

## Fellow Alumni:

Welcome to the fourth issue of *ARTifacts*. This is our biggest issue yet and our first to include photos of both new and familiar faces in the department. This fall we highlight a major donation to the department, the art adventures of a recent alum in New York City, and the varied activities of both alumni and current graduate students. As you will see, internship experiences, research, presentations and publications, all are a part of the work of our talented student cohort. We hope you enjoy reading about current and former AU Art History students as you peruse the following pages.

As always, we welcome your comments. If you would like to contribute an article to *ARTifacts*, please contact us at the email addresses below. We hope to see many of you at the CAA conference in New York in February.

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## C A L E N D A R   O F   E V E N T S

November 1–24, 1999  
Watkins Gallery, American University  
Paolo Lattaioli, Architectural Drawings.

November 5, 1999  
Toronto, Canada  
Dr. Langa will present a paper to the Universities Art Association of Canada.

November 15, 1999  
Swiss Embassy, Washington DC  
Alumnus Katja Ziegerlig will present the paper, "The Alpine Transition: The Visual Representation of the Alps in 19th and 20th Century Swiss Art."

December 3–10, 1999  
Watkins Art Gallery, American University  
Student Drawing Exhibition.

January 16–February 5, 2000  
Watkins Art Gallery, American University  
Harry Nadler, Paintings.

February 13–March 4, 2000  
Watkins Art Gallery, American University  
Jack Perlmutter, Paintings and prints by noted Washington artist, teacher, and curator.

February 23–26, 2000,  
New York, NY  
College Art Association Conference,  
New York Hilton Hotel and Towers.

March 6–10, 2000  
Watkins Art Gallery, American University  
First Year MFA Candidates Exhibition.

March 23–29, 2000  
Watkins Art Gallery, American University  
Design Expo.

March 30–April 5, 2000  
Watkins Art Gallery, American University  
Undergraduate Exhibition.

April 6–May 17, 2000  
Watkins Art Gallery, American University  
Thesis Exhibitions.

■ *Know of an event that you think other AU grads would enjoy? Please dates, locations, and other information to the ARTifacts editors.*

▪ **Dr. Norma Broude** and Dr. Mary Garrard, will receive a lifetime achievement award from the College Art Association's Committee on Women in the Arts. This prestigious award will be conferred in February at the annual CAA conference in New York.

▪ **Dr. Mary Garrard** has completed a new book, *Artemisia Gentileschi Around 1622: Two Case Studies in Identity Formation*. It will be published by the University of California Press in early 2001. In her second book on the Italian Baroque painter, Dr. Garrard examines, through two examples, the ways that social gender ideology shapes both the formation of an artistic identity and connoisseurship decisions about that artist's oeuvre.

▪ **Dr. Helen Langa** will be giving two papers this fall. In October she will be speaking in Norfolk, Virginia, at the Southeastern College Art Conference on "Outrage, Satire, and Pathos: Antifascist Art in New Masses during the 1930s." She will then present a paper at the Universities Art Association of Canada national conference in early November. That paper is entitled, "Constructing Labor: Prints by New York Artists during the Great Depression."

▪ **Dr. Patricia Meilman** expects her book *Titian and the Altarpiece in Renaissance Venice* to be available in bookstores in December. She is currently editing a volume of essays about Titian, the *Cambridge Companion to Titian*, for which she is also writing two chapters. Professor Garrard will contribute a chapter entitled, "Art More Powerful Than Nature? Titian's Motto Reconsidered." In the meantime, she will present a paper at the Association of Art Historians in April, "Brotherly Love: Titian's Virgin and Child with Saints for Pieve di Cadore."

▪ **Dr. Rachel Cropsey Simons** is working on an article in which the role of the visual model in 15th century manuscript production is reevaluated and the influences of the Boucicaut Master and the Limbourg brothers on members of the Rohan workshop are reassessed. Dr. Simons spent a month in France and Austria studying Northern European late Medieval and Renaissance painting and architecture. One of the trip's highlights was an examination of Mathias Grunewald's Isenheim Altarpiece in situ in Colmar, France.

### THE FINE ARTS BUILDING

News about a new art building has been slow to materialize. At this point, we are still slated to move to the new building, but work has not yet begun. The University Strategic Plan includes the goal of a new fine arts center to be built by the year 2000. Although clearly behind schedule it is our hope that the University will begin construction soon. We will keep alumni posted as the situation changes.

### CAA CONFERENCE

The annual CAA conference will be held in New York City in the winter of 2000 (February 23–26). It is anticipated to be an eventful conference as always. This year Drs. Broude and Garrard are the designated recipients of the 5th Annual Recognition Award of the College Art Association's Committee on Women in the Arts. The award will be conferred upon them at the CAA conference. Detailed information on the conference has yet to be posted on the website (<http://www.collegeart.org>), but should be up soon.

### THE EVERETT AND SYLVIA KASSALOW COLLECTION

by Kathe Albrecht

AU Art History friend, Mrs. Sylvia Kassalow, is an engaging, energetic woman with a serious interest in the scholarly study of the history of art. Active in the political scene, an avid volunteer, and a serious student of the arts, she has also become a significant donor to the Art History Program at American University. This summer, the story of the Kassalow Collection, became a story in two chapters.

#### Chapter One

In the fall of 1996, I received a phone call from my colleague at National Gallery, Gregory Most. He had been in contact with Mrs. Kassalow, a Washington area woman interested in donating her slide collection to a museum or educational institution. I contacted Mrs. Kassalow and expressed interest in seeing the collection. In visiting her home, I found that the Kassalows had amassed a superlative collection of slides—thousands and thousands of high quality museum images—purchased over a period of thirty years. Mrs. Kassalow explained to me that she and her husband spent their summers traveling throughout Europe, experiencing the art in many large and small museums. During the couple's travels,

(See *Kassalow Collection*, continued on page 3)

they purchased slides and literature from the museums they visited. Sadly, Dr. Everett Kassalow had recently passed away and Mrs. Kassalow felt that she would no longer collect the art images and books, as it had been their shared passion.

Mrs. Kassalow generously decided to donate the collection to AU's Art History program. Her husband was an alumnus of AU and Mrs. Kassalow was very interested in having the collection continue to provide educational support to the study of art history.

With the help of graduate assistants Julie Charles and Liz Sherman, we transported the slides to the slide library and conducted an initial inventory. Many of the slides were in excellent condition and we counted nearly 24,000 images in total. Our existing collection of 75,000 images was instantly and significantly augmented. As the graduate students began accessioning the slides, the images became known as the Kassalow Collection. Faculty members were thrilled to receive this donation and a plaque was planned for the slide library in the "new building."

#### Chapter Two

This summer, I received another call from Mrs. Kassalow. She was interested in donating her collection of art books. How exciting! I recalled eyeing those books on my previous trip to Mrs. Kassalow's house. Her collection is an impressive floor to ceiling array of large, scholarly volumes displayed in her family room. I immediately called one of AU's librarians and discussed the merits of housing the books

in the main library or in the department. Mrs. Kassalow ultimately chose to donate the books directly to the department, to be housed within the academic unit and maintained as a collection.

During the summer we transported one thousand books from Mrs. Kassalow's house to the department. We built shelving and organized the monographs alphabetically by artist. The books on theory, exhibition and museum catalogs, are shelved separately. Once the books were in place, two AU librarians visited the department to discuss cataloging options, shelving, and other maintenance issues.

Today, the Kassalow Collection has already proved its value. Several books of required readings for Dr. Broude's Cubism to Surrealism graduate course are out-of-print. Although there are copies in the two-hour reserve room on campus, there are now Kassalow copies in the department, available for overnight checkout. In addition, many reference questions on art images have been answered by referring to the Kassalow Collection. Photographs taken from Kassalow books have replaced old or lost images in the existing slide collection.

The department is extremely grateful to Mrs. Kassalow for her support of the art history program. Her generous contributions have greatly enhanced our learning environment and American University scholars of art history will appreciate the Dr. Everett M. and Sylvia Kassalow legacy for many years to come. ■

## Class Notes ■ Class Notes ■ Class Notes

■ **Marisa Pascucci** (B.A. '92) has recently finished the M.A. program in Art History and Museum Studies at Case Western Reserve University in Cleveland, OH and is now actively searching nationwide for a job.

■ After working as an intern at the Walters Art Gallery in Baltimore, MD, **Laura Bruck** (B.A. '99) began work in the Rare Book and Manuscript Room there. She is also in the process of applying to graduate school for next fall.

■ **Kathe Albrecht** (M.A. '88), alum and current Visual Resources Curator in American University's art history department recently moderated a session at the Southeastern College Art Conference (SECAC) entitled, "Art History and the Web: Copyright Issues and Educational Opportunities." Kathe gave an overview of current legislation, court rulings, and other issues pertaining to copyright and fair use of networked information.

■ **Leslie Tate Boles** (M.A. '90) currently works for Walt Disney Imagineering as a Curator. She is responsible for the art in all four of the Disney theme parks in Florida.

■ **Cordula Grewe** (M.A. '92) has recently moved from D.C. to Philadelphia, PA. Her new email address is: CGREWE@IDT.NET.

■ **SueAnn Griffin** (M.A. '92) is now an Associate Financial Advisor with Legg Mason. She is also currently working on her insurance license which is a requirement for her position.

■ After finishing the Master's program at American, **Stephanie Miller** (M.A. '92) went on to the University of Indiana to work on her art history Ph.D. Her dissertation is on Andrea della Robbia and his enameled terra cotta altarpieces at La Verna. She recently delivered a paper at the Southeastern College Art Conference (SECAC) on Titian's *Venus with a Mirror: An Allegory of Marriage*. She currently works in the Corporate Affairs Office at the National Gallery of Art.

■ Formerly a "lost alum," **Monica Paprocki Murphy** (M.A. '92) resurfaced after the last *ARTifacts* issue. She was married in 1993 and has a daughter, Marie, born in October, 1997. Monica worked at the Historic American Buildings Survey/Historic American Engineering Record (HABS/HAER) from the time of her graduation from AU until March '98, at which time she resigned to stay home with her new baby. At that time, she also established her own business, LEGACY Historical Research and Consulting.

■ **Jobi Okin** (M.A. '98) is a curatorial associate at the Jewish Museum of Maryland. She currently lives in Pikesville, MD.

## Student Update. . . . .

Last summer was a busy one for our current students. Many of them kept active working at internships, some of which stretched into the fall. Below is a partial list of their activities.

- *Amy Gotzler* worked at the National Gallery of Art for the Department of Monoprints and Drawings. She assisted curator Charles M. Richie in work on the department's flat files.
- *Kelly Swain* worked at NGA in the Special Exhibitions department. She did research on the Art Nouveau show, which will open in 2001. She is continuing her work at the Gallery this semester.
- *Carrie Scharf* was also employed at the NGA during the summer. As part of the team in the Photo Archives department, she worked with the photographs John Rewald used for the Cezanne catalog raisonné. Carrie is continuing her work at the National Gallery this semester.
- *Brian Hart* is working as an assistant at the Anton Gallery, selling art-work, doing mailings, and assisting at openings.
- *Ginny Treanor*, who is interested in art restitution issues, did an internship at the Holocaust Museum during the summer. This year both Ginny and Amy Gotzler are participating in the National Museum of American Art Internship program. In the fall, they will work in several different departments and then will each select an area of the museum in which to specialize for the Spring semester.

As you can see, our students are busy pursuing their art history interests. Our location in Washington, DC and our connections with the museum world have allowed them marvelous opportunities to advance their career goals, both during the summer months and into the academic year. ■

## New Graduate Students . . . .

This year, we welcomed eight new graduate students into the program. They hail from as far away as Mexico City and come into the program with varied interests and much enthusiasm.

- *Julie Cole* is from Colorado, is interested in 20th century art and has done extensive study of the work of surrealist painter, Leonora Carrington.
- *Robert Della Vecchia* did his undergraduate work at the University of Maryland. He will be specializing in Renaissance art.

- *Scott Miles* did his undergraduate work at Susquehanna University and will also be studying Renaissance Art.
- *Katie Poole*, who did her undergraduate work at Carleton College, spent the past four years in Los Angeles working in the entertainment industry. She will be studying Renaissance art at AU and has a special interest in architecture. Her senior thesis at Carleton was on Donatello.
- *Elena Sanchez* is beginning the program after having traveled abroad for many years. She and her husband are from Mexico City and are associated with the Embassy of Mexico. They have most recently been living in Geneva.
- *Stephanie Thornton* studied at Mary Washington College. Stephanie has been working at Dumbarton Oaks as an assistant in the Byzantine photograph and fieldwork archives.
- *Marissa Vigneault* studied at Hood College and is currently interested in Modern European art.
- *Natalie Yoder* studied at Stephens College in Columbia, MO. She is interested in pursuing a career in the museum field. ■

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We want your news  
and views.

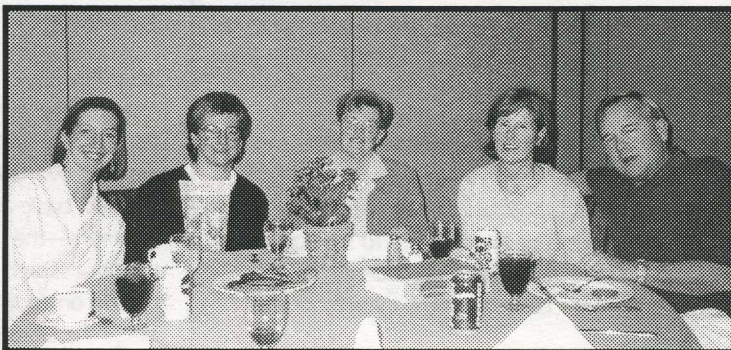
Contact  
t-ballard@nga.gov  
or  
kalbrec@american.edu

## ART HISTORY LUNCHEON AND THE 1999 PENCE AWARD

The second Robert and Susan Pence Award was presented at our Annual Art History Spring Luncheon in April 1999. There were two recipients this year, both graduating seniors majoring in art history and members of Phi Beta Kappa. Awardee Laura Bruck received a cash award and a copy of Erwin Panofsky's *Early Netherlandish Painting*. Awardee

Brooke Rosenblatt also received a cash award and a copy of Ruth Berson's *The New Painting: Documentation, Impressionism 1984-1886*.

Both Laura and Brooke have been busy since their graduation in May. Laura held a summer internship at the Walters Art Gallery in Baltimore, MD and is currently applying to doctoral programs. This summer, Brooke worked for the National Park Service as a historian researching the origins of the Statue of Liberty. She then moved to Paris and is teaching English. She is currently considering graduate programs. ■



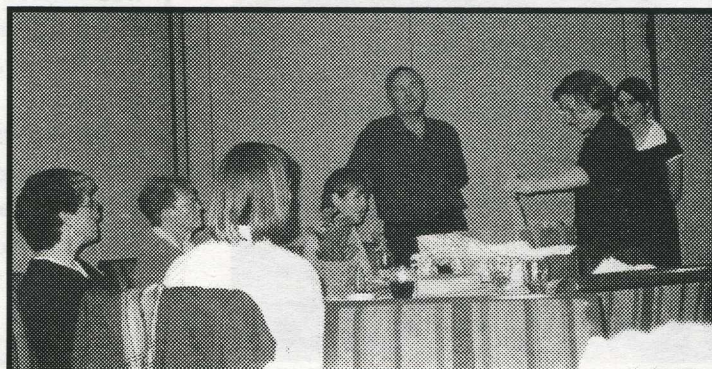
■ (From left to right)  
Instructor Lisa Davidson,  
Dr. Helen Langa, Dr. Mary  
Garrard, Susan Pence,  
and Robert Pence.



■ Visual Resources Curator  
Kathe Albrecht (far right)  
joins students Hillary  
Spencer and Riche  
Sorensen at the luncheon.



■ Dr. Broude (far left) is  
joined by a group of  
graduate and under-  
graduate students.



■ Laura Bruck accepts her  
award from Robert Pence  
while Brooke Rosenblatt  
looks on.

▪ **Rob Delehanty** (M.A. '92) currently works at the Patent and Trademark Office in Crystal City as a Design Patent Examiner. Despite the job's many challenges, Rob says he enjoys it.

His primary role in the patent process is to search cases from applicants seeking patent protection on the ornamental design of an invention. He researches the appearance of their application against the present patents in his assigned area of elements or attachments to storage or carrier containers. He then applies laws and precedents to the allowance or denial of the applicant's claim to the originality of the invention's design.

Although the Patent and Trademark Office hires mostly mechanical, electrical, and chemical engineers to search utility patents, Rob states that the office is planning to expand their workforce in the next fiscal year. Rob believes design is a great government employment opportunity for artists, industrial designers, architects, and others.

If interested in learning more about jobs at the PTO, you may contact Rob or his supervisor, Louis Zarfes, for more information ([robert.delehanty@uspto.gov](mailto:robert.delehanty@uspto.gov) or [louis.zarfes@uspto.gov](mailto:louis.zarfes@uspto.gov)). Rob says that his supervisor is also the recruiter for the Art Unit and conducts all informational interviews. The application process may be lengthy—Rob told us that his resumé was on file for two years before he was hired. For general information on the Patent and Trademark Office, visit the website <http://www.uspto.gov>. The website does include a listing of available jobs at the agency. ▪

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in the next  
**ARTifacts**

Art Sites for Art Historians

by Trish Ballard

The profusion of websites dedicated to the art world today is staggering. When I started graduate school in 1992, the World Wide Web was far from the scholarly smorgasbord that we now have at our fingertips. Less than a decade ago, the most basic art history researching meant pounding the pavement—the normal process for me starting with an unfruitful search for relevant books in Bender Library, then moving on to filling out numerous Interlibrary Loan slips to pillage the Library Consortium, and finally, many hours later, ending up at the Library of Congress getting finger cramps using their touchscreen card catalog. There was a *lot* of time spent doing fruitless resource chasing. Meanwhile, my papers were still in rough outline form and the ever-elusive reserved reading for class had yet to be xeroxed and read.

My grad school computer, with its woefully lethargic modem, could never have survived the internet of today. At my job at the National Gallery's Slide Library, I use the web to mine wonderful art databases, image collections, and online exhibitions and auctions for their wealth of information. Not every site I visit is worthy of a bookmark, but there is certainly a fast-growing number of websites that make art historical research considerably easier and faster.

I hope to add some informative and interesting sites in each *ARTifacts* issue. If you have a site that you think others would find useful or interesting, just let me know.

▪ **About.com—Art History**

<http://arthistory.about.com/arts/vadesign/arthistory/index.htm>. This site has lots of links that cover art historical periods, artists, and international art world news. But a warning—not everything is at a scholarly level.

▪ **Futurism: Manifestoes and Other Resources**

<http://www.unknown.nu/futurism/>. I bet the Futurists would have loved the internet—with a T-1 connection, that is. This is a great site for anyone wanting to browse their manifestoes.

▪ **International Council of Museums**

<http://palimpsest.stanford.edu/icom/vlmp/>. This site includes a comprehensive listing of libraries and museums around the world. A great jumping-off site for research.

## KATJA ZIEGERLING'S NY DIARY

Four months after handing in my last graduate art history thesis, I moved to New York City to find my place in the art world, like numerous other aesthetically inclined souls lured by the metropolitan muse. Indeed, amidst the grime, stench and noise of city life, I have found employment and art endeavors to occupy myself.

Currently, I work in the Fine Art Department of an art insurance company. We are responsible for appraisals of clients' collections, keeping up with art market values and trends, producing art insurance schedules, and creating publicity materials. In a given week I may work on developing our arts database, create texts for our information brochures, research copyright and forgery issues, contact auction houses, antique dealers, and ad agencies for all sorts of information, and help plan marketing strategies.

While navigating my way towards a position in the art world that offers exposure to art and pays enough to allow a diet with more variety than pizza and bagels, I have had to make some concessions. The 8–6 workday simply saps my mental energy. I am too exhausted after a long day at work to try and rewrite my master's thesis to make it suitable for publishing. *Form and Formlessness* by R. Krauss and Y. de Bois, *The Expanding Discourse*, and the catalogue from the recent Guggenheim Surrealism lie untouched on top of my desk with post-its marking all the significant articles and topics I have been meaning to read upon finishing grad school. The books are lying under art articles from *The New Yorker*, the *Times* and last June's issue of *Art in America* containing an intriguing article on Conceptualism that I still haven't gotten around to reading. Having delved into the history of art throughout graduate school, I am now immersing myself in the activities of art.

Every six weeks the galleries have their openings and the art vigilantes run from one opening to the next. At a cocktail party a few weeks ago, I was introduced to the photographer Andres Serrano by an acquaintance who works for the gallery that represents him. I saw Eric Fischl and Ahn Duong at the opening for Cindy Sherman's new photography show at Metro Gallery last spring. I was introduced to Donald Sultan, and I visited James Rosenquist's studio this past summer. While it is thrilling to have faces to associate with the art I've seen and studied, these quick sightings and introductions define the nature of my experience of the art world here—viewing, naming, meeting, and fleeting. It is an interesting jump from the more introspective and contemplative world of writing prose, fine tuning ideas, and conducting investigative art historical research.

A few weeks ago T.J. Clark lectured at the Guggenheim (on Matisse's *Woman with a Hat*) and I was one of only two people under the age of thirty at the event. I was a bit surprised, as I thought numerous graduate students would be in attendance. Personally, it felt very comforting to be at an art history lecture, and I was quickly carried away by Clark's analysis, argument and justifications including those bon mots of our discipline "signification, signability, temporal, trope and so on." In speaking about Matisse's painting, Clark included the proverbial Baudelarian comment on Modernity, and I was struck at the resonance of the words to my experience in the art world of New York: "It is an immense joy to set up house in the heart of the multitude, amid the ebb and flow of movement, in the midst of the fugative and the infinite." It is this movement between work and leisure, art academia and art commerce and historical and contemporary art and artists that simultaneously challenges and motivates me in my post-graduate life. ■

## DO YOU KNOW... THIS "LOST" ALUM?

If you keep in touch with the following AU alum, please let her know we'd like to add her to our mailing list.

**Maya Milatovic M.A. '91**

last known address:  
Los Angeles, CA

### Full Time Faculty

- **Norma Broude**, Professor  
Ph.D., Columbia University  
(Modern European Art)
- **Mary D. Garrard**, Professor  
Ph.D., Johns Hopkins University  
(Italian Renaissance Art)
- **Helen Langa**, Assistant Professor  
Ph.D., University of North Carolina  
(American Art)
- **Patricia Meilman**, Visiting Assistant Professor  
Ph.D., Columbia University  
(Italian Renaissance Art)

### Visual Resources Curator

- **Kathe Hicks Albrecht**, M.A., American University

### Adjunct Faculty

- **Ellen Cooper Erdreich**  
Ph.D., Johns Hopkins University  
(Medieval Art)
- **Nancy Lodge**  
Ph.D., Boston University  
(Renaissance Art)
- **John Poppeliers**  
Ph.D., Catholic University; former chief,  
Historical American Buildings Survey  
(Architecture)
- **H. Diane Russell**,  
Ph.D., Johns Hopkins University;  
Curator Emeritus of Old Master Prints and  
Drawings, National Gallery of Art,  
(Graphic Arts, Baroque Art)
- **Rachel Cropsey Simons**,  
Ph.D., University of Maryland  
(Northern Renaissance Art)

ART is *is* *is*

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