

ARTifacts



Art History Program

COLLEGE of ARTS & SCIENCES

*Art History Newsletter
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Letter from Kathe Albrecht, Co-editor, ARTifacts

Dear Fellow Alums,

In the fall of 2010, the art history program embarked on a mission to establish a feminist art history conference at American University (AU). With generous support from the College of Arts and Sciences (CAS) the first conference, "Continuing the Legacy: Honoring the Work of Norma Broude and Mary D. Garrard," was held November 5-6. The conference was a resounding success! In establishing this annual event, we hope to provide an ongoing forum for scholars to share important new work. We also envision the conference as an opportunity to build on the foundation of feminist scholarship that Drs. Broude and Garrard established during their tenure at American University.

Scheduled as it was, the first conference helped us bid farewell to—and acknowledge our appreciation of—Norma Broude, whose retirement became official in August 2011. Dr. Broude's retirement signals the end of an era for the art history program. However, the program will "continue the legacy" as it develops in the future. Although Drs. Broude and Garrard are now emerita faculty members, we hope they will remain active partners in planning the conference for years to come.

The fall conference highlighted the strength of our AU art history alumni network. In addition to the five alums who presented papers at the conference, there were many familiar faces in the audience, as old AU friends caught up with each other and met new colleagues from the ever expanding art history alumni pool. Alumni presenters at the conference included Rebecca Phillips Abbott, who discussed the work of artist Remedios Varo; Gretchen Holtzapple Bender (University of Pittsburgh), who presented "Women on Top—Gender and the Landscape Encounter in C. D. Friedrich's *View of the Chalk Cliffs*;" Bryna R. Campbell (Washington University, St. Louis), who discussed "Between Performance and Perception: The Role of Identity in Elaine de Kooning's Male Portrait Series, 1949–1963;" Ginny Treanor (University of Maryland), who spoke on "'Une abondance extraordinaire': The Porcelain Collection of Amalia van Solms;" and Katja Zigerlig (Private Client Group, a division of Chartis Insurance, New York) who discussed gender issues in art auction prices in "Where's the Money, Honey? Financial Disparity in the Art Market."

Thanks to all of our alumni for keeping up the connections and contributing in many ways to the legacy of the art history program.

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The 2010–2011 academic year was a unique and exciting one for the art history program. We've highlighted information on the First Annual Feminist Art History Conference (FAHC) and details about other interesting activities, developments, and events.

AU/GWU Graduate Student Symposium in Art History

On October 2, the 8th Annual AU/GWU Graduate Student Symposium in the History of Art was held at George Washington University. Four AU graduate students presented their research at the symposium. Katie Bocard presented a paper on Meret Oppenheim entitled "The Mystifying Muse of Erotique Voilée: The Problematics of Gender, Oscillation, and Anonymity in the Figure of Meret Oppenheim." Tiffany Meadows presented her research on "The Gift of Blood: A Re-reading of Michelangelo's Colonna Pietà as Mariancentric." Laura Phillips discussed "Sonia Delaunay and Le Bal Bullier: The Art of Spinozan Philosophy." And Emily McAlpine gave a paper on "Mt. Fuji to Yosemite: The Development of an International Style in Japanese and American Color Woodblock Prints." The 2011 symposium will be held at American University on September 24.

First Annual Feminist Art History Conference

Held over a two day period in November, the first annual conference honored the work of Norma Broude and Mary D. Garrard. In recognition of their pioneering scholarship that helped to define and shape the field of feminist art history, the first conference brought together scholars from across the country. A national Call for Papers was distributed in July 2010 for proposals on any topic of feminist interest in art history and/or visual studies. The response was overwhelming, with over seventy-five papers submitted for consideration. A second session track was added to accommodate the forty papers selected by faculty committee. Online registration opened in September and registrations came in with building momentum. We held modest expectations of registering fifty or so attendees, but online registration closed a week before the conference with over one hundred seventy interested individuals signed up to attend. With walk-on registrations, our final attendance was over two hundred. Registrants included art history graduate students, senior art historians, and scholars new to the field. Papers were presented on diverse topics in fields from ancient Greek to Contemporary Art. A welcome reception on Friday evening preceded the keynote program. Welcome remarks were given by CAS Dean Peter Starr and followed by Honoring the Legacy Appreciations by Joan Marter (Rutgers University, editor *Woman's Art Journal*) for Norma Broude, and Jacqueline Marie Musacchio (Wellesley College) in honor of Mary Garrard. The keynote address on "High Tide: Deploying Fluids in Women's Art Practice," was given by Dr. Anna Chave, Professor, Queen's College and the Graduate Center, City University of New York. Saturday's conference activities included a full day of sessions and a networking luncheon held at The Tavern. On Sunday, a special event was held at the National Museum of Women in the Arts (NMWA). A museum reception and celebration of Mary D. Garrard's new book *Brunelleschi's Egg: Nature, Art, and Gender in Renaissance Italy* included a short talk by Dr. Garrard. The event was hosted by Susan Fisher Sterling, NMWA director. It was a wonderful conclusion to a full conference weekend.

Many people shared a role in making the conference a success. CAS Dean Peter Starr and his staff helped implement—and fund—many aspects of the conference. Liz Raymond (MA '96) helped establish long-range fundraising objectives. Thanks also to Susan Fisher Sterling and the NMWA for the special book signing event and reception on Sunday, and for the conference write-up by Ginny Treanor (MA '02) in the *Women in the Arts* Winter/Spring issue. Ruthann Uithol (MA '86) and Stephanie Thornton-Grant (MA '04) provided complimentary passes to Hillwood Museum and Gardens for conference speakers.

(Continued on page 4)

Professor Juliet Bellow enjoyed teaching several new courses in the 2010–2011 academic year. Her seminar "Revolutionary Aesthetics: Art and Politics in Nineteenth-Century France," which grew out of her research on Eugène Delacroix's painting *Liberty Leading the People* and Romantic ballet, has produced several original student thesis projects. Her other new course, "Museums and Society," used museums in Washington DC as a laboratory for students to test out ideas they encountered in their reading. Guest speakers for this course included Jamie Bennett, Chief of Staff to the Director of the National Endowment for the Arts and Debra Diamond, Associate Curator of South and Southeast Asian Art at the Freer Gallery of Art and the Arthur M. Sackler Gallery. Dr. Bellow gave papers this year at the Southeastern College Art Conference (SECAC)—"Say Yes," a presentation on the artist/activist group The Yes Men—and the Society of Dance History Scholars annual conference ("Auguste Rodin and Loïe Fuller: Bodies in the Space between Sculpture and Dance"). She is spending her summer completing a final revision of her book *Modernism on Stage: The Ballets Russes and the Parisian Avant-Garde*, and will be a fellow at the Stone Summer Theory Institute's seminar "Farewell to Visual Studies." On July 1, Dr. Bellow began a three-year term as Field Editor for Nineteenth-Century Books at *caa.reviews*, the College Art Association's online reviews publication.

In fall 2010, **Professor Norma Broude**, a member of this faculty since 1975, taught her last full semester of courses at AU. She formally retired from the teaching faculty at the end of August 2011, when she assumes the title of Professor Emerita. Professor Broude was a member of the organizing committee for AU's First Feminist Art History Conference, which honored the achievements and legacy of Professors Broude and Garrard. At the conference, she introduced the keynote speaker, Professor Anna Chave, and moderated the session on "19th and Early 20th Century European Art" and another on "Feminist Artists and the Reception of Women's Art." On the occasion of its centenary celebration, the College Art Association of America invited Professor Broude to co-chair, with Griselda Pollock (University of Leeds), a special centenary panel on "Feminism" at its meetings in New York on February 10, 2011. Professor Broude introduced and moderated a discussion on the subject of "Women Artists, Museums, and Markets" that included Connie Butler, Chief Curator of Drawings, Museum of Modern Art; Carolyn Christov-Bakargiev, Artistic Director, dOCUMENTA (13); Carol Duncan, Professor Emerita, Ramapo College; Catherine Morris, Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum; and AU art history alum Katja Zigerlig, Private Client Group, Chartis Insurance. Audio of the entire two- and-a-half-hour discussion has been uploaded to the site of dOCUMENTA (13) and can be accessed at <http://d13.documenta.de/panorama/#/research/research/view/college-art-association-centennial-session-on-feminism>. Professor Broude served on the search committee for the tenure-track position in Modern European Art, a position that has been filled with the appointment of Juliet Bellow. She is also working as a member of the planning committee for the second annual Feminist Art History Conference at AU this fall.

Professor Kim Butler has been on a research sabbatical for the 2010-2011 academic year. She resided in Garmisch in the German Alps with her family for the year. Garmisch served as an excellent base for research trips into nearby Munich, particularly the excellent Zentralinstitut für Kunstgeschichte, and to Italy, where Dr. Butler was able to spend three weeks researching in the newly reopened Biblioteca Apostolica Vaticana (the originally Renaissance research library known more commonly as the Vatican Library). Additional highlights included the opportunity to visit important exhibitions: the reunion of Raphael's Sistine Chapel cartoons and tapestries at the Victoria & Albert Museum, London; Caravaggio in Rome; and the Farnese Gallery exhibition (important since the Renaissance palace is now the French Embassy, which is normally closed to visitors). Dr. Butler learned that

(Continued on page 5)

(Art History Program News, cont.)

The AU art history faculty formed the core conference program committee, led by Helen Langa. Special thanks go to the VRC staff members, whose help Kathe Albrecht depended upon greatly. Kathe and the VRC staff managed conference logistics and all aspects of planning and implementation. Kellie Burriss Walton, Mary Cameron, Emily Heap, Emily McAlpine, Tiffany Meadows, Nichole Rawlings, Catherine Southwick, and Elizabeth Willson were instrumental in the smooth running of the conference. A big THANK YOU to everyone who helped make our first conference such a success!

A Busy Spring Semester

The Robyn Rafferty Mathias 21st Annual Student Research Conference gave several art history graduate students an opportunity to present their work. Kellie Burriss Walton, Patricia Bray, Orin Zahra, Adriana Lema Polo, and Mary Cameron presented papers in the session entitled "Self and Other: Images and the Construction of Identity." After the conference, Tiffany Meadows received an award for best Humanities paper by a graduate student for her paper entitled, "Hoc Est Corpus Meum: The Madonna della Candelitta and Monastic Memoria."

A traditional spring term event is the art history luncheon and the presentation of the Robert and Susan Pence Undergraduate Art History Award. Helen Langa opened the awards ceremony with remarks and departmental end-of-year "thank yous." Robert Pence then presented the Pence Prize to Blair Bailey. We distributed several other awards this year. Carol Ravenal announced recipients of the Carol C. Ravenal Travel and Education Award: Patricia Bray, for summer travel to Los Angeles for her research on Ensor and Munch; and Emily McAlpine, for travel to London and Wales for the Toulouse-Lautrec exhibitions. We also bestowed two new undergraduate awards: the Maiden Scholarship and the Art History Program Award. The Maiden Scholarship, awarded to a rising senior, went to Stefanie Hong. The Art History Program Award for outstanding undergraduate art history major was given to Kirstin Gebhart. And finally, a new graduate travel award, the Segnan Award, was given to Catherine Southwick, who

traveled to Paris for research on her thesis on Commune and revolutionary art. The Segnan Award was endowed by Professor Romeo Segnan in memory of his wife, Patricia Segnan.



Students, faculty, staff and benefactors gather in the Katzen Arts Center for the annual art history spring luncheon.

NMWA/AU Partnership

This past year, NMWA director Susan Fisher Sterling worked with Helen Langa and Kathe Albrecht to establish a Memo of Understanding between the museum and the university. With this partnership, both institutions hope to strengthen their ties through programs and cooperative efforts, and to further the educational missions of their respective institutions. The Memo of Understanding was signed by Susan Sterling and by University Provost Scott Bass in the spring. We look forward to working with the museum in the future!

The VRC

The VRC and its eight staff assistants oversaw logistical and scheduling aspects of the first annual feminist art history conference. From publicity and marketing efforts to monitoring registration and checking on local arrangements the VRC staff kept busy leading up to the conference. They developed the volunteer schedule, created the delegate packets, contacted media outlets, and distributed conference news to local colleges, universities, and museums. In addition to their work on the conference, VRC staff scanned images for the database, cataloged work records, dealt with classroom technology issues, and assisted faculty with image, class-

(continued on page 8)

(Faculty & Staff News, cont.)

her Sistine Chapel article ("The Immaculate Body in the Sistine Ceiling") remains on the short "Highly Accessed" list of *Art History* journal articles—more than two years after its original publication in 2009. A second article exploring additional links between the Sistine patronage of Pope Sixtus IV and his nephew Pope Julius II will appear in a 2012 festschrift publication honoring Dr. Charles Dempsey. Dr. Butler's review of Princeton University Professor Leonard Barkan's new Michelangelo book will appear in this winter's issue of *Renaissance Quarterly*. Finally, she is anticipating the arrival of two babies in 2012: her second child, along with her first book (*Raphael's Madonnas: From Poetry to Thievery*, Harvey Miller/Brepols).

Professor Emerita Mary Garrard reports that *Brunelleschi's Egg: Nature, Art and Gender* is finally out! Since its publication (November 2010, University of California Press) coincided with the First Annual Feminist Art History Conference at AU, the weekend festivities included the book signing at NMWA. In Fall 2010, Garrard taught a graduate seminar at AU, "Gender Issues in Renaissance Art." In April, 2011, she was invited to Syracuse University as Distinguished Visiting Professor. Her ten-day residency included teaching two seminars and giving a public lecture. At its annual meeting in New York in February, 2011, the College Art Association celebrated the publication of its centennial history, *The Eye, The Hand, The Mind*, edited by Susan Ball (Rutgers University Press). The book includes an essay by Garrard, written from her perspective as the second national president of Women's Caucus for Art in the mid-1970s (Norma Broude, who was WCA's first Affirmative Action Officer, figures prominently in the essay). In that period of upheaval, confrontation, and transformation brought by the women's movement, the WCA sharply challenged CAA on matters of sex discrimination and helped to transform its parent organization. In June, 2011, Dr. Garrard received a Lifetime Achievement Award from the Mississippi Institute of Arts and Letters, and was proud to be honored in her home state by an award whose past recipients include writers such as Eudora Welty and Shelby Foote.

It has been an exciting year of teaching and research for **Professor Namiko Kunimoto**, who joined the Art History Program faculty in the fall of 2010. Kunimoto taught "Introduction to the Arts of Japan" which included first-hand observation of Bender Library Charles Spinks collection of woodblock prints and trips to the Freer and Sackler galleries of art. She also taught "Envisioning the Nation in Asia" and "Gender in Modern and Contemporary East Asian Art." Outside of the classroom, Kunimoto presented her essay "Traveler-as-Lama Photography and the Fantasy of Transformation in Tibet" at the College Art Association in New York. This research will be published in *TransAsia Photography Review* in the fall of 2010. She also travelled to Hawai'i to present her research on Shiraga Kazuo at the Association of Asian Studies Conference. Kunimoto's article on the subject, "The Hero and Concrete Violence" is forthcoming in the journal *Art History* next year.

In 2010–11, **Professor Helen Langa** stepped down as chair to devote her attention to the art history program with the help of Jaylynn Saure, departmental administrative coordinator. It was an extremely busy year, with the inauguration of the Feminist Art History Conference and a search to find a new faculty member in Modern Art. Langa advised both graduate and undergraduate students, with some much-needed assistance in the spring from Namiko Kunimoto. Dr. Langa continued to publish, present papers, and chair conference sessions. Her essay on the dynamic intersection of American art and leftist politics, titled "'At least half the pages will consist of pictures': *New Masses* and Politicized Visual Art," was published in *American Periodicals* in Spring 2011, and a review of Lincoln Cushing and Timothy W. Drescher, *Agitate! Educate! Organize! American Labor Posters for Labor: Studies in Working-Class History of the Americas* in Fall 2010. Langa presented two research papers in fall 2010: "Grieving Mothers, Warring Sons: Gendered Psychology and Anti-War Politics in 1930s Leftist American Prints," at the Southeastern College Art Conference in Richmond VA in

(continued on page 7)

- **Bryna Campbell** (MA '03) presented her paper on Elaine de Kooning at the first annual Feminist Art History Conference (see details in departmental news).
- **Elena Sanchez Cortina** (MA '05) flew in from Mexico City in February to join faculty, staff, alums, and current students at the CAA conference reception for the AU art history program.
- **Cynthia Jaworski Fischer** (MA '05) announced that her paper on Gertrude Vanderbilt Whitney's Titanic Memorial in DC has been accepted for publication in the *Woman's Art Journal*. The paper will appear in an upcoming 2011 or 2012 issue. Cynthia writes that this was great news to receive while in the midst of coursework in the Virginia Commonwealth University (VCU) doctoral program.
- **Alejandra Gimenez-Berger** (MA '98) presented her paper entitled, "Aesthetics of Ideology in Felipe de Guevara's *Comentarios de la Pintura*" at the annual CAA conference, February 2011.
- **Sybil Keats-Bjorksten Gohari** (BA '98) and **Lynn Clement-Bremer** (MA '08) continue to teach general education art history courses at AU.
- **Karla Huebner** (MA '02) Karla continues to teach art history at Wright State University in Dayton, Ohio. She presented papers at several conferences in 2010–2011, including: "Toyen and Heisler among the Paris Surrealists," Association for Slavic, East European, and Eurasian Studies, November 2010; and "Fire Smoulders in the Veins: Toyen's Expression of Queer Desire," CAA, February 2010. Karla's chapter "Girl, Trampka, or Žába? The Czechoslovak New Woman," is featured in the book *The New Woman International*, edited by Elizabeth Otto and fellow AU alum Vanessa Rocco (see page 9).
- **Liza Key** (MA '08) is the new curatorial coordinator at the Phillips Collection.
- **Olivia Kohler** (MA '07), assistant director of the Luther W. Brady Art Gallery at GWU, met with fellow alum **Jamie DeSimone** (MA '05) at the Addison Gallery on a trip to Boston in June. Olivia just finished a project for the University of Richmond Museums. Students and alums were asked to write entries for an online catalogue the museum is creating to accompany the exhibit *Art = Text = Art: Works by Contemporary Artists*, which opened August 2011.
- **Maria Mahon** (MA pending) is working full time as a teacher at Bishop O'Connell High School, teaching AP art history and world history.
- **Gretchen Martin** (MA '10) is very pleased to report that she is now the Assistant Registrar for Visual Resources and Collection at The Phillips Collection.
- **Allison Pace** (BA '93) writes to let us know that her new novel, *A Pug's Tale*, will be out this summer. *Publishers Weekly* calls it "a charming mystery with abundant personality." Booklist says it's "a winningly affectionate tribute to art, love, New York City, and pugs."
- **Ellie Pinzarrone** (MA '10) is working with a professor at Northwestern University on a project to catalog his extensive personal collection of Tibetan and Indian art.
- **Brooke Rosenblatt** (BA '99) is Manager of Public Programs and In-Gallery Interpretation at The Phillips Collection. This position has provided her with the opportunity to develop a range of cross-disciplinary programs connecting the visual arts to the performing arts, language arts and music and collaborate with a range of cultural institutions in Washington, DC. Brooke also contributes to the museum's popular Phillips after 5 program. Outside of work, Brooke's family has been growing. In July 2010 she welcomed son Adrian Barbin. So far, being a mom has been the greatest adventure of her life.
- **Vanessa Rocco** (BA '92) was awarded a Pratt Faculty Development award for her work on *The New Woman International: Representations in Photography and Film from the 1870s through 1960s*. Published by the University of Michigan Press (2011), it is co-edited by Elizabeth Otto.
- **Lillian M. Wilson** (MA '09) received a grant from the National Endowment for the Humanities to study at Black Mountain College + Art Center, summer 2011.

(Faculty & Staff News, cont.)

October, followed by a paper at the Feminist Art History Conference titled "Strategies of Discretion and Revelation: Three Queerly Lesbian Artists in the American Southwest" in November. She also chaired one of two sessions at the SECAC conference: "Women and War: Themes of Victory, Violence, Peace and Reconciliation," as well as several sessions at the FAHC. The SECAC session papers are being collected by Dr. Langa and a co-editor into an anthology to be submitted to Ashgate Press, tentatively titled *Women and War in American Art*. Prof. Langa has also begun co-editing a second anthology on American women artists in the period 1935-1965 in relation to artistic changes, gender issues, and controversial politics, tentatively titled *Transitional Generations. American Women Artists 1935-1965*. For the second annual Feminist Art History Conference, Dr. Langa acted as liaison with the curators of the upcoming show on Gertrude Stein at the National Portrait Gallery to organize a symposium there and complementary session for the AU conference. During the spring and summer, she supervised the completion of ten MA thesis papers. She picked up her research on issues of presence and absence in the lives and work of lesbian artists in America, focusing particularly on Laura Gilpin, Berenice Abbott, and Nell Blaine and doing extensive reading in the secondary literature on gay/lesbian/queer American history, prejudicial medical discourses, political repression, and social networking among gay men and lesbian women artists and art dealers between 1935 and 1970. She will present material from this research at the FAHC in November.

Dr. Andrea Pearson, a specialist in northern Renaissance art, joined the AU faculty in the fall of 2010 as a sabbatical replacement for Dr. Kim Butler. Dr. Pearson enjoyed getting to know her students and colleagues over the year and was very pleased to be invited to return to AU again for 2011-12. Dr. Pearson's primary teaching responsibilities are with the University's General Education Program; she also offers periodic upper-level courses in medieval and northern Renaissance art for undergraduate and graduate students. In the spring she will teach an upper-level course on art, gender, and sexuality in northern Europe, c. 1300-1600. Dr. Pearson's books and articles on women, gender, and portraiture led to a recent invitation to write an essay on images of women for the *Ashgate Research Companion to Women and Gender in Early Modern Europe*, and to a contract for an article tentatively titled, 'Sainthood and Sexuality: Images of Colette of Corbie in the Burgundian Netherlands,' which she is developing for a multidisciplinary volume called *A Companion to Colette of Corbie* to be published by Brill in Leiden (The Netherlands). She spent the summer of 2011 working on these projects and will present her findings at the Sixteenth Century Studies Conference and at an international colloquium on women and cultural patronage in Lille, France. Other activities for the past year include her presentation of 'It's in His Kiss: Holiness and Homoeroticism in Early Netherlandish Art' at AU's First Annual Feminist Art History Conference and editing the catalogue for *Catalyst: 35 Years of Washington Project for the Arts*, an exhibition held at the American University Art Museum, for which she also researched and wrote contextualizing wall labels. She continues to serve on the board of reviewers for the journal *Medieval Feminist Forum* and as an editorial board member and manuscript reviewer for *Studies in Dutch Language and Culture*. She is chairing a session called 'Feminism and Early Modern Art' at the 2012 meeting of the College Art Association and is very pleased that Dr. Mary Garrard will take on the role of discussant. On campus, Dr. Pearson is enjoying her service on the organizing committee for the Second Annual Feminist Art History Conference scheduled for November 2011. She takes great pleasure in mentoring students as they prepare research presentations and applications for study abroad, internships, and professional positions in art-related fields.

In 2010-2011, Visual Resources Curator **Kathe Albrecht** spearheaded the effort to link the art history program's book collection with the University Library's online system. She also managed the logistics

(continued on page 11)

room, and research issues. They created new twitter and Facebook accounts for the program, instituted an AU art history blog and oversaw timely entries for these new media tools. We are hopeful that maintaining these marketing tools will become an established part of the VRC routine. Keeping up with the blog entries and crafting pithy tweets (“haiku for the Internet”) can be a challenge.

This year, the VRC also partnered with Linda Allison, Musician in Residence for Voice in the Performing Arts Department to produce an afternoon arts show featuring both visual and musical arts. VRC staff selected about 30 well known works of art that related to music on some level. Several voice students from the Applied Music Performance Lab then chose works they felt related visually to the musical pieces they would perform.

A work of art was displayed on a large screen in the Abrahamson Family Recital Hall as the student performed the musical selection. After each piece concluded, an art history graduate student discussed the artist and how his or her work related to music. It was a wonderful new way to view the works of art, and a great opportunity to hear some amazing voices raised in song. We hope to partner with Performing Arts next year on another interesting project. Participating VRC staff were Emily Heap, Nichole Rawlings, and Elizabeth Willson. Giuliana Concha-Pedraza, Paul Lysek, Katherine Riddle, and Lesley Siu performed the songs.

University Library and VRC Fine Arts Library Partnership

During the fall 2010 semester Kathe Albrecht and University Librarian Bill Mayer discussed the idea of electronically linking art history fine arts library collection information with the university’s online catalog. The library has established similar partnerships with several departments and programs on campus. The GLBT Resource Center, the Career Center, and the Women and Politics Center each partnered with the university library to link their collections. Kathe worked with library staff to establish the new partnership and outline procedures for implementing

the cataloging. The library staff uploaded the information to the Voyager online catalog and although the art history program fine arts collection will remain a non-lending library, our books are now discoverable through the university library system.

Looking Forward to Next Year

2011–2012 will be another exciting year. The second annual feminist art history conference is scheduled for November 4–6. Plans are underway to include events at the National Portrait Gallery in conjunction with the Gertrude Stein exhibit there. Additionally, a musical evening at the Abrahamson Family Recital Hall on Friday evening will augment the conference and include musical works by women composers. An exhibition at the American University Museum will be an added attraction on the conference weekend. Entitled *Inner Piece: Works from the Heather and Tony Podesta Collection*, the exhibition features the work of four cutting-edge, contemporary women artists: Pilar Albarracín, Clare Langan, Julie Roberts, and Laurel Nakadate. This year the conference sessions will extend to noon on Sunday. We encourage you to register and attend the Second Annual Art History Conference. It is a great opportunity to learn about exciting scholarship and meet with new friends and old.

Many other special events and projects will keep us busy throughout the year, so please join us on campus when you can. Please visit the AU art history web site for more information and details. And check out our new social media sites for up-to-the-minute news.

Follow us!

Art History homepage:

www.american.edu/cas/arhistory

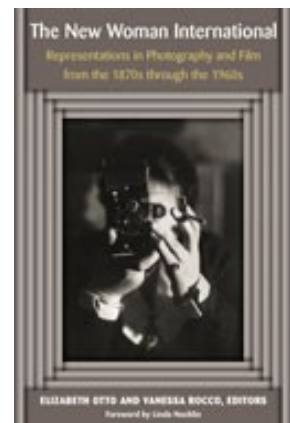
Art History blog:

<http://auarthistory.wordpress.com/>

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

Facebook  <http://www.facebook.com/AUArtHistory#!/AUArtHistory>

Vanessa Rocco (BA '92) received her doctorate from The Graduate Center, CUNY. She is currently an adjunct assistant professor of the History of Art and Design at the Pratt Institute. Rocco's new book, co-edited with Elizabeth Otto, is entitled *The New Woman International: Representations in Photography and Film from the 1870s through the 1960s*. The book was published by the University of Michigan Press. An excerpt from the Pratt Institute news blog describes the book and its significance.



During the later part of the nineteenth century and the early decades of the twentieth, a range of iconic female forms emerged to dominate the global pictorial landscape. Chorine stars, female athletes and adventurers, flappers, garçonnnes, Modern Girls, neue Frauen, suffragettes, and trampky were all facets of the dazzling and urbane New Woman who came to epitomize modern femininity. This construct existed as both a set of abstract ideas and ideals as well as a compilation of individual behaviors and experiences; these varied as they were translated across national contexts and through a range of key historical moments including First Wave feminism, colonialism, the First and Second World Wars, political revolutions, and the rise of modernism. While this incarnation of modern femininity set the trends for women worldwide, she often stood accused of dangerously subverting gender norms and encouraging lesbianism, mannishness, and other forms of deviance. Indeed the New Woman seemed to be such a universally recognizable icon of change that she could instantly inspire and simultaneously incite strong reactions of fear or even hatred.

Inaugurating a new chapter in the scholarship on the New Woman, this edited volume moves beyond nationally and historically focused narratives to examine the nuances of visual representations of this transgressive and border-crossing figure from her inception in the later nineteenth century to her full development in the interwar period and beyond. Bringing together generations of scholars of gender and visual culture—including professors of art history, film, and visual studies, as well as museum curators—*The New Woman International* addresses the ways in which these types figured in discourses on gender, race, technology, sexuality, agency, media representation, commercial culture, internationalism, colonialism, and transnational modernity. Sweeping in scope, through its focus on the modern media of film and photography—including photojournalism, artists' photography, and photomontage—the volume zooms in on the primary loci through which New-Woman figures were created and defined. Further, by concentrating on photography and film, this book looks at women both before and behind the camera to reveal them as agents in constructing the New Woman as a creative avatar of change. Through this rich array of original scholarship, *The New Woman International* will become the standard work on the representation of this figure who challenged, confronted, and forever changed norms of gender.

For more information visit the book's webpage at <http://press.umich.edu/titleDetailDesc.do?id=997198> or visit "The New Woman International" on Facebook .

MA thesis papers completed in the last year include:

- **Noorah Alsabah:** "Revealing Intimate Interiors: Toulouse-Lautrec's Images of Women"
- **Katie Bocard:** "The Mystifying Muse of Erotique Voilee: The Problematics of Gender, Oscillation and the Anonymity in the Figure of Meret Oppenheim;" and "Arthur Dove and Georgia O'Keeffe: A Uniquely American Interpretation of European Modernism and Kandinsky's *On the Spiritual in Art*"
- **Mary Cameron:** "Berthe Morisot and Angele: A Study of Nineteenth Century Wet Nursing; and "Vases and Bungalows: An Exchange Between East and West"
- **Kelly Colligan:** "Bernini, Borromini, and the Politics of Papal Patronage;" and "Genius, Gender, and Symbolism: A Look at the Art of Camille Claudel"
- **Amy Dean:** "'One of the Four': Anne Vallayer-Coster and the Social Implications of Still Life Painting; and "De Imitatione Statuarum: An Exploration of Peter Paul Rubens' Early Mythological Paintings"
- **Laurie Dellaccio:** "Leon Bakst's Set Design: Modern Classicism"
- **Jessica Gorman:** "Claude Lorrain: Acuity in Art-Making;" and "The Impact of Modernity of Artistic Philanthropy in the Early 20th Century: A Case Study of Duncan Phillips and Albert Eugene Gallatin"
- **Caitlin Lowrie:** Rembrandt's Women: Expressing the Polemic Doctrine of the Eucharist in the Flesh and Body of his 'Anti-Classical' Nudes"
- **Emily McAlpine:** "Color Woodblock Prints: The Development of an International Style between 1854 and 1930;" and "A Reconsideration of Toulouse-Lautrec's 'At the Moulin Rouge'"
- **Laura Phillips:** "Art, Philosophy, Science, and the Search for *Reinheit* and *Wahrheit* in the Work of Franz Marc"
- **Ellie Pinzarrone:** "The Androgyne Hero(ine): The Gendering of Style, Motion, and the Grazia in the Depiction of Ideal Bodies in Italy around 1512"
- **Angel Reed:** "In and Out of Focus: The Reality and Representation of Female Consumers of Leisure in Late Nineteenth-Century Paris"
- **Holly Robbins:** "Personally Political: The Art Criticism of Lucy R. Lippard"
- **Patricia Tuohy:** "Seydou Keita and Jean Pigozzi: At the Crossroads of Postmodernism and Post-colonialism;" and "Reading the Allegorical Impulse on Display: Arts and Museums 1987-1992"
- **Orin Zahra:** "Henri Matisse: An Ambivalent Approach to Orientalism —Revisiting 'Zorah' of Morocco and the Nicoise Odalisques"



Congratulations 2011 Graduates!!

Left to right: Kirstin Gebhart, Yolanda Jackson, Luisa Villa, Natasha Usher, & Mary Cameron

Did you Know??

Mary Cameron has been accepted into the Teach for America program. She will be teaching at an inner city school in Memphis, Tennessee. Congratulations to Mary for becoming a part of this highly competitive and very worthy program!

(Faculty & Staff News, cont.)

of the First Annual Feminist Art History Conference, working with colleagues across campus to make certain the conference was a success. In other work, Albrecht served as senior co-chair of the Summer Educational Institute for Visual Resources Management (SEI 2011), a national initiative with a mission to educate visual resources professionals in all aspects of image management, from scanning and processing images to maintaining complex databases and understanding issues of copyright and fair use. The 2011 Institute was held for the second year at the University of New Mexico in Albuquerque. The intensive three-day workshop brought together participants from academia, the museum community, and libraries from across the country. SEI 2011 marked the end of Albrecht's tenure as co-chair of this educational enterprise. However, she continues to serve on the board of directors of the VRA Foundation. The Foundation offers professional grants for research, conference or workshop attendance, or other advancements, to individuals in the field of visual resources. AU art history alums with an interest in this field (digital media, museum information management) are encouraged to visit the Foundation web site at vrafoundation.org for information on grant deadlines and details.

Looking ahead to this year, Albrecht will co-chair the visual resources session at SECAC in Savannah, Georgia in November 2011. The session "Rich Texture: New Resources for Teaching and Learning in an Image-Centric World" will look at ways that new technology impacts the classroom. The session will feature presentations on the use of social media in education, examine cross-campus digital initiatives and Web 2.0 tools to help instructors present their materials creatively for the digital age. Participating in the session, Stephanie Thornton-Grant (MA '04), associate registrar, Hillwood Estate, Museum and Gardens, will present her paper "Classroom 2.0: Using Digital Storytelling in the Learning Environment."



Above: Carol Ravenal (center) poses with award recipients Emily McAlpine (left) and Patricia Bray (right).

Left: Dr. Helen Langa addresses attendees at the annual art history spring luncheon.

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The logo for ARTifacts, featuring the word "ARTifacts" in a white serif font on a black rectangular background. The "A" is large and stylized, and the "i" has a dot.

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