

HAA NEWSLETTER

NEWS FROM THE BOSTON UNIVERSITY
HISTORY OF ART & ARCHITECTURE DEPARTMENT

GREETINGS FROM COMMONWEALTH AVE

After more than two years of life in a pandemic, we are slowly returning to “normal” life. All classes met in person during the 2021-2 academic year, and rules for testing and masking were slowly being relaxed as we finished the spring semester. Our fingers are crossed that all will continue in a positive direction in the coming months. Despite the many challenges and adjustments required by teaching and researching during the pandemic, faculty and graduate students in the HAA department continued to make impressive contributions in all facets of their work.

In faculty news, we had much to celebrate. Cynthia Becker and Kim Sichel both earned promotion to Professor during the spring 2022 semester. Faculty were also actively writing and publishing. There were several monographs that arrived in the world this year: Professor Deborah Kahn published *The Politics of Sanctity: Figurative Sculpture at Selles-Sur-Cher* (Brepols, 2021); Professor Jonathan Ribner published *Loss in French Romantic Art, Literature, and Politics* (Routledge, 2021); and Professor Michael Zell published *Rembrandt, Vermeer, and the Gift in Seventeenth-Century Dutch Art* (Amsterdam University Press, 2021). Professor Daniel Abramson collaborated with Michael Osman and Zeynep Çelik Alexander, to produce and contribute to *Writing Architectural History: Evidence and Narrative in the Twenty-First Century* (University of Pittsburgh Press, 2021); and Professor Gregory Williams co-edited with Roy Grundmann and Peter J. Schwartz the volume, *Labour in a Single Shot: Critical Perspectives on Antje Ehmann and Harun Faroki's Global Video Project* (Amsterdam University Press, 2021). Cynthia Becker's book, *Blackness in Morocco: Gnawa Identity through Music and Visual Culture*, was selected for Honorable Mention for the 2021 L. Carl Brown AIMS (American Institute for Maghrib Studies) Book Prize.



2021–22

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Faculty accomplishments were not limited to academic publications. Professor Ana Maria Reyes participated as expert witness in the case *Bedoya and Other Vs. Colombia* in the Inter-American Court. This landmark case is the first to condemn a state for its complicity in the use of sexual violence as weapon of war. Reyes's report focused on the importance of re-signifying sites of atrocity into sites of conscience and argued for the repurposing of the penitentiary where many clandestine operations of the armed conflict took place.

In January we wished Professor Daniel Bluestone the best of luck as he began his retirement after serving for seven years in our department. Professor Alice Tseng will be spending more time in the Dean's office beginning in July when she becomes Associate Dean of the Faculty in the Humanities for the College of Arts and Sciences. She will remain a member of the HAA department but will reducing her departmental responsibilities in order to serve the college. If that were not enough, she also was named Associate Editor of the *Journal of the Society of Architectural Historians* and will become Editor of the journal in two years.

This year, we were fortunate to add several new faculty members to the department. Professor John Ott (Department of Art History, John Madison University) was the 2021-2 Ray and Margaret Horowitz Visiting Professor in American Art. We received the good news that, beginning in the fall 2022 semester, the department would host an inaugural CAS Society of Fellows post-doctoral fellow, Alisa Prince, who is completing her dissertation on Black vernacular photography at the University of Rochester. Alisa will join the department for 2-3 years and teach one undergraduate course per semester. And finally, the Global Modern and Contemporary Architecture search resulted in the appointment of Heba Alnajada as a tenure-track assistant professor. Heba is completing her dissertation at UC Berkeley and will start her position in July 2023.

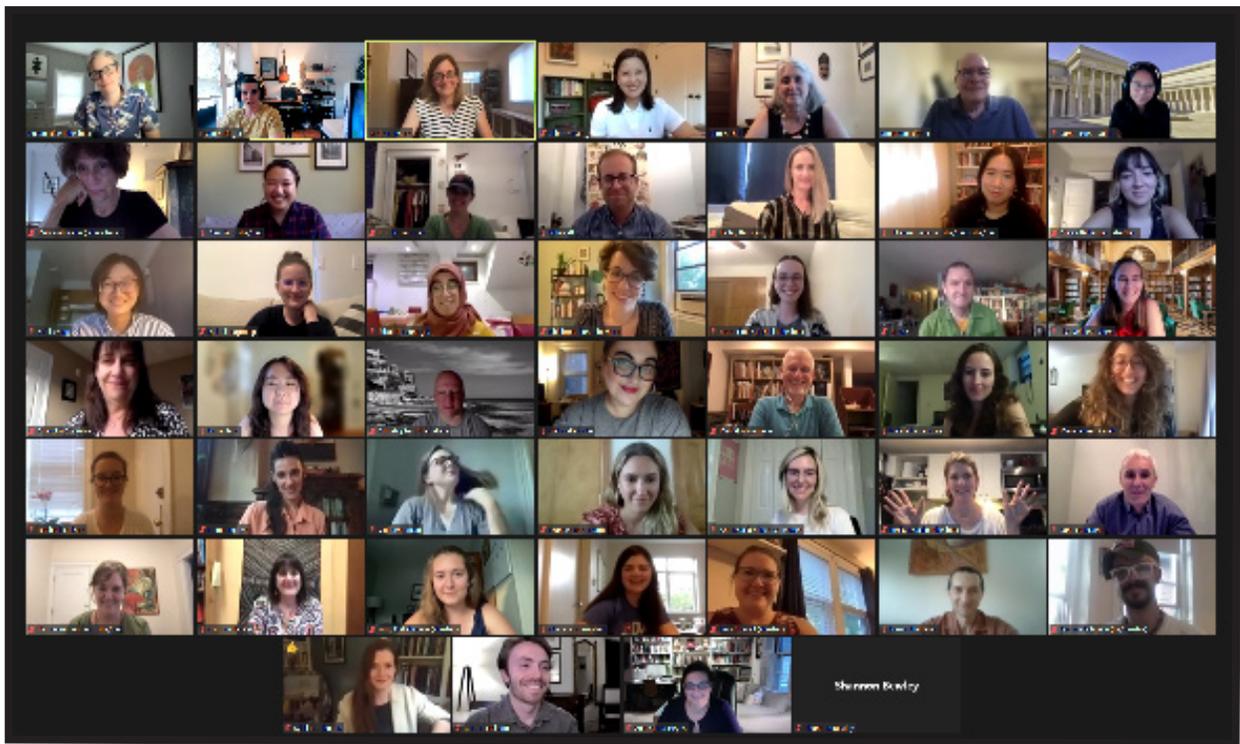
On April 2, 2022, we held the Mary L. Cornille (GRS '87) Graduate Symposium in the History of Art & Architecture. The theme of this year's conference, which was the thirty-eighth convening of the event, was "(Under)Water" and included speakers from the United States, Canada, and Australia. Many thanks to Kate Mitchell and Francesca Soriano for organizing such a successful and stimulating event. This year's newsletter is coordinated by graduate students Carter Jackson and Bryan Stringer. For the feature alumni interview, they caught up with Bryn Schockmel (PhD, 2019), who is currently curator at the Oklahoma City Museum of Art.

After July 31st of this year, I will end my time as the HAA Department Chair. It has been both a challenging and gratifying experience to serve during this past year. I am happy to announce that the department will be under the capable leadership of Professor Cynthia Becker in the years to come.

Last but not least, thank you for your generosity on BU Giving Day, held on April 6, 2022. 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).

Jodi Cranston, Chair

Enjoy the 2021–22 HAA Newsletter.
We wish you a safe and happy summer!
—History of Art & Architecture Department



Though it may have been virtual, our welcome back reception in the fall of 2021 was no less exciting!

FAREWELL INTERVIEW

Professor John Ott has been at Boston University for the last year as the Ray and Margaret Horowitz Visiting Professor of American Art. He is author of *Manufacturing the Modern Patron in Victorian California: Cultural Philanthropy, Industrial Capital, Social Authority* (Ashgate, 2014; Routledge, 2016), and coauthor of *Muybridge and Mobility: Defining Moments in Photography*, (University of California Press, 2022). We're sad to see him go but enjoyed the productive year he spent with us.

This interview has been edited for length and clarity.

History of Art and Architecture: Thank you for taking the time to speak with us, John! We'd like to start by asking what brought you to art history and what you most enjoy about what you do?

John Ott: When I was younger I was very interested in practicing art, but as I progressed through my undergraduate studies I realized that I'd always been interested in history, so [art history] became this excuse to do both in tandem. I also enjoyed discerning the kinds of meanings and ideas that we encode into the images that surround us in our daily life. Now, getting students excited about developing those sorts of intellectual muscles is a great part of the teaching that I do.

HAA: It sounds like you've found the right line of work! What gave you the sense that you could make a career out of your interest in art and history?

JO: I think I'm just really an archive rat. I really enjoyed the whole process of research and figuring out why someone made an unusual—strange to our eyes—painting, sculpture or other form of visual culture. And so, I think in some of my advanced coursework as an undergraduate I started getting a lot of encouragement and support that made me think like, "Okay, I can actually continue this. This is a viable career path." I really stumbled upon a phenomenal advisor in Cecil Whiting, who just retired. She was at UCLA, where I did my PhD, and then retired from UC, Irvine. She really set me up for success and helped prepare me for the market, and to cultivate my visual skills and all that. It's crazy, you think back and ask, "How did that happen?" I'm not even entirely sure, I mean I'm coming up with these answers that probably are partly manufactured, because I'm here because I like this. Sometimes you just kind of stumble into stuff rather than thinking it through so carefully.



HAA: Can you tell us a bit about your current work and research?

JO: One of the great things about my year at BU is that I was able to finish a draft of a manuscript, my third book called *Mixed Media: The Visual Culture of Racial Integration, 1931-1954*. I kind of left the hardest parts of the manuscript for the end: this big, knotty chapter about depictions of integration in New Deal Murals. But now I'm finished. I wrote most of that chapter this year, and I've also been working on the introduction, and I've never been good at introductions. It really forces you to think about the "what?" and "why?" You have to ask, "Why am I doing this, and why should people care?" But being able to really think through the broader implications and ramifications of this study was something that I was really grateful to have the chance to focus on. [The project started] way back in 2008. That's when it was a little twinkle in my eye. But it was really energizing to see the finish line, and I managed to work in some new research into the introduction.



Henry E. Billings, *Golden Triangle of Trade*, 1939. Medford, MA post office

Many of the murals I'm working on have depictions of white and Black figures in the same space, and [I'm asking] why that happens. I'm also looking at the range of iconoclasm on these works and the form it takes, and I'm finding everything from locals in Texas who weren't crazy about having African Americans in their mural at all, to a black judge in Jackson, Mississippi who covered a mural whose representation of African Americans was a barefoot banjo player. He felt that this was, and rightly so, enormously demeaning. There's tons of discussion about these monuments, whether Confederate or about slave owners. [Murals like this] are all over the country, and they're often in these very small towns so they've escaped public notice. But I'm even finding evidence of local protests around these in tiny communities in the South.

HAA: It's great that this was such a productive year for you. Do you have any insight to share about your writing process?

JO: The best thing you can do [to improve] is just to do a lot of it, like anything. The more you do something the stronger those muscles become. And I think it's important to carve out the time, even if it's just 15 minutes [per day]. Just put something on paper. Even if it's really rough, just get started. You can always go back and polish it later. think a big block for a lot of people is when they're starting to write something, they feel compelled to write the thesis or the introduction first. When, in reality, you have to already have completely figured out what it is you're saying before you can write [those portions]. So, I always write the introduction last. Sometimes we have to struggle through the process of writing before we're ready to summarize what the



U.S. District Judge Henry Wingate standing before (c. 1985) Simka Simkhovitch, *Pursuit of Life in Mississippi*, 1938. Jackson, MS federal courthouse

project is really about. That being said, [all of this] might depend on the kind of writer you are too. For example, I like to have a very detailed outline before I dive into something. I spend a lot of time doing a lot of preliminary work, and by the time I sit down and write, I have a pretty clear sense of where I'm going, and that's a much easier process. And these outlines can run 20-30 pages, but that changes as you write. Just having that framework, I think, is critical for me at least.

HAA: This is such useful advice. Thank you! Now, we'd like to pivot back to your work during your time at BU. We know you're on the organizing committee for the symposium, *African American Art History: Present Coordinates*. Can you tell us a bit more about this?

JO: Of course! There's so much exciting work that's going on in that field of art by Americans of African descent. Given that there's really robust interest here at BU, like with the Center for Antiracist Research, and a lot of people in the department that are interested in these issues, the symposium will be a good chance to bring a lot of emerging scholars together to talk and to get them in touch with some of the senior people in the field. And I know [the organizing committee] is working on bringing other senior scholars from outside BU. It's so important to come and interact across the generations, especially after this time of pandemic. We just have another chance to get together, and have these conversations about where the field is, and where it's going. And these little events can really be important seedbeds for growing new projects down the road. I did something comparable at Colby College a few years ago, right before the pandemic, and that led to a number of different collaborations between the participants. You can end up making buddies for life, and everyone's work is richer going forward.

HAA: In an earlier interview you mentioned wanting to teach critical race art history at BU. Could you talk more about that experience?

JO: Critical race art history is art history's version of critical race theory. It is looking at the ways in which race, racism and white supremacy govern a lot of institutions within the art world. Not just in terms of like what's portrayed but the daily interactions that makeup all aspects of making and producing visual culture. This semester I held a seminar on art and race in the public sphere, and we looked at specific channels: how does this play out in the context of public art and monuments? We have these expectations about what form they should take, and many of those expectations are bound up with notions of whiteness, for example, or maybe masculinity, heroism and so forth.

HAA: This takes us to our final, more reflective question about your time here. What will be some of your most memorable takeaways from BU?

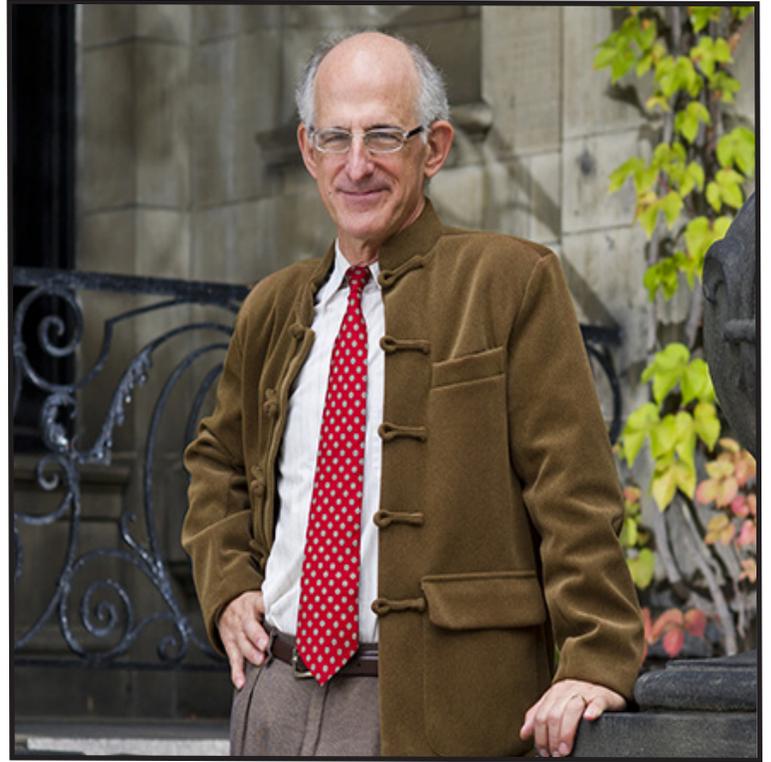
JO: The students were great. I don't have the chance to work with graduate students terribly often. When I do it's usually MFA students or students in history. Its always energizing to have students do the reading every week and are really excited to be there. And they have a lot to contribute. The only problem is that there's too much that everyone wants to say, and it's a great problem to have. So, being able start on a base level and gradually to work at a higher conceptual level to grapple with bigger questions that are more conceptual, theoretical and ethical in the case of this kind of content was a real treat. My seminars were six or seven people, and that size of seminar is something I've not always been so lucky to have, and we had some really robust and exciting conversations on these topics. The question often becomes, "How do you begin to create public art that deals with the ugly legacy of lynching of African Americans when that sort of conceptual space has been given over to white male precedence?" It raises all kinds of challenges, but working on this kind of cutting edge stuff is also really exciting.

Tribute to Daniel Bluestone

Professor Daniel Bluestone is a specialist in 19th-century American architecture and urbanism. He arrived at Boston University in 2014 and received appointment as Professor to the Department of the History of Art & Architecture and the American and New England Studies Program; and as Director of the Preservation Studies Program.

Prior to his arrival at BU, Daniel taught for nearly 20 years at the University of Virginia, where he was Professor of Architectural History and Director of Historic Preservation at the School of Architecture; and spent nearly 10 years teaching at the Graduate School of Architecture at Columbia University.

Daniel was not only committed to teaching and researching in the field of historic preservation, but spent well over 20 years before entering academia working for the Chicago Historic Preservation Projects, where he researched and prepared reports for National Register of Historic Places designation and advised building owners and community groups on historic preservation.



Author of many books and articles and recipient of many prestigious fellowships, Daniel spent the final years of his career by making a significant impact on the direction of the preservation and AMNESP programs here at BU and was a tireless advocate for the importance of preservation in the college.

FEATURE INTERVIEW



Bryn Schockmel (PhD'19) is a curator at the Oklahoma City Museum of Art. She received her BA in Art History from Skidmore College and an MA in Art History from the Courtauld Institute, before completing her PhD at BU in 2019. Her dissertation is entitled, “The Historical Procession of Andrea Mantegna’s Triumphs of Caesar: From the Palazzo Ducale to Hampton Court Palace.” In her interview she discusses her time at BU, provides advice for the job market, and shares some highlights from her job in Oklahoma.

This interview has been edited for length and clarity.

HAA: Hello Bryn, thank you for agreeing to be interviewed for our alumni feature! We’d like to start by hearing a bit about your time at BU. When were you here, and what were some of the highs and lows of your experience?

Bryn Schockmel: I was at BU from 2014 to 2019, having completed my MA at the Courtauld Institute in London. That program was only one year, and at that time I was studying Northern Renaissance art and I knew I wanted to do a PhD. I took a year off and focused on my applications and was fortunate to get accepted to a few universities. I met with the various faculty, and it really was meeting with Jodi Cranston that made me realize BU was where I wanted to be. I just felt like things clicked immediately. She was so friendly, welcoming, and smart. And being in Boston was a huge positive factor.

I switched from a focus on the Northern Renaissance to studying Italian Renaissance art, and I’d say that meeting the foreign language requirement, which I had some challenges with, was probably a low point! One of the highlights of my PhD experience was spending my fourth year in Europe, backpacking around for 10 months. I was in England for about half of the time, because the paintings that I wrote my dissertation on are at Hampton Court Palace. I spent the remainder of my time in France, Germany, Italy, and Scandinavia. I bounced around, due to the difficulty of getting a British visa for more than six months, but living and working in different places was very rewarding.

HAA: What did you do immediately after graduating from BU?

BS: I stayed in Boston the summer after graduation and then moved to Oklahoma City in August of 2019, as a Kress Fellow for Provenance Research at the Oklahoma City Museum of Art.

HAA: How relevant has the focus of your PhD dissertation been to your career in museums? And what do you recommend students do to set themselves apart on the job market?

BS: My dissertation isn't especially relevant to what I'm doing now, but the broader skills of how to conduct research, how to work in archives, how to sift through information to find what is most important, as well as my teaching experience at BU, have all been very helpful. I give lots of tours to potential donors and school groups. So, just being comfortable speaking about works of art and talking about art to a lot of people and, of course, being able to write and communicate more generally have been key.

The dissertation was less important than the ability to show that I've had experience in the museum world more broadly. I had a number of internships and part-time jobs, so being able to show that I can "do the job" was helpful. I think getting as much experience as you can while you're still a student is key. Talk to your professors, find out what connections they have, and pursue internships. I also taught a lot. I was an adjunct for two years at Mass Art and for another semester at Boston College. When applying for jobs, I also recommend casting as wide of a net as possible. Oklahoma City was not on the top of my list of places to live and work, but I've really loved it here. I knew that I really wanted to do museum work, and I was willing to take anything.

I applied for everything, including jobs and fellowships all over the country. Many people are bound to a specific region due to family ties or a desire to stay near home, but if you're willing to go somewhere else for a few years to get experience, that can be really helpful. Prove yourself first, then you'll be eligible for jobs in other areas. Check online job boards, including smaller regional websites, frequently!



Bryn Schockmel giving a tour at the Oklahoma City Museum of Art

HAA: What have been some of your favorite projects at the Oklahoma City Museum of Art? Have you observed any challenges specific to working in a museum in a more rural area?

BS: One of the projects I worked on as a Kress Fellow was called “Art with a History.” I researched the ownership and history of objects. I was able to select objects that had a fascinating provenance, some relating to Nazi looting and World War II, or with interesting collector’s marks, and I got to total control over their display.

Last summer I contributed to an exhibition on Pompeii, which came to us from Italy, so the National Archaeological Museum, Naples selected the works. However, our team in Oklahoma wrote all the labels, determined the organization, and I loved it because my secondary focus in grad school was Roman art. I worked with Professor Kleiner on similar works, so getting to use my coursework like this was rewarding.

My current exhibition work is a huge change. It’s called *The Perfect Shot: Walter Iooss Jr. and the Art of Sports Photography*. I’ve been working on it since its inception. Iooss was a sports photographer with *Sports Illustrated* for over 50 years, and the exhibition is a retrospective that features over 80 sports photographs. I approached the project with a marginal knowledge of sports, so it required a lot of learning, but I really enjoyed working on it. I was able to approach the works from a unique perspective, organizing the photos by emotions (anticipation, perseverance, triumph, disappointment and reflection), which has helped the museum appeal to a broader range of visitors. Those who are not sports enthusiasts are connecting with the works, and by getting photos of athletes of our generation, we have had younger people and more families visit.

Working in a more rural area, as opposed to cities like Boston or New York, has required me to think more creatively about how to help our exhibitions appeal to a wide range of audiences.

HAA NEWS: FACULTY

In 2021-22, **Daniel Abramson** was one of the co-editors of the Aggregate Architectural History Collaborative's *Writing Architectural History: Evidence and Narrative in the Twenty-First Century* (University of Pittsburgh Press). He contributed an essay on W. G. Sebald's novel *Austerlitz* for this book. Abramson also published an essay on the "Glass Lantern Slide" for the book *Extinct: A Compendium of Obsolete Objects*, eds. B. Penner, A. Forty, O. Horsfall Turner, and M. Critchley (Reaktion Books). He chaired and organized sessions at the annual meetings of the Society of Architectural Historians and the Organization of American Historians, and presented papers in-person at UMass-Amherst and remotely at ETH Zurich and the Goethe University Frankfurt, on subjects related both to past work on obsolescence and to current work on American government centers. At BU, he was a member of the Humanities Center Charter Committee and was glad to be back in-person meeting with students and advisees, as well as his usual duties teaching and directing Architectural Studies.

Ross Barrett's book *Speculative Landscapes: American Art and Real Estate in the Nineteenth Century* will be published by the University of California Press this summer. Barrett will be on sabbatical this fall, and plans to begin work on two new projects: a book length study of American marine painting and coastal labor, and a shorter project on Samuel Waldo, portraiture, and poverty in early nineteenth-century New York.

Sibel Bozdoğan, Visiting Professor of Modern Architecture and Urbanism, was selected to serve on the Master Jury of the Aga Khan Award for Architecture 2022, which independently selects the recipients of the \$1 million Award after a year-long rigorous process of review, discussions, and deliberations. On the academic front, she published



The frontispiece for Professor Bozdoğan's upcoming co-edited volume

her essay "Bridging the Bosphorus: Mobility, Geopolitics and Urban Imaginary in Istanbul 1933-1973" in Joseph Heathcott ed. *The Routledge Handbook of Infrastructure Design: Global Perspectives from Architectural History* (March 2022). Another book she has co-edited, *Coastal Architectures and Politics of Tourism: Leisurescapes of the Global Sunbelt* is currently in production by Routledge (forthcoming in July 2022).

Jodi Cranston completed her book manuscript, which is tentatively entitled, *Animal Sightings: Art, Animals, and European Court Culture, 1400-1550*. She also participated in a few conferences related to the Gardner Museum's exhibition of Titian's poesie. The remainder of her year was occupied with serving as department chair. This summer she hopes to

travel to Germany and Italy to conduct research for several delayed projects.

Jan Haenraets continued the mapping of Mughal gardens in the valley of Kashmir with student research assistance over the past academic year from Nic Rowe, Shania Choksi and Tassy Chen, supported by the Undergraduate Research Opportunities Program. A new Landscape Design and Preservation Studio was launched as a collaboration between the College of Fine Arts, the Architectural Studies major, and Minute Man Historical Park as project site host. Engagement with local partners occurred through our MA in Preservation Studies internships, Capstone projects, guest lectures and field trips, plus the Public History Internships. Haenraets completed with Atelier Anonymous–Global Landscape Foundation the *Report on Landscape Significance at the Museum of Anthropology*, Vancouver, BC, addressing the dialogue and tension between the unceded traditional territory of the Musqueam and a modernist designed landscape and museum. Research on the indigenous heritage of the dap-ay, patpatayan and babawi-an of the Northern Kankanaey in Sagada, Mountain Province, Philippines carried on with students support and local partners.

Kim Sichel presented a paper “What is a Feminist Picture?: Germaine Krull’s *The Hands of Jenny Burnay*,” at the Museum of Modern Art’s Forum on Contemporary Photography, *What is a Feminist Picture?* on April 14th, in connection with the exhibition *Our Selves: Photographs by Women Artists from Helen Kornblum*. She also published a review of Simon Dell’s *The Portrait and the Colonial Imaginary, in the Journal of Modern History* (2022). Her current research project, which she will continue working on during her leave next year, is on the documentary photographs of Margaret Morton, who, in photographs and oral histories, documented homeless people’s shelters in New York City from the late 1980s to the early 2000s.

In 2021-22, **Alice Tseng** enjoyed taking students on two different museum trips. Her Japanese Print Culture seminar visited the MFA to see a selection of Edo and Meiji period woodblock prints prepared by curator Sarah Thompson. Tseng also organized a group to Wellesley’s Davis Museum to experience contemporary photographer Komatsu Hiroko’s innovative installation, curated by Carrie Cushman. Throughout the year, Tseng gave lectures at Dartmouth, Stanford, and Columbia. In January 2022, she began a two-year term as Associate Editor of the *Journal of the Society of Architectural Historians*, the leading academic periodical in North America on the history of the built environment. The Association for Asian Studies conference held in Honolulu this year offered a much-needed dose of sunshine; Tseng gladly attended as a Northeast Asia Council member and as a panel discussant. The remainder of spring semester was devoted to writing a book on Japan on display at the 1904 Louisiana Purchase Exposition.

Gregory Williams published *Labour in a Single Shot: Critical Perspectives on Antje Ehmman and Harun Farocki’s Global Video Project*, an essay collection that he co-edited with BU colleagues Roy Grundmann and Peter F. Schwartz. He continued working on an anthology on humor in global contemporary art that he is co-editing with Mette Gieskes, an art historian based in the Netherlands. Williams also contributed a short essay to a special issue of the journal *Texte zur Kunst* devoted to contemporary art and comedy.

Michael Zell’s *Rembrandt, Vermeer, and the Gift in Seventeenth-Century Dutch Art* was published by Amsterdam University Press last fall. His essay “Rembrandt and Multicultural Amsterdam: Jews and Black People in Rembrandt’s Art,” presented in the webinar *Rembrandt Seen Through Jewish Eyes* in January, will be published later this year in a volume by Amsterdam University Press originally intended to accompany an exhibition at the Jewish Museum and Tolerance Center in Moscow. The exhibition was postponed indefinitely following Russia’s invasion

of Ukraine. He is currently completing revisions of an article on Rembrandt's *Woman Bathing in a Stream* and the poetics of the mirror in seventeenth-century Dutch painting. In the fall Zell served on the Advisory Board of the MFA's Center for Netherlandish Art, providing feedback on the museum's proposed re-installation of its Dutch and Flemish galleries. In April he completed his final year on CASVA's Board of Directors, and in June will co-chair with Walter Melion of Emory University the panel "Affective and Hermeneutic Functions of the Self-Aware Picture" at the Historians of Netherlandish Art Conference in Amsterdam, originally scheduled for 2021. A symposium devoted to the same topic will be held at Emory University tentatively in January 2023; the papers will be published in a volume Zell will co-edit with Melion, to be published by Brill.

Faculty Feature Story

Professor Ana María Reyes worked as expert witness in the case *Jineth Bedoya y otra v. Colombia* alongside the Center for Justice and International Law and the Foundation for the Freedom of the Press before the Inter-American Court of Human Rights (IACHR). Laureate Colombian journalist Jineth Bedoya (Unesco World Press Freedom Prize 2020) has been a critical voice in the search of justice for silenced journalists and women victims of sexual violence in the context of war. In October 2021, the IACHR ruled in her favor and sentenced the Colombian State to create and permanently fund the Research Center “*No es hora de callar*” (*It is Not Time to be Silent.*) Reyes’s task was to convince the IACHR that, rather than a static monument, a better way to commemorate the work of women journalists would be the creation of a center that would not only provide a safe space, but also dynamic space for the exercise of democratic rights as well as a space for creativity to build a culture of respect for human rights. This will be the first center worldwide dedicated to victims of sexual violence in the context of war and silenced journalists. Its creation as a form of symbolic reparations will have significant impact on future court sentencing for victims of gross human rights violations as well as Transitional Justice processes.



Professor Ana María Reyes with Jineth Bedoya

HAA NEWS: GRADUATE

Rebecca Arnheim is delighted about making meaningful progress with her dissertation after spending the past year living in Italy. She was awarded a Kress Fellowship by the Medici Archive Project in Florence, where she collected archival sources necessary for her Florentine case studies. Rebecca has also presented there original research on an album of portrait drawings from the early seventeenth century. She later resided at the Fondazione Cini in Venice as a scholar in residence. Rebecca is excited about returning to Boston for this upcoming academic year as a Senior Writing Fellow in the CAS Core Curriculum. She

will then finalize her dissertation writing while incorporating the primary data collected in Italy. Rebecca will also travel to Europe with the support of the GRAF fellowship and visit museums and libraries that preserve critical artworks and documents for her dissertation.



Rebecca Arnheim with Michaelangelo's Cleopatra in the Background

Toni Armstrong spent her second year as an MA/PhD student completing her master's scholarly paper on Samuel Morse and fish-keeping in the nineteenth century. She began teaching as a teaching fellow for AH111: Pyramids to Cathedrals: An Introduction to Ancient and Medieval Art with a group of enthusiastic and thoughtful students. During the Spring, Armstrong earned a certificate in Teaching & Learning in the Diverse Classroom through BU's Center for Teaching and Learning, and she presented five



forum events as GSHAAA's Forum Co-Coordinator. Over the summer, she will travel to Cincinnati with the support of a GSHAAA travel grant to continue research on the artist Robert Duncanson.

With international travel once more possible, **Bailey Benson** spent the past academic year focused on conducting dissertation research abroad. In the fall, she finally used her spring 2020 short-term GRAF to visit museums in Denmark, Germany, Italy, and France. Bailey also participated in the 110th CAA Annual Conference, presenting research stemming from her tenure as the Stavros Niarchos Fellow at the MFA, Boston.



Bailey Benson and Kimber Chewning taking a break from dissertation research to explore Berlin, Germany

In spring 2022, she took part in the BU Center for Teaching & Learning Community on Inclusive Teaching. This summer, she will use the funds from a long-term GRAF and Lemmermann Foundation Fellowship to travel to Greece and Italy. In the fall, she hopes to make it to Egypt, Turkey, and Cyprus.

During this academic year, **Claire Campbell** finished her second year of the MA program, earning her degree in May. She spent most of this year completing her master's scholarly paper, which looked at the contemporary reception of Sakakura Junzō's Japanese Pavilion for the 1937 Exposition Internationale in Paris, France. In her free time, she enjoyed exploring more of Boston with her cohort and friends. Some of her favorite spots being Trident Booksellers, The Arnold Arboretum, and the North End. Currently, she is on the job hunt and plans to work in the museum industry post-graduation.



Claire Campbell enjoying a winter day trip to the deCordova Sculpture Park in Lincoln, MA. Pictured here standing inside DeWitt Godfrey's Lincoln (2012).

Lydia Harrington spent this academic year finishing her dissertation, 'Improve and reform them': Ottoman Vocational Schools in Baghdad, Damascus, and Beirut, 1869-1918, which she defended this spring. She gave the presentation "The hands of the compassionate': the Damascus vocational school and imperial patronage at the end of the Ottoman Empire" at the symposium Empire's Province into National City: Architecture and the Dissolution of the Ottoman Empire, hosted by Cornell University and University of Rochester in March. Outside of BU, Lydia worked for Harvard Graduate Student Union, which ratified a four-year contract with the university, and she organized a tenants union with her neighbors in light of development in Somerville. She will co-lead a walk-

ing tour of the former Little Syria neighborhood (today's South End and Chinatown) later in May. Lydia looks forward to starting a postdoctoral research fellowship at the Aga Khan Program for Islamic Architecture at MIT in September.

This academic year, **Sarah Horowitz** made substantial progress researching and writing her dissertation entitled "Designing Postwar American Performing Arts Centers, 1955-1971", which explores the intertwined art, architectural, and urban histories of performing arts center buildings and complexes located in four regions of the United States. With the support of a John Coolidge Fellowship awarded by the New England Chapter of the Society of Architectural Historians, Sarah traveled to Chicago and Milwaukee, WI to visit pertinent archival collections related to one of the case studies for her project, Harry Weese's Milwaukee Center for the Performing Arts. In February 2022, she gave a public lecture hosted by NESAH on the preliminary findings of her research. Additional trips were made to Houston, TX in November 2021 to study the Jesse H. Jones Hall for the Performing Arts and to Los Angeles in April 2022 to visit the Los Angeles Music Center campus. She received a Research Travel Grant from the BU Graduate Student Organization to support study of Los Angeles Music Center's architect, Welton Becket's papers and architectural drawings at the Getty Research Institute.



Sarah at the Kennedy Center, Washington, DC, one of the performing arts center sites discussed in her dissertation, December 2021.

This summer she is looking forward to archival and site visits in Chicago, New York, and Washington, DC. She is the recipient of a 2022-2023 Short-Term Research Fellowship at the New York Public Library of the Performing Arts, which will support study of materials tracing the development of Lincoln Center for the Performing Arts. Sarah has enjoyed serving as a Junior Editor of *SEQUITUR*, and teaching Jazzercise.

Carter Jackson spent his second year as a PhD student serving as a teaching fellow and preparing for his qualifying exam, which he passed in May of 2022. He continued his internship at the MIT Museum and served as a GSHAAA travel grant co-coordinator. In March, Jackson presented at the Graduate Symposium of the Association of Historians of Nineteenth Century Art, and his paper, “Turbulent Politics and a Stage for Democracy: Government and Governmentality in the Allegheny County Courthouse,” received the Dahesh Museum of Art Prize. This summer he will be working as an historian for the Historic American Buildings Survey (HABS), where he will produce a historical report on Boston’s Government Service Center for the collection of HABS documentation at the Library of Congress.

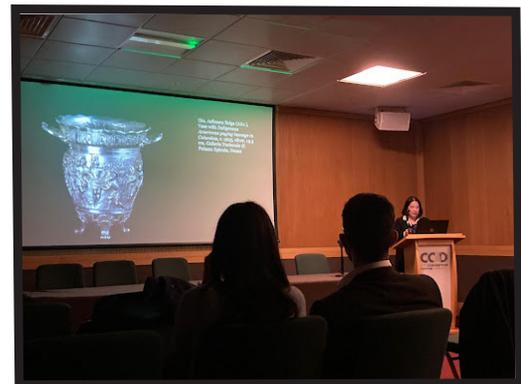
This academic year, **Rachel Kase** continued work on her dissertation, tentatively entitled: “Against the Rising Tide: Picturing Severe Weather and a Changing Landscape in the Seventeenth-Century Netherlands.” In March, she attended the RSA conference in Dublin, where she presented a paper, “Coastal Concerns: Environment, Cartography, and Invention in Claes Jansz Visscher’s View of Egmond aan Zee.” In May, she will present a paper, “Forces of Change: Jan Saenredam’s Beached Whale Near Beverwijk,” at the SEA symposium at Bodega Bay. This year she also enjoyed serving as co-founder of the inaugural program of the CNA speaker series, “Student Sessions” as well as serving as the co-coordinator of HAA’s Guest Student Lecture Series. This summer and next fall, she



looks forward to finally using her GRAF to travel to the Netherlands to do dissertation research. In November 2020, she also welcomed her daughter, Millie.

Rachel Kase and her daughter, Millie

This academic year, **Jillianne Laceste** completed the first chapter of her dissertation and is currently finishing another. She also travelled to several cities for research and attended her first in-person conferences since 2019. She presented her research at the Sixteenth Century Conference in San Diego and the Renaissance Society of America’s Annual Meeting in Dublin. Supported by a BU Arts Initiative grant and a dissertation research grant from the Italian Arts Society, Laceste travelled to Chicago, Washington DC, Rome, and Genoa to perform research for her dissertation. She was very excited to see the long-awaited exhibition *Superbarocco: Arte a Genova da Rubens a Magnasco* at the Scuderie del Quirinale in Rome. She looks forward to teaching AH 257: Renaissance Art this summer and returning to Italy in the fall thanks to a long-term GRAF.



Jillianne Laceste presenting at the RSA Annual Meeting in Dublin

During the past academic year, **Isaline Lefrançois** completed her master's scholarly paper which investigated the role of hunting animals as diplomatic gifts in the narrative of the Bayeux Embroidery. She had the opportunity to complete a four-month internship within the Worcester Art Museum as a Medieval Arts/Arms and Armor Intern, assisting the curatorial team of the John Woodman Higgins Armory Collection. This internship allows her to graduate with a master's degree and the Certificate of Museum Studies in May. Aside from her studies, Isaline also worked as Event Staff at Agganis Arena and served as Co-Social Events Coordinator alongside Chahrazad Zahi within GSHAAA.



Isaline at her first Red Sox game at Fenway Park in April '22

Fourth year PhD Candidate **Katherine Mitchell** spent the academic year finalizing her prospectus and beginning work on her dissertation, *Photographic Currents in US River Culture*. In October, she presented preliminary dissertation chapter research at The Material and the Virtual in Photographic Histories: Photography Network's 2021 Virtual Symposium hosted by Folkwang University of the Arts, Essen and her essays on women's photographic books from the 1970s appeared in *What They Saw: Historical Photobooks by Women, 1843-1999*, edited by Russet Lederman and Olga Yatskevich (New York: 10x10 Photobooks, 2021). Mitchell served as a co-coordinator, with Francesca Soriano, for (Under) Water, this year's Mary L. Cornille (GRS'87) Annual Boston University Graduate Symposium in the History of Art & Architecture. She was able to travel to La Crosse, Wisconsin and Iowa City, Iowa for archival visits in March and is looking forward to more research travel this summer.

Liz Neill completed her prospectus in February 2022 and is working on the first chapter of her dissertation, "Ancient Geographies, Modern Travels: Provenance(s) of Imagined Creatures on Archaic Painted Pottery (660-480 BCE)." She gave a dissertation-inspired talk at the opening of the new Greek, Roman, and Byzantine galleries at the MFA Boston in December. Over the course of 2021-2022, Neill served as the teaching fellow for AH111 and AH240, began crafting wheel-thrown pottery, continued advocating for food security with Mutual Aid Brookline and Brookline's first Disparity Report, and convened five sessions of the Antiracism and Museums Working Group. She invites any members of the BU community (graduate, undergraduate, faculty, staff, alumni, affiliates) to join AMWG, which will continue its third year starting in the fall. Neill is looking forward to rejoining the Palace of Nestor excavations in Pylos (Greece) this summer and presenting her in-progress research on "Archaic Vases as Enactors of Geographies" at the European Association of Archaeologists in Budapest in September 2022.



Distanced from digging but not from clay: new pottery made by Liz Neill at Mudflat Studio.

Catherine O'Reilly successfully defended her dissertation, entitled “Painting, Performance, Senses, and Space: Immersing the Viewer in the Last Supper Refectory Frescoes of Fifteenth-Century Florence,” and graduated in January. She taught a Renaissance Art course at Mass College of Art during the spring 2022 semester and looks forward to teaching AH257 Italian Renaissance Art at BU this fall. She also continues to work in the Collections department at the Museum of Fine Arts, Boston.

With her prospectus approved in October, **Phillippa Pitts** has been at work on her dissertation, “Pharmacopeic Dreams: Art in America’s Medical Democracy, 1800-1860,” supported by a Townshend Fellowship from the Clements Library and a Beaze and Harry Adelson Research Grant. In addition to speaking at the National Women’s Association Conference, Phillippa presented portions of her project at the Deerfield-Wellesley Symposium and the Library Company of Philadelphia’s Imperfect Histories Symposium. Phillippa also taught a no-credit intensive on museum education for BU’s HUB this fall and completed a certificate in Universal Design for Learning this spring. This summer, Phillippa looks forward to a BUCH-supported curatorial internship at the ICA/Boston, a David Jaffee fellowship at the American Antiquarian Society, and joining the 2022 CHAViC Summer Seminar. Her co-authored article on the erasure of one



Indigenous artist’s contributions to the 1937 World’s Fair will appear in *Panorama: The Journal of American Art* this June.

Phillippa Pitts examines a nineteenth-century “Log Cabin” bottle at the Corning Museum of Glass in support of her dissertation chapter, “Bottled and Sold.”



Morgan with friend and fellow HAA student Ateret Sultan-Riesler on a winter break trip to the Catskills.

Morgan Snoop has enjoyed her second year in the program and first in-person year at BU. Returning to campus offered new opportunities to connect with the HAA and wider university community. Morgan was grateful to have met many new people and formed strong friendships over the course of the academic year. Supported by a Foreign Language and Area Studies (FLAS) fellowship, Morgan was able to continue her Arabic language studies in addition to her required coursework. This summer, she will be spending six weeks in Fes learning the Moroccan dialect of Arabic, again funded by a FLAS award. This language acquisition will aid in Morgan’s future dissertation research on Moroccan textiles. After a hiatus last year, Morgan was able to return to one of her most cherished hobbies: choral singing! As part of BU’s Symphonic Chorus, Morgan performed the Brahms Requiem at Boston’s Symphony Hall in the spring. She was also involved in the Graduate Students of History of Art & Architecture Association (GSHAAA) as one of the department’s Graduate Student Organization representatives, and she served on the executive board of BU’s Underrepresented Graduate Student Organization (UGSO).

Ateret Sultan-Reisler enjoyed her final year as a master’s student at BU! She was grateful for more in-person opportunities to experience art and interact with peers this past year. As a Curatorial Assistant for Boston University’s Stone Gallery, Ateret organized a comprehensive object checklist and corresponded with lenders for the upcoming exhibition, *Comics is a Medium*. As Editorial Assistant for the department’s journal, *SEQUITUR*, she grew her proofreading skills by supporting this year’s issues, “Aftershock” and “Nightfall.” Additionally, Ateret successfully completed her master’s scholarly paper, *Autonomy & Leisure: George Bellows’s Urban Waterfront*. Though bummed about leaving Boston, Ateret is thrilled to begin next fall as a John Wilmerding Intern in American Art at the National Gallery of Art in Washington D.C. Within the Department of Modern Prints and Drawings she will provide curatorial support for the Elizabeth Catlett retrospective.



Ateret Sultan-Reisler, Morgan Snoap, and Scarlett Hung at deCordova Sculpture Park, 2022, Photo by Claire Campbell

Alex Yen has had a busy and exciting academic year. In the fall, she worked as a Course Builder for BU’s Instructional Production Services under Digital Learning & Innovation. In the spring, she served as the Graduate Assistant for the Educational Resource Center (ERC), assisting in Graduate Writing Support programming. Perhaps the most exciting news is after nine years at Boston University, Alex will (finally!) be defending her dissertation at the end of May and graduating. She plans to stay in Boston and apply to jobs in academic administration. This summer, she will continue her position at the ERC, spend time celebrating with friends and their pets, and try very hard not to volunteer for too many things.



Alex Yen was unable to travel and make new animal friends abroad as she usually does, but this academic year, she made a new best friend right in Boston, also known as Bucky the goldendoodle (her good friend’s new pup)

HAA NEWS: UNDERGRADUATE

Grace Dube (BA '22) is a graduating Senior in the Architectural Studies program, with minors in Urban Studies and Mechanical Engineering. From engaging in interdisciplinary coursework to leading the Undergraduate Architecture Association, Grace has thoroughly enjoyed her time in the HAA Department and would like to thank the incredible community of faculty and fellow students.



Grace Dube (BA'22)

This past semester, Grace completed her capstone internship at Bergmeyer, a collaborative design firm, where she had the opportunity to work with and learn from local leaders in architecture, design, and communications. Grace is honored to be graduating as a College

Prize recipient and looks forward to continuing her studies as she goes on to pursue a Master of Architecture degree at the Yale School of Architecture this Fall.

Elizabeth Jones (BA'22), is grateful to have experienced BU's Architectural Studies program the past few years. She continued learning outside of the classroom through trips to the Boston Society for Architecture in the major's capstone to explorative studies of landscape design and preservation at Minuteman National Historic Park in Professor Haenraet's Landscape Studio. Elizabeth feels that her understanding of architecture has been expanded upon in a practical design sense but also in a historical and social complex of how architecture can influence civilization and culture. She is extremely grateful to have received the Initiative on Cities inaugural senior award for those minoring in



Elizabeth Jones (BA'22)

Urban Studies and the Architectural Studies Departmental Prize this May. Following the conclusion of my time at BU, Elizabeth will begin work at Huron Consulting in the Higher Education practice as an analyst in their Boston office where she will continue to help communities develop and thrive through her work.

Rebecca Kielar (BA'23) is a junior at BU majoring in History of Art & Architecture and Economics/Mathematics. She was selected to participate in an internship at Burns & Levinson LLP for summer 2022 as part of the BU Center for the Humanities' Undergraduate Internships in the Humanities program. As a student looking to pursue a legal career, the internship will enable her to obtain a more complete understanding of a lawyer's typical workload and experiences by assisting in legal research and attending department and client meetings.



Rebecca Kielar (BA'23) at the MFA, Boston

GUEST LECTURE SERIES

The HAA Guest Lecture Series brings together historians of art, architecture, and material culture specializing in diverse fields and media. This year, the department was pleased to welcome four speakers talking on an array of topics. In the fall Christopher Atkins spoke on the new Center for Netherlandish Art at the MFA Boston, and our own Deborah Kahn shared material related to her recently-published book, including a discussion of first millennium sculpture justifying religious persecution at Notre Dame la Blanche in Selles-sur-Cher. John Ott, currently the Ray and Margaret Horowitz Visiting Professor in Art History, welcomed us back from winter break with a lecture on racial depictions in New Deal Murals, and Michelle Apotsos of Williams College closed out this year's series with her lecture on understudied Islamic spaces that support marginal communities in contemporary South Africa. Due to Covid concerns, all four talks were held virtually, but this allowed for large and diverse audiences composed of students, faculty, alumni, and friends located in Boston and around the world.

The 2021-2022 HAA Guest Lecture Series was organized by graduate students Rachel Kase and Willie Granston with faculty support from Professors Michael Zell and Cynthia Becker. It was generously supported by Boston University Center for the Humanities.

Christopher Atkins

Director of the Center for Netherlandish Art
"Reframing Dutch and Flemish Art at the MFA's Center for Netherlandish Art: Issues
of Globalization and Legacies of Capitalism"
Wednesday, October 13, 2021



Deborah Khan

Associate Professor, Boston University
"Justifying Persecution, Promoting Conformity and the Revitalization of
European Sculpture at the First Millenium"





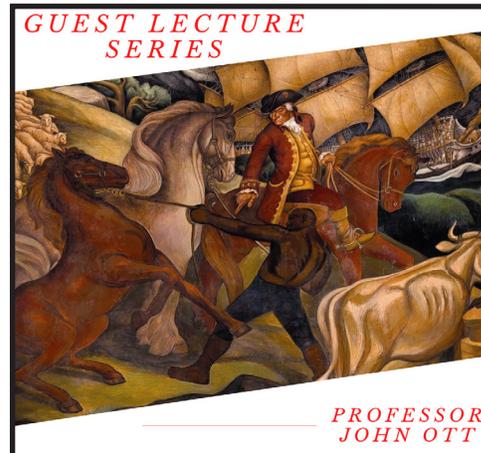
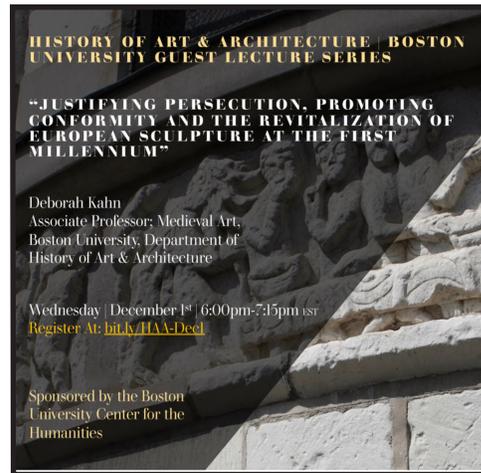
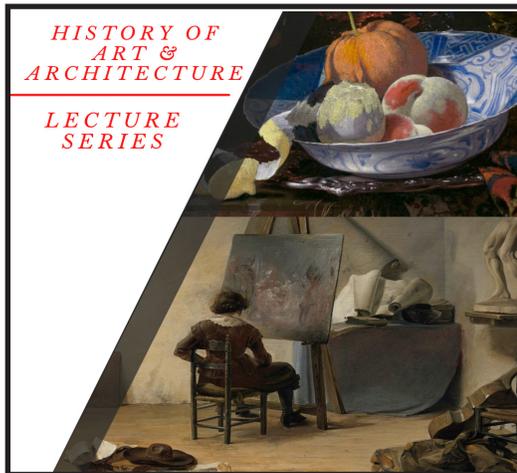
John Ott

Ray and Margaret Horowitz Visiting Professor of American Art, Boston University
“A Handsome Differentiation of the Races”: New Deal Murals Imagine Integration”
Wednesday, January 26th, 2022



Michelle Apotsos

Associate Professor, Williams College
“Islamic Spaces and the Muslims on the Margins in Contemporary South Africa.”
Wednesday, April 13, 2022



Posters advertising the 2021-22 Guest Lecture Series

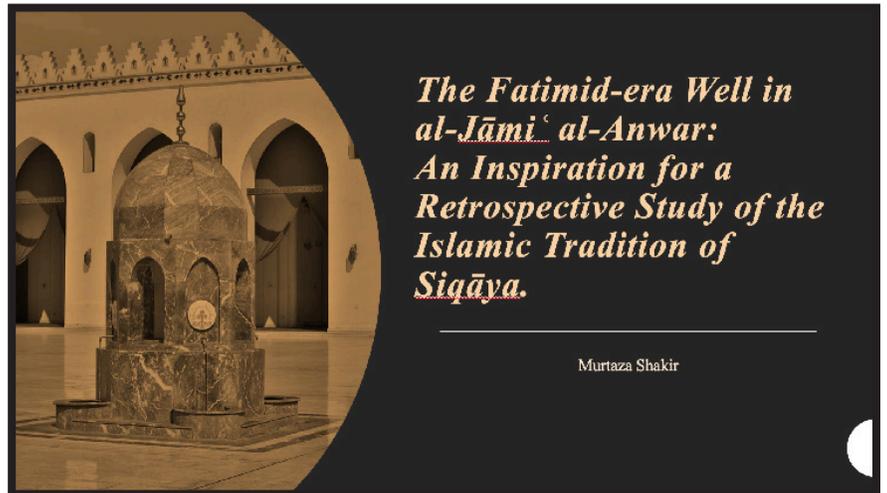
GRADUATE SYMPOSIUM

(Under)Water: The Mary L. Cornille (GRS'87) 38th Annual Boston University Graduate Symposium in the History of Art & Architecture

By Katherine Mitchell and Francesca Soriano

(Under)Water, this year's Mary L. Cornille (GRS'87) 38th Annual Boston University Graduate Symposium in the History of Art & Architecture, took place on April 2, 2022. Eight graduate student panelists and keynote speaker Dr. Stacy L. Kamehiro (Associate Professor in the History of Art and Visual Culture Department, University of California Santa Cruz) considered and responded to the role of water in shaping the production of visual and material culture.

Water has long occupied a place in art and image making, as subject matter, artistic inspiration, and as a source for materials. The universality of water serves as a useful framework for uniting visual and material production across cultures, geographies, and centuries. Its innumerable and perpetually-changing forms can also serve to highlight differences. Bodies of water provide food, materials, commodities, and waste disposal for human communities. They also function as spaces of transit, connection, exploration, and trade, and sites of religious observance and social identity. Water and water bodies are a source of mystery, myth, and danger. The challenges posed to humans by both too much and too little water continue today. Expanding scholarship in the green and blue humanities considers the relationship between human cultural and visual production and non-human natural forces. Considerations of connections between the blue world and its presence in art and visual culture deepen our understanding between humans and their environs. The event is sponsored by a generous gift from Mary L. Cornille (GRS'87), who was able to attend this year's event and spoke about the creativity in the presentations and diversity of approaches to a theme that may sound separate from art historical scholarship.



Slide from "The Fatimid-era Well in al-Jāmi' al-Anwar: An Inspiration for a Retrospective Study of the Islamic Tradition of Siqāyah," a paper by Murtaza Shakir

The papers in the morning panel took up the theme of "Water as Resource." Moderated by PhD student Hannah Jew with technical support from PhD student Colleen Foran, the panelists discussed themes of danger and control. Krista Mileva-Frank (Massachusetts Institute of Technology) started off the day with sharing her work on aquariums. In Troglodytic Technology: The Grotto Aquaria of the Expositions Universelles, she discussed immersive viewership and themes of control and spectacle in exhibits built to mimic underwater submersion. Marina Wells (Boston University) highlighted notions of gender construction and conceptions of

this panel, presented by Dada Wang (University of California, Davis), moved from historical to contemporary work. In her talk *Reframing Narrative of Water Control: Mechanisms of Resistance in Chinese Performance Art*, she shared fascinating examples of water-based performance art and how they confronted and engaged with governmental water policies in China. Murtaza Shakir (Columbia University) considered public wells—their construction and placement—within the context of the Islamic institutionalization of providing drinking water to all citizens during in the Fatimid era in his paper, *The Fatimid-era Well in al-Jāmi' al-Anwar: An Inspiration for a Retrospective Study of the Islamic Tradition of Siqāyah*.

The group reconvened after a lunch break for a keynote lecture by Dr. Stacy L. Kamehiro, Associate Professor in the History of Art and Visual Culture Department at the University of California, Santa Cruz. Dr. Kamehiro's talk, which included a discussion of her thought process and art historical approaches, masterfully wove together themes from the student papers and bridged the two panels. Her talk was divided into three



Slide from “Liquescent Interiors: Water in French Decorative Wallpaper, 1804-1863,” a paper by Ivana Dizdar

sections: “(Under)Water,” “Water as Worlding,” and “Vā Moana: Water as Place and Path.” Dr. Kamehiro considered themes such as survivance, water as a life force rather than death force in Oceania and Oceanic culture; water as related to movement and transformation in contemporary works; and the need for storytelling in considerations of and activist work to fight climate change. She shared some of her work on Hawaiian Kingship, with a detailed discussion of the world tour of King Kalākaua, and

water as a pathway for Hawaiian survival as a form of transportation, resource, and place of exchange. Dr. Kamehiro concluded with a consideration of water as a pathway linking space and time and how that was crucial to Oceanic art and visual culture. PhD student Renee Brown moderated an engaging and thought-provoking discussion following the talk.

The second student panel of the day, “Water as Connector,” was moderated by PhD student Carter Jackson with technical support from PhD candidate Alex Yen. The four papers picked up threads and themes from the morning panel and keynote and highlighted the myriad ways that water can, and has, permeated the creation of visual and material culture. Alexandra Creola (University of Michigan) began the afternoon panel by examining the nymph cults in southern Italy with consideration of why Greek colonists depicted nymphs in specific and unique ways. Her paper, *Embodiments of Sacred Waters: Artistic Depictions of Water Nymphs in the Ancient Greek Colonies of Southern Italy* discussed water as a liminal space through careful examination of figural representations. In her paper, *Floating Forests: The Pacific Ocean in Oh Haji's textiles*, Soo-Min Shim (The Australian National University) presented water as a site of connection of movement. She provided an in-depth analysis of Oh Haji's textiles in terms of their installation and materiality but also how they use

a decolonial framework to destabilize the viewer and fight visual boundaries of land and ocean. Gabriella Johnson (University of Delaware) in her talk, *The Triumph of Trapani Coral*, thought about water as a site of material extraction and in particular she addressed coral as a distinctly Sicilian material that was both global and local. She addressed the unsustainability of coral fishing practices and used methods of eco-materialism to understand how coral was symbolic of the Habsburgian Spanish empire. In *Liquescent Interiors: Water in French Decorative Wallpaper, 1804-1863* Ivana Dizdar (University of Toronto) brought in the concept of hydroimperialism and discussed the crucial role of water, and the places where land and water meet, in colonial interaction. She also highlighted various water bodies, including rivers and arctic waterscapes in her reading of nineteenth century French decorative wallpaper.

Nine thoughtful and thought-provoking talks, as well as active participation in the discussion from the History of Art & Architecture community, made for an engaging day. We were delighted to see connections between the papers and themes that sparked interesting discussions. This event would not have been possible without the student volunteers who helped edit the Call For Papers, read and reviewed numerous abstracts, advanced slides for the presenters and moderated questions. Further support from the department from Susan Rice, Cheryl Crombie, Gabrielle Cole and Professors Michael Zell and Becky Martin was invaluable. Despite the challenges of the Zoom format, presenters joined from four different continents, bringing together an array of perspectives and ideas. We hope that the productive conversations were just the beginning of collaborations and further considerations of water in relation to visual and material culture.

SEQUITUR

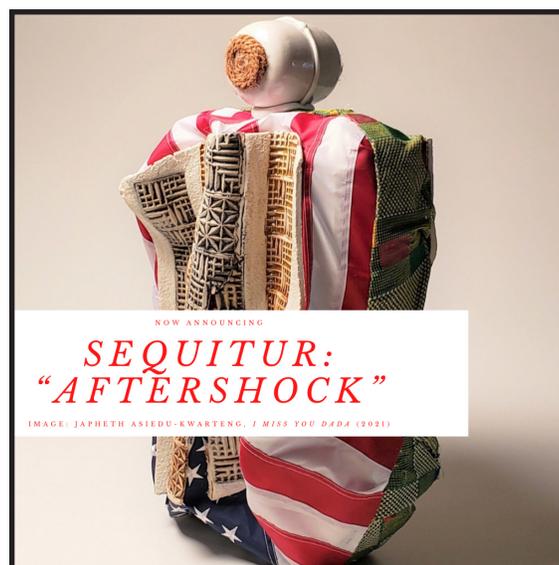
SEQUITUR WE FOLLOW ART

SEQUITUR, the Boston University History of Art & Architecture graduate student journal, produced two issues throughout 2021–22. The first issue, “Aftershock” (8:1) considers urgent questions about the impact of the recent past on our personal and collective experiences. Focusing on such topics as the COVID-19 pandemic, tensions surrounding global political administrations and policies, climate change, and the continued echoes of colonialism and white supremacy within society. This issue brings together emerging

scholarship that considers how art, architecture, and material culture respond to and address the immediate and long-term consequences of distressing and traumatic events and situations. The contributions of the seven authors selected for this issue attest that the matters related to the general notion of the aftershock are widely encompassing..

The spring issue, “Nightfall,” (8:2), explores how “night” becomes a catalyst for creative inspiration in the history of art and architecture. Artists past and present have engaged with night, day, light, and dark as both subjects and media. Some have used darkness to harness tonal contrasts or accentuate emotional tension, while others have explored night as a tool for experimenting with photography, film noir, and nocturnes. The editors would like to thank the authors for illuminating the hidden reaches of “nightfall,” which are far more myriad than we first imagined. At this challenging moment in world history, marked by the ongoing COVID-19 pandemic, Russian aggression in Ukraine, and attacks on civil liberties in the United States, we are grateful for the opportunity to build community through publishing scholarship that touches on such universal themes.

The 2021-22 *SEQUITUR* editorial board included Shannon Bewley, Sarah Horowitz, Sybil F. Johnson, Althea Ruoppo, Julián Serna Lancheros, and Ateret Sultan-Reisler. Read and interact with current and past *SEQUITUR* issues at [www.bu.edu/ SEQUITUR](http://www.bu.edu/SEQUITUR).



Call for papers graphic for the 8th issue of *SEQUITUR*, “Aftershock”.

ASSOCIATIONS

Art History Association (AHA)

The Art History Association was thrilled to return to in-person meetings and activities this year. Along with organizing a variety of events such as trivia and paint nights, the AHA led a trip to the Museum of Fine Arts—our largest event of the year. At the MFA, E-Board members led small groups to different wings of the museum and afterwards

to share insightful observations and discuss favorite works. In the spring, the Association encouraged members to engage with their creative interests. In a collaborative discussion centered around underrated artists, members were given an opportunity to shine a spotlight on artists they thought deserved more attention. In a meeting dedicated to period styles, members learned about defining features of key artistic movements and then painted in their favorite style. The Association also visited the Isabella Stewart Gardner Museum, which was especially exciting as it was a number of the members' first time there. The AHA is grateful as always for its members and looks forward to its continued growth and engagement with Boston's art institutions in the fall!

President Sarah Zureiqat especially acknowledges the hard work of the Association's 2021–22 Executive Board. Thank you to Deniz Bora (Vice-President), Michele Minami (Secretary), and Ilana Golberg (Treasurer), for their commitment to the association, endless creative ideas, and inspiring love of art.

Diversity and Inclusion Committee

This past academic year, the History of Art & Architecture Diversity and Inclusion Committee developed several initiatives in pursuit of its goals of fostering a more equitable teaching, learning, and researching environment. The Diversity and Inclusion Committee organized two Town Halls, one for students and another for the entire department, which facilitated open communication and discussion about recent developments in the Department. Rosa Jang, MA Student, facilitated an anonymous feedback program which offered graduate students the opportunity to share bias incidents and recommendations with faculty. A public-facing Diversity Statement is also in development.

This fall, November 11–12, 2022, the Department is hosting African American Art History: Present Coordinates, a symposium featuring late-stage doctoral candidates and recent postgraduates from underrepresented racial and ethnic identities in the field of African American visual art, material culture, and architecture. The symposium will feature presentations on recent research, networking opportunities, and a concluding roundtable. PhD Student Shannon Bewley organized a successful application for funding to the Boston University Diversity & Inclusion Emerging Scholars Program.

Committee members:

Becky Martin, Kim Sichel, Susan Rice, Shannon Bewley, Rosa Jang, Alice Tseng

Graduate Student History of Art & Architecture Association (GSHAAA)

During this academic year, the Graduate Student History of Art & Architecture Association welcomed a number of new members to our department and had a lively year of virtual and in-person events. Forum Coordinators Shannon Bewley and Toni Armstrong organized several online workshops and presentations that guided students in completing program milestones, professional development, and preparing for scholarly life beyond BU. The fall semester kicked off with a panel discussion about the process of completing the MA Scholarly Paper and continued with a roundtable discussion that provided tips for crafting and revising CVs for different contexts. Spring Forum events featured advice on applying for PhD programs and adapting seminar papers and other research for submission to conferences and journals. Social Events Coordinators Isaline Lefrançois and Chahrazad Zahi organized many gatherings, both virtual and in-person, for students to reconnect as COVID restrictions began to lift. Students were invited to attend game nights, picnics, an outing to Salem, and an end of the year pizza party. Fundraising Coordinators Danarenae Donato and Yifei Wang held two profitable book sales in the fall and spring, with the latter including a raffle. Generous support from students, faculty, and the greater BU community has and will continue to support graduate student research and travel. Thank you also to Co-Presidents Caroline Strolc and Sybil F. Johnson, Ikbal Dursonoglu (Faculty Liaison), Adriana Córdova (Treasurer), and Erin Rosengren, Liz Neill, and Morgan Snoop (GSO Representatives) for their diligent work this year.

GSHAAA Fundraising and Alumni Network

The GSHAAA Fundraising Committee proudly raised \$1,914.23 through successful book sales and a raffle this academic year. Danarenae Donato and Yifei Wang are grateful for the assistance they received from fellow students, who helped with set-up, sales, and clean-up, as well as Gabrielle Cole and Cheryl Crombie for their help with logistics. The book sales were especially profitable this year and not enough thanks can be given to Professor Kleiner and Professor Bluestone for their donations of hundreds of books. Yifei's beautiful, hand-painted watercolor bookmarks were certainly appreciated by patrons of the book sale in the fall. Danarenae's multi-basket raffle saw lucky winners both in and outside of the department.



GSHAAA spring booksale,
April 2022

GSHAAA invites all BU HAA alumni to complete the survey at <https://tinyurl.com/2p97ccbs> in an effort to assemble a more formal community of our graduates. The responses to the survey will help GSHAAA maintain a directory with information, including the location and current employers of our alumni, only to be shared with current HAA students, faculty, and graduates.

The Antiracism and Museums Working Group

The Antiracism and Museums Working Group, started in October 2020, is a space to specifically discuss antiracism in the context of museums with other interested community members (BU students, faculty, staff, alumni, affiliates all welcome). We think together about real-world case studies so that when we encounter similar situations in the future, we have a working toolbox to help our institutions and colleagues (and ourselves!) forefront antiracism. Each case study is chosen by consensus via the AMWG email list and includes a 90-minute discussion concluding with “lessons learned” from that case study. In 2021-2022, we discussed five case studies: the MOVE remains at the Penn Museum (cw: human remains, police violence), the new Afrofuturist period room at the Met, “Our Shared Future: Reckoning with Our Racial Past” from the Smithsonian, deaccessioning to diversify collections at the Everson Museum, and parity on The Montpelier Foundation board for the Montpelier Descendants Committee. Please join us in fall 2022 as we begin our third year of AMWG (sign up at <https://tinyurl.com/2x5fz2sa>)!

PUBLICATIONS

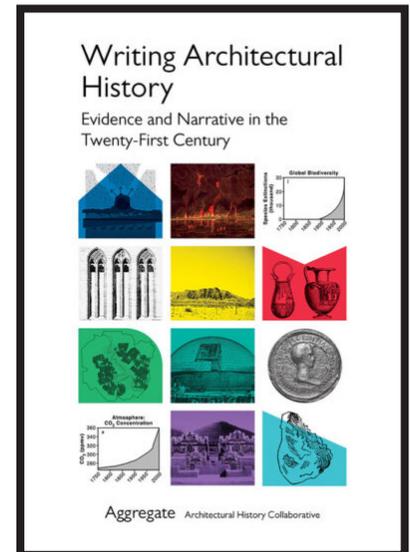
Aggregate

Writing Architectural History: Evidence and Narrative in the Twenty-First Century

University of Pittsburgh Press, 2021

Professor Daniel M. Abrzmson collaborated with Michael Osman and Zeynep Celik Alexander to edit and contribute work to this volume.

“Over the past two decades, scholarship in architectural history has transformed, moving away from design studio pedagogy and postmodern historicism to draw instead from trends in critical theory focusing on gender, race, the environment, and more recently global history, connecting to revisionist trends in other fields. With examples across space and time—from medieval European coin trials and eighteenth-century Haitian revolutionary buildings to Weimar German construction firms and present-day African refugee camps—*Writing Architectural History* considers the impact of these shifting institutional landscapes and disciplinary positionings for architectural history. Contributors reveal how new methodological approaches have developed interdisciplinary research beyond the traditional boundaries of art history departments and architecture schools, and explore the challenges and opportunities presented by conventional and unorthodox forms of evidence and narrative, the tools used to write history,” (via University of Pittsburgh Press).

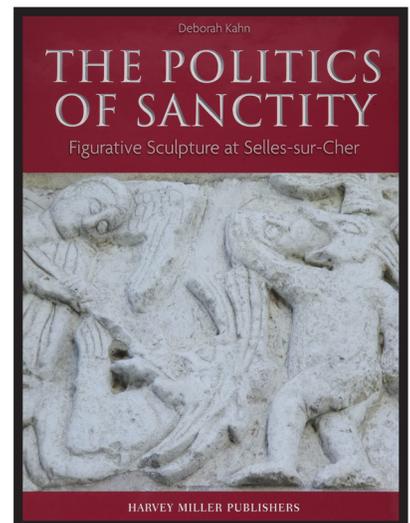


Deborah Kahn

The Politics of Sanctity: Figurative Sculpture at Selles-sur-Cher

Amsterdam University Press, 2021

“This book introduces the importance of the eleventh-century monastery at Selles-sur-Cher (Loir-et Cher) and its early Romanesque sculpture. The frieze at Selles is the first episodic narrative in monumental architectural sculpture to survive on the European stage. It represents a little known saint – St Eusice. The narrative draws on a surviving text - the *Miracula Sancti Eusicii Confessoris* written by Letaldus of Micy, a prolific local hagiographer in the generation before the frieze was carved and an author of great literary flare. The imagery of the obscure St Eusice would be inexplicable without this text. The carvings of St Eusice are juxtaposed with the Life of Christ in a series of approximately 35 panels, not quite 2 feet in height, that wrap around the east end of the church, above and below the choir windows. This frieze has been overlooked until now, not only because of its damaged condition but because it was interpreted as a provincial, late Romanesque work. Early twentieth century scholars followed Émile Mâle and Henri Focillon, placing it in the 12th century - over a century too late. As a result its seminal position in the re-emergence of sculpture during the first half of the 11th century was overlooked. But the historical and stylistic evidence provide clear proof of a date in the 1040s not the 1160s. As the first substantial surviving episodic narrative in stone and the earliest narrative frieze to remain since Antiquity the carving at Selles borrows extensively and astutely from classical remains. The iconography of Selles-sur-Cher further serves as a springboard for the examination of a range of important post-millennial developments, (via Brepols).”

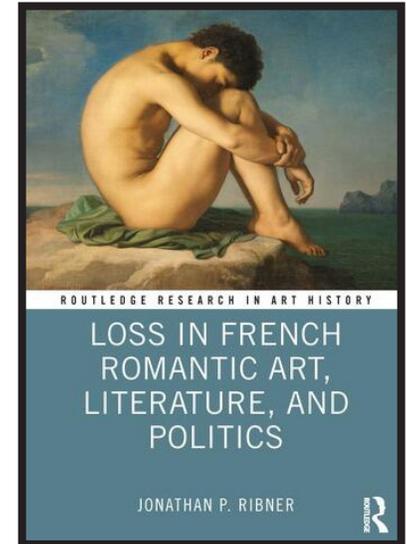


Jonathan Ribner*Loss in French Romantic Art, Literature, and Politics*

Routledge, 2022

“An interdisciplinary examination of nineteenth-century French art pertaining to religion, exile, and the nation’s demise as a world power, this study concerns the consequences for visual culture of a series of national crises—from the assault on Catholicism and the flight of émigrés during the Revolution of 1789, to the collapse of the Empire and the dashing of hope raised by the Revolution of 1830.

The central claim is that imaginative response to these politically charged experiences of loss constitutes a major shaping force in French Romantic art, and that pursuit of this theme in light of parallel developments in literature and political debate reveals a pattern of disenchantment transmuted into cultural capital. Focusing on imagery that spoke to loss through visual and verbal idioms particular to France in the aftermath of the Revolution and Empire, the book illuminates canonical works by major figures such as Eugène Delacroix, Théodore Chassériau, and Camille Corot, as well as long-forgotten images freighted with significance for nineteenth-century viewers. A study in national bereavement—an urgent theme in the present moment—the book provides a new lens through which to view the coincidence of imagination and strife at the heart of French Romanticism.

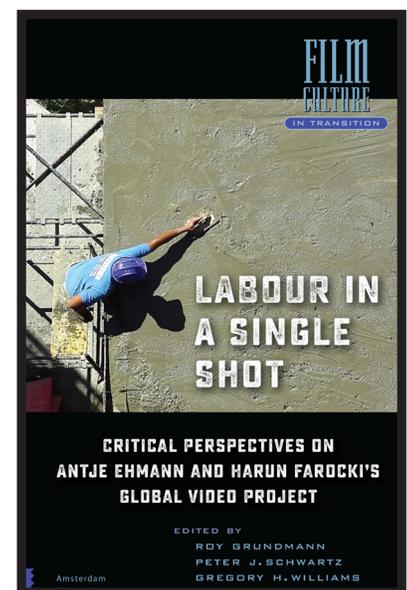


The book will be of interest to scholars working in art history, French literature, French history, French politics, and religious studies,” (via Routledge).

Roy Grundman, Gregory H. Williams, Peter J. Schwartz (eds.)*Labour in a Single Shot: Critical Perspectives on Antje Ehmman and Harun Farocki’s Global Video Project*

Amsterdam University Press, 2021

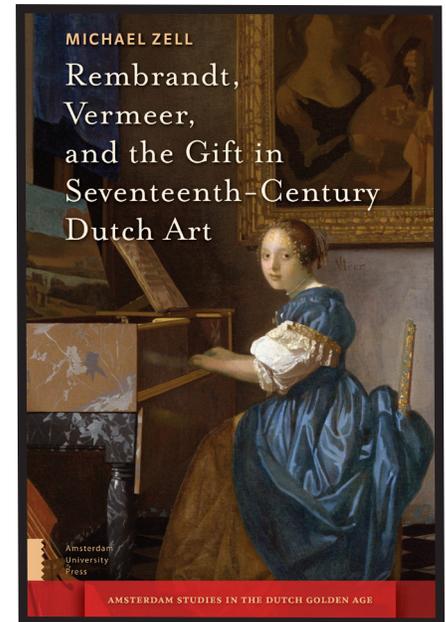
“This collection of essays offers a critical assessment of *Labour in a Single Shot*, a groundbreaking documentary video workshop. From 2011 to 2014, curator Antje Ehmman and film- and video-maker Harun Farocki produced an art project of truly global proportions. They travelled to fifteen cities around the world to conduct workshops inspired by cinema history’s first film, *Workers Leaving the Lumière Factory*, shot in 1895 by the Lumière brothers in France. While the workshop videos are in colour and the camera was not required to remain static, Ehmman and Farocki’s students were tasked with honouring the original Lumière film’s basic parameters of theme and style. The fascinating result is a collection of more than 550 short videos that have appeared in international exhibitions and on an open-access website, offering the widest possible audience the opportunity to ponder contemporary labour in multiple contexts around the world,” (via Amsterdam University Press).



Michael Zell

Rembrandt, Vermeer, and the Gift in Seventeenth-Century Dutch Art
Amsterdam University Press, 2021

Rembrandt, Vermeer, and the Gift in Seventeenth-Century Dutch Art offers a new perspective on the art of the Dutch Golden Age by exploring the interaction between the gift's symbolic economy of reciprocity and obligation and the artistic culture of early modern Holland. Gifts of art were pervasive in seventeenth-century Europe, and many Dutch artists, like their counterparts elsewhere, embraced gift giving to cultivate relations with patrons, art lovers, and other members of their social networks. Rembrandt also created distinctive works to function within a context of gift exchange, and both Rembrandt and Vermeer engaged the ethics of the gift to identify their creative labor as motivated by what contemporaries called a "love of art," not materialistic gain. In the merchant republic's vibrant market for art, networks of gift relations and the anti-economic rhetoric of the gift mingled with the growing dimension of commerce, revealing a unique chapter in the interconnected history of gift giving and art making," (via Amsterdam University Press).



MASTER'S SCHOLARLY PAPERS

Toni Armstrong,

“Samuel F. B. Morse’s *The Goldfish Bowl* (1835): Taste, Domesticity, and Early Nineteenth Century Fish-Keeping “



Jewel Bernier,

“Ngadi Smart: Reimagining Sierra Leone through Photography and Collage”



Claire K. Campbell,

“*Palpable Modernity, Intimately Japanese*”: Sakakura Junzo’s 1937 Japanese Pavilion and Its Foreign Criticisms”



Alice P. Fung

“Camera of Resistance: Provoke and the Conceptual Apparatus of Postwar Japanese Photography”



Scarlett Hung,

“Towards an Order of Non-standard: From Analog to Digital Concrete Shell Architecture”



Morgan Snoap,

“Motifs in Motion: Fes Belts (Ahzima) and Moroccan Design Innovation in the Early Modern Mediterranean World”





Hanna Jew,
“Working from Home: The Rembrandt Domestic”



Rachel Kline,
“Bravura in Blue: Ultramarine in the Works of Artemisia Gentileschi”



Isaline Anaïs Lefrancois
“A Tale of the Norman Conquest: The Role of Gifts in the Bayeux Embroidery”



Jillian Leigh Nichols,
“Inside Out: The Strange Made Familiar in Patricia Piccinini’s Grotesque Creatures”



Ateret Sultan-Reisler
“Autonomy and Leisure: George Bellows’s Urban Waterfront”



Yutong Shi,
“A Global City on Display: The 2000 Shanghai Biennale”

PHD DISSERTATIONS

Christina L. An

“Johannes Vermeer, Asian Porcelain, and the Primacy of Painting in Seventeenth-Century Holland”



Tina Barouti,

“A Critical Moroccan Chronology: The National Institute of Fine Arts in Tetouan Since 1946”



Lydia Harrington

“Improve and Reform Them”: Ottoman Vocational Schools In Baghdad, Damascus, and Beirut, 1869-1908”



Catherine O'Reilly

“Painting, Performance, Senses, and Space: Immersing the Viewer in the Last Supper Refectory Frescoes of Fifteenth-Century Florence”



Jennifer Stanley Tafe

“Nikosthenes: Innovation and Identity in Late Archaic Vase Painting”



STUDENT AWARDS

UNDERGRADUATE AWARDS

Brown/Weiss Student Research & Opportunity Endowment Fall, 2021 recipients

Shelby Barthelmy, MFA, Jacksonville, FL

Christiana Larracuenta, MFA, Boston, MA

College Prize for Academic Excellence in History of Art & Architecture

Grace M. Dube

Initiative on Cities Student Prize

Elizabeth Rosato Jones

Department Prizes in History of Art & Architecture

Elizabeth Rosato Jones

Jessica Louise Mellen

Sarah Imad Zureiqat

GRADUATE AWARDS

Mamie Elizabeth Hyatt Memorial Award for Scholarly Writing

Morgan Snoap

“Motifs in Motion: Fes Belts (Ahzima) and Moroccan Design Innovation in the Early Modern Mediterranean World”

Keith N. Morgan Dissertation Prize

Tina Barouti

“A Critical Moroccan Chronology: The National Institute of Fine Arts in Tetouan Since 1946”

COMMENCEMENT 2022

Congratulations to our graduates!
Best of luck with all of your future endeavors!



Photos of our graduates at the 2022 commencement