Dear Fellow Alums,

I’ve just returned from a doctoral program residency in Europe. What an experience! We started in Berlin, a mecca for contemporary art practice, where we studied Kant and Hegel with art historian, critic, and philosopher Tom Huhn. While mornings were dedicated to dissecting Kant’s *Critique of Judgment* and Hegel’s *Aesthetics*, the afternoons were spent exploring the city, visiting museums, private art collections, galleries, and artist studios. Highlights of my time in Berlin included visiting the Boros Collection, an extensive private art collection housed in a World War II bunker, and the Hoffmann Collection, a superlative collection of art of the twentieth and twenty-first centuries. The Hoffmann Collection is situated in the private residence of the collector, and we had the privilege of meeting with Mrs. Hoffmann in her home office.

How could it get better than that? We flew from Berlin to Venice for the Biennale! It was spectacular—so different from what I imagined. It was very civilized, with few crowds, easy access to the sites, and a relaxed atmosphere in which to view the art. We stayed on Lido Island, just a few stops on the water taxi from the *Giardini* where we visited the national pavilions and another stop to the *Arsenale* which housed even more art. Lido felt like we were staying in a small beach town in California—except everyone spoke Italian! While we were in Venice, I was able to catch the Manet exhibition at the Ducal Palace and also visited the Guggenheim Collection in Peggy Guggenheim’s former home on the Grand Canal. Her collection represents Modernism so well. It was like visiting all “the greats” and then some! Seeing the Guggenheim collection was refreshing after all the contemporary, conceptual, ecological, envelope-pushing art we experienced at the Biennale. By the end of my European sojourn I felt completely immersed in the global arts scene. If you get a chance, as I know your lives are as art-infused as mine is, do add a Berlin art trip and the Venice Biennale to your “bucket list!”
The past academic year was a busy one for the Art History Program. Highlights are included in these pages, but we hope you can visit campus soon to catch up with us in person. Please consider attending the fourth annual Feminist Art History Conference (FAHC-4) which will be held November 8–10, 2013.

You can also catch up with news and information on the AU art history blog at http://auarthistory.wordpress.com/. Throughout the year we made a concerted effort to post significant and effective blog entries on a regular basis. Many thanks are owed to second year grad student and VRC staffer Rachael Pullin who managed the blog and wrote many of the postings herself. Rachael reviewed several interesting exhibitions in the Washington area, including the Anna Ancher show at the National Museum of Women in the Arts (NMWA) which was curated in part by AU art history alum Virginia Treanor (MA ’02). AU bloggers included Rachel Gustafson, Gwen Ariaga, Luisa Villa, and others. Thanks to all participating grad students who made the blog engaging, informative, and visually vibrant.

Fall Semester
The Fall Semester was a whirlwind of events and scholarly activities. As we have for many years we welcomed new and returning students at a festive party held the first week of the semester. The Seventeenth Annual Fall Welcome Reception served to introduce the program to new students and gave returning students the opportunity to catch up with friends. Then, on Saturday, October 6, the 10th annual AU/GWU Graduate Student Symposium in Art History was held at AU. Catherine Gubisch presented her paper, “Michelangelo’s Campidoglio: A Mean to an End,” which applied Neo-platonic number theory to the Campidoglio complex in Rome. Kristen Eckrich’s paper, “Höch Beyond Photomontage: Tailor’s Flower,” examined high art and craft in the Dada movement. Luisa Villa presented her paper on photographer Paz Errázuriz entitled “Making the Invisible Visible: Illuminating the Presence of Fragmented Identities in Chilean Society.” And Rachael Pullin’s paper, “Fabled Females: Photography and Abjection in Kiki Smith’s Self-Portraits,” argued that Kiki Smith’s photographic self-portraits subvert negative stereotypes of women. You may read more on the paper topics on the art history blog.

For the first time this year, and in an effort to support our undergraduate majors and minors, a casual student get-together was hosted in the VRC. It was a drop-by open house featuring free Georgetown Cupcakes. The delicious cupcake tradition begun a few years back by AU alum Nichole Rawlings (MA ’12) continues to be our program’s signature.

We also held a brown-bag lunch for grad students that focused on the topic of the art history PhD. Faculty members Drs. Juliet Bellow and Andrea Pearson led the discussion on reasons for pursuing a doctoral degree—what is involved in the application process, how to write a statement of purpose, and the best ways to approach potential advisors. They also considered the kind of funding one might expect in a doctoral program. We hope to continue to provide informative brown bag lunches periodically during the year.

Also of note during the fall semester, students who were enrolled in Dr. Kunimoto’s Buddhist Arts of Asia course witnessed (and participated in) an authentic Japanese tea ceremony. What a wonderful opportunity to experience this significant and traditional cultural ceremony.

The third annual Feminist Art History Conference (FAHC-3) was held November 9–11. It was a tremendous success, with almost 200 scholars attending from across the US and beyond. The sessions were insightful, the networking opportunities excellent, and the lively camaraderie was joyful to behold. College of Arts and Sciences Dean Peter Starr joined us for the keynote address and offered welcoming remarks to a recital hall full of conference-goers. The keynote was given by Whitney Chadwick, professor emerita, San Francisco State University. Her talk was entitled “Guess Who’s Coming to Dinner? Feminism, Art History and the Story of a Book.” The AU Museum Luncheon on Saturday was spectacular—we filled the first floor with talk and laughter and allowed time for guests to view the exhibitions, too. We finished up the weekend with a museum panel held at NMWA. The panel, “Making History: Women in 21st Century Museums,” was led by NMWA director Susan Fisher Sterling and moderated by Jack Rasmussen, director of the American University Museum.
During the course of the conference, innumerable participants thanked us for creating and hosting this important annual event. The conference has become a significant addition to the conference circuit and a great opportunity for the local community. It also helps to ensure a healthy future for feminist scholarship. At this point, the FAHC is a well-established enterprise. One local scholar explained that AU is “at the top of the heap” in art history and that the conference helped put us there.

**Spring Semester**

In April we continued our tradition of hosting a celebratory year-end luncheon for students, faculty, and staff. At the luncheon, the Robert and Susan Pence Award for Outstanding Senior Art History Major was bestowed upon Kathryn O’Dwyer. Annie Baldauf received the Art History Faculty Award for Outstanding Senior Art History Major. The Maiden Scholarship for a junior (or senior graduating in December) was given to Robin Hatch. Three travel and research awards were also announced. Luisa Villa was granted the Carol Ravenal Research Travel Award which will fund her trip to Italy to research the work of performance artist Regina José Galindo. The Patricia Segnan Research Travel Award was given to Rachael Pullin to further her study of the metaphorical self-portraits of Kiki Smith. And Kristen Eckrich received a Segnan award to travel to Paris to view an important exhibition of photographs by Lorna Simpson.

On May 11, 2013, our newest alums received their diplomas at the College of Arts and Sciences Commencement Ceremony. New MAs in 2013 include (left to right) Joanna Smith, Catherine Gubisch, Lisa Holmstead, Kari Allegretto, Elizabeth Willson and Jessica Schor (not pictured). Congratulations, graduates!

**Current Student Highlights**

“I first began making prints as an undergraduate at the University of North Carolina Greensboro in 2009. I have worked primarily with wood blocks although I have had some experience in other mediums such as silkscreen and linoleum. Gothic Style and Civilization [right] represents an example of the latter. This print comes directly from a book cover illustration of the same name, a stained glass image of King David from Chartres Cathedral. I was drawn to this image, in particular, because of its bold outlines. The thick linear features fragment the figure, producing irregular, abstracted forms that enliven its surface and, thus, creating a puzzle-like composition.”

—Paul Vincent, art history grad student

Link to Paul’s blog: pmv2703.wordpress.com
Professor Juliet Bellow was pleased to see two major research projects completed this year. Her book, *Modernism on Stage: The Ballets Russes and the Parisian Avant-Garde*, was published by Ashgate Press in February. And the exhibition for which she served as a consulting scholar, “Diaghilev and the Ballets Russes 1909-1929: When Art Danced with Music,” opened at the National Gallery of Art in Washington, DC, in May. Dr. Bellow also had the opportunity in the spring semester to co-teach a seminar on the Ballets Russes with Marc Medwin of AU’s music program. Dr. Bellow spent the summer in Paris working in the archives of the Musée Rodin, launching her new research project, tentatively entitled “Rodin’s Dancers: Moving Toward the Limits of Sculpture.” Dr. Bellow has talks scheduled for the coming year at the Philadelphia Museum of Art and the College Art Association (CAA) 2014 Annual Conference.

Professor Namiko Kunimoto had a productive year. She conducted research in China and Japan last summer, presented talks, and published work related to the Japanese 1950s art group, the Gutai Art Association. In November, Professor Kunimoto spoke at the New Geographies of Feminist Art Conference as an invited speaker. She spoke on the video and performance artist Chen Qiulin, who she had interviewed in Beijing. She gave a related talk on transnational performance at FAHC-3. Dr. Kunimoto also spoke at George Washington University in October where she discussed her work on Tanaka Atsuko. At Johns Hopkins University, she presented recent studies on Shiraga Kazuo. Dr. Kunimoto published her research on Shiraga in an article called “Shiraga Kazuo: The Hero and Concrete Violence” in the peer-reviewed journal, *Art History*, in February. Her article, “Tanaka Atsuko’s Electric Dress and the Circuits of Subjectivity,” will be published in September in the peer-reviewed journal, *The Art Bulletin*. Dr. Kunimoto also published two reviews of two different Gutai Art Association exhibitions. The first was a Tokyo exhibition, “Gutai: Spirit of An Era,” published in *Modern Asian Art*, and the second was a review of the “Gutai: Splendid Playground” exhibition at the New York Solomon R. Guggenheim Museum, which will appear in the fall edition of *Art Journal*.

Dr. Kunimoto recently accepted a new position at The Ohio State University beginning fall 2013. Although she has loved working with the faculty and students at American University, family-related matters necessitated the move. Dr. Kunimoto is grateful for the support she has received from the Art History Program faculty and the Art Department. She plans to come back and hopefully participate in future FAHCs.

Professor Helen Langa continued to serve as Program Director for Art History and also served as Graduate Advisor this past year. She taught Modern Art to undergraduate students both semesters and two courses in the upper level US Art sequence: Colonial to 1890 and 1890 to 1935.

Several of Dr. Langa’s major scholarly projects moved closer to completion. She wrote the Introduction to the anthology *Transitional Generations: American Women Artists, Gender, and Politics 1935 to 1970*, which she is co-editing with Paula Wisotzki of Loyola University in Chicago. She also completed her essay for that volume, entitled “A Rose by Other Names: American Lesbian Artists’ Self-Silencing and Coded Representation, 1935 to 1970.” That topic was the subject of papers she presented in fall 2012 at the Southeastern College Art Conference (SECAC) and at FAHC-3. During the summer Dr. Langa worked on her book manuscript that interprets the work and career choices of lesbian artists in the US from 1890 to 1970. In April, she also presented her essay “Grieving Mothers, Warring Sons: Politics, Gender, and Psychology in Anton Refregier’s 1936 Anti-War Print” to staff and fellows at the Smithsonian American Art Museum and Archives of American Art.

In addition, Dr. Langa was involved in academic service reviewing a tenure case dossier, two book manuscripts, grant proposals for a national grant foundation, and an article manuscript for an art history journal. She also did some online sleuthing for a private individual on art by American soldiers during World War II, and wrote a short commentary on what could be intuited from the handwriting style of American artist Louis Lozowick. This was for an exhibition of artists’ letters and scholars’ comments that opens at the Archives of American Art in late June 2013. Lozowick wrote the letter while he had a summer residency at Yaddo, the iconic scholars and artists’ retreat center in Saratoga Springs, NY. Dr. Langa is organizing a session entitled “Confronting Challenges, Asserting Presence: American Women Artists 1900-1970” for the SECAC conference (Greensboro, NC, October 2013). She also serves on the working committee organizing FAHC-4.
Professor Andrea Pearson was busy this year with several research projects. In March, her essay entitled “Images of Women” was published in the Ashgate Research Companion to Women and Gender in Early Modern Europe. Her new project on a Netherlandish art form known as the Besloten hof (Enclosed garden) took her to Belgium three times for archival research. She presented results of that work at an interdisciplinary conference on early modern women held at the University of Miami in March. Her essay on a fifteenth-century illuminated manuscript on the life of St. Colette of Corbie, which will appear in A Companion to Colette of Corbie to be published by Brill in 2014, has been submitted in final form. Dr. Pearson organized a session on early modern women and the visual arts for the 2014 CAA conference, and she serves on national peer-review boards for scholarship. She also continues to work on her longer project on sexuality in Netherlandish art. On campus, Dr. Pearson mentors teaching assistants, supervises independent studies, and serves on thesis committees. She is starting her third year on the faculty committee of the General Education Program and enjoys helping to organize the annual FAHC.

Professor Kim Butler Wingfield has been on leave the past year, living in Garmisch-Partenkirchen, a small Alpine town famous for hosting the Olympics in 1936 and for perhaps once hosting (on Ludwigrasse in Partenkirchen) Barbarossa’s kneeling to the Pope. Dr. Butler’s essay on Michelangelo’s Sistine Chapel, “Eloquence and Intertextuality in the Sistine Chapel,” appeared in a peer-reviewed volume published by University of Toronto Press Gifts in Return: Essays in Honor of Charles Dempsey (Center for Reformation and Renaissance Studies) in 2012. “Eloquence” revisits issues of decorum, poetic theology, and eroticism converging in representations of anonymous and familiar female figures in all three painted “histories” of the Sistine Chapel, and in other Della Roviere commissions, notably Pollaiuolo’s Sistus IV tomb. Butler also reviewed (caa.reviews Spring 2013) the volume “Rethinking the High Renaissance” edited by Jill Burke (Ashgate, 2012). Her review assessed the different strategies with which the authors interrogated critical elements once held essential to the term “High Renaissance”—itself now understood to be an anachronistic product of 18th-19th century German historiography. Indeed, the core concepts that attended the notion of “High Renaissance” are shown to be critically unstable at best—terminology including originality, classicism, disegno. The volume serves as a welcome platform for evaluating Italian Renaissance artistic excellence in historical rather than historiographical terms. Dr. Butler’s book, Raphael’s Madonnas: From Poetry to Thievery, which calls for another historiographical revision in positioning Raphael as an exceedingly thoughtful painter whose praxis joined poetic theology, critical imitation, and emerging courtly concepts in a highly novel way, is in press with a projected publication date of Spring 2014. Lastly, Dr. Butler was privileged to see the Late Raphael exhibition in both Madrid (featuring an excellent symposium) and Paris in 2012/2013.

Professor Emerita Norma Broude continues to work as a member of the organizing and selection committee for the annual FAHC. At the 2012 conference, she introduced the keynote speaker. Whitney Chadwick’s provocative talk focused on the genesis and metamorphoses undergone by her now classic textbook, Women, Art, and Society, since it was first published in 1990. Dr. Broude also moderated two sessions at the conference, one on “Constructing and Deconstructing Gender in the 19th Century,” and the other entitled “Professions and Practices in the 18th and 19th Centuries.” Dr. Broude’s review of the recent NMWA exhibition “Royalists to Romantics,” will appear in the September 2013 issue of Early Modern Women: An Interdisciplinary Journal. Dr. Broude continues to support and remain in contact with several of her more recent students at AU. She was very pleased to hear from Roger Fischman (BA ’12) about his progress in the MA program at University College London and from Patti Bray (MA ’12) with the news that she will be entering the PhD program at Duke in the fall.

This summer, Drs. Broude and Garrard traveled abroad, enjoying new experiences in Stockholm and St. Petersburg and familiar ones in Florence and Venice.

In the spring, Professor Emerita Mary D. Garrard visited the University of Miami (UM) as Stanford Distinguished Professor in the Humanities, and served as the featured speaker in a conference sponsored by UM’s Center for the Humanities, Early Modern Women: New Perspectives (February 21–23, 2013). The conference was held...
Notes From the Field

View from the 2013 Venice Biennale
Kathe Albrecht (MA ’88)

Critic and art historian Hal Foster notes that, although art today floats free of strong models of the past, the best artists engage with the past as they work in the present. Certainly the 2013 Venice Biennale reflects such a concern. Most of the works grapple with issues of self-identity tied closely to an active engagement with history. Many artists deal directly with familial or community ancestry while others, such as Shary Boyle at the Canadian Pavilion, confront humanity’s common heritage.

Boyle’s work The Cave Painter [top right] is a projected installation that takes us back to our shared ancestry and the caves of Europe and Africa. Images light up as primitive memories flash before us. A familiar female figure is silhouetted in the shadows, and then revealed as the ancient figure of the eternal mother, our primary ancestor.

Individual subjective identity is at play in the work of Sarah Sze in the American Pavilion. In Triple Point (Planetarium) [bottom right], Sze has constructed a subjective reality, a “second nature” of the world, a Hegelian return to self. Her carefully constructed world includes a structural framework of the globe, panoramic horizon views, stalks of wheat and trees, wind and river elements, and tissue-like clouds above, a celestial ceiling. Sze’s work reflects Hegel’s sense of the artist “lift(ing) the inner and outer world into his spiritual consciousness as an object in which he recognizes again his own self.”

Throughout the pavilions one recognizes in the works a discovery and examination of self-identity through reflection and reworking of the past. It may be through reference to the external physical world (eco-systems, pollution, and other human impacts) or comment on aspects of society, ancestry, family, and community.

Art History homepage:
http://www.american.edu/cas/art-history/index.cfm

Art History blog:
http://auarthistory.wordpress.com/

Twitter http://twitter.com/#!/AUArtHistory

Facebook http://www.facebook.com/AUArtHistory
Patti Bray (MA ’12) was accepted into the Duke University PhD program with full funding. She will begin her coursework in fall 2013.

From Jaime DeSimone (MA ’05) we learn that she left the Addison Gallery in fall 2012. Jaime accepted a position in the exhibitions department at the Peabody Essex Museum in Salem, MA. She was brought on board to manage traveling exhibitions.

Sybil Keats-Bjorksten Gohari (BA ’98) and Jennifer Griffiths (BA ’01) will both present papers at FAHC-4. Jennifer will discuss “Marisa Mori and Italian Futurism.” Sybil’s paper will consider “Opaque and Subtle Discourse: Unpacking the Gendered Reception of Non-Figurative Artists Norman Lewis and Mark Tobey.”

Lindsay Inge (BA ’12) graduated from AU with a degree in history and a minor in art history. After graduation, her interest in Russian culture and history took her to Moscow to study the Russian language. Lindsay is now working as an intern at the Hillwood Estate, Museum and Gardens, in Washington, DC.

Writer Alison Pace (BA ’93) reports on the release of her non-fiction debut, You Tell Your Dog First. New York Times bestselling author Julie Klam says, “You Tell Your Dog First is a collection of heartwarming, soul-filling, funny and eerily relatable pooch-inspired essays. This book is a great gift for dog lovers and those who want to understand them better. I loved this book.”

Ellie Pinzarrone (MA ’10) recently joined the art history faculty at John Woods College in Quincy, IL. This spring, Ellie lectured on Women and the Visual Arts in Western Culture at the Quincy Arts Center.

Nichole Rawlings (MA ’12) is settling into her job at Brenau University in Gainesville, Georgia. She is the Dean’s Assistant for the College of Fine Arts and Humanities, as well as the Office Manager for the School of Performing Arts and Brenau Art Galleries. Nichole works with a newly hired Gallery Director on the University’s permanent collection which includes pieces by Rauschenberg, Johns, Stella, Warhol, and many other significant artists.

Jessica Schor (MA ’13) is working as Foundation Relations Manager at the National Building Museum. Her colleague there is AU alum Laura Brower Hagood (MA ’05). Jessica also informed us that she was recently married at the Tabard Inn in DC. Schor and her husband met as undergraduates at Wheaton College.

Molly Stock (BA ’10) majored in art history and received the Pence Prize as a graduating senior. Always interested in becoming a veterinarian, she studied advanced genomic techniques in animal research, and spent three months in Namibia working with an African wildlife organization that rescues and returns injured cheetahs to the wilderness. (Check out the photo!) Molly has fond memories of her time in Africa, in fact it is where she met her new fiancé. This summer, Molly is moving to California in pursuit of her childhood dream. She has been accepted into the veterinary program at the University of California, Davis, School of Veterinary Medicine.

Virginia Treanor (MA ’02) is the Associate Curator at the National Museum of Women in the Arts. She recently worked on the exhibition, A World Apart: Anna Ancher and the Skagen Art Colony (February 15–May 12, 2013).

Natasha Utter (BA ’11) spent several months after graduation working part-time at Skinner Auctions in Boston. She is now working full-time in the collections management department at the Peabody Essex Museum in Salem, MA. There she is part of a team in charge of photographing, documenting, inventorizing and packing much of the museum’s collection in preparation for a large-scale renovation and expansion.
Faculty & Staff

Full-Time Faculty
Joanne Allen, Professorial Lecturer
PhD, University of Warwick
(Renaissance Art)
jmallen@american.edu

Juliet Bellow, Assistant Professor
PhD, University of Pennsylvania
(Modern and Contemporary Art)
bellow@american.edu

Helen Langa, Associate Professor
PhD, University of North Carolina, Chapel Hill
(American Art)
hlanga@american.edu

Andrea Pearson, Associate Professor
PhD, University of California, Santa Barbara
(Northern Renaissance)
pearson@american.edu

Kim Butler Wingfield, Associate Professor
PhD, Johns Hopkins University
(Italian Renaissance Art)
butler@american.edu

Visual Resources Curator
Kathe Hicks Albrecht
MA, American University
kalbrec@american.edu

Adjunct Faculty
Lynn Clement-Bremer
MA, American University
lc bremer@gmail.com

Sybil Keats-Bjorksten Gohari
PhD, University of Maryland
gohari@american.edu

Anne Nellis Richter
PhD, Brown University
anne.nellis@gmail.com

Rachel Voorhies
ABD, University of Kansas
rvoorhie@ku.edu

Faculty Emeritae
Norma Broude, Professor Emerita
PhD, Columbia University
Modern European Art
nbroude@american.edu

Mary D. Garrard, Professor Emerita
PhD, Johns Hopkins University
Italian Renaissance Art
mgarrar@american.edu

(continued from page 5)

to celebrate the move of the publication, Early Modern Women: An Interdisciplinary Journal, from the University of Maryland’s Center for Renaissance and Baroque Studies to the University of Miami Center for the Humanities. During this four-day residency, Dr. Garrard gave the keynote address, “Art versus Nature: A Renaissance Competition in the Key of Gender,” which was a selective overview of her recent book, Brunelleschi’s Egg: Nature, Art and Gender in Renaissance Italy, and a conference-closing lecture, “New Models for Scholarship on Early Modern Women,” which was partly based on current work she is doing on the Florentine artist nun Plautilla Nelli (1523–88). Dr. Garrard’s short article on Nelli will appear in August on the website for the Initiative for the Study of Material and Visual Cultures of Religion at Yale University (http://mavcor.yale.edu).

The UM conference turned out to be a happy meeting ground for colleagues and friends, old and new. As previously noted, Dr. Pearson also gave a paper at the conference. And Drs. Broude and Garrard were pleased to be invited to meet and visit with the university’s art history faculty, and to add other humanities scholars on the UM faculty to their circle of friends and acquaintances in the Miami area, where they now spend the winter months each year.

VR Curator Kathe Albrecht continues to manage the VRC and oversees logistics for the FAHC. She also recently completed her second year of coursework in the PhD program at the Institute for Doctoral Studies in the Visual Arts. This summer she attended residencies in Berlin, Germany, Venice, Italy, and at Brown University, which you can read more about in this issue’s Letter from the Editor. Ms. Albrecht will present an aspect of her dissertation research in a paper entitled, “Steampunk Art: Victorian Nostalgia or Machine Anxiety,” in a session on contemporary art at SECAC 2013.