

ART BULL

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

2015-2016

WELCOME to the 2015-2016 edition of *Art Bull*. As usual, our faculty and graduate students have been quite active this year as they have met publishing goals, presented at conferences, reached landmarks in their studies, traveled far and wide, and made other achievements that this newsletter celebrates. Warmest thanks to all those who contributed to this edition and thank you to *Art Bull* advisor, Michael Zell. Enjoy!

All the best,
Joseph Saravo
Art Bull Coordinator & PhD Candidate



The annual end of the year potluck looked magical at twilight. (Photo by the editor)

FACULTY

Professor Jodi Cranston's year started with a fantastic research trip sponsored by a Renaissance Society grant to Venice, where Jodi visited several now-dilapidated villas on Murano and the remnants of gardens on the Giudecca. The research was for her book, *Green Worlds of Renaissance Venice*, which she has wrapped up writing and on which she will be working on the final edits over this summer. Jodi also happily welcomed the long-overdue publication of several items, including her edited anthology, *Venetian Painting Matters, 1450-1750*, which includes her introduction and essay on "Close Looking in Titian's Later Paintings." The volume honored her late (and beloved and deeply missed) doctoral advisor, David Rosand. Another was an essay, "Quick to Say Good Bye, Hard to Forget: The Long Lives of Venetian Cinquecento Paintings." In *The Long Shadow of the Venetian Cinquecento*, ed. Andaleeb Banta. She continued to work on her digital project, Mapping Titian, by

hosting a data-thon in the fall and she is currently helping with a new digital humanities initiative at BU. She is also helping to organize a major digital art history conference that will be hosted by the University of Maryland in Washington, DC, in mid-October. She is especially proud of her graduate students, who, over the course of the year, all reached major milestones in their doctoral candidacy.

Professor Emine Fetvaci published an article in *Muqarnas* on the aesthetics of a seventeenth-century Ottoman album. She gave a lecture at Northwestern University in April as part of a conference on Islamic painting, and organized an RSA panel on painting in the early-modern Islamic dynasties. She will be participating in two symposia in June, at the Getty Museum and at Cambridge University. She will be on sabbatical in 2016-17 as a member at the Institute of Advanced Study, and hopes to finish her book on the album of Ahmed I.



Professor Sophie Hochhäusl (far right) with students during their trip to the Gropius House in Lincoln, MA. (Photos courtesy of Professor Hochhäusl)

In the last year **Professor Sophie Hochhäusl** gave a series of lectures, among them a keynote at the Bauhaus Dissertation Colloquium in Weimar, Germany in the spring, and presentations at the Society of Architectural Historians (SAH) and the European Architectural History Network (EAHN). In the fall, she was invited to chair an interdisciplinary panel on Modern Architecture and Technology at the Society of the History of Technology (SHOT) in Albuquerque, and she presented her newest work on prefabrication in post-war Austrian settlements at BU's own GSHAAA lecture series. In addition, she continues her research and teaching on environmental issues in architectural history; with students in the seminar "Architecture and the Environment" she organized a small pop-up exhibition on industrial landscapes in Massachusetts and with her colleague Torsten Lange (gta, ETH Zurich) she chaired an international roundtable on the same issue at EAHN. Her book project *Modern by Nature* is forthcoming. Her paper "From Vienna to Frankfurt: Inside Core-House Type 7," which investigated wartime scarcity in modern kitchens was awarded the Bruno Zevi Prize for best critical-historical essay in architecture by an emerging scholar in April 2016. Professor Hochhäusl most enjoyed working with students on committees and in her role as

faculty liaison to HAA's new Undergraduate Architectural Association. Together they visited MIT's graduate architecture programs and the Gropius House in Lincoln, MA.

Professor Deborah Kahn gave three lectures this term. That in Oxford was called "Local Hero: Saint-Eusice at Selles-sur-Cher." The second, given in Kalamazoo was called "Speaking Truth to Power." That given to the Cambridge Study Club was on Saint-Eusice and Letaldus of Micy. She is leaving for a research trip to France next week and hopes to spend the summer writing with a brief escape to Machu Picchu.

Professor Fred Kleiner has been putting his Spring 2016 sabbatical leave to good use by traveling extensively (Mexico, China, Italy, California, and Texas) and writing furiously between trips. He recently completed work on the second edition of his *A History of Roman Art* and book reviews for the *American Journal of Archaeology*, *Journal of Roman Archaeology*, and *Bryn Mawr Classical Review*, and gave a series of lectures in China at leading art academies in Xi'an and Tianjin in April on Roman painting and sculpture and on the history of self-portraiture in Western art.



Above: A record number of students and professors waited in line to hear Professor Kleiner's lectures in Xi'an. (Photo courtesy of Professor Kleiner)

Left: Professor Becky Martin visiting the great lion of Amphipolis in northern Greece, which may or may not have once stood on top of the newly-discovered Kasta tomb. (Photo courtesy of Professor Becky Martin)

Professor Becky Martin enjoyed her 2015-16 sabbatical—which she spent in Boston (Fall) thanks to a Junior Faculty Fellowship and Israel (Spring) on a National Endowment for the Humanities Fellowship awarded by the William F. Albright Institute of Archaeological Research—writing about a number of topics from Hellenistic Greek sculpture to the Phoenician goddess Tanit. She gave a paper in Paris this spring and used the trip as an excuse to visit the Louvre three times—and still didn't make it through all of the ancient Greek objects. She also travelled with a group of Hebrew University archaeology students to Greece (attached picture). In summer 2016 she will be joined by BU grads **Jennifer Tafe** and **Kiernan Acquisto** at the excavations at Tel Dor (Israel). Jen and Kiernan will work as junior staff in the site museum and in the field, respectively. Becky is sustained by regular email updates about her dogs Biscuit and Bojangles who are loving their leash-free half year in Virginia.

The American Studies Association has appointed **Professor William D. Moore** to the Editorial Board of the *Encyclopedia of*

American Studies, a reference work published by the Johns Hopkins University Press. Prof. Moore joins an editorial board of nine members drawn from institutions around the globe. Also, this year the Vernacular Architecture Forum, the leading scholarly organization for the study of everyday buildings and landscapes, elected Prof. Moore to serve as the organization's First Vice President. The Vernacular Architecture Forum fosters scholarship on the built environment, produces an annual conference, and publishes the journal *Buildings & Landscapes*.

Professor Keith Morgan has been on leave of absence during the spring semester as part of his transition to retirement on July 1, 2016. He has been coordinating a new guidebook to Trinity Church in Copley Square that will be published in the fall. He chaired an Open Session at the annual meeting of the Society of Architectural Historians in Pasadena and participated in a panel discussion about the future of the society. He also served as a panelist at WGBH for a discussion of their documentary, *Ten Parks*

That Changed America. In January, he traveled in Southeast Asia with one of his sons, finally visiting sites that he has lectured on for several years. He will miss his colleagues and students but promises to still appear periodically in the halls of HAA.

Professor Kim Sichel has been on leave this year with a Boston University Center for the Humanities Fellowship, completing the manuscript for her book on avant-grade French photography books, "Making Strange: Modernism and the Construction of French Photographic Books, 1928-1958." She is currently in France doing research. In autumn 2015 she traveled to China to participate in a conference about Chinese photography and toured photographic collections and museums in Beijing, Shanghai, and Suzhou. When she returns to BU in September 2016, she will be teaching an interdisciplinary graduate seminar on twentieth century Paris, encompassing painting, photography, film, literature, fashion, architecture and world's fairs.

Professor Alice Tseng spent fall 2015 on research leave, made possible by a Jeffrey Henderson Senior Research Fellowship awarded by the Boston University Center for the Humanities, to finish two books on Kyoto art and architecture. The first, *Kyoto Visual Culture in the Early Edo and Meiji*

Periods: The Arts of Reinvention (Routledge), is an edited anthology of essays exploring cultural revival during two periods of political marginalization in the imperial city; the book is now available in hardback and eBook format. The second book focuses on the architecture and urban spaces of imperial commemorations in modern Kyoto; it is currently under review by a press. She traveled to Germany in October to present new search on the portraits of Emperor Taishō at the University of Heidelberg. Alice returned to regular teaching in spring 2016. Highlights of the semester include: a celebration of her tenth year of teaching Arts of Japan (AH326) with festive cupcakes amid cherry blossoms (see photo); chairing a session titled "Gifting Architecture" at the Society of Architectural Historians Annual Meeting in Pasadena; and receiving the department's Graduate Student History of Art & Architecture Association (GSHAAA) Faculty Award of 2015-16. Alice looks forward to a productive summer of reading the latest English translation of *The Tale of Genji* (54 chapters, 1360 pages), catching up on art and architecture exhibitions around the country, and playing much too much tennis.

Professor Gregory Williams completed two essays on the German artist Franz Erhard Walther, one for a book recently published by the Dia Art Foundation in New



Professor Alice Tseng celebrates her tenth year of teaching Arts of Japan (AH326) with festive cupcakes amid cherry blossoms. (Photo courtesy Professor Alice Tseng)

York, and another for the forthcoming catalogue of an exhibition organized by the Henry Art Gallery at the University of Washington in Seattle. For *caa.reviews* he penned a response to the Sigmar Polke retrospective at the Museum of Modern Art in New York. In the spring semester Professor Williams delivered a talk on late works by Picasso at the Museum of Fine Arts, Boston, and took part in two symposia on visual humor in Montreal and Los Angeles. This summer he will launch a research project on the under-recognized East German artist Carlfriedrich Claus, whose works of the late 1950s and early 1960s intersected with the international development of concrete poetry.

Professor Michael Zell's essay "Graphic Images: Rembrandt's Printed Nudes" was published in January in the catalogue of the exhibition *The Naked Truth: Drawing from Nude Models Rembrandt's Time*, on view at the Rembrandthuis Museum in Amsterdam. He is currently revising a talk he presented at Emory University in October, entitled "The Mirror as Rival: Metsu, Mimesis, and

Amor in Seventeenth-Century Dutch Genre Painting," for publication in the volume 'Ut pictura amor': *The Reflexive Imagery of Love in Artistic Theory and Practice, 1400-1700*, which he is co-editing with Walter Melion of Emory and Joanna Woodall of the Courtauld. The volume will be published by Brill in the series *Intersections: Interdisciplinary Studies in Early Modern Culture* in 2017. Last December he lectured at the MFA on the critical receptions of Rembrandt and Vermeer in a lecture series accompanying the exhibition *Class Distinctions: Dutch Painting in the Age of Rembrandt and Vermeer*. Professor Zell also co-chaired with Paul Crenshaw of Providence College the session "Late Rembrandt in Review and in Context" at the Renaissance Society of America Conference in Boston in April. This summer, in addition to editing 'Ut pictura amor,' he is working toward completing the manuscript of his next book, *For the Love of Art: Rembrandt, Vermeer, and the Gift in Seventeenth-Century Dutch Art*.

GRADUATE STUDENTS

In her final year in the PhD program, **Lindsay Alberts** presented material from her dissertation at conferences in Taipei (TACMRS) and Boston (RSA), both enjoyable and informative experiences. She heartily recommends Taiwan as a travel destination! She also continued teaching for BU's Metropolitan College and the Museum of Fine Arts, Boston. In April, she successfully defended her dissertation and is currently exploring options on the academic job market. Next year she will be teaching as an adjunct and continuing her work at the MFA. She would like to thank the department for their collegiality and support over the past six years.



Lindsay Alberts at the National Palace Museum, Taipei. (Photo courtesy of Lindsay Alberts)

Tina Barouti is delighted to announce that she has completed her PhD coursework. During the 2015-2016 academic year, Barouti had the pleasure of leading discussion sections for Introduction to Art History and serving as a teaching fellow for Professor Becker's Arts of Africa. In July to September of 2015, Barouti assisted curators Jen Mergel and Kristen Gresh on a future contemporary African art exhibition at the MFA Boston. Barouti presented her paper titled "The Corbusian Cycle: French and Algerian Architectural Exchange in the Twentieth Century" at NE/SAH's 38th Annual Student Symposium and was invited to travel to Abu Dhabi, Dubai, and Sharjah to participate in a graduate student workshop and present her paper "Clandestine Aesthetics: Abstracted Photography in Wartime Algeria" for AMCA's fourth annual conference "Abstraction Unframed." She has been awarded a GSHAAA travel grant, a GRS Summer Research Fellowship, and an American Institute of Maghrib Studies Fellowship to conduct her preliminary dissertation research in North Africa this summer.

Leslie K. Brown is busy drafting her dissertation and sees the light at the end of the tunnel! She tied up most of her research in the fall and was a Dissertation Fellow at the BU Center for Humanities during the spring semester. In other news, this past summer, Leslie again served as a juror for Photolucida's international photography competition Critical Mass. Earlier this spring, she was a guest speaker in Jim Dow's photohistory course at the School of Museum of Fine Arts, Boston. In addition, she co-juried the Photographic Resource Center's EXPOSURE 2016—a special iteration of their 20th annual juried show in honor of its 40th anniversary—along with other past PRC curators and directors, including Anita Douthat, John Jacob, George Slade, and BU alum Francine Weiss. Recently reviewed in the *Boston Globe*, the exhibition is up now through June 26th at 832 Commonwealth Avenue.



Kimber Chewning and Jordan Karney Chaim at the summer potluck. (Photo by the editor)

This coming August, she will give a talk on Kodak Picture Spots, her dissertation topic, at the George Eastman Museum for their FOCUS 45 Lecture Series and in conjunction with their exhibition on photography and National Parks.

Since passing her qualifying exams in December, **Jordan Karney Chaim** has kept busy developing her prospectus and teaching Navigating the Contemporary, a "Looking Together" course at the MFA. She has also been serving as an editor of the GSHAAA journal *Sequitur*, which she will continue to do next year. In addition, she has been hard at work curating Martine Gutierrez: True Story, an exhibition that will open this October at the Stone Gallery at Boston University. This summer she will be relocating to San Diego, CA where she will continue to work on her prospectus with the assistance of a Graduate Arts Research Grant.

Hyunjin Cho completed her MA program this year and finished working on her MA Scholarly Paper titled "Claiming Legitimacy as a Traditional Monarch of Iran: Qajar Postage Stamps of Nasir al-Din Shah 1868-



Steve Burges, Hyunjin Cho, and Kimber Chewing sell books and baked goods to benefit GSHAAA.

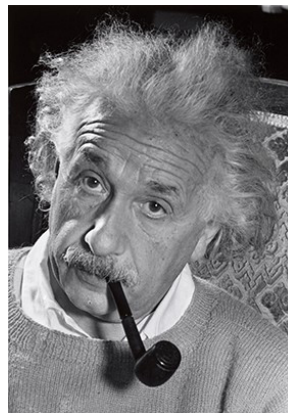
1896." She is looking forward to spending the summer in Bloomington, IN taking first year Persian classes. Besides coursework, she enjoyed working at the BU Art Galleries and serving as the fundraising coordinator for GSHAAA. In April, she attended her first conference, "Kings and Queens V" hosted by Clemson University, Greenville, SC, where she presented a portion of her MA Scholarly Paper. It was a great experience for her and she is looking forward to presenting at future conferences. Lastly, she is very pleased and honored that she will be coming back in September to start her PhD program at BU!

In the past year, **Caitlin Dalton** participated in a summer seminar at the University of Heidelberg, where she presented a poster and talk on the artist Oskar Nerlinger. During the academic year, she continued research for her dissertation and served as a Boston University Graduate Writing Fellow where she taught writing courses focused on twentieth-century illustrated magazines. This summer, she is pleased to spend two months in Germany to continue her work on former East German artists and art academies. She is honored to have recently received a Fulbright Grant to

Germany in the History of Art that will begin in September 2016 in Berlin.

Maggie Finnegan is in the editing phase of her dissertation prospectus on The Classicizing Phenomenon in Pieter de Hooch's Late Genre Paintings. She will be writing and traveling over the summer doing research for her dissertation. She currently works at the Mount Holyoke College Art Museum in Western, MA.

Kelley Foley has spent the past six months as a research intern in the Peabody Essex Museum's photography department. Her work cataloguing the museum's collection of nineteenth-century Japanese photographs aided greatly in completing her MA Scholarly Paper, "Inspired By a Nation: Felice Beato in Japan, 1863-1884." She was also excited to learn that the photographs and archive documents of the Lucien Aigner Estate were acquired by the Yale University Art Gallery, Beinecke Rare Book & Manuscript Library, and the Addison Gallery of American Art. As one of the estate's archive assistants, Kelley is proud of her role in aiding with the acquisition process and looks forward to seeing future Aigner exhibitions. Finally, she wishes to send a huge 'thank you' to the faculty, staff, and students who helped to shape her experience here in Boston. Although her post-graduation plans have yet to be decided, Kelley is excited about her future and is very proud to be a BU alum.



Lucien Aigner, Albert Einstein, Princeton, 1940. Gelatin Silver Print, 10 7/8 x 7 11/16 in. (The Yale University Art Gallery, Beinecke Rare Book & Manuscript Library, and the Addison Gallery of American Art; Photo courtesy of Kelley Foley)

Elisa Germán recently took part in the "Printmaking Workshop for Early-Career Scholars" organized by the Association of Print Scholars (May 19-21, 2016). Elisa was one of eleven print scholars hosted in Providence, RI for a three-day intensive workshop designed to provide hands-on experience with a myriad of printmaking techniques. The opportunity comes at the perfect time, given that Elisa is the recipient of a long-term Graduate Research Abroad Fellowship and will soon be heading to Madrid to begin research on her dissertation which examines printmaking practices in Madrid during the 1940s and 1950s.

During the 2015-2016 academic year **Sasha Goldman** spent time preparing for and completing her qualifying exams and serving as a Teaching Fellow for Professor Gregory Williams. She has thoroughly enjoyed her involvement in the department this year - coordinating the 2015-2016 GSHAAA Guest Lecture Series with Bryn Schockmel and serving as Junior Editor for *Sequitur*, GSHAAA's online scholarly journal. In April Sasha presented her paper "Building Italy: The Italian Pavilion at the 1937 Paris Exposition Universelle" at the American Association for Italian Studies Conference in Baton Rouge. Looking forward to the summer Sasha is very excited to start work on her prospectus and to teach Art Since 1980 during BU's second summer term.

Kelsey Gustin has completed her PhD coursework and the orals portion of her qualifying exams. During the 2015-2016 academic year, she enjoyed serving as GSHAAA president and continuing her volunteer work at the MFA, assisting with the upcoming retrospective exhibition on William Merritt Chase. During the fall semester, Kelsey published an essay in *Sequitur* titled, "Building Babel: The 1876 International Exhibition at the Philadelphia Centennial," and her exhibition review on the *Art of Jazz* at the Cooper Gallery will be coming out this summer in Panorama. This past spring semester, Kelsey delivered a



Elisa Germán prepares a plate for printing in RISD's lithography studio. (Photo courtesy of Elisa Germán)

paper at the Twelfth Annual American Art Graduate Symposium at Yale University titled "Sketching the Revolution: Abridged Illustrations of Conflict in the Almanac Diaries of Aaron Wight." Over the summer, she is looking forward to teaching AH111 during the first session and beginning work on her dissertation prospectus.

Lydia Harrington began last summer in the UK, where she presented a paper on the Late Ottoman institutional buildings of Baghdad at the Ottoman Studies Group at Oxford's third graduate workshop themed "In the Margins of Ottoman History: Revisiting the Late Ottoman Past." She then participated in an Ottoman epigraphy and translation program at Koç University's Research Center for Anatolian Civilizations in Istanbul, Turkey, with funding from the Institute of Turkish Studies and a Graduate Arts Research Grant through the BU Arts Initiative. From Istanbul, she also visited Greece and Bulgaria. During the 2015-16 academic year, she was as a Teaching Fellow in HAA, served as Social Coordinator for GSHAAA, and prepared for her qualifying exams. This summer, she is

teaching a course on Islamic Art and Architecture at BU, followed by archival research and site visits in Turkey supported by a GRS Summer Fellowship and a grant from the BU Pardee School of Global Studies' Institute for the Study of Muslim Societies & Civilizations. She also joins the *Sequitur* staff as a Junior Editor this summer.

Tessa Hite recently passed her Ph.D. orals exam. Her essay "At Home: Inside the Living Archive" was published in *Magnum Legacy: Bruce Davidson* by Vicki Goldberg (New York: Prestel, 2016) and her exhibition review of *In the Wake: Japanese Photographers Respond to 3/11* (Museum of Fine Arts, Boston) appeared in the fall issue of *Trans Asia Photography Review*. She looks forward to conducting archival research this summer in Washington D.C. with support of the Beaze and Harry Adelson Research and Travel Grant.

Lauren Kolodkin is honored to have been awarded the Folk Art Society of America's annual conference scholarship, which will allow her to attend their conference in St. Petersburg, Florida. The scholarship is given to an individual with a demonstrated interest in teaching folk art at the university level. As part of the scholarship award, Lauren will also be publishing an article in an upcoming edition of the F.A.S.A. newsletter.

Anjuli Lebowitz is a Jane and Morgan Whitney Fellow in the Department of Photographs at The Metropolitan Museum of Art, where she is working on her dissertation and co-curating the exhibition *Faith and Photography: Auguste Salzmann in the Holy Land* (September 12, 2016-February 5, 2017). This year her work received an Honorable Mention from the Ford Foundation as well as The Helen G. Allen Humanities Award and The Angela J. and James J. Rallis Award from the Boston University Center for the Humanities. In February, she joined a number of BU colleagues to present at the annual



Lydia Harrington (center, sitting) with her classmates and teacher from the Ottoman summer program at Koç University's Research Center for Anatolian Civilizations in Istanbul. (Photo courtesy of Lydia Harrington)

conference of the College Art Association. She also presented papers at the conference of the Western Society for French History, the Art History Fellows' annual colloquium at The Metropolitan Museum of Art as well as the IFA-Frick Symposium. Archival and collections research in Paris proved incredibly fruitful and will soon be transformed into a dissertation draft. She looks forward to continuing the writing process with the generous support of Boston University. Next year she will stay in Brooklyn, New York to complete the dissertation.

Ewa Matczyk has spent the 2015-2016 academic year serving as a Teaching Fellow and developing her prospectus, which she is happy to say was very recently approved. She has also enjoyed her second year on the *Sequitur* editorial board. In February Ewa had the pleasure of serving as a moderator for "Serious Fun," the 32nd Boston University Graduate Symposium on the History of Art and Architecture. This summer she will be traveling to Warsaw to begin her dissertation research with the help of a GRS Summer Research Fellowship. She is excited to teach Introduction to



Left: Ewa Matyczyk moderates the first panel of "Serious Fun," the 32nd Boston University Graduate Symposium on the History of Art and Architecture. (Photo courtesy of Elisa Germán)

Below: Erin McKellar at an Uni-Seco prefab (prefabricated house) at the Imperial War Museum Duxford. (Photo courtesy of Erin McKellar)

Architecture at BU upon her return in July. In the fall she will continue her research in Poland thanks to a long-term Graduate Research Abroad Fellowship.

During the fall semester of the 2015-2016 academic year, **Erin McKellar** taught two courses: one on the history of interior architecture at Boston Architectural College and the other on housing since World War II at Northeastern University. She devoted the spring semester to full-time dissertation research and writing with the support of a Junior Fellowship from the Paul Mellon Centre for Studies in British Art in London, completing nearly two chapters during the fellowship's duration. As well, she presented and workshopped segments of these two chapters in a variety of arenas. In September, she presented at the annual Design History Society conference in San Francisco. In January, she traveled to Brussels to share her material at Architecture Research Moments at KU Leuven. In April she gave a fellow's talk at the Paul Mellon Centre for Studies in British Art. Finally, in May she spoke at ENSA Paris-Malaquais in part of the first of two seminars investigating the role of 20th century exhibitions in shaping housing discourses. She also chaired a session at a conference on 19th century architecture at the University of Oxford, and helped to



select and publish materials as part of the Sequitur editorial board. Over the summer she will draft the final chapter of her dissertation with the support of a Summer Research Fellowship from Boston University.

In the summer of 2015, **Erin Hyde Nolan** spent four months in residence as a dissertation fellow with the Max Planck Research Group "Objects in the Contact Zone: The Cross-Cultural Lives of Things" at the Kunsthistorisches Institut in Florenz. She continued to write her dissertation, and



Catherine O'Reilly kicks off the "Serious Fun" symposium by introducing keynote speaker Dr. Paul Barolsky at the Boston University Art Gallery at the Stone Gallery in February. (Photo courtesy of Hyunjin Cho)

extended her fellowship with the KHI while working remotely over the course of this past academic year. Erin will return to Florence in June to host a lecture and workshop on the history of Ottoman photography with art historian, Nancy Micklewright. In February, she presented a paper, "Back to School: Portraits of students from the Arabian Peninsula in the Abdülhamid II albums," at the annual College Art Association conference in Washington D.C. This fall (2016), she will work as a dissertation fellow at the Boston University Center for the Humanities. Erin is looking forward to spending the summer in Maine with her husband and two daughters, and working towards finishing her dissertation!

Catherine O'Reilly completed her dissertation prospectus entitled "Last Supper Refectory Frescoes in Fifteenth-Century Florence: Painting, Performance, Senses, and Space." She looks forward to conducting research in Florence this fall with funding from a Graduate Research Abroad Fellowship. Catherine enjoyed serving as coordinator for HAA's 32nd Annual Graduate Student Symposium, "Serious Fun: Expressions of Play in the History of Art and Architecture." She also presented her paper "Mapping *Phrasikleia*:

Connecting life, death, and the *oikoumene* with an Archaic *sema*" at the two-day conference, *Paraître et Disparaître: l'art et ses objets perdus (Appearance and Disappearance: Art and its Lost Objects)* at l'Université de Montréal in November. Catherine will teach a Renaissance Art course at BU this summer.

Sarah Parrish began the fall 2015 semester by teaching "When Cultures Collide: Globalization and Contemporary Art" as a Graduate Writing Fellow in the Boston University Writing Program. This spring saw the publication of her first peer-reviewed article, "From Collectives to Corporations: Sheila Hicks's Transnational Air/Craft" in *The Journal of Design and Culture*. Her summer plans include teaching "Art Since 1945" at Lesley University, helping a rising High School Senior prepare for college through RAW Art Works' mentoring program, and working on her dissertation, "Anthropologies of Fiber: Claire Zeisler, Ed Rossbach, Sheila Hicks." Also check out Sarah's review of the Walker Art Center's exhibition catalogue *Hippie Modernism: The Struggle for Utopia*, forthcoming in the June issue of the online journal *Panorama*.

Joseph Saravo completed his qualifying exams last summer and eagerly dove into the intensive but fulfilling experience of teaching a summer session of AH112. In the fall, he completed a course in reading and translating modern and 17th-century Dutch through the University College of London. In February, he had some “Serious Fun” serving as moderator for HAA’s 32nd Annual Graduate Student Symposium. Joseph’s exhibition review of *Beyond Bosch* at the Harvard Art Museums appeared in the spring edition of *Sequitir*. He is happy to join the *Sequitir* staff this summer as a Junior Editor. He continues to make steady progress on his prospectus and is excited to conduct his research abroad this summer with funding from a GRS Summer Research Fellowship. He also hopes you are enjoying the updates and images in this edition of *Art Bull* for which he was delighted to serve as wrangler...he means, coordinator. He would like to thank all those who contributed their narratives and photos to this issue. Enjoy!

As a second-year doctoral student, **Bryn Schockmel** very much enjoyed having the opportunity to serve as a teaching fellow and co-coordinator of the guest lecture series this year. Last fall, Bryn worked as an intern at the Harvard Art Museums, assisting the curator with the *Beyond Bosch* exhibition, and also gave gallery talks at the Museum of Fine Arts over the past year. Having completed her qualifying exams this spring, she is excited to begin work on her prospectus and is looking forward to teaching a course at BU this summer.

Deb Stein’s past year has been intense but quiet as she worked steadily on her dissertation. Current title, but stay tuned, is “Charles Callahan Perkins: Classical Rhetoric and the Early Italian Renaissance in Nineteenth-Century Boston.” Many exciting discoveries and connections made along the way but, with respect to progress, she cannot say much more than “it’s coming along” for fear of jinxing herself with the dissertation gods! Last May, Deb gave a paper entitled “Seeing is Believing in Mid-



Above: Kimber Chewing, Sarah Parrish, and Stephanie Keating enjoying the snow after a lecture. (Photo courtesy of Sarah Parrish)

Below: Joseph Saravo could not resist the photo opportunity with Ochtervelt on his third visit to the Class Distinctions exhibition at the Museums of Fine Arts, Boston. (Photo by the editor)

Nineteenth Century Boston: An Ekphrastic Case Study" at the New England Modern Language Association annual meeting in Toronto. Over the summer she gave several gallery talks at the MFA in what has become an annual tradition and most recently she has been invited by a colleague at the National Portrait Gallery in London to submit an article to a special edition of the *Journal of Art Historiography* (slated to be published in the Summer 2018) on Perkins' relationship with his counterparts in the British museum world.

Since fall 2015 **Emily Voelker** has been writing her dissertation, *From Both Sides of the Lens: Anthropology, Native Experience & Photographs of American Indians in French Exhibitions, 1870-1890* and made numerous research trips for the project to both Native communities and collections in the U.S. and Europe. These travels and her

writing have been supported this academic year by grants from the Peter E. Palmquist Memorial Fund for Historical Photographic Research, the Charles Redd Center for Western Studies (BYU), a Resident Fellowship at the Buffalo Bill Center of the West, and a Davidson Family Fellowship at the Amon Carter Museum of American Art. She also presented dissertation chapters at the Native American Art Studies Association conference in Santa Fe in October, and the Terra Foundation Symposium, *The American West/A French Appropriation* in Paris in March. In April, she was invited to give a paper in Paris at the study day, *Photographie et dessin en anthropologie (1900-1950): Sur le vif, méthodes et pratiques de terrain*—and in June will present another dissertation chapter at De Montfort University's Photographic History Research Centre in Leicester. She hopes to defend her dissertation next spring.



Class(ic) acts:
Bailey Benson,
Alex Yen, Kiernan
Acquisto, Jennifer
Tafe, Steve Burges,
and Aaron J.D.
Cotton. (Photo
courtesy Jennifer
Tafe)

NUNC EST BIBENDUM! On September 18, Steve Burges, Alex Yen and Jennifer Tafe coordinated with Amanda Jarvis and the BU classics department to hold a "Classics Happy Hour." The purpose of the gathering was to bring together local graduate students interested in the ancient world to get to know one another and share their research goals in a casual and fun social setting. The organizers invited students of classics and classical art & archaeology from Brandeis, Harvard, Tufts, and Boston College. The event was a great success, just the first of many that will continue to foster relationships between BU and other nearby universities. The event was generously funded by BU's HAA and Classics departments.



WE HAD SOME “SERIOUS FUN”

Above: Dr. Paul Barolsky, Commonwealth Professor of Italian Renaissance Art and Literature, McIntire Department of Art, University of Virginia delivers the keynote address to begin *Serious Fun: Expressions of Play in the History of Art & Architecture*, the 32nd Annual Boston University Graduate Symposium on the History of Art and Architecture. Dr. Barolsky’s talk was entitled, “The Play of Italian Renaissance Art.” (Photo courtesy of Hyunjin Cho)

Right top: The poster for the symposium.

Right bottom: Catherine O’Reilly, symposium coordinator, introduces the first speaker. (Photo courtesy of Alex Yen)

SERIOUS FUN
Expressions of Play in the History of Art and Architecture

The 32nd Annual Boston University Graduate Student Symposium in the History of Art & Architecture

KEYNOTE ADDRESS // Friday, February 26, 5:30 PM
“The Play of Italian Renaissance Art”
Dr. Paul Barolsky, Commonwealth Professor, McIntire Department of Art, University of Virginia
Boston University Art Gallery at the Stone Gallery
855 Commonwealth Avenue

GRADUATE SYMPOSIUM // Saturday, February 27, 10 AM – 3 PM
Museum of Fine Arts, Boston
Riley Seminar Room, 465 Huntington Avenue

For more information, visit www.bu.edu/ah or contact Catherine O’Reilly, Symposium Coordinator, at BUgraduateSymposiumHFA&A@gmail.com

Featuring six presentations by graduate students from nationally and internationally recognized programs, the symposium explores aspects of play as form, content, process, and methodological framework in visual and material culture.

The event is generously sponsored by the Boston University Center for the Humanities, the Boston University Department of History of Art & Architecture, the Museum of Fine Arts, Boston, the Boston University Graduate Student History of Art & Architecture Association, and the Boston University Gallery at the Stone Gallery.





*Ariel Green,
Lindsay Alberts,
and Catherine
O'Reilly at RSA
annual meeting
2016 (Photo
courtesy of
Lindsay Alberts)*



Above Left: Rachel Hofer and Kiernan Acquisto get a close view of a medieval ivory.



Above Right: Alex Yen, Rachel Hofer, Kiernan Acquisto, Tierny Dickinson, and Stephanie Keating study a medieval enamel.

(Photos courtesy of Professor Kahn)

MEDIEVAL ENCOUNTERS AH 846 was a newly offered seminar "Books and Ritual Objects –1000—1200." We studied the production and technique of small scale medieval works of art notably metalwork, enamels and manuscripts and their stylistic and iconographic relationships. Towards the end of term there was a trip to New York City. Dr William Voelkle of the Morgan Library brought out some of the most splendid treasures for students to study at close range. These included the twelfth century Life of St Edmund and the Morgan Leaf. After lunch we moved to the Metropolitan Museum where Dr Charles Little laid out a series of metal, enamel and ivories works for students to study technique at close range. The success of these study trips was made possible by the generosity of the curators, by the generosity of Boston University's NEH DTP fund and the organization and enthusiasm of a wonderful group of students! – **Professor Deborah Kahn**