just made sense.



Melanee C. Harvey, Richard J. Powell, and Steven Nelson at the 2019 James A. Porter Colloquium (image courtesy [National Gallery of Art](#))

**HAA: Often, our discipline is siloed within academic or museum spaces. Much of your past research has focused on architecture, and in particular the important role of specifically Black spaces in the built environment. What do you see as the function of art and architectural history in larger conversations about racial justice and social inequality?**

**MH:** My research especially on Black church architecture has really grown. And to be honest, the project that I'm doing now is a bit more of a cultural history—but I felt like I was part of a moment. I was formulating my project between 2012 and 2013, 2014, and around that time, although I didn't know this, Sarah Lewis [Associate Professor of History of Art and Architecture and African and African American Studies, Harvard University] would have been working on her "Vision and Justice" Aperture series. And as I'm working on my dissertation in 2016, the [National Museum for African American History and Culture](#) opens!

It was kind of crazy for me to be writing this type of cultural history about a very important space that represents a self-determination, defining oneself spatially. You know, [art historians] usually talk about those years after Reconstruction really negatively, like [printmaking firm] Currier & Ives's "Darktown" series, and the conversation is often dominated by ideas of racial identity in the public sphere. But my father's a minister; he was president of an AME [African Methodist Episcopal] seminary, so I kind of grew up around this other type of Black space that had an extensive history.

So when I got to BU and there was little recognition of this kind of tradition—it felt like such a gap. The last semester of my coursework, I took my first course with Keith [Morgan]—I had never taken an architecture course!—and I said, "What do you think about this idea for a dissertation?" And he said, "That sounds great, let's learn about this together!" In this nineteenth-century architecture class, Keith invited Carla Yanni [Professor of American and British Architecture, Rutgers University], a scholar who wrote about educational architecture, and that just transformed me. She's sharing her research on early women's colleges, and the architectural character of the dorms. And the light went on for me and I thought, "What about HBCUs?" At every angle, I was just getting fed in my BU doctoral course work.

After I finished coursework and came to DC, after about four years doing the research, the National Museum for African American History and Culture had two particular conferences. There was one on early photographic practices from the nineteenth century; it blew my mind, a whole set of images that I hadn't seen. And then three months later, there was a symposium on twentieth-century African American architecture. The focus on the twentieth century confirmed that the project I was developing in the dissertation would make a distinct contribution.

The last thing would have been Mabel O. Wilson [Nancy and George Rupp Professor of Architecture, Planning and Preservation, Professor in African American and African Diasporic Studies, Director of the Institute for Research in African American Studies, Columbia University], her book *Negro Building* and then Kymberly Pinder's [Provost, Senior Vice President of Academic Affairs, Massachusetts College of Art and Design] *Painting the Gospel*—all of these books came out as I'm working on the project and let me know that there was this group of people thinking about architectural history, of the unacknowledged history of architecture across space.

I think there's a kind of spiritual quality to research, and I think it's serendipitous that I returned to this project. I think about my life experience, how I've understood space and how that needs to be investigated for a broader community of African Americans. You have Elizabeth Alexander [President, Andrew W. Mellon Foundation], who has produced amazing scholarship on the Black interior, and it's been applied so eloquently to Black domestic spaces. But I want to push how we think about Black public space more because we are still dealing with those kinds



of material legacies, as we're living in gentrifying cities.

I live in DC, which has been gentrifying for a while. But when I was in Boston, it was a different experience for me. I lived in Allston, and sometimes I was the only Black person that I would see for weeks. To have that experience against, say, my sorority sisters or undergrad friends who lived in Dorchester and Roxbury—I was thinking about space, privilege, right to access, even the distribution of wealth. How and when we inhabit space and the multiple layers of history that we're walking on, that fascinates me.

It also goes back to museums. The same questions we ask about space, history of place, we have to ask about the places that contain and exhibit the art. Whose hands built this space? Who are the museum administrators? Who are the security guards? I think I'm supposed to be in DC, especially at a time when museums are radically redefining themselves. I've been in DC for a long time, and I never would have thought—I'm experiencing museums evolving!

**HAA:** We want to congratulate you on being the [CASVA Paul Mellon Guest Scholar](#) this past year! Can you share about your time as the Mellon Guest Scholar and your current research projects?

**MH:** The Center is just awesome. I've been so concerned with teaching, I hadn't taken the time to slow down. I am grateful I had a nine-month academic appointment, not teaching, just being really immersed in the workshops, updated scholarly presentations, doing all types of things! I did my predoctoral fellowship at SAAM [the Smithsonian American Art Museum] with Americanists, but I hadn't had that much diversity of thought and approach since I had been at BU. So hearing about Korean silverware, modernist printing practices—it's just been so refreshing.

In terms of my own research, I'm working on the development of the first half of my dissertation, focusing on the [Metropolitan AME Church](#). For my book, I want to think about tracing aesthetic patterns across the nineteenth century for this religious community. The AME church is the oldest independent organization founded by African Americans in the United States. It emerged from a Philadelphia congregation founded in the 1780s, and they incorporated as a whole network of churches by 1816. In James A. Porter's history of African American art, he mentions the founding bishop of this community as being an early art patron—my work is really interested in recovering a more diverse set of actors when it comes to African American art patronage, when it comes to African American art education, architectural patronage, and the circulation of images.

I've always felt that the story of American art in the nineteenth century is piecemeal, but when you get to African American art in the nineteenth century it's even more [piecemeal]—like, “Well, we have this [one] exceptional person here.” Another point I want to make in my work is that abolition is important, but often abolition is the main lens through which we understand nineteenth-century African American art patronage. I want to push back and make room for that mother who might have received a newspaper that had an image in it that she then keeps. Those types of stories that lack specificity, I feel like I have to make room for those people. That's the book project.

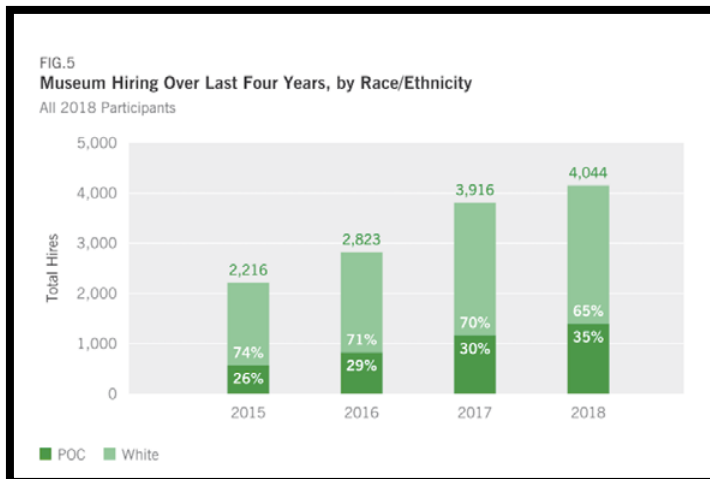


Metropolitan AME Church in Washington, DC  
(image courtesy Wikimedia Commons)

The Center has really been a transformative type of experience, just to have the space and time to think about my ideas before going up for tenure. Positioning these types of research moments is particularly important and I'm very grateful to the Center for that.

**HAA:** You also worked with the Center Dean Steven Nelson and Howard University Associate Dean Lisa Farrington to launch [new paid undergraduate internships in museum careers](#), in partnership with the Center. Can we ask you to share how this new undergraduate internship program came into being?

**MH:** The National Gallery of Art–Howard University internship program, funded by Mellon—it's really a product of a sustained relationship that the Center and Howard University have had. The Center featured Howard faculty's scholarship, featured our past alumni, like the late Dr. Driskell [David C. Driskell, artist, art historian, and curator] and Dr. Floyd Coleman [artist and art historian]. We've been part of the conversation for a while, and it seems like a natural development. Especially in terms of HBCUs, I would argue Howard since the '90s has really been the leader in terms of producing Black curators and museum administration officials, such as the deputy director of the Smithsonian National Museum of African American History and Culture, Kinshasha Holman Conwill, and the modern and contemporary art curator at the Virginia Museum of Fine Arts, Valerie Cassel Oliver. Those linchpins speak volumes as to the way in which Howard was and continues to train and empower their students.



A bar graph from the Mellon's Art Museum Staff Demographic Survey visualizes hiring over the last four years from 2015–18

Thinking about the [Mellon's Art Museum Staff Demographic Survey from 2015–2018](#) and looking at the landscape in DC, Howard was perfectly positioned for this type of program. We see this as a launching point to do something more extensive programmatically. Anytime you look on *Culture Type* or *ARTnews* it's always: diversity and museums! Howard has a commitment to enhancing what we're offering our students in terms of excellence as well as knowledge. It just makes sense that we translate the art history program into an even more applicable study that allows students to have two years, paid, in museums. We are seeing something transform before our eyes! To see our students getting that type of support, the workshops, the mentorship program, this one-on-one contact, this pipeline of support, it's right on time to augment an HBCU art tradition.

For me, to be able to train and embolden a whole new generation that is going to be ensuring that art and cultural institutions are relevant in the next twenty years—I will say that when I was at BU, I never thought that was something I would be doing. But I knew I got the skills and adaptability from Boston University to be able to envision an educational future that would speak to today's needs like this.

**HAA:** With the global pandemic, it's been an unusual year for all of us, one that has created a lot of uncertainty in the art history field. What advice do you have for students in the HAA program at BU right now? What are your suggestions for navigating a post-COVID career in education or the arts?

**MH:** Be flexible, and in that flexibility carve out the time for self-care. Don't worry about the job market! The job market goes beyond what you know as an applicant. You never know what a university might need. Stay in the present and go at the pace you are supposed to go at.

I also want to say, speak to the moment. Sometimes we get really caught up in our specialized areas, our chronological period, but we don't think that way. So zoom out and think about how the issues [you] are studying apply to this moment. Because they often do, more than not. Be ready, be adaptable, to have your work speak to the moment. I realized, more than anything, the pandemic has made us more accessible. I feel like I've been able to give double the amount of lectures I would normally give by pushing myself to be ready! As a wise comedian once said, "Be ready so you don't have to get ready!" [laughter]

The reality is, the discipline is ready for the new generation, they're eager! Really, to the people in school now, think about how your subject is going to make an intervention in the field. It doesn't have to be a daunting task, it can be just one critical question you want to ask across the board. But that's your intervention. So be ready for opportunities that come before you and be flexible.

# HAA NEWS: FACULTY

**Daniel M. Abramson** made it through 2020–21 teaching in person at BU. He also taught (remotely) at Columbia University a seminar in fall 2020 as the inaugural Visiting Professor in American Architectural History. He served on BU’s Humanities Task Force and continued to direct the department’s Architectural Studies program. Abramson published another essay on obsolescence based upon his past book on this topic. But he is otherwise most engaged in a project on American government centers. This was the subject of most of the invited lectures and talks Abramson gave this past year, including “at” Washington University in St. Louis, Columbia, and Princeton. As well, Abramson finished co-editing a volume on evidence and narrative in architectural history with the [Aggregate Architectural History Collaborative](#), which will be published in December 2021.

**Jan Haenraets** worked the past year under the Undergraduate Research Opportunities Program with students on the traditional knowledge and heritage horticulture of the Philippine Mountain Province and on the mapping of Mughal gardens and routes in the valley of Kashmir, India. For the Museum of Anthropology at the University of British Columbia, Vancouver, a study continued to develop a historical survey and statement of significance for the designed landscape on the traditional land of the Musqueam Nation. Together with Atelier Anonymous, the installation of the work [Wind Flowers](#) was completed with its series of thirteen flexible sculptures now placed along a linear park between Vancouver and Richmond, British Columbia. Editorial work continued towards the forthcoming book on modernist landscapes under the Docomomo International Specialist Committee on Urbanism and Landscape, and the manuscript on the Mughal gardens and landscapes of Kashmir. Our Preservation Studies students were again hosted by local heritage organizations and achieved despite the challenges of the pandemic and hybrid remote work to make excellent contributions to preservation in Massachusetts and beyond.

**Melanie Hall** worked on a few projects this year. One, an article on “Museums and the display of international friendship: diplomatic interests, American philanthropy, and preserving Thomas Carlyle’s London House, c. 1894” was published recently in the journal *Diplomacy and Statecraft*. The article, which began as a conference paper and forms part of a broader project, provided an opportunity to explore an early example of the use of museums as locations for the display of transatlantic friendships through philanthropic donations and loans or gifts of artworks, and to consider the political motivations behind such international collaborations. Her ongoing digital humanities network project was among ten selected for inclusion for the Cambridge Digital Humanities Summer School in 2020. Although this could not take place in person, sessions were held online. Among the most pleasant of all committees at BU are those responsible for scholarships and awards. Although her service on the Trustee Scholars Advisory Committee ended in spring 2021, Hall has had the enjoyment of serving on the Brown/Weiss Fund Advisory Committee established to distribute a new award gifted to HAA specifically for undergraduates working off campus. Hall continues her (off-campus) service on Boston’s Gibson House Museum Advisory Committee.

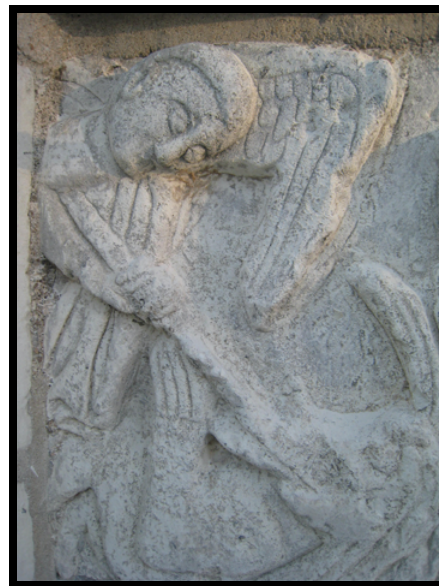


Jan Haenraets worked with Atelier Anonymous to create the work *Wind Flowers*, a series of sculptures located in British Columbia (image courtesy Atelier Anonymous)



**Deborah Kahn**'s book *The Politics of Sanctity: Figurative Sculpture at Selles-sur-Cher* is in press from Brepols Publishers and will be out next month after having been sadly delayed by the illnesses of its editor and artist. Kahn is most proud of the book's 250 photographs—most of which she took. In addition, the editor commissioned a wonderful set of drawings that showcase the iconography for those not used to interpreting the ghostly remnants of extremely weathered sculpture. Kahn has also been active as an outside advisor to the *Corpus of Romanesque Sculpture in the British Isles*, a reviewer for *Speculum*, and for the National Endowment for the Humanities-funded project *Vetusta Monumenta: Ancient Monuments*. She has put travel on hold until at least the autumn and intends to spend the summer doing research, writing, and not getting sick.

**Fred Kleiner** has been on his final sabbatical leave during the 2020–21 academic year, prior to his retirement on June 30 after forty-three years at BU and several more elsewhere, but due to the pandemic he has had to cancel his extensive travel plans. Being confined to a fifteen-mile radius from his home has, however, been conducive to writing. He has three books in press: the fifth edition of *Gardner's Art through the Ages: A Concise Global History*; a Chinese translation of the second edition of *A History of Roman Art*; and a completely new monograph to appear only in Chinese: *A Comparative History of Western and Chinese Painting*—a challenging but very rewarding project that examines the pictorial art of both cultures from prehistory to the present. On the personal level, Kleiner became a grandfather for the second time on April 25: Samantha, born in New Haven, joins her four-year-old brother, Teddy, born in San Francisco while his parents were working there.



One of the many photographs Deborah Kahn took which will be part of her new book on Selles-sur-Cher

**Becky Martin** returned from Israel last August to get to work on hybrid teaching. In the fall, she co-chaired a workshop session on Phoenicians at the annual meeting of ASOR and enjoyed co-teaching with Deborah Kahn. In the spring, Martin was happy to see a [report on the excavations at Dor](#) finally appear and was delighted that two students finished their scholarly papers, Ziwei Che and Jasmine Shevell. She looks forward to a summer in Boston teaching summer school, participating in a Core Summer Seminar on the Black Classical tradition, and writing with the unflagging assistance of her dog Bojangles.

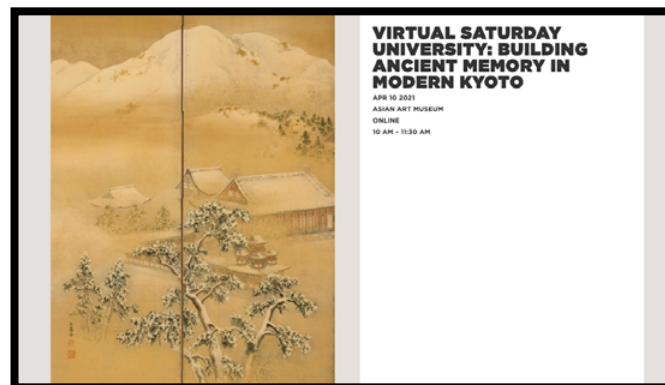


Bojangles (right) made a new friend at Revere Beach in November 2020—Cynthia Becker's dog Banjo!

Professor **William Moore**'s book *Shaker Fever: America's Twentieth-Century Fascination with a Communitarian Sect* was published by the University of Massachusetts Press in 2020. In July, Moore will be stepping down after serving six years as the Director of the American & New England Studies Program. He will be on sabbatical for the 2021–22 academic year. He is currently working on a book about the architecture of Cape Cod and the adjacent islands for the Society of Architectural Historians which will be published by the University of Virginia Press. He is also conducting research on evangelical artwork created by the Reorganized Church of Jesus Christ of Latter Day Saints in the years between 1880 and 1940.

During the past year, **Jonathan Ribner** completed a book, *Loss in French Romantic Art, Literature, and Politics*. It will be published by Routledge in October or November 2021.

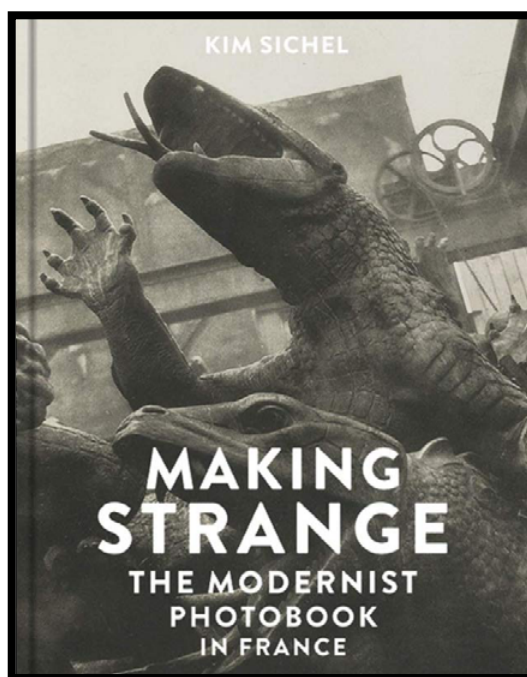
**Kim Sichel** has been lecturing about her new book, *Making Strange: The Modernist Photobook in France*, published by Yale University Press in 2020. See a recording of her book talk at the Addison Gallery of American Art [here](#). She also published an essay, "Photographers on the Move: Women Report from Africa," in *The New Woman Behind the Camera*, edited by Andrea Nelson and from the National Gallery of Art. The exhibition, which was delayed due to COVID-19, will be on view at the Metropolitan Museum of Art from July 2 to October 3, 2021, and at the National Gallery of Art from October 31, 2021, to January 30, 2022. Sichel is also writing another article on photographers in Africa, "Germaine Tillion and Thérèse Rivière: Ethnographers Abroad," for *Photography, Women, and Global Encounters in the 20th Century*, edited by Jordan Troeller and Hyewon Yoon.



Alice Tseng presented "Building Ancient Memory in Modern Kyoto" on the Heian Shrine for the Seattle Art Museum's Virtual Saturday University series

Nobody could foresee how the 2020–21 academic year would unfold. As department chair, **Alice Tseng** treaded the treacherous waters of pandemic-era work with the support of her ever-understanding colleagues and students. Despite high anxiety about safety, wellbeing, and productivity, everyone pushed forward with caution. Tseng taught AH326 Arts of Japan in the fall and AH820 Japan on Display in the spring, and was gratified by the way that paintings, prints,

photographs, buildings, and designed sites transported students to another realm. The miracle of Zoom allowed her to give lectures at Texas Tech University, Kyushu University, Corona del Mar High School, and Seattle Art Museum without leaving her office chair. Tseng submitted two commissioned essays: one on high architecture of the Heisei period (1989–2019) and another on emperor prints of the Meiji period (1868–1912). Summer 2021 promises a few moments of respite and recharging. She looks forward to pursuing research for a few new projects and the ongoing one on Japan at the world's fairs.



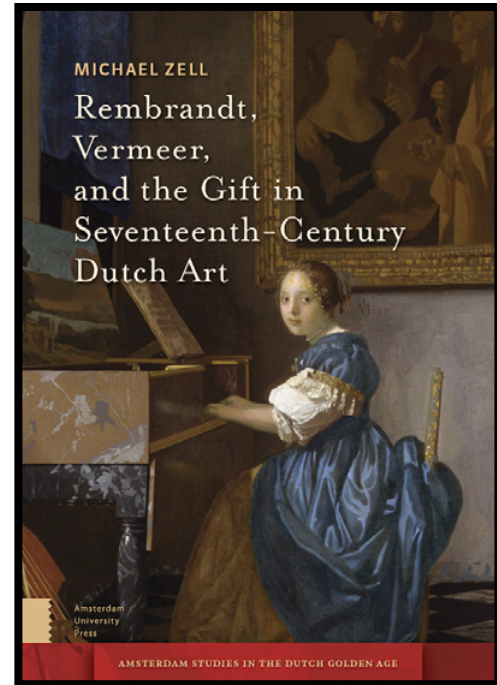
The cover of Kim Sichel's publication, *Making Strange* published by Yale University Press (image courtesy Yale University Press)



In November, **Gregory Williams**, along with co-editors and BU colleagues Roy Grundmann and Peter Schwartz, submitted the manuscript for *Labour in a Single Shot: Critical Perspectives on Antje Ehmann and Harun Farocki's Global Video Workshop*, an essay collection that will be published by Amsterdam University Press in the summer or fall. This year he has also continued to work with authors contributing to an anthology on humor in global contemporary art that he is co-editing with Mette Gieskes, a Dutch art historian, for Bloomsbury. In the fall Williams delivered a talk on Franz Erhard Walther for an online symposium sponsored by the Haus der Kunst in Munich (in conjunction with a retrospective for the artist held last year at the museum), and he presented a paper on Cosima von Bonin as part of a panel he co-organized during the annual conference of the German Studies Association. Recently, he published a short essay on the American artist Andrea Fraser for a special issue on comedy in art published by *Texte zur Kunst*. Williams now looks forward to finally taking advantage of the NEH Summer Stipend he received last year. These funds will support travel to Germany for research on his book about changing educational models in art and design in West Germany of the 1950s and 1960s.



The March 2021 issue of *Texte zur Kunst*, in which Gregory Williams contributed the essay, “Repetition Compulsion/On Andrea Fraser’s ‘Kunst muss hängen’” (image courtesy *Text zur Kunst*)

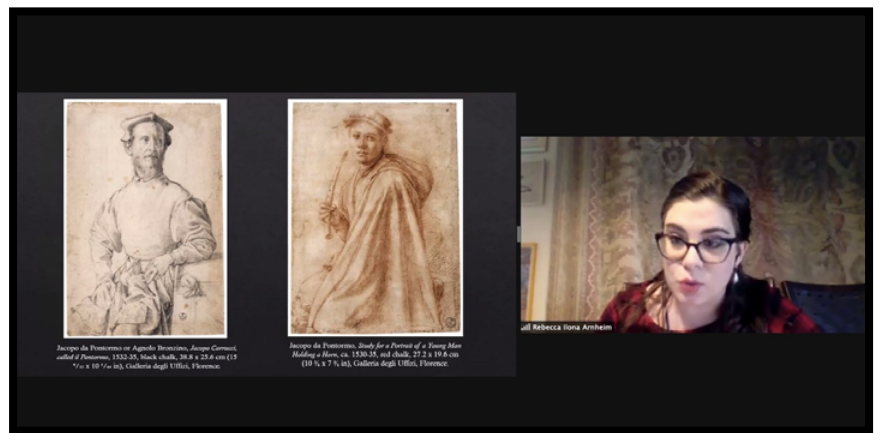


*Vermeer, and the Gift in Seventeenth-Century Dutch Art* by Michael Zell, available this summer

**Michael Zell's** *Rembrandt, Vermeer, and the Gift in Seventeenth-Century Dutch Art* will be published by Amsterdam University Press this summer. He is currently working on the proofs. The rest of the summer will be devoted to finishing an article on Rembrandt's *Woman Bathing* (1654) and the paradigm of the mirror in seventeenth-century Dutch painting. Zell also completed another year on CASVA's board of advisors, which entailed reading and evaluating 163 predoctoral and sixty-one senior fellowship applications! Despite the intense workload, participating in the process has been enlightening and gratifying. A panel he is co-chairing for the Historians of Netherlandish Art Conference in Amsterdam was originally scheduled for this June, but has been postponed to June 2022. A symposium devoted to the same topic will be held at Emory University in January 2023, and the papers will be published in a volume Zell will co-edit with Walter Melion.

# HAA NEWS: GRADUATE

**Rebecca Arnheim** is delighted about making progress with her dissertation; she has finished her first chapter and has made headway with two other chapters. She is looking forward to finalizing the second chapter over the summer while developing her third. Arnheim is thrilled with the prospect of finally being able to travel over the summer to Italy and do much-needed archival research. She has presented part of her fourth chapter in a panel sponsored by the Society for the History of Collecting at the Renaissance Society of America's (RSA) Annual Meeting that took place virtually this past spring. This past year, Arnheim has also studied German and participated in several digital humanities schools and workshops organized by diverse institutes to help develop a digital mapping project, which will accompany her dissertation. In the upcoming year, she plans to continue conducting research in European museums and archives, critical for her dissertation.



Rebecca Arnheim presenting at the Renaissance Society of America

**Bailey Benson** has continued to work on her dissertation, which provides a re-examination of portraits of the third-century Roman emperors. She began her position as the Stavros Niarchos Fellow in Classical Art at the Museum of Fine Arts, Boston, in the spring semester. As part of this fellowship, she is working on the reinstallation of the museum's classical art galleries, focusing on the Roman portrait gallery. This summer she will continue her fellowship at the MFA while also working on her dissertation. Next fall, she hopes to finally use the short-term Graduate Research Abroad Fellowship (GRAF) she was awarded last year to conduct research on Roman portraits in several major European museum collections. Throughout the past year, the number of plants in her apartment have increased at an alarming rate and she adopted an adorable rescue puppy.



Bailey Benson with one of the Roman portraits that will be on display at the MFA, Boston, in their reinstalled classical galleries

During the 2020–21 academic year, **Ziwei Che** worked on her MA paper that focuses on the imagery of Dacians in the Trajanic period, which she presented in the annual meeting of the Classical Association of the Middle West and South in April 2021. As a graduate assistant at the BU Art Galleries, she worked with her colleagues to produce interactive content for the gallery's social media account and helped with the graduation show of MFA students. After her graduation in May, Che is excited to start a summer internship at Asheville Art Museum in North Carolina. She hopes to spend her next academic year working in museums or other art-related fields.



**Hyunjin Cho** spent this past academic year making steady progress on her dissertation and shared a part of this ongoing project at Yale's Islamic art graduate student conference in January 2021. In addition to working on her dissertation, she published an exhibition review of *Age Old Cities: A Virtual Journey from Palmyra to Mosul* in SECAC's journal *Art Inquiries* in November 2020, volunteered as an AP Research course advisor at O'Bryant School of Math & Science, and spent time connecting with peers and colleagues both through informal Zoom conversations and organized events like CUNY's Ethics and Labor in Art History convening. This year, Cho is particularly grateful for the generosity of many libraries and archives and everyone in her writing groups for keeping her accountable and on track.

**Lynne Cooney** received her PhD from the History of Art & Architecture Department in January. After teaching courses at Boston University and the University of Connecticut this spring, she will join Montserrat College of Art as Director of Exhibitions and Galleries this month. In her position, Cooney will provide the curatorial vision and direction for Montserrat's three gallery spaces, expanding the galleries' public profile and integrating its educational and exhibition programming into the Montserrat curriculum.

**Colleen Foran** has been a Foreign Language and Area Studies Fellow during the 2020–21 academic year, studying Akan Twi through BU's African Studies Center. After completing her master's scholarly paper on the contemporary art scene in Accra, Ghana, last spring, Foran was a PhD summer intern in the Boston Mayor's Office through the BU Center for the Humanities. She will present her paper "White Masks, Black Resistance: Hearing the Subaltern in Colonial Côte d'Ivoire" at Northwestern University's AfriSem Conference this upcoming June. During this uniquely disconnected academic year, Foran has enjoyed collaborating with her colleagues as a senior editor for the department's graduate student journal, *SEQUITUR*, and as a co-coordinator for HAA's social media and newsletter.

**Lauren Graves** spent the last year writing and teaching History of Photography at New York City College of Technology. She is happy to report that she successfully defended her dissertation "The Politics of Place: Photographing New York City During the New Deal" this past March and has an article forthcoming in *Buildings & Landscapes: Journal of the Vernacular Architecture Forum*. She also contributed research blurbs to the forthcoming book *What They Saw: Photobooks by Women, 1843–1999*, published by 10x10 Photobooks. She will continue to teach at City Tech this summer and is looking forward to enjoying the summer in Brooklyn.

**Lydia Harrington** has spent this academic year writing and revising her dissertation, "'Improve and Reform Them': Vocational Boarding Schools and the Modernization of Late Ottoman Baghdad, Damascus, and Beirut," generously funded by a BU Center for the Humanities Graduate Dissertation Fellowship. She presented parts of her dissertation on a panel about Ottoman modernities at the Annual Meeting of the Middle Eastern Studies Association in October and at "Single-Slide Sohbat," a graduate student workshop on Islamic art and architecture at Yale University in January. She published an exhibition review of

*Modernisms: Iranian, Turkish, and Indian Highlights from New York University's Abby Weed Grey Collection at Grey Art Gallery in YILLIK: Annual of Istanbul Studies* in December. This summer Harrington will defend her dissertation and continues to seek employment opportunities.



Lydia Harrington in Hammond Castle Museum in Gloucester last summer, wearing a mask by Alison Terndrup

This academic year, **Sarah Horowitz** successfully completed her prospectus and has begun work on her dissertation entitled “Designing Postwar American Performing Arts Centers, 1955–1971.” She is the recipient of the 2021 John Coolidge Research Fellowship from the New England chapter of the Society of Architectural Historians, which will support her study of the Milwaukee Center for the Performing Arts through travel to the site and archival collections in Milwaukee and Chicago. This summer Horowitz is looking forward to continuing dissertation research and to teaching an online introductory course on the history of architecture and the built environment at University of Massachusetts Amherst.

**Rachel Kase** welcomed a baby boy, Max, last June. She enjoyed spending time with him during a leave of absence this fall. This spring, she has been back to work on her dissertation, “Against the Rising Tide: Picturing Severe Weather and a Changing Landscape in the Seventeenth-Century Netherlands.” She is currently finishing a chapter that considers the ways that paintings and prints of Dutch beaches expressed contemporary concerns surrounding the unpredictability of the local coastal environment, as well as embodied the shoreline’s capacity for curiosity, knowledge production, and wonder. In the meantime, she has enjoyed auditing Ross Barrett’s class, AH 887 American Art and the Ocean, for thematic inspiration. Kase received a long-term GRAF and is looking forward to spending time in the Netherlands next year.

**Jillianne Laceste**, a third-year PhD candidate, has had a busy and productive year. She spent the fall semester writing her prospectus, which was approved in January. Since then, she has been working on her dissertation, tentatively titled “Creating Columbus: The Visual Culture of Colonial Encounters in Early Modern Genoa.” In early December, she presented a paper, “Mixed Signals: Possession and Piety in Titian’s *Portrait of Laura Dianti*,” at the virtual SECAC 2020 conference. At BU, Laceste served as a teaching fellow for AH352 Venetian Renaissance Art and AH240 Medieval Art. She also co-organized this year’s graduate student symposium, “Crowd Control,” with Phillippa Pitts and participated in the BU Center for Teaching &

Learning Community on Inclusive Teaching. This summer, she will complete her first dissertation chapter and attend the Middlebury Italian School, thanks to a Kress Fellowship.

**Katherine Mitchell**, a third-year PhD student, finished her coursework in the fall with a directed study with Professor Kim Sichel and passed her qualifying examination in April. She served as a co-coordinator for the Guest Lecture Series and as a teaching fellow for AH111 Introduction to Art History I: Antiquity to the Middle Ages and AH112 Introduction to Art History II: Renaissance to Today, working to adapt discussion sections to a hybrid virtual and in-person format. This summer, Mitchell looks forward to teaching AH395 History of Photography and finishing her dissertation prospectus. She is also excited to be returning to the Boston Athenaeum, the site of her 2020 BU Center for the Humanities summer internship, as an instructor for their workshop on using primary sources in the classroom.

Starting in fall 2020, **Liz Neill** convened the Antiracism and Museums Working Group; she invites any members of the BU community (graduate students, undergraduate students, faculty, staff, and alumni) to join the group or reach out with questions. While further Mediterranean fieldwork remains on hold, she is conducting petrographic research on ancient Cypriot ceramics as a research affiliate at the Center for Materials Research in Archaeology and Ethnology at MIT. Neill

continues to serve as the volunteer Delivery Coordinator for [Mutual Aid Brookline](#) and advocate for food security.



A Zoom screenshot from the Antiracism and Museums Working Group meeting

Despite the pandemic, **Phillippa Pitts** had a busy year, including passing orals via Zoom! Last summer, she authored several think-pieces on Indigenous rights for the non-profit Cultural Survival and collaborated with community stakeholders to advocate for the removal of a Christopher Columbus statue from Boston's North End. Although her National Women's Studies Association paper on textile artist Elena Izcue was cancelled due to COVID, Pitts did virtually present at SECAC 2020 on Kiowa and Cheyenne understandings of extinction and ecology, give a Digital Learning & Innovation lightning talk on designing co-creative online classrooms, and remotely guest lecture on subversive Indigenous illustration for the Rhode Island School of Design. Pitts also joined BU's Center for Teaching & Learning as a Graduate Teaching Consultant and earned a certificate in Teaching & Learning in the Diverse Classroom this spring. Lastly, she had the true pleasure of co-organizing the Symposium with Jillianne Laceste and serving as a *SEQUITUR* senior editor. This summer, Pitts looks forward to teaching contemporary art and finishing her prospectus.

**Constanza Robles** spent a large part of 2020 quarantining in her hometown of Santiago, Chile. There, she taught AH242 Latin American Art since Contact virtually. It was certainly a challenge, but the outcome was rewarding. She completed her prospectus and is now back in Boston focusing on her dissertation "Visualizing Alliances through Art and Architecture: Pan Americanism, Hispanismo and Latin Americanism in World Fairs, 1901–1939." Earlier this year, Robles participated in the 109th CAA Annual Conference with the paper "Faces of Memory: Public Space and the Facade of Londres 38, Memory

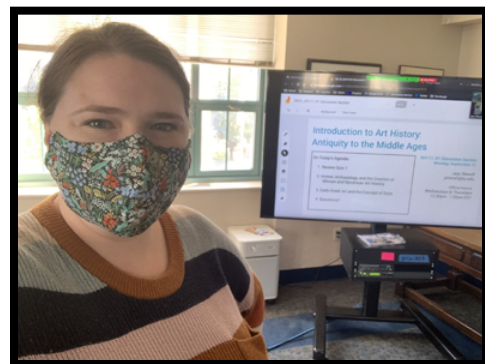


Constanza Robles's view of the Andes mountain range while quarantining from her apartment in Santiago, Chile

Site." It focused on the facade of a detention site during the Chilean dictatorship, which is now a memory site that conflates art and activism. Robles is looking forward to a time where archives reopen and it is safe to travel again so she can continue her research. In the meantime, there are a lot of secondary sources awaiting.

During the 2020–21 academic year, **Althea Ruoppo** was awarded a Graduate Student Organization Grant to support her dissertation research on three contemporary German artists who, following their training in the vibrant Rhineland region of western Germany in the mid-to-late 1970s and early 1980s, gradually developed their own distinctive approach to transnational sculpture. Althea also served as a *SEQUITUR* junior editor and Graduate Students of History of Art & Architecture Association (GSHAAA) travel grant coordinator. The recipient of a Summer 2021 PhD Internship in the Humanities, she looks forward to her role as Public Art Fellow in the Boston Mayor's Office of Arts and Culture, where she will update the Boston Art Commission's policies and processes and develop a methodology for documenting the diversity of the City of Boston's existing art collection.

During this unusual academic year, **Jasmine Shevell** began teaching for the first time as a teaching fellow for AH111 Introduction to Art History I: Antiquity to the Middle Ages in the fall and AH112 Introduction to Art History II: Renaissance to Today in the spring. It was challenging to teach with the hybrid approach, but she's been assured that if one can teach this way, a regular semester will seem like a breeze! She also completed her master's scholarly paper on the topic of a Roman fresco from the archaeological



Jasmine Shevell, masked up in the classroom and excited for her first day of teaching



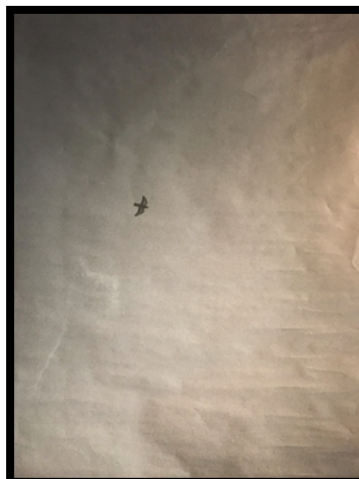
site of Tel Dor in Israel, and is excited to make the switch from MA to PhD student. She looks forward to being back in person with her peers this coming fall, and having easy access to the library and coffee shops to work in. Finally, Shevell got very into her pandemic hobbies of biking (often between her home in Arlington and campus), baking, gardening, and playing with her roommate's golden retriever puppy, Ellie.

**Morgan Snoap** has enjoyed her first year at BU (and survived her first New England winter!) despite the unconventional circumstances. Online learning presented its own unique obstacles, but Snoap had a great experience getting to know her fellow graduate students and the HAA faculty in virtual classrooms and social events. She enjoyed taking a wide array of art history courses, including on topics of Islamic, African, Japanese, and American art, and continuing her Arabic language studies. Next academic year, she has the great opportunity to be one of BU's Foreign Language and Area Studies (FLAS) fellows as she works to achieve proficiency in Arabic for her future dissertation research on North African textiles. Snoap was also involved in GSHAAA as the fundraising coordinator, in which role she raised over eight hundred dollars with the department's first virtual book sale.



Florida-born and -raised, Morgan had a little too much fun playing in the snow this winter

**Bryan Stringer** spent his second year as an MA/PhD student completing his master's scholarly paper for which he was awarded the 2021 Mamie Elizabeth Hyatt Memorial Award for Scholarly Writing. Stringer also completed his first full year as a teaching fellow assisting with two architectural history courses. He plans on spending the summer intercession working on independent research projects and preparing for his qualifying exams.



This poster of an untitled work by Félix González-Torres hangs next to Bryan Stringer's desk and has been the subject of many hours of blank and fruitful staring throughout the past year

This year, **Ateret Sultan-Reisler** researched contemporary female photographers of the United States and graffiti artist Cey Adams for upcoming exhibitions at the BU Art Galleries. She prepared for installations by spackling and sanding gallery walls. Additionally, she researched and wrote about artists to craft informed social media posts. As a member of the Antiracism and Museums Working Group, Sultan-Reisler analyzed case studies and conversed with peers about strategies to reduce prejudice in the museum world. She looks forward to beginning her curatorial



Ateret Sultan-Reisler enjoying the snow during her first year as an MA student in Boston

internship at Crystal Bridges Museum of American Art this summer. She will conduct research and write interpretive texts for art from pre-1960. Sultan-Reisler is excited to spend summer in the Boston area and plans to make a trip to Acadia National Park.



**Alison Terndrup** is thrilled to have successfully defended her dissertation, “The Sultan’s Gaze: Power and Ceremony in the Imperial Portraiture Campaign of Ottoman Sultan Mahmud II (r. 1808–1839),” this April. Terndrup has presented portions of her dissertation research at two international conferences and will present at a third in October. She thanks all of her HAA colleagues and faculty for their support during her doctoral studies.



Alison Terndrup and Gertie celebrate the completion of her dissertation!

**Alex Yen** had a dizzying 2020–21. When BU shut down due to COVID-19, she completed teaching her WR152 course online. Last summer, she taught AH111 online as well, and though initially daunting, the wonderful students made the virtual teaching experience incredibly rewarding. This semester, Yen has been writing her dissertation while working part-time in Instructional Production Services under BU Digital Learning & Innovation. In January, she presented a chapter of her dissertation at the Archaeological Institute of America’s annual meeting. Nominated by **Sasha Goldman (PhD’19)** and members of the HAA department, Alex also received the Susan K. Jackson Award from the College of Arts & Sciences. Besides dissertating, she has been juggling a few other projects including overseeing the GSO Travel Grant Committee, serving as co-coordinator of HAA’s social

media with Colleen Foran, and participating in the Center for Teaching and Learning’s Learning Community on Inclusive Teaching. Unlike many summers in the past, she will not be befriending excavation dogs at archaeological sites throughout Italy. Rather, she will spend this summer revising her dissertation chapters and plans to defend in January.



Alex Yen’s view facing Commonwealth Ave during most of this socially distanced year

# HAA NEWS: UNDERGRADUATE

**Juliana Torrez-Ortiz (BA'21)**, a senior majoring in Architectural Studies during this 2020–21 academic year, has done her best to keep moving forward despite the challenges we've been facing. Torrez-Ortiz has had a busy senior year involved in different areas on campus, including Student Government and BU Sustainability. You could catch her working as a Sustainability Ambassador or as an office assistant in BU Law's Dean's Office and in



Juliana Torrez-Ortiz (BA'21)

Questrom School of Business's Master's & PhD Center. As a student interested in sustainable architecture, Torrez-Ortiz was awarded funding for undergraduate research on the developing area and technologies of green building. In addition to her major, Torrez-Ortiz will be graduating with two minors in Business Administration and in Innovation & Entrepreneurship. Torrez-Ortiz will continue her studies in architecture this fall at the University of Southern California where she will pursue her master's degree in architecture.

**Claire Rich (BA'21)** had a busy, but rewarding, year. She is honored to have spent the past year serving as the president of the Undergraduate Art History Association, where she collaborated with her brilliant peers and the association's advisor, Ross Barrett. Rich spent the majority of the year conducting research, starting over the summer, which she spent working with Jonathan Ribner on preliminary independent research for what would become her honors thesis. She just recently defended her thesis, entitled "Women Artists 1918–1939: Feminine Classicism in the Parisian Interwar Period." During the academic year, she worked as Deborah Kahn's research assistant on a project concerning the Bayeux Tapestry. This spring,

Rich has also been working with Gregory Williams after her seminar paper, written in his course this past fall, was chosen for presentation at the Visual Culture Consortium's annual undergraduate symposium. Claire would like to profusely thank all the wonderful members of the HAA department for an incredible four years. She is also happy to announce that she will be starting an MA program at the University of Chicago in the fall.

**Amanda (Andy) Xu (BA'22)** is a junior studying the History of Art & Architecture, with a minor in Public Health. She is on a

prelaw track and is a member of Phi Alpha Delta, BU's prelaw fraternity. She is eager to learn more about the legal profession; she hopes to one day practice art law

and intellectual property law. Over this past academic year, Xu has been mostly cooped-up inside her home watching anime in her spare time. She returned to life on campus this spring, and has enjoyed visiting the MFA again.



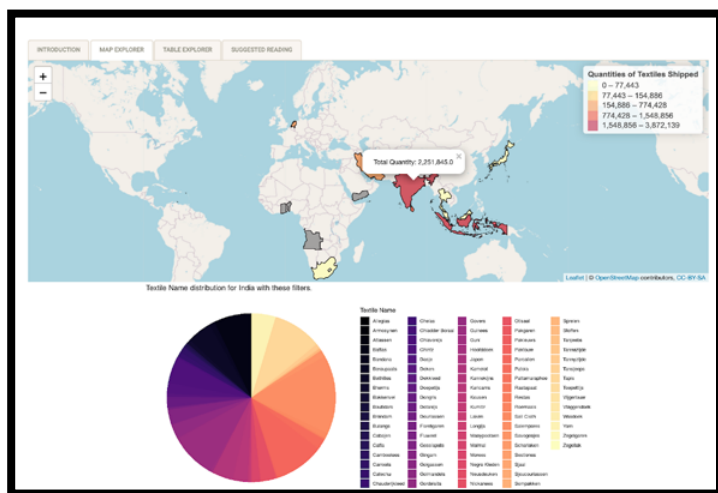
Claire Rich (BA'21)



Andy Xu (BA'22) at the MFA, Boston

# HAA NEWS: ALUMNI

**Carrie Anderson (PhD'13)** is thrilled to announce her promotion to the rank of Associate Professor with tenure at Middlebury College. She also recently received word that her collaborative digital art history project, “Visualizing Textile Circulation in the Dutch Global Market, 1602–1795” (with Marsely Kehoe, Hope College), was awarded a Samuel H. Kress Digital Art History Grant.



Carrie Anderson's new digital humanities project that maps textile circulation

**Leslie K. Brown (PhD'19)** taught US Documentary Photography, remotely and synchronously, at University of Massachusetts Boston this past year in the American Studies Department. She has also been attending lectures and panels across the country—a benefit of the pandemic!—and became a member of the newly formed Photography Network. This year, she will again serve as a juror for Photolucida's Critical Mass. Brown looks forward to recuperating from this challenging year this summer and working on an exhibition of photographer Larry Silver that she is guest curating for Fairfield University Art Museum. She continues to seek curatorial and museum opportunities.

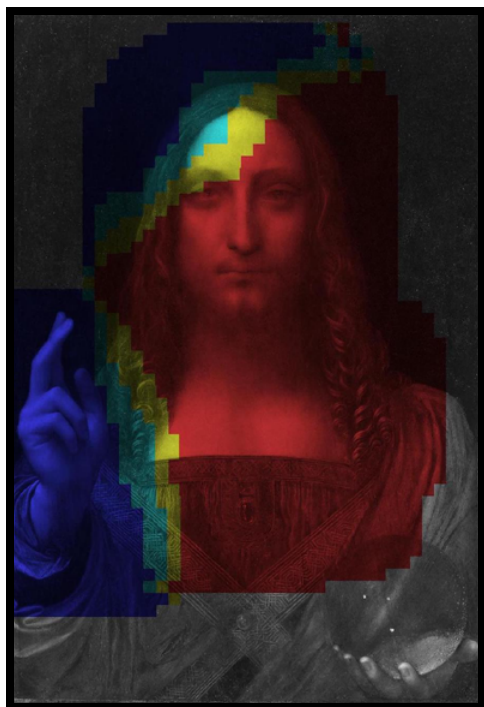
**Katherine L. Carroll (MA'06, PhD'12, )** is Visiting Assistant Professor at Massachusetts College of Liberal Arts. She spent the last year completing revisions on her book manuscript, now in production. Currently titled

*Building Schools, Making Doctors: Architecture and the Modern American Physician*, it will be published by the University of Pittsburgh Press in spring 2022. Next month Carroll will give the keynote address and medical history lecture for the opening of the University of Nebraska Medical Center's Wigton Heritage Center. She and her family live outside Albany, New York.

In March, Center for Creative Photography Chief Curator **Rebecca (Becky) Senf (PhD'09)** and **Julia Dolan (PhD'09)** got together via Zoom for a public talk about Senf's recent publication, *Making a Photographer: The Early Work of Ansel Adams*. The discussion, attended virtually by 375 people, took place shortly before the opening of Ansel Adams in Our Time (originally curated for MFA, Boston, by BU alum Karen Haas!) at the Portland Art Museum, where Dolan is the Minor White Curator of Photography. Although the exhibition's opening and associated programs were repeatedly postponed and reformatted, Dolan and Senf had been planning on this talk for over a year and were so happy to work together via Zoom. You can watch the recording of the talk [here](#).

Over the past year, **Andrea Frank (PhD'88)** and her husband Steven Frank continued exploring using convolutional neural networks to assist in the authentication of artworks. Trained on the works of an artist under study and visually comparable works of other artists, their system can help identify forgeries and propose attributions. It can also assign classification probabilities within a painting, revealing mixed authorship and identifying regions painted by different hands. In the past year, the couple published about their project in the journal *Leonardo*, and their work has also been the subject of articles in *The Art Newspaper*, *The Telegraph*, and other news outlets. Their website [www.art-eye-d.com](http://www.art-eye-d.com) features links to articles and more information about the project.

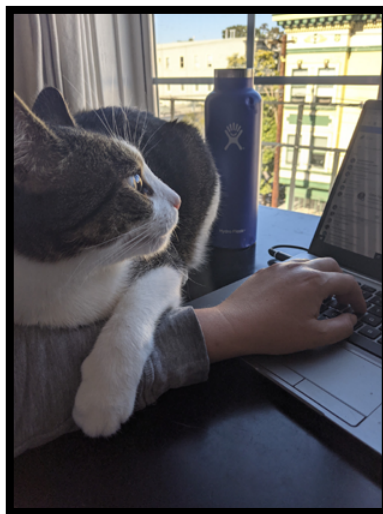




A neural network's "probability map" showing which areas of the *Salvator Mundi* are more likely to have been painted by Leonardo da Vinci (the warmer the color, the greater the likelihood) (image courtesy Andrea Manzi Frank)

**Amy Lyford (PhD'90)** is Professor of Art History and Department Chair in the Art and Art History Department at Occidental College in Los Angeles. She is completing a manuscript entitled *Exquisite Dreams: The Art and Life of Dorothea Tanning*, which is under contract with Reaktion Press. She is also embarking on a new project, pending COVID-19 international travel restrictions, focused on the photographic practice of Dora Maar in the 1930s and 1940s. She was awarded an National Endowment for the Humanities Summer Stipend in 2020 to pursue research on Maar in Paris, and hopes to finally travel to France to do that work during her upcoming sabbatical in fall 2021.

**Sarah Miller (MA'13)** and George have been hard at work supporting the Fine Arts Museums of San Francisco as Exhibitions Coordinator and World's Cutest Zoom Bomber, respectively. Over the past year, Miller project managed permanent-collection gallery redesigns during the closures at both the de Young and the Legion of Honor. She also assisted on *The de Young Open*, a juried community art exhibition of submissions by artists who live within the nine Bay Area counties, as well as *Last Supper in Pompeii: From the Table to the Grave*.



George, Sarah Miller's excellent work companion, in Zoom meetings



Erin McKellar at Stonehenge

**Erin McKellar (PhD'18)** lives in London, where she is Assistant Curator of Exhibitions at Sir John Soane's Museum. Although the museum was closed for most of 2020–21, the past year saw her engaged with architecture of all eras. Recently she's co-curated "[\*These superb monuments\*](#)," a show about Soane's relationship with the architecture of ancient Greece, which launched the museum's new online exhibitions platform in May. She's also working on an exhibition with the multidisciplinary designers Space Popular, on view next summer. She contributed to "Architecture and Absence," an episode of the Society of Architectural Historians of Great Britain's *Architectural History* podcast dedicated to the topic of women in architectural history. New publications include a co-edited special issue of *Architectural Design*, featuring McKellar's interview with London-based multidisciplinary artist Yinka Ilori,

and "Consulting and Curating the Modern Interior: The Work of Hilde Reiss, 1943–46" in *The Routledge Companion to Women in Architecture and the Arts*.



**Sarah Parrish (PhD'17)**, Assistant Professor at Plymouth State University, New Hampshire, was honored to receive her institution's 2021 Transformative Teaching Award. She contributed two entries to DeGruyter's forthcoming *Art Market Dictionary* and reviewed the Barnes Collection's exhibition *Marie Cuttoli: The Modern Thread from Man Ray to Miro* for *The Burlington Magazine*. In addition, she chaired the CAA panel "Getting with the Program: Curricular Redesign in Art History" and presented the paper "Applied Visual Literacy: Art History Across the Curriculum" at SECAC 2020.

**Bryn Schockmel (PhD'19)** began her new position as curator at the Oklahoma City Museum of Art in November 2020. She is currently in the midst of preparing for this summer's exhibition *The Painters of Pompeii* and enjoying the opportunity to make use of her Classics background. She is also working on a number of upcoming exhibitions, including one on sports photography and another on the city of Venice. This year Schockmel is serving on the CAA Council of Readers and last fall had an article published in *Comitatus*. Though she misses Boston, Oklahoma City is a really cool place and visitors are always welcome!



Bryn Schockmel at the Oklahoma City Museum of Art

Continuing her work at the Museum of Fine Arts, Boston, as Curatorial Research Associate in Art of the Americas, **Martina Tanga (PhD'15)** has been working on several projects relating to the Art Bridges + Terra

Foundation Initiative. She co-curated the recently opened show, *A Face Like Mine*, at the Mattatuck Museum, which celebrated one hundred years of figurative African American art. With curators from Munson-Williams Proctor Arts Institute, she collaborated on a paper presented at 2021's CAA: "Faith in Place: Race and Religion in the Art of Allan Rohan Crite." At CAA, she also gave the paper "Let's Imagine A New Museum Staff Structure" at the panel "Reimagining Human-Museum Interactions in the Pandemic Age: Models for a Sustainable Future." This spring semester, she also co-taught AH404 Museum Practice Today with **Dalia Habib Linssen (PhD'10)**, and even though museum visits were not possible



Martina Tanga (right) at the opening of *A Face Like Mine*

this semester, she had fun with students creatively exploring mission and ethics, governance and transparency, collections and hierarchies, exhibitions and authority, audience development and programming, community and digital strategies.

Last summer, after completing the semester virtually and earning her MA degree, **Myriam Walter (MA'20)** moved back to Switzerland. She currently serves as a member of the building committee in the council of her hometown Flims and continues her work as an independent translator for museums and publishing houses. After a particularly severe second wave, Switzerland is slowly reopening and after so many months, Walter can't wait to see art again in-person. She is also hoping that, as announced by the university, commencement for 2020 graduates will take place in October 2021.

# GUEST LECTURE SERIES

The [HAA Guest Lecture Series](#) brings together historians of art, architecture, and material culture specializing in diverse fields and media. Prominent scholars are invited to share their latest research with the BU community in a talk followed by Q&A. All four talks were held virtually this year, which allowed for increased attendance by alumni, community members, and graduate students who are outside the Boston area. The series is organized by graduate students and faculty and is generously sponsored by the Department of History of Art and Architecture and the BU Center for the Humanities.

## 2020-2021 HAA Guest Lecture Series Committee:

Katherine Mitchell, Francesca Soriano, Sibel Bozdoğan, and Ana-María Reyes

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### Charmaine Nelson

Professor of Art History and Tier I Canada Research Chair in Transatlantic Black Diasporic Art and Community Engagement  
Founding Director, Institute for the Study of Canadian Slavery, NSCAD University

[“He...has the ends of both his great toes frozen off: Enslaved and Free Black Presence, Experience, and Representation in the Quebec Winter”](#)

Wednesday, November 4, 2020



When in 1688, King Louis XIV of France was petitioned to allow the importation of enslaved people from the French Caribbean into New France, he expressed concern for the ability of Africans to adapt to Canadian winters. With the “success” of New England slavery upheld as evidence of African acclimatization in the region, royal assent was given in 1689. Although present in the region from at least the early seventeenth century, both free and enslaved Blacks, regardless of ancestry, have been continuously unhomed in Canada. The erasure of an historical Black Canadian presence has in part been facilitated by historical pseudo-scientific ideas of African unsuitability to Canada’s cold climate. This lecture developed two Quebec case studies of the representation of Black people in the Canadian winter, the first a set of eighteenth-century fugitive slave advertisements (which were analyzed as visual culture), and the second, a photographic studio portrait of African-Canadian sitters by the prominent nineteenth-century photography studio William Notman and Son. The first case study explored a set of five fugitive slave advertisements for winter escapes to expose what they reveal about the nature of slave experience and resistance in Canada. The second case study argued that the choice of a winter backdrop for a Montreal studio portrait in 1901, was a bold counter-hegemonic assertion of African-Canadian belonging at a moment of wide-spread anti-Black immigration sentiment.



**Alice T. Friedman**

Grace Slack McNeil Professor of American Art  
Wellesley College

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

Wednesday, October 7, 2020

The lecture explored 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 examined a group of twentieth and twenty-first-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.

**David Joselit**

Professor of Art, Film, and Visual Studies  
Harvard University

**“Curated Cultures”**

Wednesday, February 17, 2021

“To curate,” has become a term of value and distinction well beyond the art world. Everything from luxury apartments to exotic cheeses is now curated. This lecture considered how this power to curate might work to reconcile differences between what curator and critic Gerardo Mosquera has called “curated cultures” and “curating cultures.” How might the agency to curate, as opposed to having one’s culture curated by others, become a tool of global justice?



**Jessica Horton**

Associate Professor of Native American, Modern, and Contemporary Art  
University of Delaware

**“Weavers, Earth Mothers, and Diplomats”**

Thursday, April 29, 2021



Jessica Horton’s current book project, *Earth Diplomacy: Indigenous American Art and Reciprocity, 1953–1973*, examined the work of artists who revitalized

Native cultures of diplomacy in the unlikely shape of Cold War tours. Drawing on ecofeminism and Indigenous knowledge, this talk framed an exchange between Diné and Mapuche weavers in 1968 as a creative instance of “earth diplomacy.”



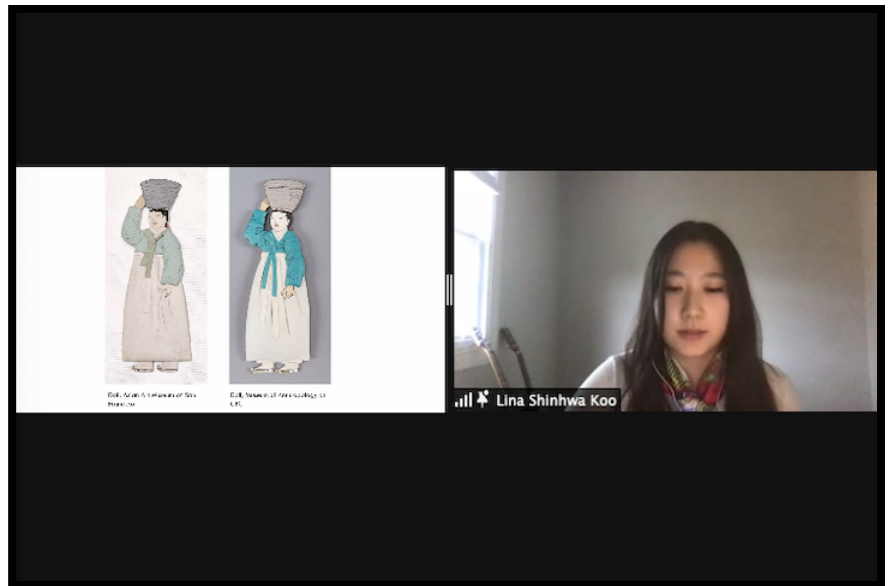
# GRADUATE SYMPOSIUM



The disastrous personal and public health impacts of the COVID-19 pandemic, the closing of minds and borders alike, and the lives lost to hate and white supremacy have all heightened our awareness of two things: the power of the people and the strength of the bureaucratic and political systems which surround them. This year's symposium theme, "[Crowd Control](#)," invited us to consider the wide array of structures that seek to order, pacify, neutralize, inspire, repress, or control

collective humanity, raising questions about agency, authority, and influence. From almost fifty submissions, seven exemplary papers were selected, spanning thousands of years of history on multiple continents to illuminate the deep roots of unjust systems and creative rebellion.

Within thirty-seven years of BU graduate symposia, the 2021 event was unique for two reasons. First, the program was held entirely on Zoom, a choice made for practical public health reasons, but which unleashed transformative potential. Freed from the constraints of travel time and expenses, we welcomed presenters and attendees from across the globe, a change which enriched the event in myriad ways. Second, this year was marked by a significant gift. In late 2020, an exceptionally generous alumna, Mary L. Cornille, endowed our graduate symposium in perpetuity, guaranteeing that this convening of emerging scholars will remain a fixture in our department and our field. Cornille attended this spring's event via Zoom and we hope to welcome her to many future symposia in person. In thanks, our symposium has been renamed in her honor as the Mary L. Cornille (GRS'87) Graduate Symposium in the History of Art & Architecture.

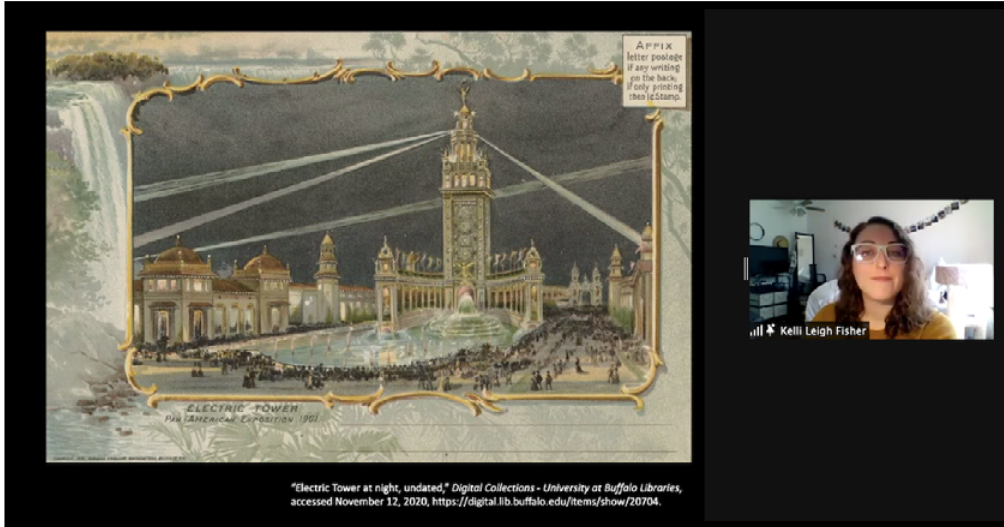


Lina Shinwa Koo presents on Korean identity and representation in Joseon Folk Dolls

The paper presentations, organized into a Friday afternoon panel ("Pushing the Past") and a Saturday morning discussion ("Patterned Behavior") were punctuated by a keynote address from Dr. Paul Farber. Farber is Director and Co-Founder of Monument Lab, a public art and history studio based in Philadelphia. Monument Lab defines a monument as "statements of power and presence in public," a phrasing that embraces all the ways in which people imprint their stories in public space: from conventional statuary through art, music, dance, projection, paint, and protest. In an energetic talk that creatively combined civics, history, urban studies, and design thinking, Farber spun together reflections on passion and professional development, on the local and the global, and on knowledge "not as a one-sided gesture but a collaborative process." You can read a fuller description of Farber's talk—and the

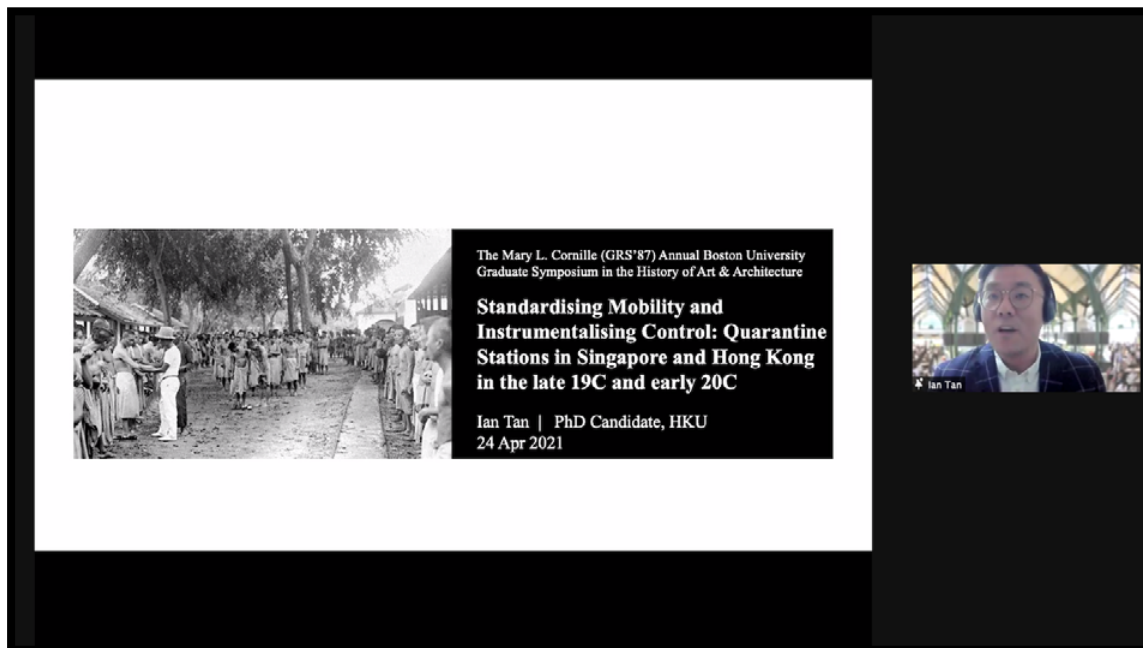
graduate papers presented—in *SEQUITUR*'s spring issue, "[Deregulation](#)."

This unconventional symposium would not have been possible without the support of the entire graduate student body. Although the event was co-led by PhD candidates Jillianne Laceste and Phillippa Pitts, nineteen other



Kelli Fisher presents her research on curated, racialized spaces in the 1901 Pan-American Exposition in Buffalo, New York

graduate students volunteered their time in reading and reviewing scores of abstracts, compiling speaker materials, wrangling questions on Zoom, and fluently moderating virtual discussions. Susan Rice and Cheryl Crombie, alongside Tamzen Flanders of the BU Center for the Humanities, ably stepped in to make the transition to Zoom possible, and professors Alice Tseng, Emine Fetvacı, and Michael Zell offered guidance and support every step of the way. The symposium's success—with attendees joining from across the globe—was truly a department-wide achievement.



Ian Tan discusses the architectural design and use of materials in nineteenth-century quarantine stations in Singapore and Hong Kong



The scholarly graduate journal for the History of Art & Architecture department, *SEQUITUR*, produced three issues throughout 2020–21. After a year spent largely within our own homes, the fall issue (7:1) explored the nooks and crannies of “Interiors.” From the studio of an artist bumping up against the limits of the universal in post-Stalinist Warsaw to tenth-century high-walled Wari cities made illegible for outsiders to a miniaturized gallery accessible via Instagram in 2020, this issue navigated both the limitations and expanse of enclosed spaces.

The spring issue, “Deregulation” (7:2), continued this goal by probing the possibilities and challenges of collapsing borders. The resulting essays looked at art history’s role in challenging the rules that define what can be imagined and produced. Interviews with working artists underscored deregulation’s pressing contemporaneity, even as close examination of a Nahua artist’s sixteenth-century Christian featherwork suggested its perennial importance by locating artistic disobedience—and assertion—in the face of colonial oppression.

*SEQUITUR* also published its first-ever special issue in October. “Environment” included contributions to last spring’s 36th Annual BU Graduate Symposium in the History of Art & Architecture, which was unfortunately canceled due to COVID-19. Overseen by symposium coordinators Rebecca Arnheim and Bailey Benson, this unique collaboration featured papers on art’s connection to natural and man-made environments alongside videoed discussions between authors and moderators. This format replicated the engagement and collegiality of the graduate symposium, one of HAA’s longest and proudest traditions.

The 2020–21 *SEQUITUR* editorial board included İkbâl Zeynep Dursunoğlu, Colleen Foran, Philippa Pitts, Althea Ruoppo, and Julián Serna. Read and interact with current and past *SEQUITUR* issues at [www.bu.edu/SEQUITUR](http://www.bu.edu/SEQUITUR).



*SEQUITUR*’s three issues this year (from left to right): “[Interiors](#),” the special “[Environment](#)” issue highlighting last year’s 36th Annual BU Graduate Symposium in the History of Art & Architecture, and “[Deregulation](#).”



# ASSOCIATIONS

## ART HISTORY ASSOCIATION (AHA)

The Art History Association is, first and foremost, extremely grateful to its members for continuing to participate in and contribute to AHA during a year of virtual extracurriculars. The association had two great semesters and organized a number of meetings and events, including a networking event featuring current HAA PhD candidate Bailey Benson and HAA alumni Alexander Ciesielski and Shannyn Schack. In the spring, the association sponsored events geared toward expanding their members' social circle; for example, they co-hosted an advice session with the Archaeology Society and the Undergraduate History Association. Other events throughout the year included a screening of the documentary *Wasteland*, studio visits with painting and graphic design students in the College of Fine Arts, and a number of discussions about art and artists. Their favorite discussion-based meeting was, aptly, "Art History and Plagues." AHA is looking forward to continuing to grow in the fall and resuming trips to cultural institutions in and around Boston.

President Claire Rich especially acknowledges the hard work and dedication put forth by the association's 2020–21 executive board amidst an unprecedented academic year. Thank you to Nina Taylor-Dunn (Vice-President), Sarah Zureiqat (Secretary), and Olivia Hammond (Treasurer), for their unfailing optimism, great ideas, and contagious love of art.

## GRADUATE STUDENT HISTORY OF ART & ARCHITECTURE ASSOCIATION (GSHAAA)

The Graduate Student History of Art & Architecture Association had an active year of virtual events. As forum coordinators for this academic year, Danarenae Donato and Carter Jackson organized numerous events that provided insight into navigating coursework, program milestones, applications, professional development, and pandemic-related challenges. The fall semester welcomed students with "I'm in Grad School, Now What?" and continued with advice on how to write grant and fellowship applications, while spring events featured panels of alumni, professors, students, and museum professionals who offered guidance on CVs, grading and teaching, the impact of COVID-19, qualifying exams, and traditional and non-traditional art history career paths. Social coordinators Claire Campbell and Rachel Kline organized social events that were primarily online with the intention of creating spaces for students both in and beyond Boston to socialize during this socially distant year. Events held include social hours, game nights, craft nights, and an Oscars bingo contest. Fundraising Chair Morgan Snoop held two successful book sales. With the generous support of students, faculty, and community members, she raised more than eight hundred dollars. This is currently funding virtual research activities and will continue to support graduate student travel in the future. Thank you also to the co-presidents Shannon Bewley and Liz Neill, Hyunjin Cho (Faculty Liaison), Sybil Johnson (GSO Representative), and Katherine Mitchell (Treasurer) for all of their hard work this year.

# PUBLICATIONS

## NEW PUBLICATIONS

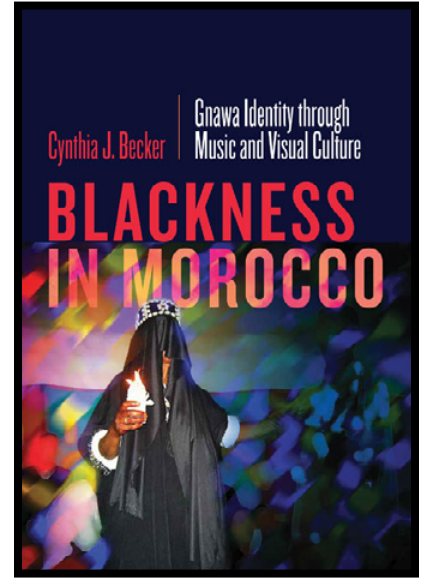
### Cynthia Becker

*Blackness in Morocco: Gnawa Identity through Music and Visual Culture*  
University of Minnesota Press, 2020

“For more than thirteen centuries, caravans transported millions of enslaved people from Africa south of the Sahara into what is now the Kingdom of Morocco. Today there are no museums, plaques, or monuments that recognize this history of enslavement, but enslaved people and their descendants created the Gnawa identity that preserves this largely suppressed heritage. This pioneering book describes how Gnawa emerged as a practice associated with Blackness and enslavement by reviewing visual representation and musical traditions from the late nineteenth century to the present.

Cynthia J. Becker addresses the historical consciousness of subaltern groups and how they give Blackness material form through modes of dress, visual art, religious ceremonies, and musical instruments in performance. She examines what it means to self-identify as Black in Morocco (a country typically associated with the Middle East and the Arab world), especially during this time of increased contemporary African migration, which has made Blackness even more visible. Her case studies draw on archival material and on her extended research in the city of Essaouira, site of the wildly popular Gnawa World Music Festival. Becker shows that Gnawa spirit possession ceremonies express the marginalization associated with enslavement and allow these unique communities to move toward healing, even as the mass-marketing of Gnawa music has resulted in some Gnawa practitioners engaging Blackness to claim legitimacy and spiritual power.

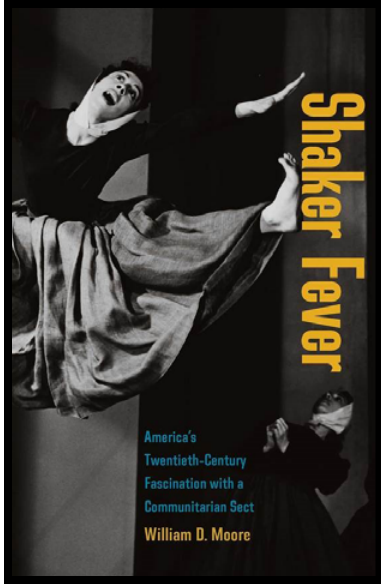
This book challenges the framing of Africa’s cultural history into ‘sub-Saharan’ versus ‘North African’ or Islamic versus non-Islamic categories. *Blackness in Morocco* complicates how we think about the institution of slavery and its impact on North African religious and social institutions, and readers will better understand and appreciate the role of Africans in shaping global forces, including religious institutions such as Islam,” (via [University of Minnesota Press](#)).



### William Moore

*Shaker Fever: America’s Twentieth-Century Fascination with a Communitarian Sect*  
University of Massachusetts Press, 2020

“Americans were enthralled by the Shakers in the years between 1925 and 1965. They bought Shaker furniture, saw Shaker worship services enacted on Broadway, sang Shaker songs, dressed in Shaker-inspired garb, collected Shaker artifacts, and restored Shaker villages. William D. Moore analyzes the activities of scholars, composers, collectors, folklorists, photographers, writers, choreographers, and museum staff who drove the national interest in this dwindling regional religious group.



This interdisciplinary study places the activities of individuals—including Doris Humphrey, Charles Sheeler, Laura Bragg, Juliana Force, and Edward Deming Andrews—within the larger cultural and historical contexts of nationalism, modernism, and cultural resource management. Taking up previously unexamined primary sources and cultural productions that include the first scholarly studies of the faith, material culture and visual arts, stage performances, and museum exhibitions, *Shaker Fever* compels a reconsideration of this religious group and its place within American memory. It is sure to delight enthusiasts, public historians, museum professionals, furniture collectors, and anyone interested in the dynamics of cultural appropriation and stewardship,” (via [University of Massachusetts Press](#)).

## PUBLICATION AWARDS

### Jodi Cranston

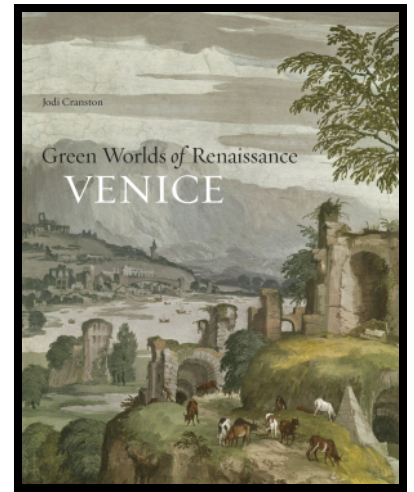
*Green Worlds of Renaissance Venice*  
Penn State University Press, 2019

*2021 Gladys Kriebel Delmas Foundation Book Prize in Renaissance Venetian Studies from the Renaissance Society of America*

“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,” (via [Penn State University Press](#)).







### Ana María Reyes

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

*2021 ALAA-Arvey Foundation Book Award*

“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 US 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,” (via [Duke University Press](#)).

# MASTER'S SCHOLARLY PAPERS



**Shannon Bewley,**

“Mary Miss, Suzanne Harris, and Alice Aycock: Sculptors in ‘Crummy Spaces’” (Williams)



**Ziwei Che,**

“The Trajanic Imagery of the Dacians in Dacia and Rome” (Kleiner)



**Jasmine M. Shevell,**

“The Roman Fresco at Tel Dor” (Martin)



**Rachel Stewart,**

“Renowned to Moré: Ambrosius Bosschaert and Flower Still Life in the Context of Seventeenth-Century Dutch Globalization” (Zell)



**Bryan Pascal Stringer,**

“Salubrity and Design: Olmsted’s Parks Along the Emerald Necklace” (Abramson)

# PHD DISSERTATIONS

**Lynne Cooney,**

“From the Gertrude Posel Gallery to the Wits Art Museum: Exhibiting African Art at a South African University” (Becker)



**Lauren Graves,**

“The Politics of Place: Photographing New York City During the New Deal” (Sichel)



**Alison Terndrup,**

“The Sultan’s Gaze: Power and Ceremony in the Imperial Portraiture Campaign of Ottoman Sultan Mahmud II (r. 1808–1839)” (Fetvacı)





# STUDENT AWARDS

## UNDERGRADUATE AWARDS

*Brown/Weiss Student Research & Opportunity Endowment Fund, Summer 2021 recipients*

**Janet Bromley**, Museum of Science and History, Jacksonville, FL

**Cecelia Dixon**, deCordova Sculpture Park and Museum, Lincoln, MA

**Erin Sutton-Beals**, Gibson House Museum, Boston, MA

*College Prize for Academic Excellence in History of Art & Architecture*

**Claire Madison Rich**

*Department Prizes in History of Art & Architecture*

**Fionna Chan**

**Alyssa Nicole Fajardo**

**Jinyi Huang**

## GRADUATE AWARDS

*Mamie Elizabeth Hyatt Memorial Award for Scholarly Writing*

**Bryan Stringer**,

“Salubrity and Design: Olmsted’s Parks Along the Emerald Necklace” (Abramson)

*Keith N. Morgan Dissertation Prize*

**Mariah Gruner**,

“ ‘...Has Ever Been the Appropriate Occupation of Woman’: Crafting Femininity in American Women’s Decorative Needlework, 1820 to 1920” (Barrett)

*Graduate Conference Travel Funding*

**Constanza Robles**,

“Faces of Memory: Public Space and the Façade of Londres 38, Memory Site,”  
109th CAA Annual Conference, February 10–13, 2021

*Susan K. Jackson Award, CAS 2021 Graduate Student honoree*

**Alex Yen**

# COMMENCEMENT 2021

Congratulations to our graduates!  
You make us proud!

