

ART BULL

The Newsletter of Boston University's Department of History of Art & Architecture

2014-2015

The end of the academic year offers an opportunity for us to reflect upon and share our achievements from the past year. This year the faculty and graduate students have engaged in exciting endeavors in the research, publishing, and curatorial fields and have created much work for which to feel proud. I hope that you enjoy learning what everyone's been up to as much as I have! Thank you to Michael Zell for serving as this year's faculty advisor.

Best,
Lindsay Alberts
PhD candidate

FACULTY

Professor Cynthia Becker was invited to speak in Bahrain at the opening of the exhibition "Berber Women of Morocco." The exhibition, curated by Bjorn Dahstrom from the The Fondation Pierre Bergé – Yves Saint Laurent, opened at the National Museum of Bahrain in January 2015. Professor Becker wrote an essay for the catalog, which was published in English, French and Arabic.



Professor Becker at "Berber Women of Morocco"
(photo courtesy of Cynthia Becker)

Professor Jodi Cranston has spent much of this past semester developing an initiative in computational humanities for CAS that will hopefully result in more support for faculty research projects and for educating students. She has been continuing to work on her Mapping Titian site, with the invaluable help of Ariel Green, Erin Nolan, and Bryn Schockmel, and is now developing a platform for mapping artworks that will at some point allow visitors to museums to learn about the travels of an artwork simply by taking a smartphone photo of the object. She also reached the midpoint in writing her next book, *The Green Worlds of Renaissance Venice*. Over the summer she will conduct research for the book in Venice with the support of a grant from the Renaissance Society of America. Several essays, on topics ranging from the performance of beauty to the hemorrhaging of artworks from 17th-

century Venice, appeared in print this semester.

Professor Melanie Hall writes, "Conversations characterized my Fall semester. I conversed with Bridget Hanson and David Silvernail about museums and exhibitions in Boston for the inaugural edition of *Sequitur*. All kudos to GSAHAA for launching this excellent publication. *The Conversation*, an international e-publication in which editors and academics engage in conversation about current events and affairs, also asked me to preview Harvard's Art Museum renovation. The American branch of this free publication is based here at BU. Michael Samuels, a current Fiction MFA candidate who writes for the Office of Communications at Boston University College of Arts & Sciences, has been discussing the importance of graduate studies in the humanities at BU with several professors for the CAS webpage. His focus is master's programs, and I discussed Museum Studies with him. I helped convene another museums symposium in October, 'In the House and on the Web: 21st-century strategies for interpreting historic interiors.' This year BU's Museum Studies Program partnered with the Nichols House Museum, Boston, and Professor Martha McNamara and the McNeill Program for Studies in American Art, Wellesley College. It was held at the Boston Athenaeum. Once again, many of our students (graduate and undergraduate) are interning in museums in Boston and Cambridge, including the MFA, the ICA, and the HAM. One student is interning at Harvard

University's Semitic Museum, which marks a new departure for Museum Studies. Heritage issues are currently topical, as GSAHAA's conference made clear, tragically because of the extraordinary destruction of world heritage sites in Iraq this year. Heritage issues formed the focus of two books I was asked to review; *Heritage in the Context of Globalization. Europe and the Americas* ed. by Peter F. Biehl and Christopher Prescott (2013), and *Playing in the Bush. Recreation and national parks in New South Wales*, edited by Richard White and Caroline Ford (2012). This latter was particularly enjoyable to review as it was the work of a group of Professors White and Ford's students. International heritage forms the theme of my current research, and was the subject of one of my Fall courses. During last summer, I much enjoyed seeing Armenia's Romanesque churches, several of which are World Heritage sites. Finally, my article, "Political Ambition, Civic Philanthropy and Public Sculpture, 1900: The City Square, Leeds," will appear in *Cornucopia*, essays in honor of noted architectural historian and curator, Dr. Terry Friedman. Originally from Detroit, Terry was one of my former professors at the University of Leeds, and a Curator at Leeds City Art Galleries. A wonderful teacher, through him as students we met sculptors Henry Moore, Claus Oldenberg and others, which was great fun!"

During the past year, **Professor Fred Kleiner** gave a series of five lectures at four different universities in Shandong Province, China, and spoke on "Ghiberti, Vasari, Christians, Goths,

and the Invention of the Late Antique Style" at the University of Vienna. His major publication during this time was the 15th edition of *Gardner's Art through the Ages: A Global History*, the "concise" version of which he recently completed. It will appear next year. Travel other than for invited lectures and vacations included Rome, Paris, London, Chichen Itzà, Mexico City, and, most recently, San Francisco (for his son's wedding.)

Professor Becky Martin has had her eye on ancient pottery in 2014, publishing on ceramics and Biblical studies as well as Greek pottery found at the site of Tell Jemmeh near Gaza. She looks forward to spending the summer in Israel working with Jen Tafe on a corpus of Greek pots imported to the Philistine city of Ashkelon. Until then, she's keeping busy chasing after/being chased by her dogs Biscuit and Bojangles and finishing up permissions for her book on the *Art of Contact*.



Shards of ancient pottery from Professor Martin's research (photo courtesy of Becky Martin)

Professor Keith Morgan was inducted as a Fellow of the Society of Architectural Historians at their annual meeting in Chicago in April. He has announced that he will retire from Boston University in June of 2016, but he will be on leave of absence during the spring semester of 2016. He chaired the search for a new colleague in modern architectural history that resulted in the appointment of Sophie Hochhäusl, who will join the department in September. His essay titled "'The City of Ideas:' the 1965/75 Boston General Plan" will appear in the anthology, *Heroic: Concrete Architecture and the New Boston, 1960-1975*, expected from Monacelli Press later this year. He has given public lectures this academic year at the Museum of Fine Arts; Massachusetts Historical Society; the landscape history chapter of the Society of Architectural Historians, Chicago; the ABX conference in Boston; the Arsenal, Central Park, New York City; and at the Boston Society of Architects.

Professor Gregory Williams collaborated in the fall with BU colleague Roy Grundmann (Film Studies, COM) to prepare and host an international conference, "Labor in a Single Shot," which explored a multi-year film project on global labor. They traveled to Berlin in February to take part in a related conference at the Haus der Kulturen der Welt. Professor Williams also presented his work at a three-day seminar in September at the annual conference of the German Studies Association in Kansas City. In February he served as discussant on the panel "Games and Gambits in Contemporary Art" at the

annual conference of the College Art Association in New York. He has recently completed an essay on the German artist Franz Erhard Walther for publication in a forthcoming book by the Dia Art Foundation, and he is now at work on a second essay on Walther for the catalogue of a fall exhibition organized by the Henry Art Gallery at the University of Washington in Seattle.

Last November **Professor Michael Zell** presented the paper "Rembrandt and Rabbi Menasseh ben Israel" at Queen's University, Canada, in the symposium *Rembrandt and Religion: Jews, Christians, and the Bible in the Art of Rembrandt*. In addition to continuing to work on his next book, *For the Love of Art: Rembrandt, Vermeer, and the Gift in Seventeenth-Century Dutch Art*, Professor Zell is preparing the essay "Graphic Images: Rembrandt's Printed Nudes" for the catalogue of the exhibition *Drawing Nude Models in Rembrandt's Time*, which opens at the Rembrandthuis Museum in Amsterdam in February. Along with co-chairs Walter Melion of Emory University and Joanna Woodall of the Courtauld Institute of Art, Professor Zell is also currently organizing a session for the conference *Ut Pictura Amor: The Reflexive Imagery of Love in Artistic Theory and Practice, 1400-1700*, which will convene at Emory in October and will include talks on Persian and Japanese art as well as European art of the early modern period. Professor Zell's talk, tentatively titled "Metsu's Mirrors: Mimesis and the Discourse of Love in Seventeenth-Century Dutch Genre Painting," will appear in the volume of the conference

proceedings to be published by Brill in the series *Intersections: Early Modern Studies*, which he will be co-editing. This semester he also taught *Global Baroque*, a new undergraduate seminar on the interplay between art and structures of power in the seventeenth century, with particular attention to the global dimensions of this phenomenon.

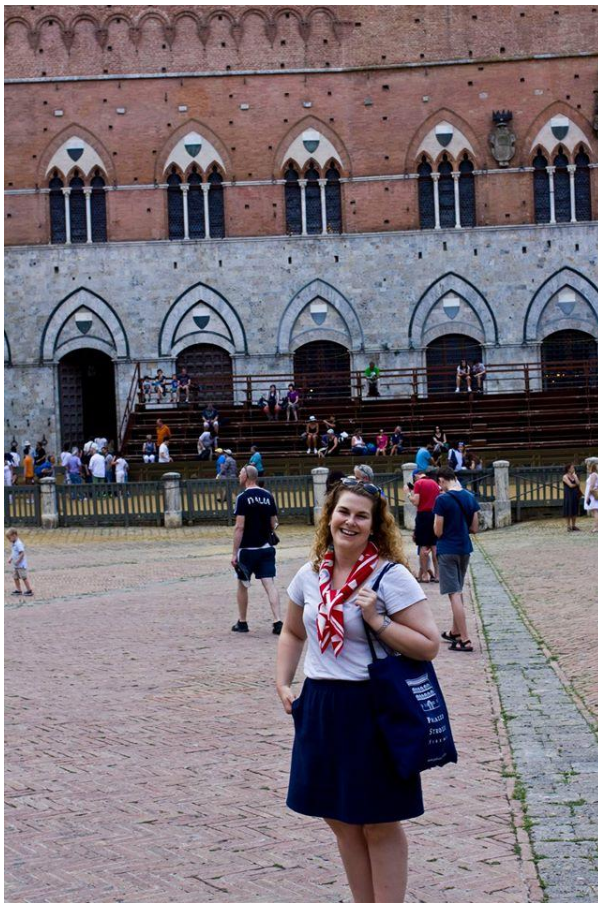


Tara Ward (alumna), Professor Kim Sichel, Susan Ashbrook (alumna), and Sarah Parrish at BU History of Art and Architecture Breakfast at CAA 2015 in New York (photo courtesy of editor)

GRADUATE STUDENTS

After a successful summer spent conducting archival research in Florence, **Lindsay Alberts** has spent this academic year continuing work on her dissertation. She has also taught courses in both the early Renaissance and the Baroque at BU's Metropolitan College and Massachusetts College of Art. Next month she will be teaching a short seminar course at the MFA, Boston as part of the current exhibition "Leonardo and the Idea of Beauty." In March she presented a paper on the Cappella dei Principi at the South-Central Renaissance Conference in Raleigh and in

May she will give a paper on the *studiolo* of Francesco I de' Medici at Scientiae 2015 in Toronto. In December, Lindsay was delighted to be a contributor to the first issue of *Sequitur*, for which she contributed a review of the Palazzo Strozzi's exhibition of the work of Rosso Fiorentino and Pontormo. Lindsay feels very proud of GSHAAA for seeing this new journal through from a mere idea to its stylish final form.



Lindsay Alberts visiting Siena during the *palio* (photo courtesy of the editor)

Tina Barouti is looking forward to completing her final year of PhD coursework in the fall of 2015. During the 2014-2015 academic year, Barouti had the pleasure of serving as a teaching fellow for Professor Sichel and

Professor Becker and was co-coordinator of the GSHAAA Guest Scholar Lecture Series. Barouti completed her MA thesis, "“Qui a Tué Qui?” and “Who is Omar D?": Photographing Algeria’s Post-War Culture of Anxiety in *Devoir de mémoire*," and received funding from the art history department and the Graduate Student Organization to present her research at the Francophone Postcolonial Studies “Conflict and Commemoration in the Postcolonial Francophone World” conference in London, England. This summer she will be studying colloquial Moroccan Arabic at the Arabic Language Institute in Fez, Morocco with a Foreign Language Area Studies Fellowship granted by Boston University’s African Studies Center.

Leslie K. Brown continues to research and write her dissertation. After a longer than expected recovery from appendix surgery last spring, she had a busy fall and winter, traveling numerous times to New York City (NYPL and Queens Museum) and Rochester, NY (George Eastman House). Her focus has shifted to only Kodak Picture Spots, which has strengthened the project overall. In other news, this summer, Leslie again served as a pre-screening juror for Photolucida’s international photography competition Critical Mass. In October, she moderated a panel and caught up with BU alums at the third annual FOCUS conference of emerging and midcareer photohistorians and photocurators, hosted by the Eastman House and Visual Studies Workshop. In November, she was an invited speaker at Stonehill College in conjunction with their student-

curated exhibition, *Visionary Vistas*, shown at the Carole Calo Gallery. In February, Leslie was proud to join a formidable BU College Art Association contingent and present on the panel "A Social Medium: Photography's History of Sharing." (She wishes to thank the department for their input; it went really well.) This CAA session was held in conjunction with the NYPL's encyclopedic exhibition *Public Eye: 175 Years of Sharing*. She is teaching Nineteenth-Century Art again this spring at BU's Metropolitan College. Leslie looks forward to a summer filled with wrapping up research travel and writing, writing, writing.



FOCUS photohistory conference in Rochester, NY (from left to right): Stacey McCarroll Cutshaw, Julia Dolan, Dalia Habib Linssen, Leslie K. Brown, Rebecca Senf, Kate Palmer Albers (photo courtesy of Todd Tubutis)

Heidi Hyunjin Cho writes, "During my first year at BU, I have developed a new research interest in 19th century materials and have recently begun a research project on Qajar postage stamps from 1868 to 1925. I am hoping to look at it from various angles by reading widely on history of photographs,

contemporary political situations, and cultural landscape of the Qajar dynasty during its last 50 years or so. I have also been taking first year Arabic classes and will be participating in the intensive Arabic workshop at Indiana University, Bloomington for the summer. I'm very excited for this great opportunity and also to be somewhere new!"

This past year, **Caitlin Dalton** has enjoyed teaching a course on twentieth-century illustrated magazines in Boston University's Writing Program. In December 2014, she completed her prospectus for her dissertation, "Imprinting Art and Ideology: Pedagogy and Print Culture in the Early German Democratic Republic." In January, she conducted initial archival research at the Akademie der Künste and the Deutsches Historisches Museum in Berlin. Funded by a Graduate Research Abroad Fellowship, she will return to Berlin in May. Over the summer, she will also be visiting Leipzig and Dresden in order to explore pedagogical sites and artistic production inside former East Germany.

Maggie Finnegan passed her orals exams in February and is now undertaking her dissertation prospectus. She currently works at the Mount Holyoke College Art Museum in Western, MA and will be teaching Baroque Art at BU over the summer.

Sasha Goldman has thoroughly enjoyed her first year at BU. In addition to working as GSHAAA Coordinator along with Bridget Hansen, she is excited to have nearly

completed her PhD coursework. Off campus, she presented "Maurizio Cattelan: Laughing at Failure," at the Mid-America College Art Association in San Antonio, Texas last October and curated the exhibition *EPIC* at the Harvard Education Portal for UBA, a local artist collective in November. Over the summer she is hoping to go to Venice for a workshop focused on creating digital models of the city's architecture, after which she will begin studying for her oral exams.



Naomi Slipp, Lindsay Alberts, and Sarah Parrish enjoying New York City during CAA 2015 (photo courtesy of the editor)

Kelsey Gustin has completed her Masters qualifications and submitted her MA paper on the artist George Cochran Lambdin and his paintings of the American Civil War. During the 2014-2015 school year, Kelsey, together with Tina Barouti, served as coordinators of a fascinating series of GSHAAA Guest Scholar lectures. Last summer, while preparing for the Masters Comprehensive Exam, Kelsey began her internship at the Museum of Fine Arts, Boston in the Art of the Americas Department. She has continued to work with Erica Hirshler, Croll Senior Curator of American Paintings, on an upcoming retrospective exhibition of William Merritt

Chase. Kelsey Gustin plans to finish her Ph.D. coursework by the end of Fall 2015 and will remain in Boston this summer at the MFA. Exciting travel plans include a friend's wedding in Atlanta, Georgia and a family trip to Croatia and Serbia at the end of May.

This year, **Lydia Harrington** presented two papers: "Modernizing the 'provincial backwater': Baghdad during the tenure of Midhat Pasha, 1869-72" at the American Association of Teachers of Turkic Languages 29th Annual Meeting in Washington, DC in November, and "Conflict and modernization: Baghdad during the tenure of Midhat Pasha, 1869-72" at the 6th Annual Western Ottomanists Workshop (WOW), held at the University of California, Davis, January 31-February 1, 2015, in conjunction with the quarterly meeting of the Multi-campus Research Group in Mediterranean Studies on January 30th, 2015, theme "Trade and Exchange." She is also writing a spotlight for BU's *Sequitur* on Art+Feminism's Wikipedia Edit-a-thon at Massachusetts College of Art & Design, March 7th, 2015. It was the second annual event consisting of meet ups around the US and the world which offer training to write and edit Wikipedia articles on women in the arts. The number and quality of such articles is low in comparison to those on men in the arts, and the percentage of women who edit articles on the site is only about 10%. In May, she will chair the panel "Ottoman Minorities and Those in Between" at the Great Lakes Ottoman Workshop at SUNY-Oswego.



Tessa Hite moderating the afternoon panel at the 2015 BU Graduate Students Symposium on the History of Art and Architecture, "Creative Conflict"

Tessa Hite has enjoyed serving as the GSHAAA vice president this year. In addition to her coursework, she compiled a chronology which will be published in *Magnum Legacy: Bruce Davidson* by Vicki Goldberg (New York: Prestel, 2016, in press.) She also served as a moderator for "Creative Conflict," the 31st Boston University Symposium on the History of Art & Architecture. Tessa looks forward to teaching the History of Photography at Boston University this summer.

Jordan Karney is pleased to have completed her PhD coursework and is looking forward to spending the summer preparing for her qualifying exams. In addition to a productive year as a Teaching Fellow and GSHAAA president, Jordan presented her paper "*Permission to be Global: Images, Power Relations, and Constructing Latin American Identity*" at Cornell University's Graduate Symposium in September 2014. She also published a review of the exhibition catalogue *Permission to be Global/Prácticas Globales: Latin American Art from them Ella*

Fontanals-Cisneros Collection in the inaugural issue of *Sequitur*. On a personal note, she is excited to share that she married Isaac Alexander Chaim this past January in Palm Springs, CA.



Jordan Karney, Sasha Goldman, and Professor Alice Tseng at BU History of Art and Architecture Breakfast at CAA 2015 in New York (photo courtesy of editor)

Since September of 2014 **Anjuli Lebowitz** has been a Jane and Morgan Whitney Fellow in the Department of Photographs at the Metropolitan Museum of Art, where she is working on her dissertation, *Faith in the Field: Auguste Salzmänn, Archaeology, and Photography in the Holy Land, 1840-1875*. She is currently preparing a small exhibition from the collection of Photographs which will open June 8th. This academic year, she has served as a guest lecturer in the Curatorial Studies graduate program of the Institute of Fine Arts, which is co-organized by the museum. This spring she presented her paper "A Photographer on Rhodes: Auguste Salzmänn and the Materiality of Archaeological Photography" at the annual conference of the Nineteenth Century Studies

Association in Boston and in May she will present “Organized Religion: Auguste Salzmann, Louis de Clercq and Photographic Albums of the Holy Land” at the Art History Fellows’ Colloquium at the Metropolitan Museum of Art. Both papers are based on research she conducted this past winter in the archives of the Louvre and British Museums, as well as the National Archives of France. She is extremely pleased to report that her fellowship was renewed through August 2016 and is looking forward to another busy and productive year.

After finishing coursework last May, **Ewa Matyczyk** spent the 2014-2015 academic year preparing for qualifying exams, which she completed in March. She has also been enjoying her time serving as a Teaching Fellow for Professor Keith Morgan in the fall semester, and for Professor Gregory Williams during the spring. Last October she presented her paper “Remembrance and Erasure: The Problems of Commemorating the End of the Cold War in Berlin, Warsaw and Gdańsk” at the Mark Roskill Graduate Symposium at UMass, Amherst. In February she had the pleasure of presenting her paper "Monika Sosnowska's Post-Socialist Agonism: Memory, Collaboration and Resistance" at the 103rd CAA conference in New York, taking part in a panel titled “Reconsidering Art and Politics: Toward New Narratives of Russian and Eastern European Art.” Here at BU, Ewa has been delighted to serve as a Junior Editor for *Sequitur*, GSHAAA's online scholarly journal, and she looks forward to her second year on the editorial board in 2015-16.

Finally, Ewa is very excited to teach AH 205 - Introduction to Architecture during BU’s second summer term, and she will also spend the summer developing her prospectus, which will hopefully include a brief research trip to Poland.

During the 2014-2015 academic year, **Erin McKellar** has continued teaching courses on the history of interior architecture and design at the Boston Architectural College and in the CAS Writing Program. Since August she’s written nearly two chapters of her dissertation, parts of which she has presented at a variety of conferences. In September, she presented research at the annual Design History Society conference in Oxford, England. In April she traveled to Chicago for a lightning talk at the annual Society of Architectural Historians conference. In May she will participate in a two-day conference at Yale University that will investigate the relationship between the wartime visual cultures of the U.S. and Britain. At the end of May, she will travel to London for research supported by a Short-Term GRAF. Most recently, the Paul Mellon Centre for Studies in British Art awarded her a Junior Fellowship to be taken in the 2015-2016 academic year.

Holly Moyer was appointed Executive Director of the Oklahoma Visual Arts Coalition (OVAC) in October 2014. In her new role, Holly will lead the growth of the organization and ensure success in programming, finances, and operations. Her past experience as Director of Educational Programming at a firm in Boston will help OVAC to enhance arts educational

offerings for artists and the public. The Oklahoma Visual Arts Coalition (OVAC) helps Oklahoma artists build their business practices, connect with the community, and pursue artistic quality. OVAC helps artists live and work in Oklahoma, annually serving more than 1,700 artists statewide through education, exposure, and funding. Simultaneously, OVAC connects the public to artists, helping more than 24,000 people access art and the ideas behind the artwork through exhibitions, open studios, an online gallery, and a popular bimonthly magazine.



Holly meeting with Momentum OKC Spotlight Artists (photo from newsok.com, courtesy of Holly Moye)

In the fall of 2014, **Erin Hyde Nolan** commenced her dissertation research in London, Istanbul, and Vienna funded by a long-term Graduate Research Abroad Fellowship. In the spring semester, she visited the Getty Research Institute in Los Angeles, thanks to GRI Library Grant, to look at the Pierre de Gigord collection of Ottoman photographs. She also served as a Teaching Fellow for AH295 - the History of

Photography. In April, she presented a paper, "Ottoman Portrait Photographs: How do we Talk about Photographs When we Talk About the East?" at the annual Kunst-Historisches Institut Florenz Contact Zone Research Group Conference in Matera, Italy. This summer she will serve as a dissertation writing fellow at the Max Planck Institute's Kunst-Historisches Institut in Florence, Italy. Erin looks forward to drafting the dissertation, reviving her Italian, and introducing her daughter to gelato!

Catherine O'Reilly writes, "I passed my qualifying exams this winter and am currently developing my dissertation prospectus on the Florentine tradition of Last Supper refectory frescoes. I'm particularly interested in Domenico Ghirlandaio's painting at the convent of Ognissanti and the sensory experience of its reception. Recently, I presented my paper "The Virgin, the Viewer, and the Agency of Light in Antonello da Messina's *Virgin Annunciate*" at The Catholic University of America's conference, "Picturing Mary," held in conjunction with the exhibition at the National Museum of Women in the Arts. I've enjoyed the opportunity to teach at Boston College this year as a visiting instructor of Italian Renaissance Art. I also continue to work as the Curatorial Division Research Associate at the Museum of Fine Arts, Boston.

A highlight of **Sarah Parrish**'s year was the opening of *Fiber: Sculpture 1960-Present* at the Institute of Contemporary Art/Boston, as she worked as the show's Research Fellow

and contributed to the accompanying catalogue. The exhibition was central to the "Crafting Culture" course that she taught as a Graduate Writing Fellow in the BU Writing Program. In addition to coordinating "Creative Conflict," the 31st Boston University Graduate Student Symposium on the History of Art & Architecture, Sarah gave talks at the IFA/Frick Symposium on the History of Art and the College Art Association Annual Conference, receiving a Travel Grant from the Center for Craft, Creativity, and Design for the latter presentation. She also wrote five catalogue entries for the forthcoming publication *Art for Rollins: The Alford Collection of Contemporary Art at Rollins College, Volume II*, edited by Abigail Ross Goodman. This summer, Sarah will teach "Contemporary Art, 1980-Now" at BU and perform dissertation research in Paris thanks to a Graduate Research Abroad Fellowship.



Sarah Parrish posing with the catalogue to *Fiber: Sculpture 1960-Present* at the ICA/Boston (photo courtesy of Sarah Parrish)

Bryn Schockmel has very much enjoyed her first year as a doctoral student at Boston University, working with Prof. Cranston, having previously completed her masters at the Courtauld Institute of Art. In March Bryn presented a portion of her master's thesis at an interdisciplinary graduate student conference at UMass Amherst. Bryn is very excited to be spending much of her summer in Italy, participating in a month-long archaeological excavation at the Etruscan site of Cerveteri, followed by a few weeks travelling around Italy looking at Renaissance art.



Jordan Karney and Elisa Germán in discussion at the BU Symposium "Creative Conflict" (photo courtesy of the editor)

In December, **Margaret Shortle** participated in the University of Pennsylvania's Center for Ancient Studies Annual Graduate Student Conference, *Capturing the Un-representable, Artifacts and Landscapes Between Mental and Material Worlds* with a paper entitled, "Ruby Lips and Sweet Smelling Roses: The Fleeting Principles of Beauty in Fifteenth-century Persian Manuscripts." In addition to the typical conference activities, this conference included a methods workshop,

which introduced a range of current scholarship and big picture questions in ancient art history. It was awesome and expanded the types of questions Margaret likes to ask. Particularly exciting were questions regarding the senses and sensory, framing, and historical theories of vision. Margaret also organized a panel, “Between Narrative and Image: Decorated Anthologies and *Divans* in Islamic Manuscript Production,” for the upcoming Symposia Iranica’s Second Biennial Graduate Conference of Iranian Studies at the University of Cambridge and is looking forward to the group’s papers, whose subjects are very closely related to her dissertation project. Lastly, Margaret’s position with the Emmy Noether-Junior Research Group Kosmos/Ornatus will sadly end in late June. The group has very kindly listened to her ideas, provided excellent feedback and introduced her to those theoretical debates that German academics excel at. Portions of her dissertation will be significantly stronger due to this experience.



Naomi Slipp celebrating after her dissertation defense (photo courtesy of the editor)

This year as the Barra Fellow in American Art at the Philadelphia Museum of Art, **Naomi Slipp** worked on forthcoming museum exhibitions under curators Kathy Foster and Mark Mitchell, including American Still Life and Masters of American Watercolor. Between October and March, she also presented her dissertation at the AHAA Biennial Symposium and the Philadelphia Area Center for the History of Science, and gave papers at the Center for the History of Medicine at Harvard University; the AMNESP graduate student symposium at Boston University; the Annual History of Science Society Meeting; “Bodies Beyond Borders,” a conference in Leuven, Belgium (publication forthcoming); the College Art Association meeting; and the Nineteenth Century Studies Association conference. In addition she completed her dissertation manuscript and is looking forward to a successful defense in early April! She is excited about the next adventure - interviews continue - and is grateful for all of the support from HAA over the past five years!

Deb Stein is working on dissertation chapter drafts – moments of discovery...moments of hitting a brick wall; moments of clarity...and moments of fog as thick as pea soup!! Still a wonderful journey though. The dissertation is entitled: *Charles Callahan Perkins, Classical Sculpture, and the Rhetorical Tradition in Boston*. In the last year her dissertation research has centered on several Boston and New York repositories including Harvard’s Houghton Library, the Harvard University Archives, the Boston Athenaeum, and the

New York Public Library. Deb delivered a conference paper last summer at the University of St. Louis' Medieval and Renaissance Studies Symposium on the introduction of early Italian Renaissance art to nineteenth-century Boston. She will also be presenting this April at two conferences. The first is a study day organized by the Museum of Fine Arts, Boston in anticipation of their 2016 exhibition on the works of Luca della Robbia in Boston. The second presentation is at the Northeast Modern Language Association's annual conference in Toronto where Deb will speak on an innovative 1833 edition of Homer's *Iliad* that incorporated a full set of illustrations by the British neo-classical sculptor, John Flaxman. This past fall Deb kicked off her art historical publishing career with the lead article "Classical Rhetoric and the Institutional Fine Arts in Nineteenth-Century Boston" for the launch edition of GSHAAA's on-line journal, *Sequitur*.



Dr. Pamela Allara giving attendees to the 2015 BU Graduate Students Symposium a tour of the SMFA show "Permanent War: The Age of Global Conflict" (photo courtesy of Leslie Brown)



BU graduate student Steve Burgess presenting on the Hague Convention at the 2015 BU Graduate Students Symposium, "Creative Conflict" (photo courtesy of the editor)

In her final year of the doctoral program, **Martina Tanga** shared material from her dissertation in a paper entitled "Institutional Reinvention: The 1974 and 1976 Venice Biennale" at the New York Center for Italian Modern Art conference, *Untying 'the Knot': The State of Postwar Italian Art History Study Day* in February 2015. Also, her essay "Artists Refusing to Work: Reading Aesthetic Practices in 1970s Italy" is forthcoming in the online journal *Palinsesti*. Above all, Martina is excited to announce that her dissertation defense is set for May 7, 2015. While her next step after BU is still uncertain, she will be staying local, and looks forward to keeping in touch.