

# ART BULL

The Newsletter of Boston University's Art History Graduate Students

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Fall Semester, December 2008

Welcome to the Fall 2008 publication of the *Art Bull*! Thank you to everyone who contributed to our newsletter this year. It is really exciting to read about our department's amazing accomplishments!

Happy holidays!  
Dorothy Nieciecki  
dorota@bu.edu

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## FACULTY

**Qianshen Bai** attended two international conferences in the fall. He delivered his paper entitled "Issues in the Debate Over the Wu Family Shrine," at "Archaeology and Art History: An International Forum," organized by the Advanced School of Art and Humanities, China Academy of Art, Hangzhou, China, September 26, 2008. Professor Bai presented another paper, "Performing Calligraphy in the Era of Mass Media," at "Rethinking the Written Word: An International Symposium on Chinese Calligraphy," Taiwan Normal University, Taipei, November 2, 2008.

**Cynthia Becker** was awarded a Multi-Country Fellowship from the Council of American Overseas Research Centers for comparative research in Morocco and Niger during the summers of 2008 and 2009. In November 2008, she curated an exhibition at the BU Art Gallery with Christraud M. Geary, the Teel Curator of African and Oceanic Art at the MFA. The exhibition, "Exposures: Other Histories in Early Postcards from Africa," focused on images

that convey the agency of Africans in the photographic encounter both in front of and behind the camera. They also organized a symposium on current African photographic research at BU's African Studies Center. Professor Becker's book, *Amazigh Arts in Morocco: Women Shaping Berber Identity*, was awarded a Choice Outstanding Academic Title Award. Her recent publications include an essay on nineteenth-century photographs from North Africa in the exhibition catalog, *Desert Jewels: North African Jewelry and Photography from the Xavier Guerrand-Hermès Collection* (New York: Museum for African Art, 2008). She also published the article, "The Bride of the Rain in North Africa," in the book *Sacred Waters: The Many Faces of Mami Wata and Other Water Spirits in Africa* (Bloomington: Indiana University Press, 2008).

**Emine Fetvaci** has received a Peter T. Paul Career Development Professorship from BU for 2008–2011. She hopes to travel widely in the Middle East in the next two years to support her teaching and research. Professor Fetvaci has written two articles on Ottoman visual culture this past summer,

and is currently working on her book project on Ottoman illustrated manuscripts. She also contributed to an exhibition catalogue last year, *Plains of Mars: European War Prints, 1500–1850*, and the exhibition opens in February in the Museum of Fine Arts, Houston.

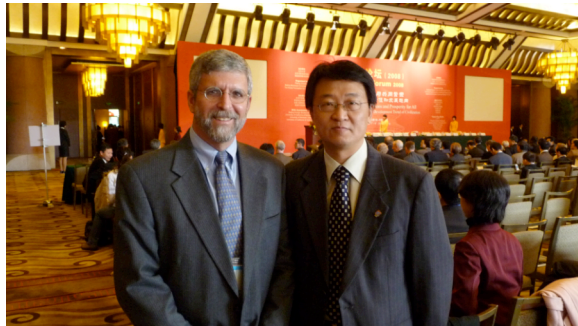
**Melanie Hall** gave a keynote address during the summer entitled “Niagara Falls, the Falls of Lodore, and the Falls of Foyers: From Art Inspiration to Waterfall Preservation; Educational Leisure in the Trans-Atlantic World and the Flow and Ebb of Ruskinianism.” The conference, “Persistent Ruskin—Aesthetics, Education Social Theory, 1870–1914,” was held at the Centre for Ruskin Studies, Lancaster University, July 18–19, 2008. In October, she gave another paper at Boston University, entitled “Preserving Waterfalls? A Tributary of the Transatlantic Origins of the Preservation Movement,” at a conference placing “American Studies in a Global Perspective.” It is, of course, impossible to preserve a waterfall. Professor Hall has been helping to organize a conference with the University of Cambridge’s Victorian Studies Group, “From Plunder to Preservation: Britain and the ‘Heritage’ of Empire c. 1820–c. 1940,” to be held in Cambridge in March 2009. She will give a paper entitled “The Empire Comes Home.”

**Patricia Hills** has sent off her manuscript “Painting Harlem Modern: The Art of Jacob Lawrence” to the University of California Press, where it is being edited. It will be published in fall 2009. Her recent publications include three essays written for exhibition catalogues: “Foreword: Atomic Imagery in Context,” in *Atomic Afterimage: Cold War Imagery in Contemporary Art*, curated by Keely Orgeman (Boston: Boston University Art Gallery, September–October 2008); “Dread Scott’s Heightened

Contradictions,” in *Dread Scott: Welcome to America* (Brooklyn, NY: Museum of Contemporary African Diasporan Arts, Inc. (MoCADA), February 28–June 1, 2008); and “Lawrence through the Decades,” in *Jacob Lawrence: Moving Forward, Paintings, 1936–1999* (NY: DC Moore Gallery, January–February 2008). Professor Hills had two recent assignments at the Pennsylvania Academy of the Fine Arts (PAFA) in Philadelphia. She moderated an all-day symposium, “On the Limits and Possibilities of Politics in Art,” on Saturday, November 1. This was held in connection with an exhibition of the work of artist Peter Saul. The panelists included: Peter Saul, Jane Irish, Daniel Heyman, Art Spiegelman, Enrique Chagoya, Sue Coe, and Laylah Ali. She returned to PAFA on Wednesday, November 26, to give a noontime gallery lecture on Jacob Lawrence in connection with a small Lawrence exhibition PAFA had mounted.

**Fred Kleiner** recently returned from China where he was one of two American art historians to participate in the 5th annual Beijing Forum, which brings together government officials, business leaders, and scholars in several different fields each year. This year’s theme was “The Harmony of Civilizations and Prosperity for All.” It was only the second time that one of the panels was devoted to the arts. Professor Kleiner spoke on “Art as the Primary Means of Communication in Early Civilizations” in a session that also included Professor Eberhard König of the Free University in Berlin and Professor Martina Pippal of the University of Vienna. At the invitation of Professor Ning Ding, Vice Dean of the School of Art of Peking University, he extended his stay to deliver a lecture at PKU on “Artists and Patrons in the History of Art” and also joined a panel of critics at the opening of a one-man show at the National

Art Museum of China. (The first Chinese-language edition of *Gardner's Art through the Ages* was published last year in Beijing.)



Fred Kleiner with Professor Ning Ding of Peking University at the 2008 Beijing Forum.

**Keith Morgan** has completed the review of the final proofs for *Buildings of Massachusetts: Metropolitan Boston*, which will be published by the University of Virginia Press in March 2009. He is now revising the manuscript for “Community by Design, a study of the impact of the Frederick Law Olmsted office on the development of Brookline, Massachusetts,” under a contract from the Organization of American Historians and the National Park Service. Next November, the Boston University Art Gallery will host an exhibition entitled “Drawing Toward Home,” which is a selection of architectural drawings from the collections of Historic New England, Inc. Professor Morgan contributed to the catalogue, as did other Boston University students and alumni, and is now working on fundraising to supplement the Art Gallery budget for this exhibition. Any graduates who would like further information or might want to support the exhibition, please contact Professor Morgan ([knmorgan@bu.edu](mailto:knmorgan@bu.edu)).

**Bruce Redford** collaborated with Claire Lyons of the J. Paul Getty Museum on an exhibition that opened at the Getty Villa,

Malibu in early August and ran until the end of October. “Grecian Taste and Roman Spirit: The Society of Dilettanti” focused on the achievements of a group that fostered the neo-classical revival and the serious study of Greco-Roman material culture. This “quirky, fascinating show” (the New York Times) displayed sculpture, portraits, works on paper, and erotica in five “exquisitely installed” galleries (Daily Telegraph, London). As a companion volume, the Getty published Professor Redford’s *Dilettanti: The Antic and the Antique in Eighteenth-Century England*.

**Paolo Scrivano** had the essay “Where Praxis and Theory Clash with Reality: «Controspazio» and the Italian debate over Design, History, and Ideology, 1969–1973” included in the volume *Architectural Periodicals in the 1960s and 1970s: Towards a Factual, Intellectual and Material History*, published in Montréal by the Institut de recherche en histoire de l’architecture (IRHA) and the Canadian Centre for Architecture (CCA). He also completed an essay on Le Corbusier’s project for the Olivetti factory in Rho that will appear in a volume published by the Fondation Le Corbusier and the Éditions de la Villette. At present, Professor Scrivano is organizing with Maria Antonella Pelizzari (CUNY Hunter College) a session titled “Photography and Architecture: Shaping a New Dialogue” at the 97<sup>th</sup> Annual Conference of the College Art Association in Los Angeles. After having taught during the 2008 fall term the 200-level class, “Introduction to Architecture,” Professor Scrivano will return his familiar “turf”, and teach a course on twentieth-century architecture in spring 2009.

**Kim Sichel** gave a lecture on Aerial Photography for the American Studies

Interdisciplinary Conference on Transnationalism (October 2008), a series of lectures on documentary photography at the MFA on November 19th and 20th, and a lecture on colonialism and African photography for Professor Cynthia Becker's symposium (November 22) on African Postcards. Professor Sichel is completing an article on the New Topographics photographers and aerial photography for an anthology edited by John Rohrbach, and is writing a catalogue essay on Lyonel Feininger's photographs for a German traveling exhibition of Feininger's photographs organized by the Harvard University Art Museum. She is on sabbatical leave in spring 2009, and plans to continue work on her book on aerial photography.

**Alice Tseng**, in fall 2008 while teaching Modern Japanese Architecture (AH328) and Japanese Print Culture (AH532), finished writing an essay on Josiah Conder, a nineteenth-century architect best remembered for introducing European architecture to Japan, and Japanese arts to England. The essay will be published in the festschrift for Professor Suzuki Hiroyuki (University of Tokyo) who once lightheartedly suggested that Alice should aspire to become the Josiah Conder of the twenty-first century and make a career out of mediating Western and Japanese cultures. With no intentions to challenge Conder's title as father of modern Japanese architecture ("mother/matron of modern Japanese architecture" does not sound as catchy), she plans to continue doing research on cross-cultural concepts of art and architecture by presenting two different papers at the next annual meetings of the Society of Architectural Historians and the Association for Asian Studies. One paper will focus on the modern construction of Kyoto as a traditional city, and the other will dissect the theorization of architecture as a

fine art by late-nineteenth-century Japanese design professionals. Outside of her teaching, researching, and writing, Alice has one more piece of news to report: Boston University is receiving as a gift the complete run of the richly illustrated art journal *Kokka* (1889 to present). By highlighting the achievements and aspirations of the Boston University Art History Department, Asian art program, and Asian Studies community, Alice successfully convinced the owners, Mr. and Mrs. Victor Hauge of Virginia, that BU is the most appropriate place to house this longest running art periodical published in Japan. In addition to being a significant source of scholarly information, the journal is a valuable material record of the innovative print technology of the last century and a showcase for the work of leading print designers and photographers. In response to Alice's application, the BU Humanities Foundation will fund the shipping cost of the journal to Boston.

**Hilda Westervelt** traveled to Turkey this summer with a group of alumni from Harvard University. There, she reconnected with one of the most amazing discoveries of recent archaeology and was able to study it closely. Found during the police raid of an illegal dig in Gümüşçay, Turkey in 1994, the Polyxena sarcophagus threw the ancient art and archaeology community into an uproar. It is the earliest example of a stone sarcophagus carved with figures found in Asia Minor, dating to about 510 BC. Almost perfectly preserved, the sarcophagus depicts the sacrifice of the Trojan princess Polyxena next to the tumulus of Achilles. Female mourners, all displaying the typical gestures of ancient mourning, surround her. Her aged mother Hecuba sits under a tree on one of the short sides of the sarcophagus, grieving with her head in her hands. The other side of the sarcophagus displays a banquet scene in which a young woman is

seated, surrounded by her handmaidens. Female musicians play a tune, while armed male warriors dance. The final side depicts a veiled young woman seated on a bed, again surrounded by female attendants. The tempting interpretation of these scenes is that the veiled female is the dead woman, and given the context, this is certainly appropriate. The iconography of wedding rituals is also unmistakable, however. The Polyxena sarcophagus is an explicit illustration of the conflation of nuptial and funerary rituals for young girls in Greece and Asia Minor, a theme that was so pervasive that it became a well known artistic and literary topos to refer to young girls who die before marriage as “brides of death.”



Polyxena sarcophagus, from Gümüşsca, Turkey, c. 510 BC

**Gregory Williams** spent a month in the summer traveling and doing research in Germany, visiting Berlin, Halle, Baden-Baden, Karlsruhe and Cologne, among other places. This trip was made possible by a Faculty Research Visit Grant from the DAAD (German Academic Exchange Service). Currently on a leave of absence with the support of a non-residential Postdoctoral Fellowship from the Getty Foundation, he continues to work on his book manuscript, which explores humor, art and politics in West Germany from the 1960s through the 1980s. An essay on the concept of the <sup>3</sup>in-joke,<sup>2</sup> derived from a book chapter, will appear in a forthcoming anthology on art and humor in the modern period, published by JRP/Ringier. This fall he has given lectures at a conference in Niagara Falls, Ontario, at the monthly

meeting of the BU Junior Faculty Colloquium, Tertulia, and at the invitation of the BU Graduate Student Art History Association.

**Michael Zell** is completing the research for his next book, tentatively entitled "For the Love of Art: Gift Exchange, Amateurs, and the Poetics of Painting in Seventeenth-Century Dutch Culture." The study explores forms of exchange of art and representations that materially or metaphorically attempted to resist the operations of monetary transactions or the dependency of conventional patronage relationships. Professor Zell is also preparing the talk "Graphic Images: Rembrandt's Printed Nudes" for the symposium "Expanding the Field of Rembrandt Studies" at Queen's University's International Study Center, Hertsmonceux Castle, England in 2009.

## GRADUATE STUDENTS

**Christina An** is enjoying her first full semester as an MA student, juggling three classes and work at the BU Art Gallery. Christina had the opportunity to attend the New England Museum Association Conference to complete research for a project on museum education and community outreach to under-resourced schools, and has also been communicating with museum staff at various Boston area institutions, which has been insightful and thought provoking.

**Virginia Anderson** is keeping busy as the assistant curator of American art at the Harvard Art Museum, working for Ted Stebbins. The first volume of their collections catalogue, *American Paintings at Harvard*, was published in August 2008; fellow BU graduate student, Melissa Renn, their research associate, helped enormously

with the final stages of the book. Virginia received a short-term Graduate Research Abroad Fellowship from BU for fall 2008 in support of her dissertation on Jasper Johns, and with those funds she was able to travel to Cologne, Germany and Colmar, France in October, to study works in the collections of the Museum Ludwig and the Musée d'Unterlinden. Her son, Luc, is now four years old, and loves music, cars, and reading. Virginia told herself she would be done with the dissertation by the time he started kindergarten, so the clock is ticking...

**Jeelan Bilal-Gore** received her MA in Art History from SOAS, University of London, researching early-twentieth-century Japanese art. She is currently a first-year PhD student with a concentration on modern and contemporary art, and a particular interest in the exchange and diffusion of tools, practices, and concepts within the complex communications and technological milieu that characterizes this day and age. Jeelan examines the manner in which these conditions are interpreted, configured, and approached in particular by non-western artists, and the tensions between increasingly standardized visual formats and the negotiation of cultural identity. Jeelan also is a member of Art & Science Collaborations, Inc. and YLEM—Artists Using Science and Technology.

**Katherine Carroll** reports that her prospectus was approved, and she is spending the fall doing archival research for her dissertation, “Modernizing the American Medical School, 1893–1940: Architecture, Pedagogy, Professionalization, and Philanthropy.” Funding from Harvard University’s Countway Library of Medicine and the Rockefeller Archive Center has helped to make this travel possible. The dissertation research has been very productive, and visiting friends and family

has been an unexpected benefit of her travels. While in D.C. she met up with BU graduate student, Holly Markovitz, and BU alumna, Jenny Champoux.

**Alona Cooper Wilson** began the PhD program in American Art in 2004 while working in curatorial for prints, drawings, and photography at the Smithsonian Museum of Art. Some of her most recent exhibitions, which are always a delight and a challenge, range from the contemporary photographs of Ana Mendieta to that of Felice Beato’s images of Japan from 1868. Alona is preparing now for oral exams in paintings and sculpture, photography, and architecture. Alona does relish this moment to read and become more engaged with the subjects she enjoys so much. With a very long reading list to tackle, Alona’s recreation time is limited, and her hobbies have disappeared. Recreation is restricted to a few yard games with her lively English springer spaniel, Winston, or planting tulip bulbs for spring blooms. Sometimes Alona and her husband, Louis, are unsure if the bulbs are for flowers or small balls Winston can throw around the yard!

**Judy Ditner** celebrated the completion of her Qualifying Exams (!) in May, after which she had the wonderful opportunity to teach the History of Photography in BU’s summer term. In August, in a whirlwind of changes, Judy accepted a position as Curatorial Assistant at the International Center of Photography (ICP) in New York, moved, and began working. Judy is currently coordinating the team-curated, ICP Triennial of Photo and Video (upcoming in fall 2009). The exhibition will concentrate on works by artists who respond in one way or another to questions raised by fashion and styling in contemporary life, and is planned as part of a year-long cycle of fashion-related exhibitions in 2009. In

November, in conjunction with ICP's fall exhibition program, Judy organized the film series "Still to Film: Moving Images by Documentary Photographers," featuring films by Susan Meiselas, Larry Towell, and Patrick Zachmann at IFC Center in New York. She is currently organizing the first annual ICP Symposium, "What is Real? Photography and the Politics of Truth," to be held December 12–13, 2008. This symposium will explore the changing landscape of photographic practice, bringing together photographers, artists, writers and leading curators and scholars to examine the changing nature and status of documentary photography today. Judy hopes to see some BU faculty, graduate students, and alumni attend the symposium! Judy had the chance to visit Boston a few times in October, while teaching an evening course at the Photographic Resource Center on current trends in documentary photography. While very happy to be living in New York, and working on an exciting exhibition program, Judy is also spending time this year working on her dissertation prospectus. It is slow going, but all of these projects seem to be building on each other in Judy's mind, in ways she could not have imagined, and she is excited about moving forward with them.

**J. Keith Doherty** writes that, unforeseen dissertation delays notwithstanding, the past year has been a positive one. After getting married in September, he and his new bride Aleksandra were off to Croatia for two weeks of honeymooning. Highlights included lounging on a beach within eyeshot of Jack Nicholson (or at least someone who looked very much like him), swimming in the Adriatic, and a stay at a hotel inside the emperor Diocletian's palace complex at Split. In subsequent months, he co-wrote tours of the MFA's Classical, Chinese, and Indian collections for the University Core Studies program with Stephanie Nelson of

the BU Classics Department and delivered a lecture on Etruscan funerary iconography at the CAA annual meeting in Dallas.

**Julia Dolan** is pleased to report that she defended her dissertation on October 22nd. Julia is currently at the halfway point in her three-year Horace W. Goldsmith Curatorial Fellowship in Photography at the Philadelphia Museum of Art. At the moment she is in the process of curating two photography exhibitions, one for 2009, and another for 2010, and is very much looking forward to a much-needed vacation or two in the near future!



Julia Dolan, proud to be a BU Terrier, poses in the George Sherman Union.

**Ginger Elliott Smith** is amazed that she is finishing up her PhD coursework this year and is beginning her orals preparation. It seems like only yesterday that she and husband, Adam, made the long move from Nashville to Boston, but it was actually just over three years ago. In March, Ginger and Adam expanded their family to include a second dog in their pack: Zoe, adopted from a Puerto Rican rescue. The summer included fun-filled excursions with the dogs, and Ginger also enjoyed working as the Assistant to the Director, ad interim, in the Boston University Art Gallery. This was particularly rewarding since she had served

as a Graduate Assistant just a year before. This semester, Ginger has been the Teaching Fellow in AH 393 for Professor Mari Dumett and she has also had the pleasure of serving her fellow graduate students as GSAHA president for this year.

**Dalia Habib Linsen** remains at work on her dissertation, which examines the contributions of German-born photographers Hansel Mieth and Otto Hagel. She is currently a Henry Luce/ACLS Foundation Fellow and was recently awarded a grant from the Museum of Fine Arts, Houston for the study of photographic history. In October, she gave a paper at an AMNESP symposium and will be presenting a paper on European émigrés in California at the 2009 CAA conference.

**Kate Harper** has been in Holland on a Fulbright fellowship since January 2008. She is researching her PhD topic, Hendrik Goudt (Dutch printmaker and draftsman, 1583–1649). She has explored collections throughout Holland, Germany, France and Austria. When she returns to the States, she is getting married!

**Kenneth Hartvigsen** is now in his third year at Boston University, enjoying the many possibilities and struggles of graduate school life. Kenneth is working on American art and visual culture under the direction of Professor Pat Hills, who has supported his strange ideas at nearly every turn! Currently Kenneth is focusing on the visual culture of popular music. This allows him to put all of his old vinyl to good use as he spins a record and analyzes its cover. Last spring Kenneth had the opportunity to deliver a condensed version of his MA paper, "Invoking Charlie Chan: Basquiat's 'Horn Players' as an Imprint of Racial Tension," in New York City at the Graduate Student Symposium on Art History

sponsored by the Frick Collection and the IFA. It was a wonderful experience, and he was grateful for the feedback from the conference attendees. Kenneth is excited to be continuing his work here at BU and thanks the faculty for their support and encouragement.

**Amy Huang** joined the art history graduate program at BU just a couple of months ago, but BU already has started to feel like home to her. Amy is now doing an internship in the Peabody Essex Museum. It is an hour-long commute, but is really worth it. Amy is interested in China trade paintings, namely the paintings produced in nineteenth-century Guangzhou for the export market, and PEM has the best collection of them. In addition to this, Amy is going to publish an article on a courtesan artist from late-seventeenth-century China in a journal in China. Amy is planning to do further research on the courtesan artist's art and her social connections with some of the most famous literati of that time.

**Meghen Jones** has been teaching the Writing 100 seminar, Global Arts and Crafts, this semester, in addition to working on her dissertation prospectus for "Tomimoto Kenkichi and the Discourse of Modern Japanese Ceramics." Meghen received a Fulbright award for 12 months of dissertation research in Japan, to begin in January 2009, with the National Museum of Modern Art, Tokyo, Crafts Gallery as sponsor.

**Andrea Koer** is a second-year MA student studying Islamic art and architecture with plans to continue on to a PhD. She is interested in the Ottoman Period, mostly the fifteenth and sixteenth centuries; however, Andrea's current interests lay in nineteenth-century Istanbul and the dialogue between the Ottoman Empire and France in terms of



both politics and architectural developments. She is also interested in ritual theory and how it applies to architecture. Andrea is currently working at the Boston Architectural College as a teaching assistant, which she finds incredibly rewarding and hopes to continue teaching in the future.

**Michelle Lamunière** 's position at the Fogg Museum was recently endowed. She is now the proud holder of the John R. and Barbara Robinson Family Assistant Curatorship of Photography! Since the Fogg's closing (for renovation) at the end of June, Michelle has been busier than ever preparing the collection for the move to their temporary location in Somerville. In addition to this preparation, Michelle is coordinating the teaching gallery in the Sackler Museum for exhibitions held in conjunction with art history courses. A dissertation-based paper she presented in May 2007 will be published this December in *Commitment and Imagination: Changes in the Perception of the Social Question* (Leuven, Belgium: Peeters). Lastly, Michelle is attempting to finish a draft of her dissertation by the end of the year and is looking forward to defending in the spring and finally becoming a doctor!



Amber Ludwig and Carlos Otero in Hawaii on a "working honeymoon"

**Amber Ludwig** gave two papers related to her dissertation, "She is All Nature, and

yet All Art': Portraits of Emma Hamilton," at the American Society of 18th-Century Studies in Portland, OR and at the South Central Society of 18th-Century Studies in New Orleans, LA. She will be returning to the American Society of 18th-Century Studies Annual Conference in 2009 to give another paper, "The Effects of Matrimony on Lady Hamilton's Attitudes." Amber is still teaching one course a semester at Anne Arundel Community College, and the College sponsored her attendance at a conference on professional development for adjunct instructors. In addition to dissertation work and teaching, Amber made time to visit Hawaii, where her husband was stationed with the United States Navy for a submarine training exercise. More recently, fellow PhD candidate Holly Markovitz brought her parents to Annapolis, where Amber currently lives, for a day of touring and eating Maryland crabs!



Medium and Super Jumbo: Amber Ludwig and Holly Markovitz enjoying crabs in downtown Annapolis, MD

**Holly Markovitz** is currently a Douglass Foundation Predoctoral Fellow at the Smithsonian American Art Museum. She will be in Washington, D.C. from October through April working on her dissertation and avoiding the Boston winter. Her dissertation examines the contemporary

photography of significant American frontier landscapes.

**Dorothy Nieciecki** began her semester on a great note having traveled with her family to Poland. She was able to visit with relatives and take in the historic sights of Warsaw and Krakow. On her return, it was back to work. Since this fall is the first semester in which Dorothy has not had any classes since Kindergarten, she decided to head back to the classroom and gain more teaching experience. Dorothy has been teaching a Greek and Roman art course and art history survey courses at Suffolk University and at Salem State College. In addition to grading papers, Dorothy is preparing for her qualifying exams and editing the *Art Bull*. This fall, Dorothy completed a two-year internship in the Art of the Ancient World department at the Museum of Fine Arts, Boston. She misses its change of pace, but is excited to discover what next semester brings!



Dorothy Nieciecki takes a break on Wawel Hill while sightseeing in Krakow.

**Keely Orgeman** received her Bachelor's degree from the University of Wisconsin-Madison in 2003 and, in January 2006, her Master's degree in Art History from Boston University, where she continues to work toward her PhD. Boston University awarded her the Presidential Fellowship and the Jan and Warren Adelson Fellowship in American Art to support her graduate studies. As an Adelson Fellow, she served as a teaching assistant for courses in modern and contemporary art and curated an exhibition at the Boston University Art Gallery, for which she also authored a catalogue. In addition to the visual culture of the Nuclear Age, her primary areas of research are theory and critical reception of the Beat Generation artists in California, Cold War architecture, and apocalyptic belief in the nineteenth and twentieth centuries. Keely recently moved to New Haven, Connecticut, to begin a two-year position at the Yale University Art Gallery, though she will often travel back to Boston to fulfill her duties as the 2008–2009 coordinator of Boston University's graduate student symposium on art history.

**Sarah Parrish** entered the Master's program in Art History at BU after graduating from Colby College last May. She is focusing on Contemporary art, and is also working towards her Museum Studies Certificate. In her first semester, Sarah has been working in the Boston University Art Gallery as a Graduate Assistant, in addition to serving as GSAHA Secretary.

**Austin Porter**, a second-year post-MA teaching fellow, delivered his paper "Art for the Lower Third: American Posters, 1933–45" at a conference titled "Outside the Frame: Icons of Modernism and the New Visual Culture," at the Kendall College of Art & Design in Grand Rapids, Michigan on October 24th. Additionally, Austin has

continued to provide research assistance for Professor Alston Purvis (Graphic Design, CFA), who is currently working on the next edition of *Meggs' History of Graphic Design*.

**Melissa Renn** continues to work on her dissertation, "LIFE in the Art World, 1936–1972," and is also the Research Associate in American Art at the Fogg, where she works for Ted Stebbins and Virginia Anderson. This past summer, Melissa was invited to give a keynote lecture titled "John Ruskin, Charles Herbert Moore and the Teaching of Art at Harvard," at the conference "Persistent Ruskin—Aesthetics, Education Social Theory, 1870–1914," held at The Ruskin Centre, Lancaster University, England. Professor Melanie Hall also gave a keynote lecture at this same symposium, and it was great fun to be there together! This past September, Melissa and Virginia Anderson went to Venice to attend the follow-up international symposium "Ruskin, Venice and the 19th-Century Cultural Tour." After the conference they met up for a delicious Italian dinner with BU Art History alumna Molly Scheu.



Melissa Renn and Virginia Anderson on the Rialto Bridge in Venice.

**Leann Rittenbaum** is currently making her way, slowly but surely, through the

Master's in Art History and Museum Studies program. Having also completed her undergraduate coursework as an Art History major at Boston University, the Art History department frequently feels like a second home and family to her. Leann is most passionate about African-American art of the twentieth century. Recent research topics include Faith Ringgold's story quilts and Romare Bearden's collages. Completely overwhelmed by the multitude of career paths she dreams of following once she receives her degree, Leann often gives serious consideration to remaining a student forever.

**Deb Stein** entered the MA/PhD program this fall and is thrilled to be at BU. It had taken her some time after her undergraduate years at Carleton College to realize that the draw art history had held for her was a meaningful indicator of her true passion for the field. Every day that she spends at BU reaffirms that! In the interim, though, Deb had a satisfying and challenging professional career that revolved around education in the non-profit and for-profit realms. When she realized several years ago that she wanted to become reacquainted with art history, Deb became involved with Museum Learning and Public Programs at the MFA, Boston, and for the last two years has designed and led multiple gallery talks for the Museum. Deb had not been at the MFA long when she began taking graduate art history courses and ultimately completed a number of courses as a Special Student in the Harvard University History of Art and Architecture PhD program. The focus of her curricular and extra-curricular art historical activities has been the nineteenth century (both American and European art) with a particular interest in the artistic/architectural/cultural/educational life of Boston. Already Deb's coursework here at BU has suggested some intriguing paths

of scholarship, which she very much looks forward to pursuing.

**Martina Tanga** is currently in her first year of the PhD program and a Teaching Fellow in the Art History department at Boston University. She received her Bachelors of Arts and Masters from University College London. She has worked with a number of museums and institutions both in Europe and in the US. Before starting her PhD she was the Audience Development Assistant at the Worcester Art Museum, MA. Martina currently writes for local art journals and publishes regularly for Big Red and Shiny in addition to being a Tour Guide at the Institute of Contemporary Art in Boston.

**Scott Walker**, a second-year graduate student at Boston University, just began his PhD coursework this fall semester. He recently finished his MA paper entitled "Beyond the Grave in Seventh-Century England," which looked at the ways in which the 1939 discovery of the eighth-century ship burial at Sutton Hoo caused a reevaluation of scholarship in Anglo-Saxon art history and culture. Scott is currently working on a paper that considers the Romanesque grotesque as a type of talisman to ward off the invisible, yet threatening demonic powers, which were thought to exist in the Middle Ages. Specifically, Scott is exploring the possibility of the grotesque having origins in the animal interlace patterns of Dark Age insular manuscripts.

## NEWS FROM MUSEUM STUDIES

Last academic year, the undergraduate Art History Association held a meeting to propose a 'buddy scheme,' whereby graduate students would mentor undergraduates. Our alumna, **Deanna Griffin**, Curatorial and Planning Project

Manager, Art of Europe Department, at the Museum of Fine Arts, suggested this initiative. It is proving very successful, and this year twelve graduate 'buddies' have volunteered to assist and advise in several areas, including with museum internships. The Museum Studies program, directed by **Professor Melanie Hall**, continues to provide interns for many of the large and small museums in the greater Boston area and this scheme will ensure that the program's excellent reputation is maintained and even, perhaps, enhanced. Following several reports indicating that small house museums in America are in crisis, with visitor numbers dropping and closures likely, Museum Studies has a new project to ascertain what resources are available to assist small museums, and to consider how students might help. **Stephanie Glickman** has been working on this: finding resources, putting together a list of small museums in the greater Boston area, and interviewing museum curators and directors. The program is about to embark on the next phase of the project to find out which museums have adequate catalogs, historic buildings reports, indexes for their archives, etc. to ascertain where students might usefully have input. In addition, the program is asking what other needs small museums might have that students might help with, such as identifying topics for research. By working closely with several museums and historical agencies in Boston, as well as with Preservation Studies at Boston University, the goal is to put together students, resources, and museums. Three more students will join Stephanie in her work in the spring semester.