

ART BULL

The Newsletter of Boston University's Art History Graduate Students

Fall Semester, November 2007

The *Art Bull* is a newsletter created each semester in order to update members of the BU art history department on the activities of the faculty and graduate students. As editor this semester and next, I welcome comments and suggestions with regard to the format and content of the *Art Bull*.

Thank you to this semester's contributors. I tried hard to contact those who asked to review the editorial changes I made as I standardized the formats of the submissions. I apologize if I missed anyone.

Happy Holidays!
Katherine Carroll
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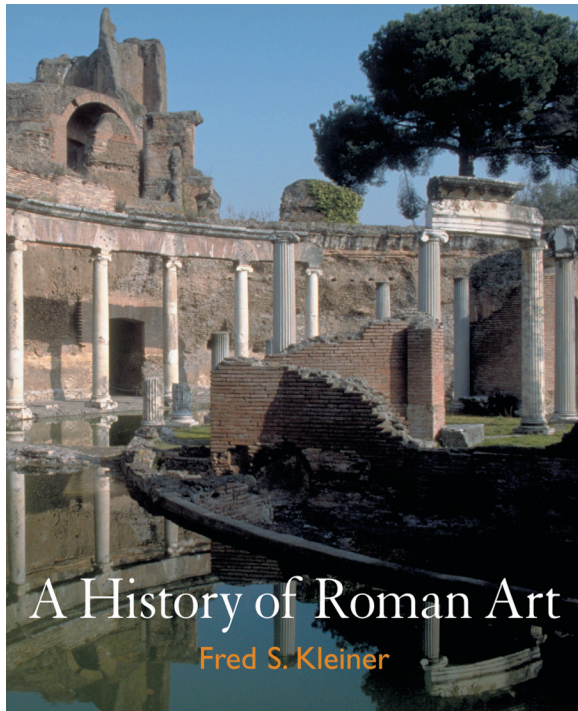
FACULTY

Melanie Hall is delighted to report that this year's International Museums and Preservation Forum, "New Audiences for Old Houses: Building a Future with the Past," was a great success. As Director of Museum Studies, she had organized the symposium with Professor Claire Dempsey (Preservation Studies) and Flavia Cigliano, the director of the Nichols House Museum. The graduate assistants were Melissa Renn and Krista Dahl (thank you to both of them). It was held at the Boston Athenaeum and generously supported by the Humanities Foundation at Boston University and the National Trust for Historic Preservation (among others). Speakers came from various parts of the United States and the United Kingdom. Several of the symposium papers are available on the

Museum Studies website. Proceedings of the previous conference on the International Origins of the Preservation Movement are in preparation for publication as an edited volume. Professor Hall, the volume editor, looked at preserving landscapes, such as Niagara Falls, and historic houses as a facet of Anglo-American-Canadian cultural diplomacy.

Fred Kleiner reports that the 13th edition of *Gardner's Art through the Ages* went to the printer in October and will be shipped on January 2nd. This is the first edition since Helen Gardner's own third edition six decades ago that has a single author. *A History of Roman Art*, published last year, won the 2007 Texty Prize of the Text and Academic Authors Association for the best new

textbook in the humanities and social sciences.



Keith Morgan is reviewing the copy-edited manuscript for *Buildings of Massachusetts: Metropolitan Boston*, for which he served as editor and one of the principal authors. The University of Virginia Press will publish the volume in 2009. He is also directing a research project for the Organization of American Historians and the National Park Service that explores the interaction of the Frederick Law Olmsted landscape architecture office with the development of Brookline, where the firm completed more than 300 projects. That research has led him to offer a graduate seminar in the spring semester on the problem of the suburb, the hotly debated and much-maligned element of the American landscape. He also plans to offer a new undergraduate course on Green Design in the spring of 2009.

Bruce Redford is serving as co-curator of an exhibition, "Grecian Taste and Roman Spirit: The Society of Dilettanti 1734-1834," which will open at the Getty Museum in August 2008. The Getty will be publishing his book, *Dilettanti: The Antic and the Antique in Eighteenth-Century England*, as a companion to the show.

Jonathan Ribner is currently offering two sets of lectures on nineteenth-century French art at the Museum of Fine Arts (in association with the exhibition "Symbols of Power: Napoleon and the Art of the Empire Style, 1800-1815"). Professor Ribner was the speaker at one of the dinner parties held at homes in the Boston area on November 3 for the annual *Step Up to the Plate* fundraiser. The event benefits The Second Step, which operates two homes in which victims of domestic violence can live with their children and receive mentoring. Last year the event raised over \$175,000. Professor Ribner's topic was "Children and Parents in Art."

Paolo Scrivano has published two essays: "Scarborough College's Brutalist Dreams," included in a collection titled *Concrete Toronto: A Guidebook to Concrete Architecture from the Fifties to the Seventies*, and "Entre histoire de l'art et philosophie: les formes multiples du discours de Bruno Zevi sur l'architecture," appearing in the journal *20/21 siècle, Cahiers du Centre Pierre Francastel*. He has also been invited to the conference "L'Italie de Le Corbusier: 1907-1965," organized by the Fondation Le Corbusier and the

Accademia Nazionale di San Luca (13-15 December).

Jessica Sewell has a paper, "Tea and Suffrage," forthcoming in *Food, Culture, and Society* 11:4 (2008). In October 2007, she presented a paper on "Women, Citizenship, and The Heart of the City" at the American Studies Association in Philadelphia. In October 2006, she organized a session on "Material Culture and Identity" at the American Studies Association meeting in Oakland (unfortunately, she was unable to attend because it was too soon after the birth of her son, Benjamin).

Kim Sichel curated *TO FLY: Contemporary Aerial Photography* at the BU Art Gallery. The exhibition ran during September and October 2007 and developed out of a curatorial seminar in the department. The associated exhibition catalog contains an essay by Professor Sichel and catalog entries by students, including current and former graduate students Dorothy Niececki, Lisa Sutcliffe, and Jessica Roscio. The exhibition catalog was published by the BU Art Gallery and distributed by the University of Washington Press. The exhibition received a full-page review in the arts section of the Sunday *Boston Globe*.

Alice Tseng received a J. Paul Getty Postdoctoral Research Grant for the 2006-07 school year. During this time she began a new book project examining the official promotion of traditional and new arts in modern Kyoto. Portions of her new research were unveiled in the lectures she gave at Scripps College, University of California, Berkeley, and

Harvard University. She is also currently writing shorter essays on the postwar photography of Domon Ken and on the ephemerality of nineteenth-century "Western-style" architecture in Japan.

Gregory Williams has continued during the past year to work on his book manuscript, which has the working title of *Laughter and Cultural Pessimism: Art in West Germany, 1974-1989*. He delivered a lecture at Harvard University's Fogg Art Museum ("Interesting Art from West Germany": Georg Herold's Lexicography") and presented a Gallery Talk at Dia:Beacon on Imi Knoebel. He was invited by the Museum of Fine Arts in Boston to serve as moderator and speaker at the following one-day symposium: "Cracking the Contemporary Art Code," and he served as an invited discussant for the interdisciplinary conference, "Theatricality in Contemporary Art," sponsored by the Visual Arts Program at MIT. For the Kunstverein Braunschweig in Germany he published an exhibition catalogue essay on art in Los Angeles from the 1960s to the 1990s ("Relay Race: Los Angeles Artists at Home Abroad"). He also published an essay ("Painting After Isms: The 'New Leipzig School'") on the so-called New Leipzig School painters for the periodical published by the ARKEN Museum of Modern Art in Denmark. Most recently his essay, "Jokes Interrupted: Martin Kippenberger's Receding Punch Line," first published for Martin Kippenberger's retrospective at the Tate Modern in London, was reprinted in Jennifer Higgin, ed., *The Artist's Joke* (Cambridge, MA: MIT Press, 2007).

Michael Zell published a review of the exhibition “Rembrandt and the Aesthetics of Technique” in *CAA.Reviews* in 2007. He also gave the talk “Rembrandt and the Jews: Looking Again” at the Musée d’Art et d’Histoire du Judaïsme, Paris, France, June 3, 2007.

GRADUATE STUDENTS

Katherine Carroll has completed her oral exam for the Ph.D. and plans to finish the written requirement by the end of the fall semester. She looks forward to the spring semester when she can focus on her dissertation research on the architecture of American medical schools between 1893 and 1940. She had the opportunity to present some of her research on this topic at the annual meetings of the Society of Architectural Historians and the American Association for the History of Medicine, respectively, in the spring of 2007. She is now living full-time in San Antonio, Texas, where she is an adjunct at Palo Alto College.

Julia Dolan spent last year first as the Sarah Roby Predoctoral Fellow in Twentieth Century American Realism at the Smithsonian American Art Museum and then as a research scholar at the Georgia O’Keeffe Museum Research Center, where she finished a draft of her dissertation. She was awarded the Edwin S. and Ruth M. White Prize from Boston University’s Humanities Foundation in the spring. In September she became the Horace W. Goldsmith Curatorial Fellow in Photography, a three-year position at the Philadelphia Museum of Art. Among other projects, she is curating the exhibition “Transcending the Literal:

Photographs by Ansel Adams from the Collection,” which will open at the PMA in March. She is revising her dissertation draft in her spare time.

Michelle DuBois is essentially devoting herself full-time to researching and writing her dissertation, the title of which is: “'The Structure of Becoming'—Charles Seliger’s Paintings of Morphology and the Micro-Cosmic.”

Renana Greenberg is currently a second-year graduate student. Her focus is on modern/contemporary art. She spent all of last year working at the MFA and researching all of its Picasso and Courbet paintings. She is currently working at the Dana-Farber Cancer Institute, where she does therapeutic creative arts with the patients.

Stephanie Glickman is a first-year MA student, focusing on Northern Renaissance and Baroque paintings and prints.



Porter Albers and Nora Linssen dressed for Halloween 2007 as Charlie Brown and Lucy!

Dalia Habib Linssen had her prospectus approved in the fall. She is beginning to research and write her dissertation on two documentary

photographers, Hansel Mieth and Otto Hagel. She will be teaching the history of photography at Emerson College this spring. The rest of her time is spent happily with her 1 1/2 year old daughter, Nora.

Meghen Jones is currently preparing for qualifying examinations on Japanese and Chinese art history, and she is a Teaching Fellow for AH111. In October, she gave a lecture, entitled "Tomimoto Kenkichi (1886-1963) and Crafting the Self through Clay in Modern Japan" at the College of Lake County in Grayslake, Illinois. Earlier this year, she served on the organizing committee for "Clay and Words: Celebrating 35 Years of *Studio Potter*," a benefit auction of contemporary ceramics art at the Fuller Craft Museum. Also for *Studio Potter*, she organized a networking event at the 2007 National Council on Education for the Ceramic Arts conference in Louisville, Kentucky. Earlier in the year, she was invited to New Orleans to consult with New Orleans Museum of Art staff on its collection of contemporary Japanese ceramics.

Anna Kamplain was a Graduate Writing Fellow in the Writing Program at BU this fall. She taught a course, entitled "Dante and the Visual Arts."

Sandrine Lacorie is a second-year Master's student. Her area of interest is 17th- and 18th-century European art. This year in addition to her studies at BU, she received a stipend to give bimonthly Gallery Talk Lectures at the Museum of Fine Arts in Boston. She is also one of the Guest Scholar Lecture

Series coordinators for the BU Graduate Student Art History Association.

Michelle Lamuniere specializes in the history of photography and more specifically social documentary photography. She has recently presented the papers, "Science and Sentiment: Harvard University's Social Museum, Its Models, and Its Competition," Imagination and commitment, Representations of the social question, University of Groningen, May 10-11, 2007, and "Sentiment without Science/Science without Sentiment: Francis Greenwood Peabody and the Social Museum in Context," A New Social Order, M. Victor Leventritt Symposium, Harvard University Art Museums, April 21, 2007.

Amber Ludwig is currently at work on her dissertation, entitled "'She is all Nature, and Yet all Art': Portraits of Emma Hamilton." She will be presenting two papers in the spring related to the first chapter of the dissertation on the early portraits of Emma Hamilton by George Romney. On a personal note, Amber recently moved to Annapolis, MD, with her fiancé, Carlos, and they will be married at the United States Naval Academy Chapel on January 26, 2008!

Holly Markovitz specializes in the History of Photography, Modern and Contemporary Art, and Landscape. She will attend CAA in February to present the paper "Now and Then: Adventures in Rephotography."

Keely Orgeman is a fourth-year doctoral student studying American art. Her current area of research is the visual culture of the Nuclear Age, a topic she plans to explore further in her upcoming exhibition at the Boston University Art Gallery (opening September 2008) and her dissertation. This year she presented a paper, entitled "Underneath the Mushroom Cloud Tree: Atomic Imagery in the Art of Jay DeFeo," at the Southwest Popular Culture Association.

Kate Palmer Albers is working on final revisions for her dissertation, which she hopes to defend in the spring. When not at the library, she's having great fun with her 1 1/2 year old son, Porter. She will be teaching a course on contemporary art at Mass Art next semester.

Beth Pugliano is a second-year Ph.D. student specializing in medieval art, especially the Romanesque. She is giving a talk in February at the Griffin Museum on the images of Immigrant Station, Ellis Island, in Harvard's Social Museum Collection.

Natania Remba is a M.A. student at work on two upcoming projects. She is the guest curator of the exhibition "Surrounded by Water: Expressions of Freedom and Isolation in Contemporary Cuban Art," which will take place at the BU Art Gallery, February 8-April 5, 2008. She also will present the paper "Globalization in the Contemporary Cuban Art World" at the international symposium, entitled "A Changing Cuba in a Changing World," at The Bildner Center for Western Hemisphere Studies,

City University of New York, March 12-14, 2008.

Melissa Renn is working on her dissertation and is the Research Associate in the Department of American Art at the Fogg, working for Ted Stebbins and Virginia Anderson. She is also organizing this year's Graduate Student Symposium at BU. The theme this year is "Damage." Hope everyone will attend!

Molly Scheu is a second-year Masters student, focusing on the Italian Renaissance. Prior to coming to BU, she did internships at The Phillips Collection and The Peggy Guggenheim Collection in Venice. She presented a paper at the 2007 annual BU Graduate Art History symposium entitled "The Completion Complex: Appropriation & Transformation of Italian Medieval Paintings and Classical Sculpture Fragments in the Renaissance."

Rebecca Senf successfully defended her dissertation on the early photography of Ansel Adams in March and will be filing it this December. In April she started as the Norton Family Assistant Curator at the Center for Creative Photography in Tucson, Arizona. She has a joint appointment with the Phoenix Art Museum where she has curated "On the Street: the New York School of Photographers" and currently has on view "Debating Modern Photography: the Triumph of Group f/64." Plans are underway for two exhibitions for 2008, "Richard Avedon: Photographer of Influence" and "Living in Nature: the Photographs of Barbara Bosworth." Her son, Nick, is now 2 1/2 and is thriving in

the Arizona desert. As this will be her last *Art Bull* entry, make note of her new email address: senfb@ccp.library.arizona.edu.

Lana Sloutsky is a second-year M.A. student with an interest in nineteenth-century Russian art. Her fellowship for both years is at the BU Art Gallery. She is also one of the GSAHA Guest Scholar Lecture coordinators and is one of the students in the Graduate Student Gallery Talk Program at the MFA.



Jaime Wilson taking a lunch break at Tost, the best sandwich shop in Athens (Jaime Wilson, 2007).

Ginger Smith is in her first year of Ph.D. coursework and is serving as a Teaching Fellow for Professors Kleiner and Kahn in AH111. The teaching experience has been an invaluable one for her, and she looks forward to working with Professor Williams as the spring TF for AH392 (especially because her focus is contemporary art). Her graduate assistantship in the BU Art Gallery last year afforded the opportunity to contribute to the catalogue for "TO FLY: Contemporary Aerial Photography," curated by Professor Sichel." In October of this year Ginger

also gave a gallery talk for the exhibition. For the past year she has served as one of the Graduate Student Organization's (GSO) art history representatives as well as its secretary. Happy diversions from her hectic academic schedule include time well spent with her husband, Adam, and dog, Taco.

Jaime Wilson is currently finishing up her prospectus (any day now??), while continuing to teach at Mass College of Art and Design and The Boston Architectural College. Jaime spent part of Spring 2007 in Athens, Greece, conducting preliminary research for her dissertation on the conversion of Greek temples into churches in the Early Christian era, and hanging out at her favorite Athenian eateries and drinking holes (during study breaks, of course). In Summer 2008, before returning to Greece to complete her research, Jaime is embarking on a European vacation that will take her to Serbia, France, Luxembourg, England, and Scotland. Also, in the works for Spring 2009, Jaime plans to teach a course in preservation theory for which her class will make a pilgrimage to Greece, visiting numerous sites and working on various preservation projects. During her spare time, Jaime continues to take out her frustration as a Ph.D. student through various creative endeavors, including painting, paper collage, and photography.