

**CURRICULUM VITAE**  
**HELEN LANGA**  
**December 2008**

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**EDUCATION:**

PhD, American and Modern Art; The University of North Carolina-Chapel Hill, 1993  
MA, Art History, The University of Colorado-Boulder, 1979  
BFA, Temple University, 1966

**EMPLOYMENT:**

American University, Department of Art, Associate Professor, Art History, 2000 – present  
Chair, Department of Art, June 2008 - ; Acting Director, Women's and Gender Studies, 2008-09  
Affiliate Professor, Department of History  
American University, Department of Art, Assistant Professor, Art History, 1994 - 1999  
University of Dayton, Department of Art, Assistant Professor, Art History, 1993-1994  
North Carolina State University (adjunct faculty, Art History), 1993  
The University of North Carolina (adjunct faculty, Art History and Women's Studies), 1983, 1987-1992

**PUBLICATIONS:**

**Book:**

*Radical Art: Printmaking and the Left in 1930s New York* (Berkeley, CA: University of California Press, 2004).

**Articles and Book Chapters:**

- "Constructing Cultural Democracy: Ideology and Public Art in 1930's America," in *The Political Economy of Art. Creating the Modern Nation of Culture*, ed. Julie Codell (Madison, N.J.: Fairleigh Dickinson University Press, 2008): 163-178.
- "New York Visual Artists and the Spanish Civil War," in *Facing Fascism: New York and the Spanish Civil War* (New York: Museum of the City of New York, March 2007): 100-115.
- "Two Antilynching Art Exhibitions: Politicized Viewpoints, Racial Perspectives, Gendered Constraints," reprinted in *Nka. Journal of African Art* 20 (Fall 2006): 96-115; originally pub. In *American Art* (Spring 1999): 10-39.
- "Bold Gazes, Lively Differences: Women Printmakers' Images of Women," essay for catalog: *Paths to the Press: Printmaking and American Women Artists, 1910-1960* (Manhattan, Kan.: Marianna Kistler Beach Museum of Art, Kansas State University, 2006): 50-63.
- "American Women Printmakers: Adventurous Choices, Modernist Innovations," chapter in *American Women Modernists: The Legacy of Robert Henri, 1910-1945* (Rutgers University Press, 2005): 57-92.
- "Deep Tunnels and Burning Flues: The Unexpected Political Drama in 1930s Industrial Production Prints," *Journal for the Society of Industrial Archaeology* 28:1(Fall 2003): 43-58.
- "Elizabeth Olds: Gender Difference and Indifference," *Woman's Art Journal* 22:3 (Fall 2001/Winter 2002): 5-11.
- "Two Antilynching Art Exhibitions: Politicized Viewpoints, Racial Perspectives, Gendered Constraints," *American Art* (Spring 1999): 10-39.
- "Strength, Stress, and Solidarity: Imag(in)ing American Labor in the Depression Era," *SECAC Review* XIII:1 (Special Issue on the 1930s) (October 1996): 1-13.
- "Modernism and Modernity During the New Deal Era: New York Printmakers, Social Themes, and Stylistic Innovation," *SECAC Review* XII: 4 (1994): 273-283.

- “Egalitarian Vision, Gendered Experience: Women Printmakers and the WPA/FAP Graphic Arts Workshop,” in *The Expanding Discourse. Feminism and Art History*, eds. Norma Broude and Mary D. Garrard (Harper/Collins, 1992): 408-23.
- “Lilly Martin Spencer: Genre, Aesthetics, and Gender in the Work of a Mid-Nineteenth Century American Woman Artist,” *Athanos* IX (1990): 37-45.

#### **Book Reviews:**

- Review of Wendy Jean Katz, *Regionalism and Reform. Art and Class Formation in Antebellum Cincinnati* for *American Studies* 47:2 (Spring 2008).
- Review of Rebecca Zurier, *Picturing the City. Urban Vision and the Ashcan School*, for *CAA Reviews Online* <http://www.caareviews.org/reviews/1029> (September 2007).
- Review of Betsy Fahlman, *Guy Pene du Bois. Painter of Modern Life*, for *The SECAC Review* (2006): 484-487.
- Review of A. Joan Saab, *For the Millions. American Art and Culture between the Wars*, in *Journal of American History* (December 2005): 1031.
- Review and theory essay (six books): “Feminist Art History in the 1990s: An American Sampler,” *Feminist Studies* 30:3 (Fall 2004): 705-730.
- Review of Harmony Hammond, *Lesbian Art in America*, in *Woman’s Art Journal* 24:1 (Spring/Summer 2003): 42-45.
- Review of Melissa Dabakis, *Visualizing Labor in American Sculpture: Monuments, Manliness, and the Work Ethic, 1880-1935*, in *The Journal of American History* (June 2000): 74.
- Review of Susan Platt, *Art and Politics in the 1930s. Modernism, Marxism, Americanism: A History of Cultural Activism during the Depression Years*, in *The SECAC Review* XIII:4 (Winter 2000): 380-383.
- Review of Stephen Eisenman, *Gauguin's Skirt: "Gone Native or Cross-Dressing?"* in *Worldview* 10:3 (Summer 1997): 75-76, 78.
- Review of Barbara Melosh, *Engendering Culture. Manhood and Womanhood in New Deal Public Art and Theater*: “Comradely Ideals and Contradictions” in *Belles Lettres. A Review of Books by Women* (Spring 1992): 13.

#### **Research in Progress:**

- Book project: *Queer Visualities: Lesbian Presence and Absence in American Art, 1890 to 1970*
- Article: “Seeing Queerly: Lesbian Presence and Absence in American Visual Art, 1890-1950”

#### **CONFERENCE PAPERS AND INVITED LECTURES:**

##### **Refereed Conference Papers**

- “Lesbians in the Closet: Women Artists, Professionalism, and Same Sex Affections (Does It Matter?),” Southeastern College Art Association Conference, Charleston WV; October 2007
- “Immigrant Artists, Laboring Workers, and National Identities: Changing Visual Paradigms in 1930s New York,” American Studies Association National Conference, Oakland, CA; October 2006
- “American Women Printmakers: Modernist Innovations,” American Studies Association National Conference, Atlanta, GA; November 2004
- “Whose Modernism? Women Printmakers, 1900-1940,” Southeastern College Art Association Conference, Jacksonville, FL; October 2004
- “The Art Historian’s Responsibility for Creating Morally Observant Narratives,” Southeastern College Art Association Conference, Raleigh NC; October 2003
- “Deep Tunnels and Burning Flues: The Unexpected Drama of Industrial Production in 1930s Prints,” Southeastern College Art Association Conference, Mobile, AL; October 2002
- “Illustrating Social Justice: *New Masses* and Politicized Visual Culture,” College Art Association, Philadelphia, PA; February 2002
- “American Voices, Hybrid Identities: Jewish Artists in New York City during the 1930s,” Southeastern College Art Association Conference, Louisville, KY; October 2000
- “Constructing Labor: Prints by New York Artists during the Great Depression,” Universities Art Association of Canada National Conference, Toronto, November 1999

- “Outrage, Satire, and Pathos: Antifascist Art in New Masses during the 1930s,” Southeastern College Art Association Conference, Norfolk, VA; October 1999
- “American-Style 'Tikkun Olam': Jewish Immigrant Artists, Liminal Identities, and Labor Iconography,” College Art Association Conference, Los Angeles, CA; February 1999
- “Destabilizing Differences: Activist Women Artists in the Late 1930s,” Southeastern College Art Association Conference, Miami, FL; October 1998
- “Black Bodies, Political Ambiguities, Gendered Viewpoints: Reconsidering Two Anti-Lynching Exhibitions Held in New York in 1935,” American Studies Association Conference, Kansas City MO, November 1996
- “Authenticity and Masquerade: Gender and Abstract Expressionist Painting After World War II,” American Studies Association Conference, Pittsburgh; November 1995
- “Strength, Stress, and Solidarity? Imag(in)ing American Labor in the Depression Era,” Southeastern College Art Association Conference, New Orleans; October 1994
- “Modernism and Modernity: New York Printmakers and Social Subjects During the New Deal Era,” Southeastern College Art Association Conference, Chapel Hill, NC; October 1993
- “New Women, Old Stories, Changing Opportunities: Women Printmakers in New York City During the New Deal Era,” Southeastern College Art Association Conference, Memphis, TN; November 1991
- “Egalitarian Vision, Gendered Experience: Women Printmakers and the WPA Graphic Arts Project,” Middle-Atlantic Symposium in the History of Art, National Gallery of Art, Washington, DC; November 1990
- “Spectatorship, Identity, and Defamiliarization: The Female Nude in the Work of Three Artists,” Women's Studies in the Triangle Graduate Symposium, University of North Carolina; November 1989
- “Lilly Martin Spencer: Genre, Aesthetics, and Gender in the Work of a Mid-Nineteenth Century American Artist,” Art History Graduate Symposium, Florida State University; March 1988
- “Catastrophe to Cataclysm: Violent Nature/Sublime Landscape in Late 18th and Early 19th Century Painting,” Middle Atlantic Symposium in the History of Art, National Gallery of Art, Washington DC; April 1979

**Invited Lectures:**

- “Exploring Difference and Equality: American Women Printmakers, 1890 to 1945,” Converse College, Women’s History Month Celebration, Spartanburg, S.C.; March 12, 2008
- “Enthusiasm and Anguish: Visual Art in the United States in the 1930s,” School of Music, Catholic University, February 28, 2008
- “Observing and Subverting: American Women Printmakers and Social Justice in the 1930s,” Wallach Art Gallery, Columbia University, New York; February 4, 2008
- “Seeing Change, Seeking Justice: U.S. Women Printmakers and the Left in the 1930s,” for “Art as Intervention,” a Symposium at the Columbus Museum of Art, Columbus, OH; May 3-5, 2007
- “Chicana Artists: Diverse Voices in the Struggle for Social Justice,” Library of Congress, Washington D.C., September 27, 2006
- “Art for the People: Transforming American Printmaking in the 1930s,” Shenandoah University, WV, March 29, 2006
- “American Printmaking: Social Justice and Politicized Visual Culture in the 1930s,” University of Delaware, Newark, DE; March 16, 2006
- “Illustrating Social Justice: Leftist Artists, New Masses, and Politicized Visual Culture in the 1930s,” Chicago Art Institute, Chicago, IL; November 17, 2005
- “Social Justice, Printmaking, and Politicized Visual Culture in the 1930s,” Pennsylvania State University Palmer Art Museum, State College, PA; October 17, 2005
- “Horror and Outrage: Printmakers Against War and Fascism,” Lunchtime Colloquia Series, Smithsonian American Art Museum, Washington, D.C.; April 2004
- “Art for the People: American Murals from the Great Depression,” Greenbelt Museum, Greenbelt, MD; March 2004
- “Wild Transformations: Lesbian Visual Art and Photography from the 1960s to the New Millenium,” Gay, Lesbian, Bi-Sexual, Transgender, and Allies Resource Center, American University, Washington, D.C.; March, 2002
- “Art as a Weapon: Printmaking and Social Justice in the 1930s,” Southern Graphics Council Conference, Arizona State University, Tempe, AZ; March 1999

- “Figuring Women In and Out: Producing Femininity in Late 1930s Visual Culture,” for Symposium: “Reviewing the 1930s from the 1990s,” Stanford University, Palo Alto, CA; May 1997
- “Body Politics: Feminist Artists and Issues since the 1970s,” Women's and Gender Studies Program, American University, Washington, DC; March 1997
- “Modern American Paintings in the Kreeger Collection,” The Kreeger Museum, Washington, DC; September 1996
- “Authenticity and Masquerade: Women Artists and the Construction of Identity in Post-War Abstract Expressionist Painting,” National Museum of American Art, Washington, DC; March 1995
- “Signing Themselves: Women Artists and the Construction of Identity in Abstract Expressionism,” Center for Contemporary Art, Cincinnati, Ohio; May 1994
- “Tracing Hierarchies of Acceptance: Gender, Race and Class in New Deal Labor Prints,” Panel on Labor and Technology, Voices of Democracy Conference, University of Dayton, Dayton, Ohio; March 1994
- “Mary Cassatt: Impressionist from Philadelphia,” Fayetteville Museum of Art, Fayetteville, NC; October 1988

### **CONFERENCE SESSIONS: ORGANIZER OR MODERATOR**

#### **Conference Session Organizer or Moderator:**

- Co-chair with James Boyles: “Open Session: Gay/Lesbian/Bi/Trans/Queer Studies,” Southeastern College Art Conference, New Orleans, LA; September 2008
- Chair: “Prosperity for Whom? Race, Citizenship, and Labor in Early 20th Century America” session, American Studies Association Conference, Philadelphia, PA; October 2007
- Organizer and Chair: “African Americans and Visual Art: Exploring/Exploding Racialized Readings” session, Southeastern College Art Conference, Nashville, TN; October 2006
- Chair: “American Art: Race and Gender” session, Southeastern College Art Association Annual Conference, Little Rock, AR, October 2005
- Organizer and Chair, “American Art: Gendered Perspectives” session, Southeastern College Art Association Conference, Jacksonville, FL; October 2004
- Organizer: American Art sessions (four), Southeastern College Art Conference, Raleigh, NC; October 2003
- Chair: “American Art: Identity and Self-Promotion” session, Southeastern College Art Conference, Raleigh, NC; October 2003
- Chair: “Preservation, Acculturation, Assimilation, Resistance: Immigrant Artists in the Modern Era” session, Southeastern College Art Conference, Columbia, SC; October 2001
- Moderator: “Doing Feminist Art/Feminist Art Matters: Engaging Multiple Publics in Visual Cultures” session, American Studies Association Conference, Washington, DC, November 2001
- Moderator: “Queer Speaking: Artists Describe Their Works” Session, Lavender Languages and Linguistics Conference, American University, September 1999
- Moderator: “Language and Lavender Space I” Session, Lavender Languages and Linguistics Conference, American University, September 1998
- Chair: “American Art II: The Nineteenth Century” session, Southeastern College Art Conference, Richmond VA, October 1997
- Chair: “Abstraction, Adventure, and Masquerade: Imaging Gender Inclusivity” session, American Studies Association Conference, Pittsburgh, PA, November 1996

### **FELLOWSHIPS, GRANTS, AND AWARDS:**

- American University, College of Arts and Sciences, Faculty Research Grant, 2008-09
- American University, College of Arts and Sciences, Faculty Research Grant, 2003-04
- American University, Software Grant, 2003 (through Bender Library for digital images)
- American University, College of Arts and Sciences, Mellon Grant, Fall 2002
- American University, Faculty Senate Curriculum Development Grant, Summer 2002
- American University, College of Arts and Sciences, Mellon Grant, Summer 2002
- American University, College of Arts and Sciences, Mellon Travel Grant, Summer 2000
- American University, Faculty Senate Curriculum Development Grant, Summer 2000
- American University, College of Arts and Sciences, Pre-Tenure Publication Grant, 1999
- American University, Faculty Senate Research Grant, Summer 1998
- American University, Faculty Senate Curriculum Development Grant, Summer 1998

American University, Faculty Senate Research Grant, Summer 1996  
American University, Faculty Senate Curriculum Development Grant (joint award), Summer 1996  
American University, Mellon Travel Grant, Fall 1995  
NEH Summer Institute: "The Thirties: American Literature, Art, and Culture in Interdisciplinary Perspective, Summer 1995  
American University, College of Arts and Sciences Curriculum Development Grant, Summer 1995  
American University College of Arts and Sciences New Faculty Research Grant, 1994-95  
On-Campus Dissertation Fellowship, University of North Carolina, 1993  
Off-Campus Dissertation Fellowship, University of North Carolina, 1991  
Pollard Award, Art History Department, University of North Carolina, Fall 1990  
Graduate Fellowship, University of Colorado, 1976-77

#### **CURATING EXHIBITIONS AND CONSULTING:**

Consulting, Exhibition Planning, and Catalog Essay for Exhibition: "Spirited Moderns: The Women Art Students of Robert Henri," organized by Marian Wardle, Curator, Brigham Young University Museum of Art, Provo, Utah, 2001-2005  
Curator of Exhibition: "Theme and Variations: American Identity in New Deal Era Art," University of Maryland Art Gallery, 2000 (curated exhibition and wrote brochure and wall text)  
Visual Art Consultant for Video Project "Intimate Matters: A History of Sexuality" by Julia Reichert, River City Pictures, Inc./Wright State University, 1994 - 1996

#### **PROFESSIONAL SERVICE IN AND OUTSIDE AMERICAN UNIVERSITY**

Chair, Department of Art (Art History, Studio, Graphic Design), American University 2008-  
Acting Director, Women's and Gender Studies, 2008-09  
Affiliated Associate Professor, Department of History, American University, 2005-present  
Advisory Board, Women's and Gender Studies Program, American University, 1998-present  
Advisory Board, American Studies Program, American University, 2004-present  
Advisory Board, Gay, Lesbian, Bisexual, Transgender, and Allies Resource Center, American University, 1998-present  
Member, Board of Directors, Southeastern College Art Association 2005-2007  
Book Review Editor, *The SECAC Review* (published by the Southeastern College Art Conference), 1999 – 2008

#### **AWARDS AND HONORS**

Award for Outstanding Scholarship in Art History, Southeastern College Art Conference, 2006  
Award for Faculty Support for the Gay Lesbian Bisexual Transgender and Allies Resource Center, 2007

#### **PROFESSIONAL MEMBERSHIPS**

College Art Association (CAA Women's Caucus and CAA Gay and Lesbian Caucus)  
Southeastern College Art Association  
Association of Historians of American Art  
American Studies Association  
American Association of University Professors  
American Association of University Women