Letter from Stephanie Thornton-Grant, AU Art History alumna and Co-editor, ARTifacts

Dear Fellow Alums,

The 2011–12 year was a year of major professional changes for me. After 7 1/2 years at Hillwood Museum & Gardens, I took on a new career—teaching. It was a natural transition, but as with any major life change, it had some challenges. I started teaching as an adjunct instructor at Northern Virginia Community College in 2010 while still working full-time at Hillwood. The teaching was a side gig—a way to stay involved with a subject that I love. But gradually I noticed that my interest and passion started to shift. When I was at the museum, all I could think about was getting back into the classroom. It became harder and harder to divide myself between two different, yet related, careers. So in November of last year, I made the decision to pursue a teaching career full-time. Starting a new job ranks as one of the most stressful experiences in life, and my situation was no different. I was in a new environment, with a new schedule and completely new people. After such an extended tenure at Hillwood, the shift from comfortable to new left me feeling overwhelmed and often isolated. And for me, any major decision is accompanied by a period of second-guessing. Did I make the right decision? While this last year brought some sweeping changes, it also brought validation that I was, indeed, on the right track. And much of that validation came from the AU Art History network. Right out of the gate, I gave two presentations at the 2011 Southeastern College Art Conference (SECAC) and the 2012 College Art Association (CAA) Annual Conference, respectively. At both conferences, I reconnected with former professors, colleagues, and friends, and when I mentioned my recent career change, it was met with enthusiasm and encouragement. And any time that I’ve needed help navigating the waters, I’ve been able to turn to former instructors and fellow alumni. In many ways, the AU Art History Program was the inner tube that helped keep me afloat.

As the fall semester gears up, I can confidently say that I finally have my teaching “sea-legs.” And any doubts that I had about my career transition vanished this summer when a student declared during a discussion on women artists: “I didn’t know that today’s women still make less than men.” In that instant, I clearly understood the legacy of the AU feminist art history program and how I’m poised to help carry it forward.

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Art History Program News 2011-12

It was a busy year for the art history program. Information in this issue describes some of the highlights. We encourage you to visit campus to catch up with the program activities and meet our current students and faculty.

Program Changes
We’ve instituted some changes to the Master’s program. These changes apply to current and future students. Our goal in changing some elements of the program was to both professionalize the degree and to help students complete all the requirements more efficiently.

Instead of the two in-lieu-of-thesis papers formerly required (in two fields with two professors), MA students will now complete one formal Master’s thesis, which will be submitted electronically to the University Library and will be available through UMI (University Microfilms Incorporated) to all scholars and researchers. Each student will have a thesis committee consisting of a supervising professor and a second reader.

All MA students will take a 3-credit MA Thesis Research Seminar (ARTH 792) in the fall of their second year, followed by a 3-credit independent study MA Thesis Research course (ARTH 797) in the spring to complete the thesis. This parallels MA requirements in other AU programs. ARTH 797 can be repeated for 1 credit in continuing semesters if the thesis requires more time for completion. The MA degree will now only require one comprehensive exam in the student’s area(s) of specialization. The exam will be taken at home or in the library as an open-book test on the honor system, within a limited number of hours, with a choice of questions developed individually for each student based on a previously approved list of courses and readings. The exam will be graded as it was previously: Distinction, Satisfactory, or Unsatisfactory. If the latter, it can be repeated one time.

The optional Museum Studies component of the MA program can now be folded into the basic ten courses (30 credits) of required coursework for the degree rather than added in as two extra courses. As another option, students with intensive interests in Museum Studies can apply to the Certificate in Arts Management program in the Department of Performing Arts if they wish to deepen their museology background. The certificate requires five additional courses and could be completed along with regular MA coursework in a total of three years rather than two.

The Fall Semester
In the fall, we welcomed nine new graduate students into the program. On September 24, AU hosted the Ninth Annual AU/GW Graduate Student Symposium in Art History. Four AU graduate students presented their research. Nichole Rawlings delivered a paper entitled, “Female Sexuality and Death in the Work of Hans Baldung Grien;” Emily Heap discussed “Mr. Ono and Mrs. Lennon: Redefining Binaries in Ono’s Early Half-a-Room;” Courtney Tompkins presented “Marisol’s Art of the 1960s: An Alternative Pop Idiom;” and Catherine Southwick spoke on “The ‘Renovation Blockbuster’: Scholarly Show or Storage Solution?” The tenth annual symposium will be held at AU on Saturday, October 6, 2012. It is free and open to the public.

The AU art history program sponsored the Second Annual Feminist Art History Conference (FAHC) from November 4 to 6. Building on last year’s success, the 2011 conference continued to explore the legacy of pioneering feminist art historians Norma Broude and Mary D. Garrard. Participants enjoyed a lively forum in which to share views, debate issues, and network in an exciting synergy of feminist interchanges. An impressive number of proposals were submitted for consideration, with
51 papers selected for inclusion. Session papers spanned a broad range of topics and time periods, from the medieval era to contemporary art. They demonstrated the myriad ways in which feminist research and interpretation informs the entire spectrum of art historical analysis and scholarship.

Mary D. Sheriff, Distinguished Professor of Art History, University of North Carolina at Chapel Hill, gave the keynote address on “The Future of Feminist Art History. Where Have We Come From, Where Are We Going?” Dr. Sheriff is best known for her research on eighteenth- and nineteenth-century French art and culture, with a particular focus on the intersections of gender, sexuality, and creativity. Her important contributions to feminist scholarship include books on J.-H. Fragonard, Elisabeth Vigee-Lebrun, and women artists of eighteenth-century France.

Plans are well underway for the third annual conference to be held November 9-11, 2012. A total of sixty papers will be presented during this year’s conference. The keynote address, “Guess Who’s Coming to Dinner? Feminism, Art History, and the Story of a Book” will be given by Whitney Chadwick, Professor Emerita of Art History, San Francisco State University. Partnership programming will be held at the National Museum of Women in the Arts on Sunday, November 11. Join us for a weekend of art history scholarship and collegial networking.

Spring Semester
The Robyn Rafferty Mathias Student Research Conference was held on March 31 in the Katzen Arts Center. Two art history graduate students presented their work. Kari Allegretto spoke on “Readymade Rrose: The Art of the Alter Ego,” and Emily Heap discussed “The Lost Perspectival Theories of Paolo Uccello.” In a session on histories transformed, undergraduate art history major Allison Porambo presented her paper on “The Sacred and the Feminine: The Manuscript Illuminations of Hildegard of Bingen and Herrad of Landsberg.” And Catherine Southwick presented her work on “The Complexity of Class in Renoir’s Ball at the Moulin de la Galette” in a session on unfinished revolutions. Professor Juliet Bellow served as chair.

We closed out the spring semester with the Art History Distinguished Scholar Lecture and our annual awards ceremony. John Ravenal, Curator of Modern and Contemporary Art at The Virginia Museum of Fine Arts, spoke on “Building a 21st-Century Collection.” At the Awards Ceremony the Robert and Susan Pence Award for Outstanding Art History Senior was bestowed upon Jordan Hillman. A new Art History Faculty Award for Outstanding Art History Senior was granted to Thomas Williams and the Maiden Scholarship for Junior Art History Major was given to Caroline Marsh. Congratulations to these outstanding young scholars!

Commencement 2012
Commencement activities were held Sunday, May 13. Congratulations to new master’s degree awardees (l to r below) Sarah Nyanjom, Courtney Tompkins, Nichole Rawlings, Catherine Southwick, and Emily Heap.

Follow us!
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Art History blog: http://auarthistory.wordpress.com/
Twitter http://twitter.com/#!/AUArtHistory
Facebook http://www.facebook.com/AUArtHistory
**Faculty & Staff News 2011-12**

**Professor Juliet Bellow** is looking forward to seeing two research projects that she has been working on for some time come to fruition in the coming months. Her book *Modernism on Stage: The Ballets Russes and the Parisian Avant-Garde* will be published by Ashgate in February 2013 and her article “The Doctor Is In: John Singer Sargent’s *Dr. Pozzi at Home*” will come out in *American Art* this summer. She feels extremely lucky to have had the help of two wonderful AU graduate students, Emily Heap and Rachael Pullin, to gather the images and permissions for these publications. In the past year Dr. Bellow also began working as a Consulting Scholar for the National Gallery of Art on the exhibition “Serge Diaghilev and the Golden Age of the Ballets Russes: When Art Danced with Music,” slated to open in May 2013. Research for this exhibition took her to Stockholm, St. Petersburg, Moscow, and London—her life has felt like a bit of a whirlwind! Dr. Bellow also gave two talks this year dealing with her new areas of research, one at Smith College on the subject of Auguste Rodin’s dance images and another at the University of London entitled “Loïe Fuller: Visible Woman?” She is looking forward to a slightly calmer year, to the continuing success of the FAHC, and to teaching a seminar on the Ballets Russes in spring 2013.

In August 2011, **Dr. Norma Broude** retired from the teaching faculty and assumed the title of Professor Emerita. She is proud of the students with whom she continued to work during the transitional period of this last year, several of whom will be entering major graduate programs in the fall of 2012. They include Laura Phillips (PhD program, Yale University), Orin Zahra (PhD program, Washington University in St. Louis), and Roger Fischman (MA program, University College London). Over the last year, Dr. Broude has been working as a member of the organizing and selection committee for both the second and third annual FAHC. At the 2011 conference, she introduced the keynote speaker, Professor Mary Sheriff, and moderated two sessions, one on 19th and 20th-Century European Art and another on “Challenging Canonical Relationships” in late 20th century art.

In February 2012, Dr. Broude attended the 100th year anniversary meetings of CAA in Los Angeles, which coincided with several important “Pacific Standard Time” exhibitions around the city. Among these, she was particularly impressed by the show “Doin’ it in Public” at the Otis College of Art and Design, which documented the history of Feminism and Art at the legendary Woman’s Building in Los Angeles in the 1970s and ‘80s. She recommends the materials on the show’s website to our alums: [http://www.otis.edu/public_programs/ben_maltz_gallery/womansbuilding.html](http://www.otis.edu/public_programs/ben_maltz_gallery/womansbuilding.html). Also in Los Angeles, at the meetings of the Women’s Caucus for Art, Dr. Broude presented a Lifetime Achievement award to the influential gallerist, Bernice Steinbaum.

In March Dr. Broude’s writing projects now in progress are an essay on late 19th-century Italian expatriate artists in Paris for a forthcoming volume entitled *Strangers in Paradise* and a review of the exhibition *Royalists to Romantics*, scheduled to appear in the journal *Early Modern Women* in 2013.

**Professor Kim Butler** is currently on leave and will return to teaching in Fall of 2013.

At the February 2012 CAA meeting in Los Angeles, **Dr. Mary D. Garrard** was the invited discussant in a session organized and chaired by AU’s own Andrea Pearson, and sponsored by the Society for the Study of Early Modern Women. The session, called “Feminism and Early Modern Art,” drew an overflowing and enthusiastic audience, demonstrating the vitality of the topic for Renaissance and Early Modern art historians.

In March Dr. Garrard was interviewed and quoted extensively in an article on the current Artemisia Gentileschi exhibitions in Milan and Paris. The article was published in K Magazine, the Sunday supplement of the newspaper *Kathimerini*, one of the largest and most respected dailies in Greece.
Dr. Garrard has accepted an invitation from the University of Miami (Florida) to visit their campus in spring 2013, as Stanford Distinguished Professor in the Humanities. She will give the keynote address at a conference sponsored by the University of Miami Center for the Humanities, “Early Modern Women: New Perspectives” (February 21-23, 2013), to celebrate the move of the journal *Early Modern Women: An Interdisciplinary Journal* to the UM Center for the Humanities as its new home base.

**Professor Namiko Kunimoto** had a wonderful fall semester teaching “The Arts of Japan” as well as her new course, “East-West Photography.” Students proved to be especially enthusiastic about photography and several students have gone on to do MA theses, undergraduate Honors theses, and independent studies in related areas following the class. Dr. Kunimoto’s article, “Traveler-as-Lama Photography and the Fantasy of Transformation in Tibet” was published in *TransAsia Photography Review* in October 2011. Her article on the Gutai Art Association and gender issues, “The Hero and Concrete Violence” is forthcoming in the February 2013 edition of the journal *Art History*. Professor Kunimoto participated in the Harvard Gutai Conference in November of 2011 and is anticipating the Gutai Art Association Exhibition at the Guggenheim in 2013. This summer, Dr. Kunimoto will be travelling to Japan and China. In Japan, she will continue research on her book manuscript, *Performing Cultural Capital: Gender and Nation in the Art of the Gutai Art Association* as well as continuing research on the Japanese reportage painter Nakamura Hiroshi. In China, she will be visiting contemporary art spaces and interviewing the performance artist Chen Qiulin in preparation for a presentation at the University of Washington on the “New Geographies of Feminist Art.”

On a personal note, Dr. Kunimoto is overjoyed to announce the birth of her son, Kazuo Jasper Kunimoto-Woodworth, born on Feb. 9, 2012.

**Professor Helen Langa** continued to serve as Program Director for Art History working with the new Chair, Graphic Design Professor Chemi Montes and Administrative Coordinator Jaylynn Saure. This was an exceptionally busy year for the program, as the faculty developed a significant curriculum revision for both undergraduate and graduate areas of study (see Art History Program News). And, while teaching was no busier than usual, Dr. Langa especially enjoyed teaching her spring seminar on Contemporary Art and Museum Ethics.

During the past year Dr. Langa was engaged in publishing on several levels. She completed an essay titled “Grieving Mothers, Warring Sons: Anti-War Politics and Gendered Psychology in a 1936 American Leftist Print,” which will be included in *Women and War*, an anthology that she is co-editing with Debra Murphy of the University of North Florida and Paula Wisotzki of Loyola University in Chicago. She is also working on a second anthology, also co-edited with Paula Wisotzki, titled *Transitional Generations: American Women Artists 1935 to 1970*. Both anthologies will be submitted to a press this year. Dr. Langa’s review of the exhibition “Seeing Gertrude Stein: Five Stories,” which was shown at the National Portrait Gallery from October 2011 to January 2012, was published in the *Journal of American History* in Spring 2012. And her paper “A Rose by Other Names: American Lesbian Artists’ Self-Silencing and Coded Representation, 1935 to 1970” was accepted for SECAC next fall, in October 2012. This paper will focus on artists Laura Gilpin, Berenice Abbott, and Nell Blaine, with references to 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.

Dr. Langa chaired a session at SECAC in November 2011 titled “American Art I: Gardens, Fruit, and Women,” which included Shana Klein, one of the students from her AU seminar in 2010 on “Transnational Influences in American Art.” Shana is currently completing her PhD at the University of New Mexico and Dr. Langa is on her dissertation committee. Dr. Langa chaired (continued on page 6)
two sessions at the Second Annual FAHC in November 2011, collaborating with art historians Wanda Corn and Tirza True Latimer on FAHC sessions at the National Portrait Gallery and at AU, in sync with the Gertrude Stein show at NPG. Langa is currently involved in organizing the 2012 FAHC.

Dr. Andrea Pearson offered a new upper-level course last spring called “Gender and Sexuality in Northern Renaissance Art” and will teach the program’s new thesis preparatory seminar this fall in addition to her regular courses for the General Education Program. She continues to mentor teaching assistants, supervise independent studies, and serve on thesis committees. This year Dr. Pearson completed two articles, one called “Images of Women” for the *Ashgate Research Companion to Women and Gender in Early Modern Europe*, and the other on holiness and homoeroticism in sixteenth-century Netherlandish paintings of the infants Christ and St. John embracing. She presented aspects of her current project on a fifteenth-century illuminated manuscript on the life of St. Colette of Corbie at the Sixteenth Century Studies Conference and at an international colloquium, “Les Femmes, la culture et les arts en Europe, entre Moyen âge et Renaissance,” in Lille, France; her essay on the manuscript is under contract for a multidisciplinary volume, *A Companion to Colette of Corbie*, to be published by Brill in Leiden in 2014. Dr. Pearson will co-chair a session on “Gender and Artistic Practice in Early Modern Europe: Media, Genres, and Formats” at the 2013 meeting of CAA and she continues to serve on national peer-review boards for scholarship. On campus, Dr. Pearson enjoys her service on the committee for the FAHC and on the General Education Curriculum Committee.

Visual resources curator Kathe Hicks Albrecht continued to manage the daily functioning of the VRC and supervise the work of graduate assistants. In other professional work, she co-chaired a session at SECAC 2011. The panel, “Rich Texture: New Resources for Teaching and Learning in an Image-Centric World” included a paper given by AU alum Stephanie Thornton-Grant (MA ’04 and co-editor of *ARTifacts*). In “Classroom 2.0: Using Digital Storytelling in the Learning Environment,” Stephanie shared information on digital tools that can be used in academic and museum environments.

Albrecht was recently awarded the 2012 Visual Resources Association (VRA) Distinguished Service Award. Each year VRA, the premier international organization of visual resources professionals, honors an individual who has made an outstanding career contribution to the field of visual resources and image management. Recipients of this prestigious award, the organization’s highest honor, must have achieved a level of distinction in the field either through leadership, research, or service to the profession. Colleagues from Harvard University, Smith College, Princeton University, among other institutions submitted letters of support for Albrecht’s nomination and the award was bestowed during the 2012 VRA Annual Conference held in Albuquerque in April. Albrecht’s involvement in VRA as president, as representative to U.S. government’s Conference on Fair Use (CONFU), co-chair of the MESL project at American University, and her work on the VRA Foundation as founding director, were cited. Additionally, Albrecht’s efforts on behalf of visual resources education through chairmanship of the Summer Educational Institute were noted in her award dossier.

Albrecht is currently enrolled in the doctoral program at the Institute for Doctoral Studies in the Visual Arts (IDSVA). As part of her coursework Albrecht attended a summer residency in Tuscany, Italy and Paris, France. She attended lectures, presented papers on philosophy and the visual arts, and experienced art firsthand in Siena, Florence, and Paris. Albrecht continues her coursework this fall focusing on Hegel and Derrida.
Notes from the Field

We recently received a press release (June 18, 2012) from the Boca Raton Museum of Art that introduces new curator and AU alum Marisa Pascucci (BA ‘96):

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The Boca Raton Museum of Art is one of the leading cultural institutions in South Florida, achieving international recognition as a world-class visual arts institution for its dynamic, changing exhibitions from acclaimed artists and distinguished permanent collection. The Museum’s many public programs include artist presentations, family activities, art films, the Annual Art Festival, and more than 100 classes per week at its studio Art School.

BOCA RATON MUSEUM OF ART WELCOMES MARISA PASCUCCI AS CURATOR OF 20th CENTURY AND CONTEMPORARY ART

Boca Raton, FL – Boca Raton Museum of Art today announced the appointment of Marisa Pascucci as Curator of 20th Century and Contemporary Art, effective June 25.

In her new role, Pascucci will help plan, organize, and select the Museum’s diverse and thought-provoking exhibitions. She will assist in the creation and presentation of performances, concerts, workshops, and demonstrations to supplement the exhibition schedule and further engage the public. Additionally, Pascucci will contribute to the Museum website, publications, and educational materials.

Pascucci’s curatorial experience is extensive, having served as The Harold and Anne Berkley Smith Curator of American Art at the Norton Museum of Art; Curator at the Everson Museum of Art in Syracuse, New York; and Associate Curator of Collections and Exhibitions at the Montgomery Museum of Fine Art in Alabama. She has curated exhibitions on the distinguished works of Mary Cassatt, George Segal, Georgia O’Keeffe, Ansel Adams, Miriam Beerman, Adelaide Alsop Robineau, Fairfield Porter, and Goya. Most recently, Pascucci has been teaching at Palm Beach State College and serving as Associate Editor of The Art Economist.

“I am confident that Marisa’s expertise, fresh perspective, and engaging personality will provide important contributions to the success and impact of the Museum,” said Steven Maklansky, Director of the Boca Raton Museum of Art.

Marisa received her Bachelor of Arts in Art History from the American University in Washington, D.C. and her Master of Arts in Art History and Museum Studies from Case Western Reserve University in conjunction with the Cleveland Museum of Art.

A Note of Thanks

To mark the occasion of my retirement from teaching last year, a scrapbook of reminiscences and testimonials from former students, patiently collected by Kathe Albrecht and beautifully assembled by Nichole Rawlings, was recently presented to me. I want to express my heartfelt appreciation for this effort and to thank all who contributed for sharing with me personal memories that are evoking my own and that will continue to do so in years to come. —Dr. Broude
Alumni News

Kathe Hicks Albrecht (MA ’88) completed her first year of coursework in the doctoral program at the Institute for Doctoral Studies in the Visual Arts.

Julie Cole (MA ’02) lives in Denver, CO, and works as a middle school writing teacher, keeping her connections with the art world by free-lance writing and editing exhibition texts and publications for the Denver Art Museum. At the museum Julie works with many different departments, including Modern and Contemporary, Western and Asian art.

Sybil Gohari (BA ’98) and her husband, Behzad announced the birth of their daughter, Helen Katherine, born on March 5, 2012. She joins her big sister Heidi, who is very excited about baby Helen!

Kimberly Hedges (MA ’92) is the vice president of marketing, communications and technology at Americans for the Arts.

Karla Huebner (MA ’02) had a short, productive trip to Europe this summer and gathered a lot of material on interwar Czechoslovak visual culture and gender. The 2011–2012 academic year was also a productive year for presentations and publications. Highlights include “Gender Exchange or Surrealist Hermaphroditism? The Partnership of Toyen and Jindřich Štyrský,” at the 2nd annual FAHC, American University, Washington, DC, November 2011; and “Using Art and Visual Culture to Study Gender and Sexuality in Early Twentieth-century Czechoslovakia,” Symposium on the Study of Gender and Sexuality in East Central European History, University of Illinois at Chicago, March 2012. Karla has several upcoming publications scheduled for 2012–2013.

Helen MacDiarmid (MA ’09) was accepted into the master’s of library science program at the University of Maryland. She will begin her course work in Fall 2012.

A special issue of the international publication Visual Resources: An International Journal of Documentation on Renaissance Portraiture in Italy was guest-edited by Arne R. Flaten and AU alumna Stephanie R. Miller (MA ’92). In addition to her introduction to the issue, Stephanie’s article, A Tale of Two Portraits: Titian’s Seated Portraits of Philip II is included in the publication.

Laura Phillips (MA ‘11) has been accepted to the Yale PhD program in art history.

Ellie Pinzarrone (MA ’10) is working as a gallery assistant at Donald Young Gallery, a contemporary art gallery in Chicago. She is working on the gallery website, preparing for shows, and occasionally working directly with the artists.

Katie Poole-Jones (MA ’02) presented “The Art of Christian Triumph: Celebrating Ottoman Defeat and Forging Knightly Identity at the Church of Santo Stefano in Pisa” at the Renaissance Society of America Conference, Montreal, Canada, March 2011. She also organized a panel on the intersection of art & space for the 2012 Southern Illinois University Edwardsville colloquium "Thinking About Space," and presented a paper entitled "Teaching About Art & Space." She also gave several invited lectures, including “Objects of Beauty: Female Portraiture and the Renaissance Ideal,” at Webster University, St. Louis, MO; and “Heroines and Triumphs: Visual Exemplars, Family Politics, and Gender Ideology in Baroque Rome” at Carleton College, Northfield, MN. Katie is also thrilled to announce the birth of her twins, Ava & Ben, in July 2011.
Emily Schiller (MA ’05), doctoral student at Penn State University, accepted a McDermott Graduate Curatorial Internship at the Dallas Museum of Art for 2012-13. Her time will be split between two departments: American Art (Sue Canterbury, curator) and Design and Decorative Arts (Kevin Tucker, curator).

Layla Seale (MA ’08) has been accepted into the art history PhD program at Rice. She begins the program in the Fall of 2012.

While a second year grad student, Catherine Southwick (MA ’12) worked as a curatorial fellow at the National Museum of Women in the Arts. The Fall 2011 issue of the NMWA Women in the Arts journal included Southwick’s excellent article on O’Keeffe’s Jack in the Pulpit series.

Stephanie Thornton-Grant (MA ’04) is now teaching art history at Northern Virginia Community College (NOVA). She gave papers on the topic of new media resources in the classroom at SECAC in November 2011 and at CAA in February 2012. In October 2012, Stephanie will chair a session entitled “The End of Art History as We Know It? Digital Education and the Changing Classroom” at SECAC in Durham, NC.

Ginny Treanor (MA ’02) received her PhD from the University of Maryland in May 2012. Her dissertation is entitled “Amalia van Solms and the Formation of the Stadhouder’s Art Collection, 1625–1675.” Ginny also welcomed her second child, Genevieve, in February 2012.

Marissa Vigneault (MA ’02) gave several presentations during 2011–2012. Highlights include “Hannah Wilke’s Performative Text,” presented at SECAC in November 2011 and “A Roundtable Discussion with Jennifer Steinkamp,” at the Sheldon Museum of Art, Lincoln, NE. Marissa will co-chair a panel entitled “Shocking Collisions: The Role of Shock in Art Across Historical Distance” at SECAC in Durham, NC, in October 2012. Marissa’s article “Are You Qualified?” will be published in a special issue of Women’s Studies, “What is the Woman Artist Today?” in the fall of 2012, along with multiple entries for the Sheldon Museum of Art’s painting catalogue. The main highlight of Marissa’s year was the birth of her daughter, Harper Wren, born on March 8th.

Elizabeth Willson (MA pending) began a new job at the Smithsonian American Art Museum. She is working in the Scholars and Research Center in the Victor Building as Program Assistant to the editor of American Art.

Orin Zahra (MA ’11) reports that her article, “Revisiting Yayoi Kusama’s Infinity Mirror Room-Phalli’s Field, A Social Commentary on the Draft Resistance Movement,” was published in Modern Art Asia (http://modernartasia.com/layout.php?issue=9). Orin has been accepted into the PhD program at Washington University in St. Louis and begins the program in the fall of 2012.

Send us your ARTifacts!

E-mail Kathe Albrecht at kalbrec@american.edu
New Scholarship

MA thesis papers completed in 2011-12 include:

- **Noorah Alsabah**: “Revealing Intimate Interiors: Toulouse-Lautrec’s Images of Women”
- **Katie Boccard**: “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
- **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”

**Did You Know?**

University research has shown that today’s college students work most effectively in spaces that combine comfort and flexibility with access to information. The VRC is a prime example of the 21st-century learning space. It is a place where learning is “on-the-go,” non-linear, spontaneous, and stimulating, where learning is achieved through discovery and discussion. The VRC is where students meet and discuss their work, research, and scholarly issues introduced in the classroom. The environment is informal, and supports what they learn in a formal classroom setting.
Full-Time Faculty 2012-13
- 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

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

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

- Namiko Kunimoto, Assistant Professor
  PhD, University of California, Berkeley
  (Asian Art)
  nkunimoto@american.edu

- Andrea Pearson, Professorial Lecturer
  PhD, University of California, Santa Barbara
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Adjunct Faculty
- Lynn Clement-Bremer
  MA, American University
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- Sybil Keats-Bjorksten Gohari
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- Mary D. Garrard, Professor Emerita
  PhD, Johns Hopkins University
  (Italian Renaissance Art)
  mgarrar@american.edu

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

In the summer of 2005, the Art History Program moved with the Art Department into the brand new Katzen Arts Center. It is hard to believe that Fall 2012 will mark the beginning of our eighth year in Katzen!