

HAA NEWSLETTER

NEWS FROM THE BOSTON UNIVERSITY HISTORY
OF ART & ARCHITECTURE DEPARTMENT

GREETINGS FROM COMMONWEALTH AVE

I am pleased to write my first chair's note reflecting on all our achievements during the 2022-23 academic year. Our faculty had a very productive year, publishing widely and giving numerous presentations at national and international conferences. Among their many accomplishments is the new book published by Professor Ross Barrett entitled *Speculative Landscapes: American Art and Real Estate in the Nineteenth Century* (University of California Press). He also co-chaired the panel "American Art on/of the Atlantic Coast" with Naomi Slipp (GRS '15) at the 2023 College Art Association Conference and presented a paper on the same panel.

Professor Jodi Cranston completed her book manuscript, *Animal Sightings: Art, Animals, and European Court Culture, 1400-1550*, which is currently in press. Professor Anne Feng was on leave with the support of a Henry Luce Foundation/ACLS China Early Career Fellowship. We look forward to welcoming her back to campus in Fall 2023.



Our community came together in November 2022 to support the symposium *African American Art History: Present Coordinates*. It was a resounding success because of the efforts of so many people, but especially Shannon Bewley who guided the project from its inception. Also, thanks to Professors Kim Sichel and Will Moore who assisted with the symposium's organization. Welcoming BU alumna Melanee Harvey and Professor Emerita Patricia Hills back to campus and hosting enthusiastic young scholars were highlights.

On April 21-22, 2023, 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-ninth year convening the event, was "Adornment" and included speakers from the United States, Canada, and Scotland. Dr. Jill Burke from the University of Edinburgh served as our keynote speaker. Dr. Burke gave a provocative and entertaining lecture about European women's body adornment during the Renaissance, looking at everything from skin treatments to cosmetic recipes. You can watch her recreate Renaissance

2022-23

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period eye cream here: <https://jillburkerenaissance.com/databases-and-notes/>. Thanks to Hannah Jew and Rachel Kline for organizing such a wonderful conference.

Our graduate students achieved many successes, including Phillipa Pitts who was awarded a Luce/ACLS Dissertation Fellowship in American art. Rebecca Arnheim had a Graduate Research Abroad Fellowship, which she used to conduct research in museums in Germany, the Netherlands, and Austria. Francesca Soriano won a Smithsonian American Museum Fellowship, and Morgan Snoap was awarded a Foreign Language Area Studies Award to study Arabic in Morocco this summer. Finally, two editions of the BU History of Art & Architecture graduate student journal, *SEQUITUR*, were published during the 2022-23 academic year. Congratulations everyone.

Our MA class is strong, mighty, and very active. The Graduate Student History of Art and Architecture Association (GSHAAA) organized a “Career Development Forum” in March 2023 for our MA students. Speakers discussed professional development strategies. Yifei Wang (GRS ‘23) presented her research on an early Edo painter at the Harvard East Asia Society in February 2023. Graham Stopa received a travel grant from GSHAAA to fund a research trip to London, which allows him to conduct archival research for his MA project. Finally, on May 2, 2023, fourteen graduating MA students gave presentations at our MA Paper Symposium.

Our HAA classes remain very popular. Everyone, including TFs, are contributing to the education of hundreds of BU students. More than 500 students were enrolled in HAA undergraduate courses during the spring semester. Among our course offerings was a new seminar taught by CAS Society of Fellows post-doctoral fellow, Dr. Alisa Prince, on Black Photographic Portraiture. We look forward to learning more from Dr. Prince as she continues her fellowship. In September 2023, we will be welcoming Dr. Heba Alnajada to Boston University, our new professor of Global Modern and Contemporary Architecture.

Our BU Guest Lecture Series Committee, which included Carter Jackson, Sybil Joslyn, and Professor Michael Zell, organized two wonderful lectures this semester by Dr. Kelli Morgan and Dr. Sibel Bozdoğan, who gave an insightful talk on Modernist Architecture in the Middle East, with a special focus on Turkey. We wish Dr. Bozdoğan all the best of luck as she retires in May of 2023. Her presence has enriched our department for the last five years.

Thanks to everyone for your generosity on BU giving day, held in April. We appreciate your support of our department. These funds go to support student professional development, including dissertation prizes and conference travel.

As we begin the summer break, many of you are preparing to study for oral exams, write dissertation chapters, finish publications, and travel for research. I wish all of you the best of luck and I can’t wait to hear about your summers when we gather again in September.

With best wishes,

Cynthia Becker, Chair

Enjoy the 2022–23 HAA Newsletter.
We wish you a safe and happy summer!
—History of Art & Architecture
Department



History of Art & Architecture Department end of
the 2022-2023 academic year celebration

We want to extend a heartfelt thank you to the administrative and technical staff. Without them, the department could not function at all! Thank you, Cheryl Crombie, Gabrielle Cole, Susan Rice, and Chris Spedaliere!

Tribute to Sibel Bozdoğan

Professor Sibel Bozdoğan joined the History of Art & Architecture Department at Boston University as a Visiting Professor of Modern Architecture and Urbanism during the Fall 2018 semester. While at BU, Professor Bozdoğan has been an active member of the HAA department and community, regularly attending guest lectures and department events, and serving on several committees, including the HAA Diversity & Inclusion Committee and HAA Guest Lecture Series.



Before joining the HAA faculty, she taught architectural history and theory courses at Rensselaer Polytechnic Institute, MIT and GSD Harvard University, and briefly served as the Director of Liberal Studies at the Boston Architectural Center.

Professor Bozdoğan is also the author of many books and articles and recipient of numerous awards and honors. Most recently, Professor Bozdoğan served on the Master Jury of the 15 th Cycle of the Aga Khan Architecture Awards in two separate weeklong meetings in Geneva and Lisbon during 2022. She attended



the Award Ceremony in Muscat, Oman in October 2022 and contributed an essay to the award publication, *Inclusive Architecture*. Inspired by the selected six community-oriented projects from Indonesia, Bangladesh, Iran, Lebanon and Senegal, Professor Bozdoğan offered a seminar titled “Architectures of Social Engagement” in Spring 2023, which concluded her five-year appointment as Visiting Professor of Modern Architecture and Urbanism.

To thank Professor Bozdoğan for her dedication to the HAA Department during the tenure of her Visiting Assistant Professorship, we have included tributes from the graduate student body below:

For those of us who had the pleasure to see Professor Bozdoğan on a regular basis, it was often through her graduate-level courses and seminars. During that brief time each week she would take the class through dozens of images, names and narratives that would be woven together such that any class would feel energized for the rich discussion to come. It was in these discussions that her attentiveness to the backgrounds and interests of each student would leave us

Professor Sibel Bozdoğan with Andra Matin (on the left), the architect of the

Banyuwangi International Airport, Indonesia (winner of the 2022 Aga Khan Architecture Award). Photo taken during the Award Ceremony, Muscat, Oman, October 2022.

excited and able to bring our own insights into critical examinations of place, region and globalism in the history of modern architecture.

For a few of us graduate students, our interactions with Professor Bozdoğan were highlighted by the time we spent as her Teaching Fellows. Her concern for students was second to none, and this same devotion was often felt by those with the privilege of teaching alongside her. After two semesters as a Teaching Fellow in her undergraduate courses, I watched as Professor Bozdoğan would use anecdotes and rich personal experiences to build rapport with classes and draw them further into the material. She was also forthcoming with teaching-related guidance and equally inviting of input related to the course and its content.

Above all, Professor Bozdoğan's enthusiasm and willingness to meet and talk with students about anything from classes to potential projects was apparent to any who did so. This is surely something we will miss dearly. On behalf of the HAA graduate students, thank you, Sibel. – **Bryan Stringer, PhD Candidate**

Sibel Bozdoğan is renowned not only for her academic expertise and groundbreaking research but also for her unwavering commitment to her students and her deep passion for teaching throughout her illustrious career. In addition to her invaluable academic contributions and mentorship in the field of early modern architecture in Turkey, she has provided me with immense support and inspiration through her friendship during her tenure at BU.

Her profound impact on the study of Turkish modernism and the architectural history of mid-century Turkey has been a tremendous source of inspiration for me and has laid the foundation for the work of many young scholars in the field of Turkish modern and contemporary art and architecture. It was a privilege to work with her after years of studying her seminal writings on Turkish modernism and architecture. It was remarkable to witness the reverberation of her scholarship not only within academic institutions in Boston but also in Istanbul. Her course on Istanbul's modern architectural and social history has enlightened generations of scholars of Turkish modernism and charted new paths in this domain. I consider myself fortunate to have been one of those students, experiencing firsthand her unwavering passion for teaching on this subject at BU.

Professor Bozdoğan's unwavering dedication for her students and teaching fellows, fostering a collective and inclusive learning environment, has been a constant source of inspiration. Her collaborative approach in teaching, as praised by her teaching assistants, has always sought to advance the educational experience. I eagerly anticipate witnessing her embark on new adventures and engaging with her scholarship, and even her writing in the genres of fiction and thriller, which I greatly enjoy following, throughout her retirement.

On behalf of all the graduate students in the History of Art & Architecture Department, we express our heartfelt gratitude to Professor Bozdoğan for her dedication and service to the department. We extend our best wishes to her for a joyful retirement and hope that she will continue to inspire future generations of scholars. – **Defne Kirmizi, PhD Candidate**

WELCOME INTERVIEW

Dr. Alisa Prince has joined Boston University this year as a Postdoctoral Scholar at the Society of Fellows. She is a scholar, artist, and curator of visual arts and artifacts of the Black diaspora. Her work focuses on the history of photography, the roles of race and gender in identity construction, Black Feminist traditions, archival theory, and artistic forms of resistance.

We're happy to celebrate her first year as a fellow and hope she had a productive and enjoyable year 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, Alisa! We'd like to start by asking what brought you to art history and what you most enjoy about what you do?

Alisa Prince: Coming of age as a Black person in the United States is typically marked by recognition of the glaring discrepancy between your empirical knowledge of Black life—including art, culture, and one's self, familial, and communal identities—and its representations in the broader culture and art. For me, entering the field of Art History was a process of writing through that discrepancy and making art that speaks to it. I was struck by the courage in how Black artists challenged that discrepancy. I wanted to know more, and here I am. That space before you vocalize or put anything down on paper about the object is what I like most. It is so vast and ripe with the possibilities of imagination.

HAA: It sounds like you've found the right line of work! Can you tell us a bit about your current work and research? What drew you to this research topic and how does it fit into the broader field of photographic family archives and the field of Black Studies?

AP: My present research is concerned with vernacular images of Black people, and the various types of value to which they are subjected. The work I'm doing is grounded in what I call *domestic archives* (home collections of photography and other memorabilia), but also explores how objects exit that space and what happens next where they go, the lexicon that is used to describe them, and the economic values assigned to them by dealers, collectors, and institutions that acquire and/or display them, and how artists interact with them.



By and large, the impetus of my work is the creative ethos of my family: one grandfather was a jazz musician, the other a photographer; my grandmothers, aunts, and sisters, have an eye for beauty in everything; my mother is a chef, my father loves to write. And all of them, as if by osmosis, have instilled in me a love for art. This is all to say that art and family have always been intertwined for me, and that is foundational to my research. What drew me to this topic in particular is that I have a longstanding penchant for family photographs. This combined with my empirical knowledge of how even everyday snapshots are created with an artful eye, and that where and how they are situated within the home is significant. For instance, when I consider the ways my mother decorated our home I know what it was not only for us to live in and look at, but would become simultaneously the gallery for and the background of many of our family photographs. I recognized photographs as functioning in a distinct way within domestic archives.



Kristen Joy Emack, Image from Cousins series.

When I began to see images that felt familiar in that they felt like they once belonged in someone's home but were located in different places (like private collections of vernacular photography, museum shows, artworks, or eBay), I started to investigate the roles such objects were taking up elsewhere, and what sorts of value those roles engendered. Artists like Carrie Mae Weems who photographed her own family (*Family Pictures and Stories*), Dawoud Bey who gifted his sitters instant positive prints of themselves and kept the negatives (*Street Portraits*), and the mother and son duo Deborah Willis and Hank Willis Thomas, really enliven my work, and they signal to me that this linkage of art and familial life is much more expansive than my own upbringing. Indeed, my experience is simply a testament to a trend that informs these broader fields.

HAA: What are some of the advantages and disadvantages of researching privately collected photographs?

AP: The greatest advantage is that there is always something new and exciting in less commonly viewed collections. The difficulty lies in finding them. There is no registry of all of the private collected objects out there.

HAA: How do you balance archival research with gathering oral histories?

AP: For me, those two things are intertwined and it is not a matter of balancing so much as it is doing both and allowing them to inform one another and my assessment of each. It bears note that I often work on domestic archives which inherently conjure orality. The objects that comprise a domestic archive, especially the ones on display brought out to share with guests, tend to incite storytelling. I often return to *The Site of Memory* by Toni Morrison, where she says, "The crucial distinction for me is not the difference between fact and fiction, but the distinction between fact and truth. Because facts can exist without human intelligence, but truth cannot." I understand this to characterize the entanglement of archives and oral histories, and what my work strives to unearth.

HAA: Can you speak a bit about your experience at BU? How has your experience as a postdoc in the BU Society of Fellows been so far? Has your research evolved since the start of your postdoc?

AP: Being a postdoc in the Society of Fellows at BU is fantastic! I am a member of the inaugural cohort and I appreciate that our input has been a part of shaping The Society. My experience at BU has been phenomenal.

The intellectual community is so rich here, and the History of Art & Architecture department fosters so much positive inquiry and exchange. My research has shifted in that I am able to ground it here in Boston in new ways. I grew up in Cambridge, right off Memorial Drive, quite close to BU. It's gratifying having my passion for our local histories to become a part of my research.

HAA: We are happy to hear you have had a positive experience in the Society of Fellows and in the HAA Department! How has your teaching experience at BU been? Has there been any overlaps between the courses you've taught and your research?

AP: This semester I taught a seminar in photographic history called "Black Photographic Portraiture." The course developed from my research on domestic archives. We spent the semester exploring different sites in which family photographs exist—including the home, on the market, private collections, museum collections and exhibitions, as well as in/as artworks—and assessing the various values that these objects take up in each. Both my graduate and undergraduate students were terrific, and quite thoughtful in their engagement with one another and the course materials. Their commitment to the course ensured that it ran fluidly, and I am so grateful for that.

HAA: It must be so fulfilling to lead a course around a topic so close to your heart! What will be some of your most memorable takeaways from the first year of your postdoc at BU? And, do you have any goals you'd like to focus on for the remainder of your time as a postdoc in the BU Society of Fellows?



AP: The greatest takeaway from my first year here is undoubtedly the incredible kindness of the HAA community. My colleagues have been tremendously welcoming of me and made great efforts to ensure my smooth acclimatization to Boston University. My students have been eager to learn and ready to approach unfamiliar subject matter with nuance and care. The community here is a special one. For the remainder of my time as a postdoc, in addition to my manuscript I'm focusing on a Boston Area photographic archive project that aims to cultivate a visual record of the region's Black population.

We want to thank Dr. Alisa Prince for allowing us a glimpse into her research! We can't wait to see what the future brings for her!

Cambridge-based photographer and Guggenheim Fellow, Kristen Joy Emack visited Alisa Prince's class.

FEATURE INTERVIEW



Sarah Parrish (MA '10, PhD'17) is Assistant Professor of Art History at Plymouth State University, New Hampshire. Specializing in contemporary American fiber art, her writing appears in *Art Papers Magazine*, *The Burlington Magazine*, *Phaidon's Vitamin T: Threads and Textiles in Contemporary Art*, and the peer-reviewed *Journal of Design and Culture*. She is the recipient of a National Endowment for the Humanities' Humanities Connections grant and was named the American Craft Council's Emerging Voices Scholar in 2017.

This interview has been edited for length and clarity.

HAA: We'd like to start by hearing a bit about your time at BU. When were you here, and what were some of the moments – the highs and lows – that stand out in of your memory?

SP: Thinking back through my many positive memories of my time at Boston University (MA 2010, PhD 2017) my favorite moments all have a common denominator – they were times I felt fully supported by the History of Art & Architecture community. Coming straight out of undergrad I was very reserved and quiet, but in dynamic seminar classes I slowly found my voice. Professors encouraged my ideas, while reading groups and social events with my peers helped me build confidence and a sense of belonging. The low points were when that hard-earned sense of self-worth wavered and I questioned my ability to succeed. Yet my close BU friends were going through the same challenges, and when one of us hit a roadblock we would drop whatever we were doing to talk through our challenges together over a coffee (or cocktail!).

HAA: More broadly, can you speak about why you decided to pursue a PhD in Art History and then go onto an academic teaching position?

SP: Art History combined my two undergraduate majors, Art and English, because it involves writing about art. Energized by an internship at deCordova Sculpture Park and Museum, I initially wanted to earn my PhD to become a curator. However, while at BU I realized that museum work and academic work can both be considered forms of teaching, and that I preferred the latter. Museum curators work closely with artists and VIPs, but I would rather collaborate with my students from a wide range of backgrounds who may even be new to the arts. It is a privilege to be able to learn from their fresh interpretations of artworks and see how they apply their new visual analysis skills to their own majors in surprising ways.

HAA: You started your position at Plymouth State immediately after defending your dissertation. Can you speak a bit about how you ended up at Plymouth State? Can you share a little bit about the path that led you there? What led you to this position and what was the transition like, going from PhD student to tenure-track assistant professor?

SP: My dissertation progress felt like it was stalling, but then I saw a posting for the tenure-track Art History position at Plymouth State University. The job seemed like a perfect fit, and I took it as a sign to keep going! Even though the position required a PhD, I applied anyway. The HR portal wouldn't even accept my online application because I didn't have the needed credentials, so I printed everything out and mailed it. Of course the committee was not able to consider me for the role, but feeling like I was "in the game" gave me precisely the motivation I needed to move forward with my dissertation. As fate would have it, PSU's search failed and the next year I was able to reapply – for real this time.

I felt fully prepared for my new role in the classroom, but I never imagined how much administrative responsibility would immediately be placed on my shoulders. I thought I would have to work my way up to serving on a campus-wide committee, let alone chairing one! However, many universities are short-staffed and need people to fill these service roles. When starting a new role yourself, I advise selecting department and university service work with intention to protect your scholarship and teaching time.

HAA: Can you elaborate on your project "Plymouth State University: A Work of Art" and how it reflects your pedagogical and art historical goals?

SP: Oh gosh, I'm not sure I'd call this a "project"! We have a robust Center for Teaching and Learning that organized a series of brief community talks on how we would envision the future of our university. It was an interesting exercise to consider what mission-driven, logistical changes I would implement if I were in charge. Above all, this opportunity made me realize that I have valuable, marketable leadership skills that could help me rise as an administrator or apply to jobs beyond academia, if I ever choose either of those paths. As BU grads, you have these skills and opportunities, too.

HAA: Do you have any advice for current graduate students on how to distinguish themselves on the job market?

SP: My own job search story shows the power of taking chances and betting on yourself. It was a pretty bold move to send my packet to a job for which I was literally unqualified, but at least it was memorable! You should also build your network and leverage it. Before applying to PSU, I noticed that several PSU Art faculty were presenting at the SECAC conference. I attended their panels, gave them my card, and invited them to my own talk. When the time came to write a cover letter, I could open my application by dropping familiar names that might compel the committee to take a closer look at my materials.

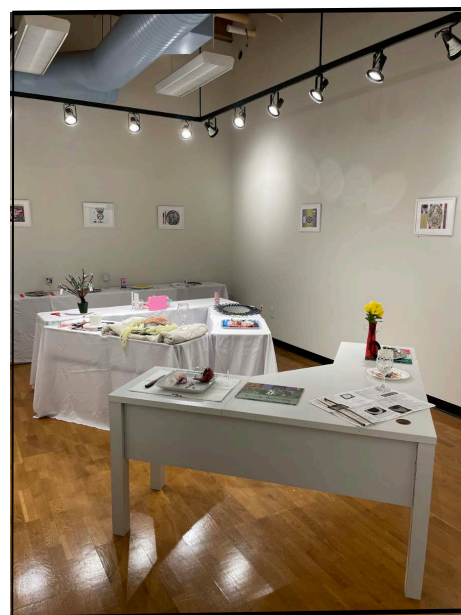
Tailoring your materials to each unique organization is also essential. Every university receives so many qualified applicants that they are able to select those who most closely align with their mission. In funding-strapped schools it's particularly important that you're able to connect Art History to wider institutional goals and advocate for the discipline. Following organizations on social media gives you deeper insight into their goals and culture than you may get on a Google search. Am I sounding like a stalker yet?!

I also want to flip this question and remind grads that the hiring institutions need to distinguish themselves on the job market, too. Try to find out what an organization's professional culture is like, and don't ignore any red flags you may notice during the application process. Academia is not the only path, and it's inspiring to see BU grads now working in a range of roles and industries! You have so many options and you deserve to work at a place that respects and values you.

HAA: We want to congratulate you on being awarded a “Transformative Teaching Award” by Plymouth State within a few short years of starting your tenure there! What has teaching at Plymouth State been like? How has it compared to your experience as a graduate teaching fellow at BU?

SP: Aw, thanks! Teaching at BU was excellent preparation for teaching at Plymouth State, but the student demographics are very different. We have a high proportion of first-generation and Pell-eligible students. As a rural State School, we are still working to diversify our student body, and many of our students' life experience is limited to New Hampshire. This makes my role feel particularly urgent because global art history courses are one of students' main windows into other cultures and perspectives.

The Transformative Teaching Award acknowledges pedagogy that is interdisciplinary, project-based, and open. I've centered issues of accessibility by using – and creating – Open Educational Resources (OER) textbooks. Students also crave nontraditional assignments, so I intersperse lecture and discussion with hands-on exercises like writing their names in cuneiform in Play-Doh or re-creating Robert Rauschenberg's *Erased de Kooning Drawing* with a partner. Right now, students in Gender, Representation, and the Visual Arts are creating place settings for a reimaged version of Judy Chicago's *Dinner Party* that we will install in our Art History Teaching gallery. I'm very interested in how rigorous art historical research does not always need to be shared through writing, but can take other material forms.



Parrish and her students renovated the Plymouth State University slide storage space into an Art History Teaching Gallery where students can display hands-on Art History Projects, such as her Gender, Art, and Visual Representation class's update of Judy Chicago's *Dinner Party* installation.

HAA: Do you have any memorable experiences from teaching/working at Plymouth State that you'd like to share?

SP: If a sense of community underlies all my best memories from BU, I think the same could be said of my best professional experiences. I worked with a really special group of students in an experimental course called The Museum as Medium: Exhibiting Culture on Campus. I was charged with repurposing the old slide library storage room, so with the students' help I turned it into a mini teaching gallery that we continue to use every semester. The students decided our first exhibition would be of work by artists who are incarcerated. We connected with the Freedom Through Art Collective and drove down to Boston together to pick up some artwork. I don't think the students had realized the magnitude of what they had accomplished until the opening night when they were explaining their project to our 100+ visitors. The student curators were beaming! Likewise, I was pregnant with my daughter at the time, and my heart swelled to think that this next generation was shaping such a kind and inclusive world for her to enter.

HAA: Has your dissertation research/focus had an impact on the courses you teach at Plymouth State?

SP: I am the only full-time art historian at Plymouth State, so I teach all our Art History courses. Due to enrollment challenges facing many colleges, we've really pared down our offerings and it is not feasible to offer specialized classes in my dissertation area. However, my research issues of cultural appropriation in fiber sculpture from the 1960s and 1970s definitely inform the feminist, global, inclusive approach I strive for in all my classes.

My focus on textiles is also helping me pivot into teaching courses on Fashion Studies. PSU has an Interdisciplinary Studies program where students create their own major, and several students have focused on fashion. Since we do not offer any fashion classes, many of them end up in Art History classes. Drawing on my dissertation research on fibers, I worked some fashion content into my courses to cater to this group. Then the other students got excited about fashion history, too! In response to student demand, I developed a General Education class called Fashion Statements and am looking forward to offering it for the first time next spring.

Above all, the narrow focus of a dissertation is misleading because the skills you acquire while writing one are incredibly far-reaching! A dissertation provides you with the skills to research new areas for teaching, among many other things. So although I don't often get to "nerd out" about the content of my dissertation very frequently in class, I use the skills I honed from my dissertation every day.

HAA: And, lastly, what are some of your goals for the future? Any new projects you're developing or directions you're interested in taking your research? Classes that you'd like to teach or initiatives you hope to undertake?



Parrish (right) with fiber artist Norma Minkowitz at the opening for *Norma Minkowitz: Body to Soul*, curated by Parrish for the Fairfield University Art Museum, 2023. Photo credit: John Groo, Fairfield University.

SP: Recently I have been ramping up my curatorial work. Recently I curated *Norma Minkowitz: Body to Soul* for the Fairfield University Museum of Art. My upcoming sabbatical project is to develop a group exhibition tentatively titled *Get Physical: Craft and Sport in Contemporary Art*. In every teen movie, artists and jocks sit at different lunch tables, yet craft and athletics share their emphasis on motion, embodiment, training, and identity formation. Artists such as Hank Willis Thomas, Nathan Vincent, Esma Mahamoud, and many others explore this connection in their work. During my sabbatical, I was also awarded a Marion and Jasper Whiting grant to travel to Japan to study fashion! They call a PhD a "terminal" degree, but there is no end to your learning after BU.

We want to thank Sarah Parrish for taking the time to talk with us and update us on what she's been up to since defending her dissertation! We wish her the best in all her future endeavors!

HAA NEWS: FACULTY

Ross Barrett's *Speculative Landscapes: American Art and Real Estate in the Nineteenth Century* was published last fall by the University of California Press. This spring he presented papers at CAA and the annual ASEH conference and began work on a new book project that will explore how artists, writers, and everyday Americans reckoned with the meaning and memory of Atlantic hurricanes during the long nineteenth century.

Cynthia Becker published an article with Brian Nowak in the journal *African Arts* in 2022. Entitled “Iklan Aesthetics in Niger: Identity and adornment from servility to self-agency,” the article complicates Tuareg art by taking into consideration the history of Sahelian slavery. An article that she wrote, “Moroccan Boucherouite: from Marginal Object to Collectible Art,” was published by the Research Center for Material Culture in the



Cynthia Becker holds a 19th century silk belt from Fes (Morocco) while consulting at the Cleveland Museum of Art.

Netherlands as part an Un/Engendering the Collections Conference that they organized in 2020. (<https://www.materialculture.nl/en/research/themes/unengendering-collection-2023-april-articles>). In April, she consulted at the Cleveland Museum of Art, traveling to the museum for three days to examine dozens of 18th to 20th c. embroideries, weavings, and pieces of jewelry from Morocco, Algeria, and Tunisia. This summer, she is traveling to Marseille to interview one of the founders of the Algerian, post-colonial art movement Aouchem (“Tattoo”). Afterwards she heads to Morocco to begin some new research and visit friends and family.

Sibel Bozdoğan served on the Master Jury of the 15th Cycle of the Aga Khan Architecture Awards in two separate weeklong meetings in Geneva and Lisbon during 2022. She attended the Award Ceremony in Muscat, Oman in October 2022 and contributed an essay to the award publication, *Inclusive Architecture*. Inspired by the selected six community-oriented projects from Indonesia, Bangladesh, Iran, Lebanon and Senegal, Professor Bozdoğan offered a seminar titled “Architectures of Social Engagement” in Spring 2023, which concluded her five-year appointment as Visiting Professor of Modern Architecture and Urbanism.

Jodi Cranston spent most of the year seeing through publication a number of projects that she had completed during the pandemic. Her book project, *Animal Sightings: Art, Animals, and European Court Culture, 1400-1550*, will be published by Penn State University Press sometime next year. Related to that work is an article due out in *I Tatti Studies* this summer, as well as several book reviews.

Jan Haenraets' year was filled with administrative efforts, teaching and student advice. With the help of MA students the Preservation Studies Program website launched new and revised content to strengthen its voice, including spotlights of preservation studies alumni, Preservation News, student work, together with its Twitter profile. Preservation Studies hosted a Round Table with alumni and internship hosts, and explored on preservation field trips the City of Quincy's heritage and the Historic New England Summit in Worcester. Looking towards the future, an initial review of the Preservation Studies Program formulated recommendations and support for hire of a new program Director. The Landscape Design and Preservation Studio collaborated virtually with Kashmir on a park redesign at Srinagar's Dal lake. The internships and capstone research projects connected our MA in Preservation Studies students with organizations and contemporary challenges. Jan was again fortunate to have inspiring HAA research assistants through BU's Undergraduate Research Opportunities awards.

Becky Martin's summer got off to a great start with the defense of Alex Yen and graduation of Jen Tafe. Becky taught summer school before traveling to Istanbul, Edirne, and Jerusalem to work on various research projects. In the Fall, she delivered lectures on the representation of Africans in Greek vase painting at Penn State and Phoenician temples in Ibiza, Spain, at the 10th International Congress of Phoenician and Punic Studies. In November, she led a field trip of student from Core to the Metropolitan Museum to visit the *Chroma* show. In January she presented a paper in honor of her advisor Andrew Stewart at the annual meeting of the Archaeological Institute of America, and a co-authored paper on Tel Dor for the *Journal of Archaeological Science* was published. In March and April she travelled to Montreal and Nashville, respectively, to give still more lectures. She also celebrated the MA of Rachael Nelson on Etruscan museology. In May she will travel abroad to work

on Greek pottery exported to the ancient site of Asheklon before coming home to teach summer school. She looks forward to spending much of the summer writing under the directorship of her dog Bojangles.



Becky Martin visiting Ses Païsses de Cala d'Hort--a Punic archaeological site on Ibiza with fellow Phoenicians

William Moore has had a busy and successful year. He is making good progress on his manuscript for *The Buildings of Cape Cod & the Islands* for the Society of Architectural Historians and the University of Virginia Press. At the 2023 meeting of the Vernacular Architecture Forum he presented a paper entitled "RLDS Reunion Grounds: Landscapes of Moderate Mormonism." He also just returned from serving as an outside evaluator for the University of Delaware's Academic Program Review of the Winterthur Program in American Material Culture.



Union Chapel, Oak Bluffs, Massachusetts, 1870. Designed by Samuel Freeman Pratt. One of the buildings in Prof. Moore's forthcoming *Buildings of Cape Cod & the Islands*.

Associate Professor **Jonathan Ribner**'s recent book, *Loss in French Romantic Art, Literature, and Politics* (Routledge, 2022) is available via Open Access. A link to download the book is available in Ribner's profile on the HAA website.

Kim Sichel is continuing to work on photobook scholarship, with a lecture at the Boston Athenaeum, an essay about Indian photobook artist Dayanita Singh, and progress toward a new book on photo albums/books.

Alice Tseng assumed a new challenge as the college's Associate Dean of the Faculty for the Humanities while continuing to serve in various roles outside BU for the CAA, AAS, and SAH. She shared her research in progress on Japan at the world's fairs through invited talks and conferences, including at the University of Washington in Seattle at the invitation of their new assistant professor of Japanese art, Dr. Miriam Chusid, HAA alumna (BA '04). A quick December trip to Japan reconnected her to modern Kyoto research with a new cohort of international scholars on the subject. In April, Tseng enjoyed serving as host and moderator at Dr. Christine Guth's lecture "The Gastropolitics of the 1853-54 Perry Mission to Japan," followed by a convivial after-lecture sushi



Dinner after April 26 Guth lecture, attended by (clockwise from left) Eugenio Menegon (History), Christine Guth (V&A Museum/Royal College of Art), Cynthia Becker, Rosa Jang, Yifei Wang, Chenguang Zhu (History), Alice Tseng, and Bob Murowchick (Archaeology/BU Center for the Study of Asia)

dinner with colleagues and students from HAA, History, and Archaeology. Ending the spring semester on a high note, she was inducted as an honorary member of the BU Epsilon Chapter of Phi Beta Kappa and gave an address titled "The Study of Architecture and Asking Why" to the 2023 class of student inductees.

Gregory Williams published an essay on the artist Katherina Grosse for an exhibition catalogue at the Mildred Lane Kemper Art Museum at Washington University in St. Louis. He worked on co-editing, with Mette Gieskes of Radboud University in the Netherlands, a collection of essays on humor in global contemporary art that will be submitted to Bloomsbury in June. He looks forward to returning to Germany this summer to conduct research on the East German artist Carlfriedrich Claus and on the contemporary German sculptor Franz Erhard Walther.

Michael Zell is finishing up his review of the MFA exhibition *Michaelina Wautier and 'The Five Senses': Innovation in 17th-Century Flemish Painting* for the interdisciplinary journal *Early Modern Women*. His essay "Rembrandt and Multicultural Amsterdam: Jews and Black People in Rembrandt's Art" will be published later this year in the volume *Rembrandt Seen Through Jewish Eyes*, edited by Mirjam Knotter and Gary Schwartz. In early July he will present "Dogs at Rest: Animals and Identity in Rembrandt and Dou" in a Rembrandt and genre conference at Herstmonceux Castle, Queen's University's study center in Sussex, England. Zell is also co-organizing the conference "Affective and Hermeneutic Functions of the Self-Aware Picture, 1550-1700" with Walter Melion of Emory University, scheduled for the end of 2023. At the conference he will present a paper on Gerard ter Borch's unusual Horse Stable of 1654, in which the artist included himself grooming a horse and a portrait of his wife, Geertruyt Matthijs, whom he married in the same year.

Faculty Feature Story

Last fall, **Professor Michael Zell** writes, I co-taught a new graduate seminar “A Golden Age? Global and Material Turns in the Study of Seventeenth-Century Dutch Art” with Christopher Atkins, Van Otterloo-Weatherbie Director of the MFA’s new Center for Netherlandish Art (CNA). Balancing the latest scholarship on the global dimensions of Dutch art and the intersection between global and material methodologies with object-based inquiry, the seminar offered students an unmatched experiential learning and career development opportunity. Classes were conducted at the CNA, established as part of a landmark 2017 gift of over 113 Dutch and Flemish paintings and other objects to the MFA, which overnight transformed Boston into the North American hub for the study of this fundamental period of European art. Students worked directly with the MFA’s outstanding collection of Dutch paintings, prints, drawings, decorative arts, and Judaica; we also met regularly with the museum’s curators, conservators, researchers, and staff, all of whom generously shared their knowledge and expertise. Through sustained access to the artworks and regular interactions with museum professionals, the students learned the skills required for their future careers in museums as well as academia.

To extend the students’ learning beyond the class, Atkins and I took them to Amsterdam to see the Rijksmuseum’s *Vermeer* exhibition over Spring Break, providing a once-in-a-lifetime opportunity to see the largest Vermeer exhibition ever mounted. With a seed grant from the CNA and generous contributions from the Dean’s Office, the Boston University Center for the Humanities, the Provost’s Office, NEH Distinguished Professor in the Humanities Anthony Petro, and the History of Art & Architecture

Department, every student was given the opportunity to participate. Rachel Kase, who is defending her dissertation on ecocritical approaches to Dutch landscape art in May, and undergraduate Gabriella Sproba joined eight students from the seminar: Michaela Dehning, Irene Garcia, Sarah Hagglund, Hannah Jew, Kaylee Kelley, Rachael Kline, Bailey Pekar, and Sihan Zang. Alumna Natasha Seaman, Professor at Rhode Island College and a specialist in Dutch art, and Professor Emeritus Fred Kleiner also joined the group. Despite the typically Dutch intermittent rain and chilly weather, and the jam-packed schedule, the trip was a great success, and a lot of fun.



In front of Rembrandt’s *Night Watch*, with Petria Noble, Rijksmuseum Head of Conservation. From left to right:

Gabriella Sproba; Michaela Dehning; Rachel Kase; Christopher Atkins; Petria Noble; Michael Zell; Hannah Jew (behind); Rachel Kline; Irene Garcia; Bailey Pekar; Natasha Seaman (behind); Sihan Zhang; Sarah Hagglund; Kaylee Kelley



In the Frans Hals Museum, Haarlem: from left to right: Christopher Atkins; Sarah Hagglund; Rachel Kline; Kaylee Kelley (behind); and Bailey Pekar



Pieter Roelofs, Rijksmuseum Head of Paintings, speaking with the BU group in the RijksLAB about the Vermeer exhibition.

Behind-the-scenes visits were organized with Rijksmuseum curators, conservators, scientists, and educators, as well as with curators at the Mauritshuis in the Hague and the Prinsenhof in Delft to see related exhibitions. There were many highlights, including meeting with the Rijksmuseum's Head of Paintings, Pieter Roelofs, who spoke about the inception of the exhibition and the challenges of assembling 28 (or 27, depending on who you ask) of Vermeer's roughly 35 extant paintings, followed by a lively Q&A. Petria Noble, Head of Conservation, also met with us in front of Rembrandt's colossal *Night Watch*, which is currently undergoing a multi-year conservation treatment. In an adjacent seminar room, Noble then shared her team's technical discoveries and their decision to undertake a major restoration of the painting. David de Haan, Curator at Delft's Prinsenhof Museum, gave us an in-depth tour of the exhibition *Vermeer's Delft*, followed by a walking tour of Delft locations connected to Vermeer. Atkins, a scholar of Frans Hals, arranged for entry to the Frans Hals Museum in Haarlem before the museum opened to the public and led a tour of the collection and Hals's celebrated group portraits. Having the galleries to ourselves as we experienced the paintings with Chris was a tremendous privilege. Our dinner of Indonesian rijstafel - a first for most of the group - was also a big hit.

These experiences will have a profound, lasting impact on the students who participated in the trip, both personally and for their careers as museum professionals and art historians. MA student Sarah Hagglund summed this up nicely: "Highlights from the trip abound, from conversations with classmates shared on the streets of Amsterdam and Delft, to first locking eyes with the Girl with Pearl Earring; even months removed from the trip, my excitement and

gratitude still feels fresh [R]arely do we, as students of the humanities, find that our universities and our departments have the funds to support trips like this one, so to see our professor, our university, and the museum which housed our class work to not only make this trip possible, but also accessible to us financially was one of the most affirming moments of my Master's degree. I left that trip with the realization that the exhibition might be the only time in my generation when so many Vermeers are in the same room, and the gravity of the fact that I got to experience it still has not left me." And as undergraduate Gabriella Sproba wrote, "it was an absolute privilege to experience my favorite of Vermeer's works [*The Milkmaid*] ... and melt into his painting's perfect stillness."



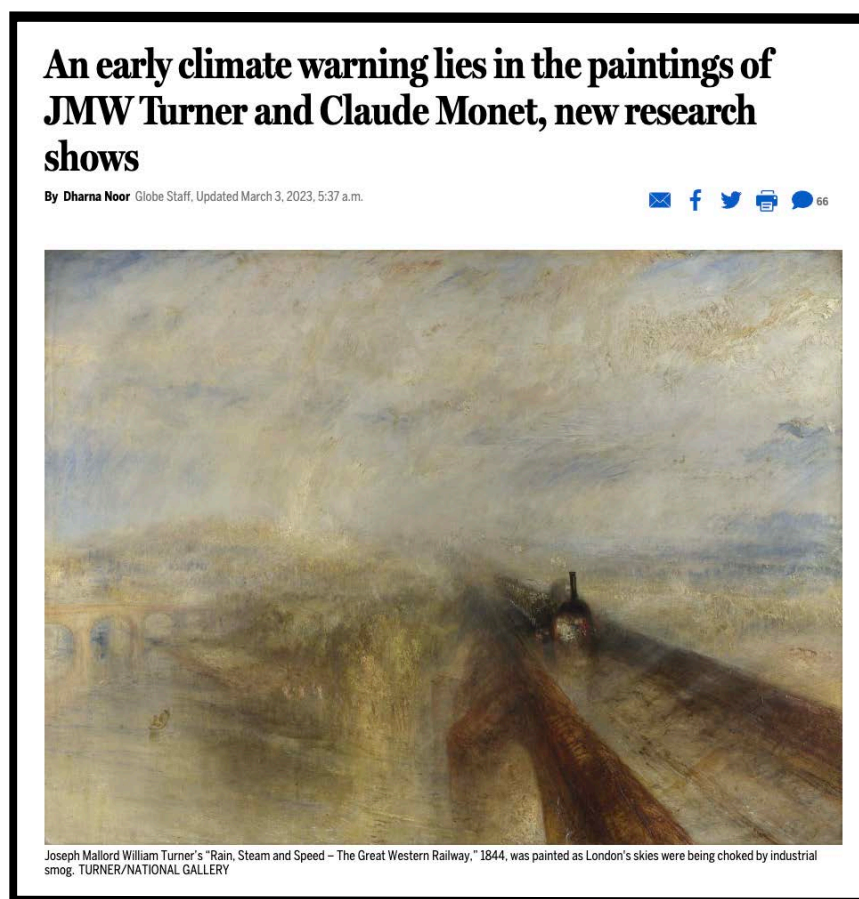
In the Vermeer exhibition, in front of *The View of Delft*, from left to right: Irene Garcia; Bailey Pekar; Michael Zell



Touring Delft locations connected to Vermeer with David de Haan, curator at the Prinsenhof Museum, Delft. From left to right: Irene Garcia; Sarah Hagglund; Natasha Seaman; Gabriella Sproba (behind); Hannah Jew; Sihan Zhang (behind); Bailey Pekar; David de Haan

Faculty Feature Story

Associate Professor Jonathan Ribner contributed to a [podcast for the Proceedings of the National Academy of Sciences](#), was interviewed by [The Boston Globe](#) and [CNN](#), and was mentioned in an article in [Artnet News](#). The podcast, interviews, and article were occasioned by a groundbreaking study by two renowned climate scientists Peter Huybers (Professor of Earth and Planetary Sciences and Environmental Science and Engineering, Harvard University and MacArthur Fellowship recipient) and Anna Lea Albright (Laboratory of Dynamic Meteorology, Sorbonne and École nationale supérieure, Paris) in [PNAS 120, no. 6 \(January 31, 2023\)](#). The study by Huybers and Albright validates an argument regarding the artistic impact of air pollution that Ribner made nearly two decades ago in the essay, “The Poetics of Pollution,” contributed to the catalogue of the exhibition by Katharine Lochnan *Turner Whistler Monet: Impressionist Visions* (Art Gallery of Ontario, Toronto; Tate Britain, London; and Grand-Palais, Paris, 2004-05).



Cover page of *The Boston Globe* article “An early climate warning lies in the paintings of JMW Turner and Claude Monet, new research shows” for which Johnathan Ribner was interviewed.

HAA NEWS: GRADUATE

As a third-year, **Toni Armstrong** completed coursework and spent much of the academic year preparing for Qualifying Exams to be taken in May 2023. Toni also traveled to Cincinnati to conduct new research on the artist Robert Duncanson for an eventual article. Toni is also very grateful to have been awarded the “Outstanding Teaching Fellow” award for the department in the Spring. This summer, Toni will serve as a BUCH intern with the Boston Symphony Orchestra, and will begin work towards a dissertation prospectus.

Rebecca Arnheim is thrilled to be concluding her first year back in Boston post-Covid and serving as a Senior Writing Fellow in the CAS Core Curriculum. This past year she has started reading through the hundreds of archival pages she took in Italian archives last year and incorporating her observations into her dissertation. Supported by the GRAF fellowship, Rebecca has visited numerous museums in Europe. She has presented at the Renaissance Society of America’s Annual Meeting in San Juan, Puerto Rico, one of her case studies. She is excited to dedicate her summer to writing and finalizing her dissertation while preparing for her final year in the program. Rebecca looks forward to serving as a Teaching Fellow of the “Renaissance Venice” class in the fall. In her last semester, Rebecca will be a Senior Teaching Fellow, leading the “Survey for Renaissance Art” and planning on defending her dissertation.



Rebecca in the study room at the Albertina, Vienna.



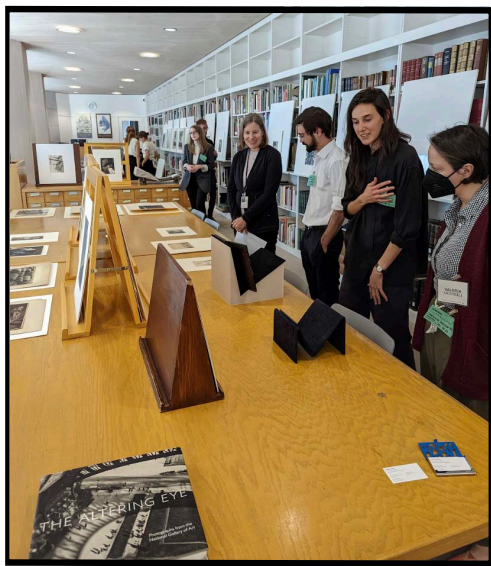
The Roman sculpture gallery at the Nationalmuseum in Oslo, Norway.

Bailey Benson had another busy year working on her dissertation, “In the Eye of the Beholder: Memory, Identity, and the Role of Viewer Reception in Roman Imperial Portraiture, 193-284 CE.” With the support of a Graduate Arts Research Grant from BU Arts Initiative, she carried

out research trips to London, Oslo, Milan, Mantova, Brescia, and Venice. She was also able to conduct research visits to the University of Pennsylvania Museum of Archaeology and Anthropology as well as the Metropolitan Museum of Art in New York City thanks to a GSO Research Grant. During the 2023 Spring semester, Bailey served as a teaching fellow for AH 333: Arts of Classical Greece. This summer, in addition to continuing to work on her dissertation, she will be teaching the first half of the art history survey at BU (AH 111) along with AR 230: Greek and Roman Archaeology.

Renée Brown is excited to wrap up the 2023 Spring semester after a productive year. She presented the paper “Mexican Modernity Between Dream and Reality: Lola Álvarez Bravo and Francisco Tario’s Acapulco en el sueño (1951)” at the Photography Network’s Intersecting Photographies Symposium; delivered an exhibition talk on the photobook *Changing New York* (1939) at the Boston Athenaeum’s *What They Saw: Historical Photobooks by Women, 1843-1999*; passed her PhD qualifying exams; and received a research fellowship from the Center for Creative Photography in Arizona. Renée would like to thank

professors Greg Williams, Jodi Cranston, and Jonathan Ribner, as well as her fellow AH361 and AH112 TFs, for their support and good humor which made this year such a rewarding experience. She looks forward to teaching AH395 History of Photography this summer and working with Morgan Snoap on next year's guest lecture series!



Renée Brown and Casey Monroe participate in a photography workshop at the National Gallery Art (Washington, D.C.) during the Photography Network Symposium (October 13-15, 2022).

This academic year, **Carter Jackson** advanced to PhD candidacy, and he had a great time traveling to England to investigate primary sources for his dissertation, “The Architecture of Britain’s Imperial Institutes and the Misgivings of Empire.” While in London, he presented research on imported French interiors in British country houses at a conference focused on boiseries. He also published an article on the architecture of Henry Hobson Richardson’s Allegheny County Courthouse in Nineteenth-Century Art Worldwide, and he was installed on the board of directors at Boston’s Gibson House Museum. In May, Carter will present a paper at the Vernacular Architecture Forum conference focused on how the design and preservation of Boston Government Service Center has impacted the lives

of the state’s disabled population. In June and July, he will work as a fellow in the Prints and Photographs Division at the Library of Congress, and he is looking forward to a summer exploring Washington, DC.

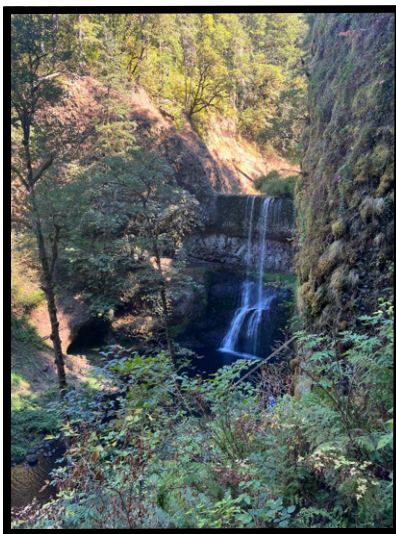
Hannah Jew had a busy year, in which she finished her coursework and teaching, as well as took on two additional roles in the department. She had the pleasure of serving as a junior editor on both issues of *Sequitur*, as well as helping bring the Mary L. Cornille Graduate Symposium back to the MFA for the first time since 2019 alongside Rachel Kline. She also had the wonderful privilege of visiting the Netherlands over spring break with Michael Zell’s seminar to visit the landmark *Vermeer* exhibit at the Rijksmuseum, an unforgettable week. This summer, she will be working with Karina Corrigan, curator of Chinese export art, at the Peabody Essex Museum before embarking on the dissertation process. She hopes to work on the various facets of women’s work in the art world in the seventeenth century Netherlands, from craft to depictions of housework to the collections of widows.

This year, **Sybil F. Joslyn** wrapped up her two-year tenure as GSHAAA Co-President, as well as her two-year appointment as an editor with *SEQUITUR* and her position as Co-Coordinator of the HAA Guest Lecture Series. She is delighted to have worked alongside so many of her colleagues over the past three years to foster a sense of community among the department’s graduate students. As of December, Sybil became ABD with the approval of her dissertation prospectus, and this summer she looks forward to serving as Instructor of Record for Learning to See and conducting research up and down the east coast. Recently, Sybil presented her work at the Mary L. Cornille (GRS’87) 39th Annual Graduate Symposium in the History of Art & Architecture and was awarded a BUCH Graduate Student Award for outstanding work in the humanities. Personally, she and her husband Josh

look forward to welcoming their first child in early September.

Rachel Kase will be defending her dissertation, “From Goltzius to Rembrandt: Landscapes of Change in Seventeenth-Century Dutch Prints and Drawings,” at the end of May. This fall, she used her GRAF to travel in the Netherlands, United Kingdom, and France to study artworks related to her dissertation. She was also able to join Michael Zell and a small group of graduate students to see the once-in-a-lifetime *Vermeer* exhibition at the Rijksmuseum in March. In April, she had the privilege of representing BU at the annual IFA-Frick Symposium on the History of Art. Her paper, “Shifting Shores: Environment, Cartography and Artistic Invention in Jan Saenredam’s Beached Whale Near Beverwijk and Claes Jansz Visscher’s View of Egmond aan Zee,” will be published in the *Nederlands Kunsthistorisch Jaarboek (NKJ)* later this spring. Next year, she will be the postdoctoral fellow at the Morgan Library’s Drawings Institute. She is looking forward to relaxing with her family this summer!

Katherine Mitchell (fifth year PhD candidate) is in the final stages of writing her dissertation, *Photographic Currents in US River Culture*. She received the Joan and Stanford Alexander Dissertation Award from The Museum of Fine Arts, Houston this year, which supported her research travel to New York City; Berkeley and Palo Alto, California; and Eugene and Portland, Oregon. Mitchell presented an excerpt



Taking a break from the archives in Oregon.

from one of her dissertation chapters, “Personal Panorama: John P. Doremus’s Mississippi River Stereographs,” at the University of Michigan History of Art Graduate Symposium in the fall. Her review of *Out of the Studio: The Photographic Innovations of Charles and John Smeaton at Home and Abroad*, by John Osborne and Peter Smeaton, was published by *H-Sci-Med-Tech* in January. Mitchell is looking forward to finishing her dissertation in the coming months!

In addition to presenting his research at the Photography Network’s Intersecting Photographies Symposium at Howard University in October 2022, **Casey Monroe** successfully defended his dissertation, “Economic Imperialism on the Global Frontier: William Henry Jackson’s Photographs for the World’s Transportation Commission (1894-1897),” on April 26, 2023. Examining the photographer’s work for the international fact-finding mission known as the World’s Transportation Commission (1894-1897), Casey’s dissertation analyzes how Jackson’s images participated in and popularized a burgeoning form of overseas economic imperialism and corporate interventionism in the United States throughout the 1890s. Following his graduation from Boston University, Casey looks forward to continuing his passion for teaching at Suffolk University in the fall semester. Congratulations, Dr. Monroe!



The newly-minted Dr. Monroe celebrates with his committee, Professors Ross Barrett, Kim Sichel, John Ott, Ana María Reyes, and Jonathan Ribner.

Liz Neill received a long-term Graduate Research Abroad Fellowship in support of her dissertation researching imagined animal-based creatures on Archaic Greek pottery and their provenance(s). She conducted research at the Getty Villa and archaeological museums in Milan, Florence, Siena, Orvieto, Viterbo, Tarquinia, Cerveteri, Rome, and Athens, including seeing favorite artworks from AH111/112 in person. She convened five meetings of the Antiracism and Museums Working Group (see separate blurb for details), presented her research at the European Association of Archaeologists, and made headway on dissertation chapters two and three. Neill has joined “Digging Up Data,” an experimental professional development program on “Turning an Idea into Digital Scholarship” supported by Open Context and ASOR, to craft the digital product

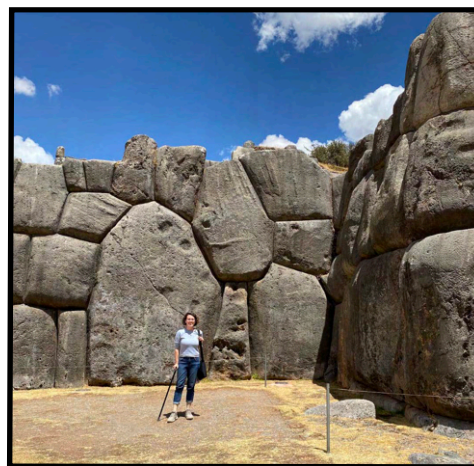


The Francois Vase (Florence).

accompanying her research. She is joining the Lechaion Harbor and Settlement Land Project, Ancient Corinth, ASCSA/California State University Long Beach this May before continuing her museum research in Greece, Turkey, France, Switzerland, Germany, and Italy.

Phillippa Pitts had a busy year working on her dissertation, “Pharmacoepic Dreams: Art and America’s Medical Democracy,” selections from which she presented at SECAC and the Food Studies Association. Pippa began the year as a David Jaffee fellow at the American Antiquarian Society, before completing a CASVA-funded research trip to Peru, Mexico, France, and Spain, where she examined interpretations of indigeneity in transnational contexts. She then continued her dissertation research as a Helfand Fellow at the Library Company of Philadelphia and a short-term fellow at Winterthur. This summer, she looks

forward to participating in the Summer Institute for Technical Studies at Harvard Art Museums and holding a research fellowship at Oak Spring Garden Foundation. This spring, Pippa was honored to be named the 2023-2024 Wyeth Foundation Fellow at the Smithsonian American Art Museum, bringing her to D.C. this fall. She was also incredibly grateful to be awarded an ACLS/Luce Dissertation Fellowship, which she will defer until 2024.



Phillippa Pitts at the archaeological site of Sacsayhuamán outside of Cusco, Peru during her Ailsa Mellon Bruce Predoctoral Fellowship from CASVA.

Constanza Robles spent most of the year conducting research for her dissertation “Visualizing Alliances: Pan Americanism, Hispanismo and Latin Americanism in the Art and Architecture of World Fairs, 1901-1929.” Thanks to a long-term Graduate Research Abroad Fellowship (GRAF) and a Terra Foundation Research Grant, Connie was able to spend the fall semester in Rio de Janeiro, Brazil looking into the *International Exposition of the Centenary of Independence* (1922) the focus of her second chapter. After that, and happy to escape the Boston winter, she went to Miami, Florida to work as a fellow at the Wolfsonian-Florida International University Museum, where she had in depth access to their vast collection of world fair objects and archives. Connie is now back in Boston processing the bounty of images,

books, and primary sources, as well as preparing to teach AH112 during Summer II.

Amy Silverman, Assistant Registrar at the Wolfsonian-FIU off-site storage showing Connie the poster used to promote the Pan American Exposition held in Buffalo in 1901.



Althea Ruoppo spent the academic year 2022-23 in Germany as a Fulbright Study/Research Graduate Fellow and visiting student in the Institute of Art History at the University of Cologne. One of her favorite study places was the reading room in the Art and Museum Library at the Museum Ludwig, which overlooks Cologne Cathedral. Althea is very grateful to have seen major solo exhibitions on each of her three dissertation artists in Berlin, Düsseldorf, and Frankfurt, and to have visited art museums across the state of North Rhine-Westphalia. She also loved having the opportunity to be immersed in the German culture and language thanks to her wonderful flat mates, Urle and Katja. Recently, Althea was awarded a scholarship from the Walter Read Hovey Memorial Fund at The Pittsburgh



Sunset view of Cologne, Germany, from the KölnTriangle

Foundation and a research and travel grant from the Henry Moore Foundation. This summer, she will give a talk on the artist Reinhard Mucha as part of Edinburgh College of Art's Research Forum for German Visual Culture Seminar Series. On a personal note, Althea looks forward to marrying her fiancé, Sean, this June.

Morgan Snoap enjoyed a busy yet rewarding third year in the PhD program. Supported by a Foreign Language and Area Studies (FLAS) summer fellowship, Morgan studied the Moroccan dialect of Arabic in Fes, where she also had the opportunity of meeting with and learning from textile workers. During the academic year, Morgan published an exhibition review and submitted a manuscript for a forthcoming research note to appear in the autumn 2023 issue of *African Arts*. She also gave multiple public presentations, including a photobook talk at the Boston Athenæum and two graduate student symposium talks at the Clark Art Institute (Williams College) and MFA Boston (Boston University). Morgan is excited to have finally finished her coursework this spring and to be returning to Fes this summer to continue language learning and lay groundwork for her dissertation research on silk textile production in the city.



Morgan learning about textile production from a weaver in the medina (old city) of Fes.

Fifth year PhD Candidate **Francesca Soriano** spent the academic year working on her dissertation, “Feathers and Skins: Art and the Avian Economy in the Nineteenth Century.” Supported by a Beaze and Harry Adelson Research Grant, she traveled to Hartford, CT and Washington, D.C. for dissertation research. She presented dissertation chapter research at SECAC in Baltimore, MD in October and at the Emerging Scholars Symposium hosted by the Lamar Dodd School of Art at the University of Georgia in March. Francesca is looking forward to continuing working on her dissertation this summer and fall with support from a Douglass Foundation Predoctoral Fellowship at the Smithsonian American Art Museum in Washington, D.C. Outside of BU, Francesca got engaged to her partner, LB, in April!

As a member of the HAA Department’s DIEA Committee, **Graham Stopa** led a pollinator initiative on Boston University’s Charles River Campus funded by a Sustainability Innovation Seed Grant. With the aim of creating a more resilient and climate change adaptable landscape, the initiative collaborated with BU Sustainability, Facilities Management, and Operations offices to examine the BU campus landscape for gaps in the current bloom cycle. By planting trees that align with these gaps, the initiative provides more reliable food for pollinators throughout their most active seasons, increasing campus biodiversity and supporting the crucial role pollinators play in maintaining global ecological stability. The initiative planted trees on University Road next to George Sherman Student Union and on BU Beach.



Steve Lindberg (left), Graham Stopa, and Devon Woolbert stand adjacent Bay State Road next to a newly planted Eastern Redbud (*Cercis canadensis* ‘forest pansy’), an early-blooming tree native to eastern North America.

HAA NEWS: UNDERGRADUATE

Nic Rowe is graduating with a B.A. in Architectural Studies cum laude and with departmental honors. He started off the year by assuming the presidency of the Undergraduate Architecture Association, leading joint meetings with the Undergraduate Philosophy Association, Art History Association, and Environmental Student Organization as well as a field trip to the MIT campus. He also continued to volunteer with the Community Service Center's Student Food Rescue program. In the spring, he enrolled in Prof. Bozdoğan's Architecture of Social Engagement seminar, where he presented at length his research on the design philosophy of Burkinabe architect Francis Kere and how it can be applied to sustainable development worldwide. Another class he enjoyed was Professor Clunis' Arts of Africa class. After graduation and his subsequent service year with AmeriCorps, he hopes to put his architectural background to use by working as a grant writer for arts nonprofits in the DC area.



Nic Rowe (BA'23)

HAA NEWS: ALUMNI

Ann Canon (MA '18) was promoted to Associate Curator of American Art at Fenimore Art Museum after successfully co-curating *Unmasking Venice: American Artists and the City of Water*, an exhibit made possible through the Art Bridges Initiative. She is currently working on the final phase of Fenimore's Art Bridges collaboration with the MFA, Boston and Springfield Museums, *As They Saw It: Women Artists Then & Now*, a multi-venue exhibit set to open at Springfield this October. This spring she also curated *Imprinted: The American Painter-Etcher Movement*, and spearheaded the acquisition of ten new works of art made by Americans abroad, further strengthening Fenimore's expansive American fine art holdings.

Jenny Champoux (MA '06) launched an open access digital art database. With more than 3,000 images, the [Book of Mormon Art Catalog](#) is the largest index and central repository for all art based on the *Book of Mormon*. It brings together art from museums, private collections, galleries, studios, exhibitions, and publications. Much of the art is now available publicly for the first time. The site includes extensive information about each artwork and a range of search options. The catalog, which continues to grow, supports research and education, promotes knowledge of artists worldwide, highlights the diversity of Latter-day Saint art and artists, and provides a devotional resource. The project is funded by a grant from the Maxwell Institute at BYU. As the director, Champoux appeared on the Maxwell Institute Podcast, Mormon Book Reviews, and Book of Mormon Perspectives Forum, and spoke at the Book of Mormon Studies Association Conference.



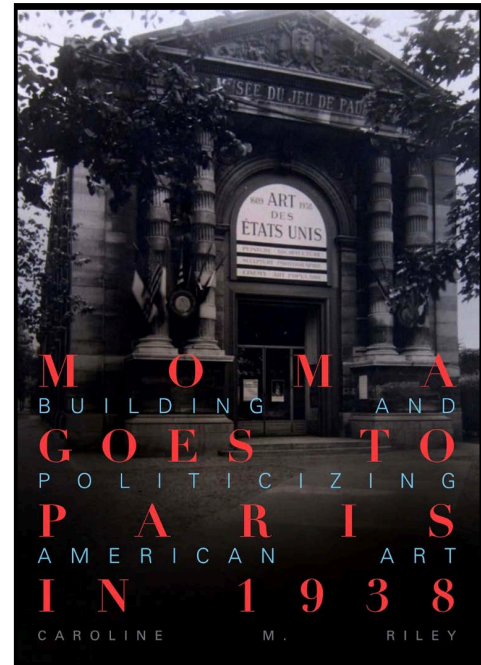
Jenny Champoux, Director of the Book of Mormon Art Catalog, speaking about the project at BYU in October 2022.

Carol Fabricant (MA '18) has recently moved to the Museum of Science, Boston, where she works as the project manager of temporary and touring exhibitions. In her role, she manages the logistics of temporary exhibitions coming to the museum and the museum's portfolio of touring exhibitions to other institutions domestically and internationally. Carol recently traveled to Barcelona, Spain, to assist with the installation of the museum's touring exhibition, *The Science Behind Pixar*.

Caroline Riley (PhD '16) published her first book, *MoMA Goes to Paris in 1938: Building and Politicizing American Art* (University of California Press). With over 750 artworks on view in Paris ranging from seventeenth-century colonial portraits to Mickey Mouse and spanning architecture, film, folk art, painting, prints, and sculpture, MoMA's first intentional exhibition

was the most comprehensive display of American art to date in Europe and an important contributor to the internationalization of American art.

Caroline demonstrated in what ways, at the brink of international war, MoMA collaborated with the US Department of State for the first time to deploy works of art as diplomatic agents. In 2022-23, she served as the NEH Long-Term Fellow at the New York Public Library to work on her next book, *Thérèse Bonney and the Power of Global Syndicated Photography*. It explores how Americans, and the broader global public, learned through syndication about modernism and war.



MoMA Goes to Paris in 1938, cover

GUEST LECTURE SERIES

The History of Art and Architecture Guest Lecture Series is an annual program that unites historians of art, architecture, and material culture in a wide range of fields and media. Following a department-wide student survey used to solicit suggestions for lecturers, prominent scholars and museum professionals are invited to share their latest work with the BU community in a lecture followed by a Q&A. The series is generously sponsored by the Boston University Center for the Humanities.

This year, the department was pleased to welcome four speakers. In September, we heard from Dr. Stephanie Langin-Hooper, Associate Professor and Karl Kilinski II Endowed Chair of Hellenic Visual Culture at Southern Methodist University, who presented “The Alabaster Goddesses of Hellenistic Babylonia: Religious Power, Sexual Agency, and Accessing the Afterlife through Ishtar-Aphrodite Figurines.” In December, we welcomed Dr. Aaron M. Hyman, Assistant Professor in the History of Art at Johns Hopkins University, who presented “Rubens’s Wastepaper and the Eloquence of Substrate”—a lecture that reembedded a tradition of using accounting documents as oil-sketch supports back into the merchant tradition from which they emerged. In February, our own Dr. Sibel Bozdogan presented “Global Legacies of Modern Architecture: View from Turkey and the Middle East,” which examined the historiography conservation of modern architecture. Our final lecturer was Dr. Kelli Morgan, Professor of the Practice and Director of Curatorial Studies at Tufts University, who spoke about the process of putting colonialism and whiteness on critical display in the colonial exhibition space in her lecture “Art, Whiteness, and Empire.”

The 2021-2022 HAA Guest Lecture Series was organized by graduate students Carter Jackson and Sybil Joslyn with faculty support from Professors Michael Zell. It was generously supported by Boston University Center for the Humanities.

Stephanie M. Langin-Hooper

Associate Professor and Karl Kilinski II Endowed Chair of Hellenic Visual Culture, Southern Methodist University
“The Alabaster Goddesses of Hellenistic Babylonia: Religious Power, Sexual Agency, and Accessing the Afterlife through Ishtar-Aphrodite Figurines”

Wednesday, September 28, 2022



Aaron Hyman

Associate Professor of the History of Art, Johns Hopkins University
“Rubens’s Wastepaper and the Eloquence of Substrate”
Thursday, December 1, 2022



Sibel Bozdoğan

Visiting Professor of Modern Architecture and Urbanism, Boston University

“Global Legacies of Modern Architecture: View from Turkey and the Middle East”

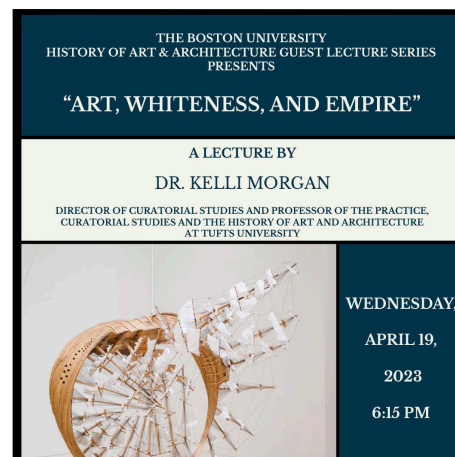
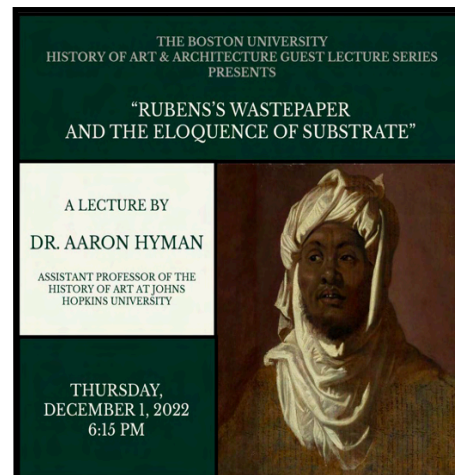
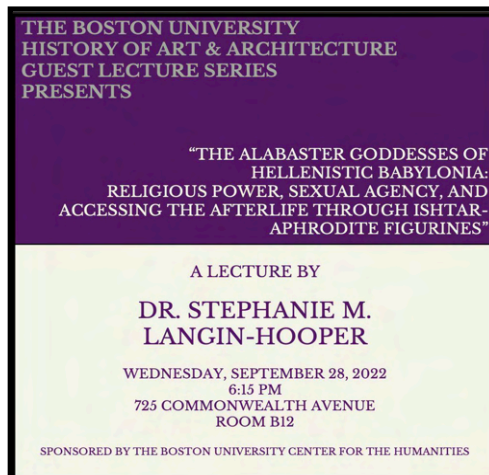
Monday, February 27th, 2023

Kelli Morgan

Director of Curatorial Studies and Professor of the Practice, Curatorial Studies and the History of Art & Architecture, Tufts University

“Art, Whiteness, and Empire”

Wednesday, April 19, 2023



Posters advertising the 2022-23 Guest Lecture Series

AFRICAN AMERICAN ART HISTORY SYMPOSIUM

African American Art History: Present Coordinates

By Shannon Bewley

This past November, History of Art & Architecture gathered to express its support for inclusive scholarship and embodied diversity through the graduate student symposium, *African American Art History: Present Coordinates*. Over seventy guests attended the events, showcasing the HAA community's strength and vigor following the COVID-19 pandemic. The loose theme of the symposium resulted in an impressive array of research presentations by advanced doctoral candidates. Our first presenter, Maíra Vieira de Paula (University of São Paulo, Brazil) carefully examined how Brazilian artist Rosana Paulino incorporates photographic records of the enslaved in her installations. From a literary studies perspective, Melissa Benbow (University of Delaware) approached how sculptor Edmonia Lewis incorporated the texts of Henry Wadsworth Longfellow into her works. Architecture historian Charlette Caldwell (Columbia University) considered the building practices, landownership, and congregation of the former Bethel African Methodist Episcopal Church of Germantown, Philadelphia. The final two presentations turned to recent history. Bentley Brown (Institute of Fine Art, New York University) entwined art history and music with his presentation on the studio culture of Black artists, especially Frederick J. Brown, in New York in the 1970s and 1980s. Lastly, Catherine Rucker (Cornell University) wielded the optical effect of "refraction" as an interpretive methodology for black representation. The



Dr. Melanee Harvey delivering the keynote address, "Call & Response: Contemporary Reflections on Janes A. Porter's "Four Problems in the History of Negro Art" (1942)"



The HAA Department gather for a community lunch following the symposium

keynote presentation, "Call & Response: Contemporary Reflections on James A. Porter's 'Four Problems in the History of Negro Art' (1942)," by Dr. Melanee Harvey (Associate Professor of Art History at the Chadwick A. Boseman College of Fine Arts, Howard University) encouraged the panelists and attendees to return, often, to the foundational texts of the field and strive to augment the canon.

While conceived as a mode through which the department could support scholars of underrepresented backgrounds, the symposium also highlighted the intergenerational mentorship and connections key to the development of strong scholarship. Our keynote speaker, Melanee Harvey, earned her PhD from HAA in 2017. Her advisor, Dr. Patricia

Hills, Professor Emerita, American & African American Art, attended the symposium as a special guest and shared her experiences as an important scholar of Jacob Lawrence and Eastman Johnson. Several of Dr. Harvey's undergraduate students at Howard University traveled to the symposium events, and they provided vocal and enthused support to our speakers. Three generations of mentorship!

My favorite moment in the symposium was after our community lunch. The panelists and I were squeezed in a minivan on the way to the MFA, Boston, for a private tour of the exhibition *Touching Roots: Black Ancestral Legacies in the Americas* by co-curator HAA alumna Martina Tanga (GRS '15). We had just enjoyed a tasty meal with faculty, alumni, students, and friends in a typical CAS classroom. In the car, conversation easily rolled, and questions about topics shifted into discussions about shared interests and professional challenges. I am certain that the research connections and friendships made at the *African American Art History: Present Coordinates* symposium will continue to grow in the coming years.

This programming marked one way in which the HAA community expresses its commitment to supporting diversity and inclusion, and I am grateful to the department for its support of my funding application to the Emerging Scholars Program, an initiative of the College of Arts & Sciences and BU Diversity & Inclusion. I extend my most sincere gratitude to the History of Art & Architecture faculty, staff, and students who made this event possible. Special thanks are due to Kim Sichel, William Moore, Susan Rice, Cheryl Crombie, and Gabrielle Cole, who joyfully assisted me even as I piled more work onto their plates. Dozens of other colleagues offered sound advice, careful guidance, and a positive smile when needed. Thank you, all, for your contributions to this community achievement.



Symposium speakers front row, left to right: Shannon Bewley, Patricia Hills, Melanee Harvey; back row, Bentley Brown, Maíra Vieira de Paula, Melissa Brown, Catherine Rucker, Melissa Benbow.

GRADUATE SYMPOSIUM

Adornment: The Mary L. Cornille (GRS'87) 39th Annual Boston University Graduate Symposium in the History of Art & Architecture

By Katherine Mitchell and Francesca Soriano

This year's Mary L. Cornille (GRS'87) 39th Annual Boston University Graduate Symposium in the History of Art & Architecture, *Adornment*, took place on April 21st and 22nd, 2023. Seven graduate student panelists from the US and Canada joined keynote speaker Dr. Jill Burke (Professor of Renaissance Visual and Material Cultures at the University of Edinburgh, Department of History of Art) considered and responded to the role of adornment and ornament in the global history of visual and material culture.

Too often regarded as frivolous, we as the organizers sought works that argued for adornment's vitality in self-fashioning, rituals, and the formation of communities large and small. The papers touched on adornment's centrality to art making, how it touches on ideologies of gender, class, identity, and the human body. In highlighting studies of adornment across time, place, and media, we set out to champion its essentialness beyond the incidental or additive.

The event is sponsored by a generous gift from Mary L. Cornille (GRS'87), who was able to attend this year's event, which was held at the Museum of Fine Arts for the first time since 2019.

The first panel on the afternoon of the 21st was titled "Adornment, Power, and the Collective." Moderated by PhD student Kaylee Kelley, the four panelists discussed adornment within a variety of social groups. Raquel Robbins (University of Toronto) kicked off the event with her work on the Ancient Near East. "Pretty Little Things: Floral Adornments and their

Implications of the Royal Cemetery of Ur," presented an in-depth interpretation of the floral ornaments on bodies in the Royal Cemetery, offering several possible botanical interpretations of the adornments. Cortney Berg (City University of New York) argued for the individuality of Lucas Cranach's many *Judiths* in "Lucas Cranach the Elder and Judith: Powerful Portraits of Tyrannicidal Women in Reformation Germany." The panel ended with Angela Crenshaw (Bard Graduate Center), who gave her talk, "Agency in Adornment: Convents and Escudos de Monjas in New Spain," on the formation of a group identity via the wearable craft of nun's shields in New Spain.



Speakers from the panel "Adornment, Power, and the Collective."

After a break, the symposium reconvened for a keynote lecture by Dr. Jill Burke, Associate Professor of Renaissance Visual and Material Cultures at the University of Edinburgh's Department of History of Art. Dr. Burke's talk presented her extensive research on Italian Renaissance women's beautification practices, including her ongoing project, "Renaissance Goo," in which she recreates historical cosmetic recipes alongside a soft matter scientist. Her talk covered concepts of gender in Renaissance Italy, the cultures

surrounding beautification and the creation of cosmetics, and the continuing pressures regarding beauty standards and the consumption of beauty products. To the delight of the audience, the talk included several Renaissance recipe books, containing all manner of potions, from bath soaks to makeup to hair products to diets. Dr. Burke's work, soon to be published in her upcoming book *How to Be a Renaissance Woman: The Untold History of Beauty and Female Creativity*, reveals a female-centric culture of beautification that differs from men's ideas of what defines a beautiful woman. The process of adornment, Dr. Burke argued, was and remains a source of female creativity and pleasure, and is not merely a restrictive societal trap. PhD student Kaylee Kelley returned to moderate an engaging discussion following the talk, one that had members of the audience questioning their own routines of ornamentation.



Dr. Jill Burke delivering the keynote lecture, "Adornment and Femininity in Renaissance Culture (and Now?)"

previous day, this time thinking about adornments as identifiers. Morgan Snoap (Boston University) began the panel with a coral apron from the Benin Kingdom, currently in the Peabody Museum at Harvard University. Her paper, "Coral and the Kingly Body: The Peabody's Coral Apron and the Benin Kingdom" discussed coral aprons as adornments in royal rituals and contrasted this active life to the Peabody's static example stored in a cardboard box. Next, Katy Rosenthal (Bryn Mawr College) presented "Figures in the Clouds: Necklines on Chinese Embroideries for the Parsi Community in Nineteenth-Century India." This paper explored the intricate decoration on women's *jhabla*, or tunics, and the cross-cultural connection between China and India that takes place through the tunics' adornments. In her talk "Performing 'Irishness': The Tara Brooch, Celtic Revival Brooches, and Ethnic Nationalism," Rachel Sweeney (University of North Carolina at Chapel Hill) compared the original Tara Brooch of Ireland with its many English imitators, tracing the brooch's history as a piece appropriated in the name of English colonialism in Ireland. Lastly, In "Fighting for Prestige: Nineteenth-Century Ceremonial Fire Dress and the Performance of Respectability," Sybil Joslyn (Boston University) discussed ceremonial fire hats from nineteenth century American fire departments, an emblem of civility and dignity among an increasingly working class group often

Woman: The Untold History of Beauty and Female Creativity, reveals a female-centric culture of beautification that differs from men's ideas of what defines a beautiful woman. The process of adornment, Dr. Burke argued, was and remains a source of female creativity and pleasure, and is not merely a restrictive societal trap. PhD student Kaylee Kelley returned to moderate an engaging discussion following the talk, one that had members of the audience questioning their own routines of ornamentation.

On the morning of the 22nd, the second panel, "Adornment, Identity, and the Body," took place. It was moderated by PhD candidate Shannon Bewley. The four papers continued the discussions from the



Speakers from the panel "Adornment, Identity, and the Body."

SEQUITUR



SEQUITUR, the Boston University History of Art & Architecture graduate student journal, produced two issues during the 2022-23 academic year. The fall issue, “Spectacle” (9:1), explores how artists, practitioners, architects, and curators have engaged with the relationship between people and highly stimulating or attention-grabbing components of the visual and built environment. Often, as our authors show, the notion of spectacle in artistic expression connotes a certain

performativity and intent to be put on display, or shows an awareness of more recent, abstract theories surrounding interpersonal relationships. Through a gripping collection of three feature essays, two research spotlights, and two exhibition reviews, this issue displays how subjects ranging from late nineteenth-century French architecture through contemporary cultural performance in Ghana can illuminate the multifaceted possibilities inherent in the study of spectacle.

The spring issue, “Affectation” (9:2), invited authors to consider how art, architecture, and material culture embody a disconnect between a manufactured impression and reality. When investigated, this disconnect between surface-level veneer and true nature can reveal how artists, craftspeople, subjects, and patrons might assume affectation to provoke a particular response or convey a desired effect or impression. Through their thoughtful work on topics spanning from Renaissance featherworks to contemporary exhibition display, our seven authors of three feature essays, one research spotlight, two exhibition reviews, and one symposium reflection show how expansive and piquant the study of affectation can be. Whether focused on matters of selfhood, self-presentation, or the power carried by works of art or objects, the works in this issue ask the reader to reflect on how their own identity might be a façade constructed for specific ends.

The 2022-23 *SEQUITUR* editorial board included Toni Armstrong, Shannon Bewley, Danarenae Donato, Sarah Horowitz, Hannah Jew, Sybil F. Joslyn, and Amy DeLaBruere. We extend our gratitude to each of our contributors for their willingness to share their work in our issues this year. Read and explore current and past issues of *SEQUITUR* at www.bu.edu/sequitur.



Call for papers graphic for the 9th volume, 2nd issue of *SEQUITUR*, “Aftershock.”

ASSOCIATIONS

Art History Association (AHA)

During the 2022-2023 academic year, the Undergraduate Art History Association held various meetings during which students engaged in discussions about different topics in art history. The E-Board members organized presentations to expand students' knowledge and interest in art history; some topics include self-portraiture, appropriation art, and repatriation in the museum world. Also held a joint meeting with the Undergraduate Architecture Association; President Nic Rowe gave a presentation on the topic of ornamentation in architecture. In the Spring semester, Professor Gregory Williams organized a trip to the Rhode Island School of Design (RISD) and students enjoyed a warm, sunny Saturday exploring the museum and the rest of Providence. President Deniz Bora and Vice President Michele Minami, both Art History majors, are graduating from BU this semester. AHA is excited to welcome its new E-Board members and looks forward to planning more meetings and trips in the next academic year.



AHA trip to the Rhode Island School of Design in Providence, RI.

Diversity and Inclusion Committee

Throughout the academic year of 2022-2023, the HAA Diversity & Inclusion Committee has pursued several initiatives to advance the department's commitment to a more inclusive and equitable academic community. Highlights from this year include:

The department hosted an Emerging Scholars-funded symposium in November 2022. Initiated by members of the 2022-2023 committee, *African American Art History: Present Coordinates* was designed to advance the connection and collaboration between diverse members of the Boston University community and emerging historians of African American visual art, material culture, and architecture. You can read more about the symposium on pages 31-32.

In January 2023, the committee organized a training and informational session for post-graduates with Dr. Vincent Stephens, CAS Associate Dean of Diversity and Inclusion. The session, "Building a Toolbox for the 21st Century Classroom: Developing Awareness and Response Strategies for Impactful Pedagogy," addressed topics of building accountability in a diverse classroom, diversifying approaches to responding thoughtfully to cultural conflicts, as well as offering an overview of CAS response and support resources. Similar sessions are in the works for the coming academic year.

This year, the committee added the position of Undergraduate Advisor to the committee's structure. This new role has enabled the committee to incorporate valuable feedback and integrate undergraduate perspectives, making the committee more effective in achieving its goals.

To further ensure the committee's work is focused on the interests of our community, multiple graduate student open forums were held. Much of the committee's work this year has been directly motivated by conversations in these forums. One such project was the creation of an online resource collection, connecting our students to relevant resources related to diversity, equity, inclusion, and accessibility. This project has since been incorporated into a broader resource for our students, currently in development by GSHAAA. The new resource is scheduled to launch this summer.

The committee has also taken significant steps towards promoting sustainability. These steps include switching to compostable coffee pods and initiating the removal of disposable cups from the main office. In addition, the committee secured a grant for planting pollinator trees on the Charles River Campus, with planting taking place this May. Read more about this exciting project in Graham Stopa's news blurb on page 25.

The HAA Diversity & Inclusion Committee is eager to continue its work, building upon the successes of previous years and the strength of our community.

Committee Members:

Shannon Bewley, İkbâl Dursunoğlu, Deborah Kahn, William Moore, Leah Olivo, Alisa Prince, Susan Rice, Graham Stopa

Undergraduate Advisors to the Committee:

Erin Sutton-Beals, Romy Binstein, Eri Kostina, Gabriella Sproba, Maria Romero Vargas

Graduate Student History of Art & Architecture Association (GSHAAA)

The Graduate Student History of Art & Architecture Association had a productive and busy year as things returned to normal around campus. Sybil F. Joslyn and Caroline Stolic continued their roles as Co-Presidents, as did Treasurer Adriana Weisdorfer and GSO Representative Morgan Snoap, who was joined by Renée Brown. Social Events Coordinators Sarah Harper and Amy Malach arranged a variety of gatherings for students of all cohorts to socialize and intermingle together. In the fall, students from different years attended a lively Friendsgiving event, and in the spring, there were opportunities for a museum visit, a bookmark-making and lounge-decorating party, and a pre-Spring Break get-together at Time Out Market. In the fall and spring, Forum Coordinator Bailey Pekar organized two very impactful workshops for MA students. The first was a presentation and panel discussion aimed at helping MA students prepare to apply for PhD programs, and the second was a spring MA Professional Development Forum meant to raise awareness about post-MA career opportunities. Fundraising Coordinators Marlo Morales and Michaela Dehning held two wildly successful fundraising book sales in the fall and spring and organized another fundraising event of a Valentine's Day themed bake sale in February. The generous contributions raised from the BU community will continue to aid graduate student research and

professional travel in the coming years. From funds like these, the Travel Grant Committee, comprised of Liz Neill and Ikbal Dursunoglu, distributed seven grants worth a total of \$1700. Finally, Isabella Dobson served GSHAAA as Student/Faculty Liaison, providing a valuable channel for students to address matters with the faculty.

As we look forward to the next academic year, GSHAAA is pleased to announce its newest initiative: a dedicated resources website for HAA graduate students by HAA graduate students. Please visit it at: www.blogs.bu.edu/gshaaa.

GSHAAA wishes you a restful and productive summer. See you in the fall!

GSHAAA Fundraising and Alumni Network

Fundraising efforts for the 2022-2023 academic year were a great success, with over \$2,500 raised for research and travel grants! We started the year with the Fall Book Sale in November, which, with the help of good weather, was the biggest event of the year. The winter chills were staved off with an inaugural Valentine's Bake Sale, which allowed many members of the department to show off their baking skills. Finally, the year was wrapped up with a particularly sunny afternoon Spring Book Sale in April. This year's Fundraising Coordinators, Michaela Dehning and Marlo Morales, would like to thank everyone who volunteered their time and efforts, without which fundraising events would not be possible. In particular, a special thank you to Gabrielle Cole, who is the organizational backbone of all the events. We look forward to more exciting fundraisers in 2023-2024!



GSHAAA spring booksale,
April 2023

The Antiracism and Museums Working Group

Since October 2020, this student-led group has routinely met to discuss best practices for museums to foreground antiracism in their work. All members of the BU community, including graduate and undergraduate students, faculty, staff, alumni, and affiliates from any department, are invited to join the conversation. Each meeting begins with a candid discussion of a case study, often drawn from art-world headlines. From there, members add to a growing toolbox of “lessons learned” to draw from when facing similar situations.

Throughout the 2021–22 academic year, the AMWG examined the cancellation of Shaun Leonardo’s solo show at the Museum of Contemporary Art Cleveland, the Norman Rockwell Museum exhibition *Imprinted: Illustrating Race*, Eunice Bédidor’s interview discussing her experience as a “Black Lives Matter hire” at the Montreal Museum of Fine Arts, and artist Heather Agyepong’s experience being asked to leave MoMA’s Black Power Naps installation. A guided tour of the Museum of Fine Arts, Boston,

iteration of the exhibition *Hear Me Now*, led by HAA alum and AMWG member Dalia Habib Linssen, allowed for a grounded and thoughtful discussion around the artwork of David Drake and the framing of artists “once known.”

The AMWG will resume next fall—please join us! Most meetings are held via Zoom, and we encourage all who are interested to learn more at tinyurl.com/AMWG2324.



AMWG tour of the exhibition *Hear Me Now* at the MFA, Boston, led by HAA alumna and Head of Academic Engagement at the MFA, Dr. Dalia Linssen.

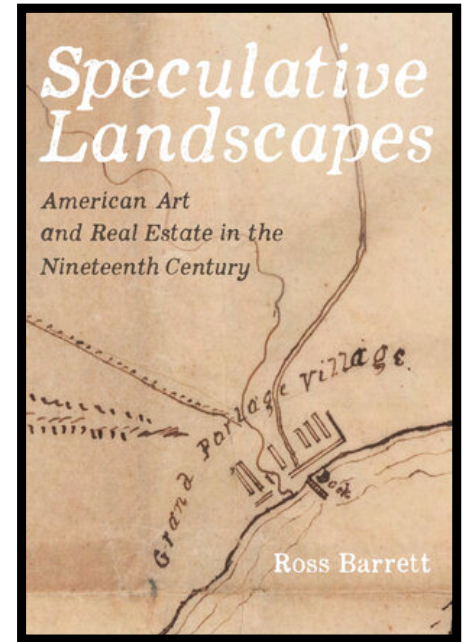
PUBLICATIONS

Ross Barrett

Speculative Landscapes: American Art and Real Estate in the Nineteenth Century

University of California Press, 2022

“Speculative Landscapes offers the first comprehensive account of American artists’ financial involvements in and creative responses to the nineteenth-century real estate economy. Examining the dealings of five painters who participated actively in this economy—Daniel Huntington, John Quidor, Eastman Johnson, Martin Johnson Heade, and Winslow Homer—Ross Barrett argues that the experience of property investment exposed artists to new ways of seeing and representing land, inspiring them to develop innovative figural, landscape, and marine paintings that radically reworked visual conventions. This approach moved beyond just aesthetics, however, and the book traces how artists creatively interrogated the economic, environmental, and cultural dynamics of American real estate capitalism. In doing so, *Speculative Landscapes* reveals how the provocative experience of land investment spurred painters to produce uniquely insightful critiques of the emerging real estate economy, critiques that uncovered its fiscal perils and social costs and imagined spaces outside the regime of private property.” (via University of California Press).



Cynthia Becker

Co-authored with Brian Nowak. “Iklan Aesthetics in Niger: Identity and adornment from servility to self-agency.” *African Arts* 55, no. 2 (2022) 10-25.

“Moroccan Boucherouite: From Marginal Object to Collectible Art.” Research Center for Material Culture. April 26, 2023. <https://www.materialculture.nl/en/research/themes/unengendering-collections/moroccan-boucherouite>

Sibel Bozdoğan

“Bridging the Bosphorus: Mobility, Geopolitics and Urban Imaginary in Istanbul 1933-1973.” In *The Routledge Handbook of Infrastructure Design: Global Perspectives from Architectural History*, edited by Joseph Heathcote, 165-175. New York and London: Routledge, 2022.

“Reclaiming the Modern.” In *Inclusive Architecture: Aga Khan Award for Architecture 2022*, edited by Sarah Whiting, 174-183. Berlin: ArchiTangle, 2022.

Edited with Panayiota Pyla and Petros Phokaides. *Coastal Architectures and Politics of Tourism: Leisurescapes in the Global Sunbelt*. New York and London: Routledge, 2022.

Deborah Kahn

“The Architectural Sculpture of St. Albans Abbey During the Abbacy of Robert de Gorron, 1151-1167.” In *The Chapter House of St Albans Abbey*. Oxford: Archaeopress, 2023.

Becky Martin

Co-authored with Shalev, Y. “The Reoccupation of Southern Phoenicia in the Persian Period: Rethinking the Evidence.” In *Material, Method, and Meaning. Papers in Eastern Mediterranean Archaeology*, edited by U. Davidovich, N. Yahalom-Mack, & S. Matskevich, 101-116. Münster: Zaphon, 2022.

Ana María Reyes

“Activating Vulnerability: On Artivism in Colombia’s Precarious Peace Process.” In *The Routledge Companion to Art and Activism in the Twenty-First Century*, edited by Lesley E. Shipley and Mey-Yen Moriuchi, 299-313. New York and London: Routledge, 2022.

Alice Tseng

“Heisei High Architecture as Soft Power.” In *Japan in the Heisei Era (1989-2019): Multidisciplinary Perspectives*, edited by Noriko Murai, Jeff Kingston, and Tina Burrett, 221-233. London: Routledge, 2022.

Greg Williams

“Sizing Up the Picture: Katharina Grosse and Painting After 1990.” In *Katharina Grosse: Returns, Revisions, Inventions*. Exh. cat., edited by S. Eckmann, & J. E. Neidhardt, 104-122. Berlin: Hatje Cantz, 2022.

“Labor’s Mediating Objects: Tools, Tactility, and Embodiment.” In *Labour in a Single Shot: Critical Perspectives on Antje Ehmann and Harun Farocki’s Global Video Project*, edited by Roy Grundmann, Peter J. Schwartz, and Gregory H. Williams, 29-50. Amsterdam: Amsterdam University Press, 2022.

MASTER'S SCHOLARLY PAPERS

Claire Bellanger,

“The Art of Exhibiting Assault: Revisionism in Titian: Women, Myth and Power at the Isabella Stewart Gardner Museum”



Amy DeLaBruere,

“Henri Matisse’s Self Portraits: Contemplating Selfhood, Performativity, and Evolving Identity”



Rachel Griffith,

“The Social Satire of Honoré Daumier and Félix Vallotton: Images of Crowds”



Isabel Hagberg,

“Confronting Christiaan Van Couwenbergh’s 1632 Painting: *The Rape of A Black Woman*”



Sarah Hagglund,

“Competing with Nature Herself? Vittoria della Rovere, Giovanna Garzoni, and Gender in Seventeenth-Century Kunstkammer”



Rosa Jang,

“Imagining the Past, Touring the Colony: Kawase Hasui’s Eight views of Korea”





Joshua Johnson

“Like Flowers Beneath a Jackboot: Cadmus’s Queerness and Forster’s Beliefs”



Rachel Nelson

“Evaluating the Classification and Presentation of Etruscan Artifacts in North American Collections”



Leah Olivo,

“Curating Dominicanidad: The Racialized Visual Culture of Dominican National Identity”



Erin Rosengren

“Identity Portals: Reading Cultural Resistance in the Works of Raúl de Nieves at the Institute of Contemporary Art”



Caroline Strolie,

“Absent Fathers and Absent Men: Eastman Johnson’s *Writing to Father* (1863) and the Effects of the Civil War on the Northern Family”



Jame Rose Valera,

“The Digital Era: The Crypto-Museum, A.I., and NFTs”



Yifei Wang,

“Brush of Resonance: Exploring Intelligenistia Interactions In Early Edo Kyoto Through *The Ten Snow Incidents*”

Adriana Weisdorfer (Córdova),

“ ‘Pink is a Weapon of Mass Destruction’: Chicanx and Femme Aesthetics as Decolonial Tools in the Procession of Other Works by Yvette Mayorga”



PHD DISSERTATIONS

Hyunjin Cho

“Illustrated Manuscripts and Lithographic Books in Dialogue:
Firdawsi’s Shahnama in Nineteenth-Century Iran”



Casey Monroe

“Economic Imperialism on the Global Frontier: William Henry
Jackson’s Photographs for the World’s Transportation
Commission, 1894-1897”



Joseph Saravo

“Re-Covering Gerrit Dou: Still Life Covers, Embodiment, and
Illusionism in Seventeenth-Century Dutch Painting”



Alexandria Yen

“The Door Motif in Roman Art: 200 BCE – 320 CE”



STUDENT AWARDS

UNDERGRADUATE AWARDS

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

Sylvie Adams, Andrew W. Mellon Summer Intern, RISDI Museum, Providence, RI

Ligaia Meyer, Internship, Museum of International Folk Art, Santa Fe, NM

Colin House, Internship, Boston Landmarks Commission, Boston, MA

Elizabeth Kostina, Research for Honors Thesis: "Shifting Spatialities: National Narratives and Civic Engagement in the Immaterial Museum"

Xiaohan Wang, Research for Honors Thesis: "The Economic and Cultural Impact of Japonisme Ceramics in France and Japan"

College Prize for Academic Excellence in History of Art & Architecture

Rebecca Kieler

Department Prizes in History of Art & Architecture

Xiaohan Wang

Nicholas Rowe

Deniz Bora

BUCH Undergraduate Award

Elizabeth Kostina

Erin Margaret Regan

BUCH Summer Internship

Emma Grier Shearburn, BU SPH

Communications, Undergraduate Internship

GRADUATE AWARDS

BUCH Graduate Award

Shannon Bewley

Sybil F. Joslyn

BUCH Graduate Dissertation Fellowship **David W. Granston III**, "'Like it Grewed There': Resort Architecture and the New England Landscape 1875-1915"

Katherine Mitchell, "Photographic Currents in US River Culture"

BUCH Summer Internship

Catherine Lennartz, Institute of Contemporary Art, PhD Internship

Hannah Jew, Peabody Essex Museum, PhD Internship

Mamie Elizabeth Hyatt Memorial Award for Scholarly

Joshua Johnson, "Like Flowers Beneath a Jackboot: Cadmus's Queerness and Forster's Beliefs"

Keith N. Morgan Dissertation Prize

Joseph Saravo, "Re-Covering Gerrit Dou: Still Life Covers, Embodiment, and Illusionism in Seventeenth-Century Dutch Painting"

COMMENCEMENT 2023

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



Photos of our graduates at the 2023 commencement