

## Letter from the Editors

Fellow Alumni:

We are very pleased to publish the 14<sup>th</sup> issue of *ARTifacts* in celebration of our move to the Katzen Arts Center. During the past two years so much of our time and effort went into preparation for and implementation of the move that publication of *ARTifacts* was placed on hold. So we've filled these pages with news from the 2005-2006 academic year to catch you up on the activities in the Art History Program at American University. You'll find the usual columns, notes, and calendars, and some photos of the new building, too. We will continue to publish *ARTifacts* on an annual basis from now on in an effort to keep you up to date with the program and your fellow alumni.

Volunteer co-editors Trish Ballard Fleischman and Kathe Hicks Albrecht enjoy sharing the news with you through the publication and distribution of *ARTifacts*. We have spent many hours gathering information from alumni, working on layout and design, and editing materials for publication. We hope you enjoy receiving *ARTifacts* as much as we enjoy creating it. As rewarding as this has been for Trish, other duties need her attention and she will be stepping down as co-editor after this issue. We owe Trish many thanks for her ideas, inspiration, and technical skills in producing this newsletter—it would not have been possible without her. We are happy to announce that **Stephanie Thornton** (MA '04) has agreed to help with the newsletter starting with our next issue. So, please email us with any information you'd like to share. Trish and Kathe will continue to receive the information for the time being and will forward the materials to Stephanie for the next issue. From novels published to new programs enrolled in, from family news to travel plans, we've heard from so many of you over the years and we hope that you continue to share your news with us.

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## CALENDAR OF RECENT AND UPCOMING EVENTS

### ○ April 19 – July 29, 2006

- American University Museum, The Katzen Arts Center
- *Visual Politics: The Art of Engagement*

Traveling from the San Jose Museum of Art, this exhibition examines the interconnected history of art and politics from the 1940s to the present. Curated by Susan Laudauer. Book by Peter Selz.

### ○ May 16 – June 18, 2006

- American University Museum, The Katzen Arts Center
- *Recent Acquisitions of the Watkins and Katzen Collections*

### ○ May 16 – August 20, 2006

- American University Museum, The Katzen Arts Center
- *Makoto Fujimura: Water Flames and Zero Summer*
- Made in Oakland by Jim Melchert

### ○ October 7, 2006

- *George Washington University/ American University Art History Symposium*

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

## Faculty Update

- **Mary Garrard** and **Norma Broude** co-edited *Reclaiming Female Agency: Feminist Art History After Postmodernism*. There are two essays each by Broude and Garrard and a joint introduction. The book was published by the University of California Press in April 2005.

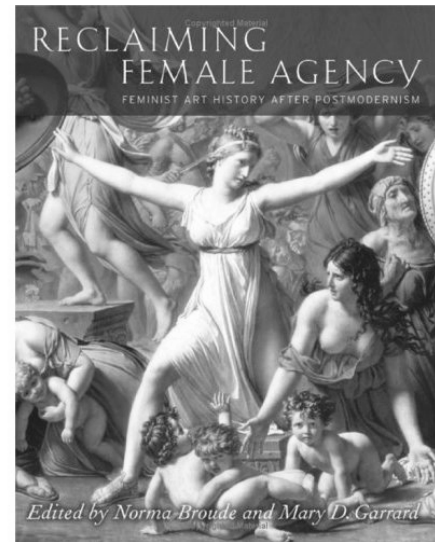
In the spring of 2005, **Mary Garrard** wrote a preface for the catalogue for the retrospective exhibition of the artist Bailey Doogan at the Tucson Museum of Art and Etherton Gallery, Tucson, AZ: "Bailey Doogan and the Beauty of Truth." She presented a lecture at Carleton College, Northfield, MN, on "Artemisia's Hand," and lectured at Hollins University, Roanoke, VA, on "The Enigmatic Ginevra de' Benci: A Problem of Genre."

During the 2005-2006 academic year, Dr. Garrard chaired and organized an interdisciplinary panel, "Feminist Scholarship Today," at the Sixteenth Century Studies Conference, Atlanta, GA (October 2005). She gave a paper in a symposium on the occasion of the Alice Neel exhibition at the National Museum of Women in the Arts, Washington, DC: "Alice Neel and Me," November, 2005. Neel's portrait of Garrard, which was in the exhibition, was discussed in a Washington Post review. Dr. Garrard's article: "Who Was Ginevra de' Benci? Leonardo's Portrait and Its Sitter Recontextualized," *Artibus et Historiae*, vol. 53, was published in February, 2006. Dr. Garrard also gave a short presentation on her forthcoming book, "Nature, Art, and Gender in the Renaissance," on a panel at the College Art Association annual meeting, Boston, MA, February, 2006: "Bringing a Feminist Perspective to Non-Women-Centered Topics." On the same panel, Professor **Norma Broude** presented her recent work on the "Frescoes of Giambattista Tiepolo at the Villa Valmarana." This was part of a larger study that Dr. Broude completed this year, entitled "The Frescoes of Giambattista Tiepolo at Villa Valmarana: Gender Ideology in a Patrician Villa of the Settecento."

- **Professor Broude** was appointed this year to the Editorial Board of the *Woman's Art Journal* and serves as a continuing committee member of "The Miriam Schapiro Archive for Women Artists Endowment Committee," Rutgers University. Next year, at the 2007 College Art Association Meetings to be held in New York City (February 14-17), Professors **Broude and Garrard** will co-chair a session entitled: *What's Love Got to Do with It? The Myth and Politics of Love in Art and Art History*. We hope that alums and friends in the New York area will attend. Check forthcoming CAA meeting schedules for exact time and place.

Currently in the planning stages as a collaborative **Broude and Garrard** project is an exhibition entitled "Claiming Space: The American Feminist Originators," which has been proposed for the American University Museum in the Katzen Center and will open, pending funding, in November of 2007. Joining the national celebration in that year of major landmarks and anniversaries of the women's art movement, the exhibition will focus on the founders of the Feminist Art Movement in America, with an emphasis on the breakthrough period of the 1970s. The large and exciting exhibition spaces of the new American University Museum will permit the inclusion of large-scale and three-dimensional works, many not frequently shown elsewhere because of space limitations. In this and other ways, the AU exhibition will complement other concurrent exhibitions of feminist art to be held in 2007 at the Brooklyn Museum, the Los Angeles Museum of Contemporary Art, and the National Museum of Women in the Arts.

- **Professor Rachel Simons** reports that she has had a busy and productive year. In the summer of 2005 she traveled to Rome and also explored its ancient port city of Ostia, a glorious excavated town where the excellent condition of ancient mosaic floors, apartment dwellings and public bathrooms was startling. She also spent time in Florence and Siena. The transition back to the heat of Washington in late August 2005 was softened considerably by teaching Northern Renaissance art to a wonderfully engaged mix of graduate and undergraduate students in the Katzen Art Center's cozy first floor seminar room. With no teaching scheduled for the spring 2006, Dr. Simons spent time researching Jan van Eyck's artistic self-consciousness and also flew to London and Madrid for a few weeks in late



*Reclaiming Female Agency: Feminist Art History After Postmodernism* is a new publication edited by Mary Garrard and Norma Broude.

(Continued on page 4)

## Departmental News

August 4, 2005, was a long, but exciting day. It was the day of the big move. That morning, a handful of men and several very large trucks appeared at the Watkins Building. Graduate assistants Olivia Kohler and Heather Domencic and VR Curator, Kathe Albrecht were ready and waiting with a boxful of doughnuts and energy and enthusiasm for what was to unfold that day. Although we assumed the process of moving out an entire floor (slide library, Kassalow Collection, faculty offices, supplies, projectors, computers) would take hours, the men had everything in the trucks well before midday. Olivia stayed behind to help with last items in the “old” space and Heather and Kathe were deployed to Katzen to intercept the truck. Chaos ruled for awhile as decisions for box and furniture placement had to be made instantly as the men brought in the loads from the truck. Within a few hours, we were surrounded by boxes stacked high, with books jammed into the new Kassalow space to be ordered and shelved later in the summer. Olivia, rushing over from Watkins with the last truck, had oversight of the careful placement of the 42 slide cabinets, an arduous process since the cabinets were so heavy and their placement had to be exact. She and the young mover worked together as she instructed him as to where each carefully-marked cabinet would fit in relationship to all the others against the designated wall. We bought lunch for the movers and all sat around the new conference table in the VRC, taking a much needed break. Our move to the new suite of five rooms was complete, but the movers had to attend to other areas of the building that afternoon. When they left, we surveyed the chaotic scene and began to empty boxes.

Kathe’s vacation plans took her out of the office soon after the move. Heather continued to work on MDID database scanning and cataloging, but she also found time to shelve the Kassalow books and otherwise make sense of the myriad of boxes that filled the new space. Heather supervised the installation of four new computer workstations and later in the summer she and Kathe put up a display of the *History of Visual Resources* on a shelf in the graduate workroom. One of our big old lantern slide projectors starts the history and a small digital projector brings us to the present. Come check out our exhibit when you visit the VRC.



The Graduate Study Library and Kassalow Collection.



View of the Katzen Arts Center on Massachusetts Avenue, looking toward the Museum wing.

For those of us who moved from the Watkins Building, we do not look back on those days with regret because the Katzen is a fabulous space! We spread out in the new suite last summer and then eagerly welcomed new and returning art history students to the Katzen VRC in the Fall. Curator Kathe Albrecht is pleased to see our students quietly studying in the Graduate Study Library on a regular basis. What began with a generous gift of books from Sylvia Kassalow (originally stored in a spare closet in Watkins) has become an important and well-appreciated haven for study and writing. During finals, a student may claim the Kassalow space for an entire day, emerging from the little library for breaks and camaraderie. The Image

*(Continued on page 4)*

*(Faculty Update, continued)*

April. A summer trip to Burgundy and Paris is planned for 2006.

- Professor **Kim Butler** is immersed, as ever, in her work on Raphael. Attending a Raphael Scholars' Day event at the Metropolitan Museum of Art last month inspired additional research for an article she is preparing on the artist's training. The book manuscript, "From Poetry to Thievery: Raphael's Madonnas," is coming along well and is due for completion before classes start. In addition to her preliminary work on a second project, "The Immaculate Body in the Sistine Chapel," she is conducting research on Pintoricchio's Piccolomini Library frescoes in Siena for a talk she will give at the Renaissance Society of America in Miami next spring. Humanism, humanism, humanism! Having just moved with her family (husband Tom and cats Nathan, Robie, and Caterina) to North Bethesda, she is enjoying both the renewed proximity to campus and the opportunity to gradually work her way through all the fabulous restaurants in the Bethesda/Rockville area!

- Professor **Helen Langa** gave four lectures on printmaking in the 1930s last year (with a focus on American women's accomplishments, the politics of leftist journals, and anti-fascist imagery) at the Art Institute of Chicago, Penn State University, the University of Delaware, and Shenandoah University. Her essay "Bold Gazes, Lively Differences: Women Printmakers' Images of Women," will appear in the exhibition catalog: *Paths to the Press: Printmaking and American Women Artists, 1910-1960* (2006), and her review of Betsy Fahlman's book *Guy Pene du Bois. Painter of Modern Life* is in the 2006 *SECAC Review*. She has just completed a catalog essay on New York artists and the Spanish Civil War for an exhibition organized by the Museum of the City of New York. She chaired a session on "American Art: Race and Gender" at the 2005 SECAC Conference in Little Rock, AR, where she visited the exciting modernist building created to house the Clinton Presidential Library. Dr. Langa continues to be book review editor for the *SECAC Review* and serves on the Southeast College Art Conference Board of Directors.



The Image Management Workroom: Outstanding scanning and cataloging facilities to support the MDID and Athena databases.

Of course, now that we have four work-stations, more staff can work simultaneously on the electronic databases (Athena and MDID2). And supervising is quite different as the curator is not in another corner of the same room, but in her own office. With workflow and supervision evolving, a few new procedures will be implemented next year. For example, individual VRC Manuals will be compiled for each graduate assistant, since the digital imaging handouts, scanning tip sheets, and accessioning guidelines have become so numerous. The digital work that is done in the VRC is complex and exacting, each year becoming more technical in nature. On the suggestion of the current graduate assistants, we will also have regularly scheduled VRC staff meetings starting next year.

*Note from Kathe: Together, the 2005-2006 graduate fellows and I have learned to make the new spaces work and I am grateful for their patience, suggestions, and ideas over the course of the first year in Katzen. Graduate assistants in 2005-2006 included two second years: Heather Domencic and Sarah Zuckerman, and first years: Beth Hanks, Shyla Ray, and Michelle Wilson. Many thanks, team!*

#### SUMMER PLANS FOR CURRENT GRADS

- **Molly Bloom** will intern for nine weeks this summer in the publishing office at the National Gallery of Art. As part of her position, she will collect information from curators and also work with editors and designers to produce an annual publications catalogue, fact sheets and other materials for the Frankfurt Book Fair in October.
- **Kate Stilwill** is working as a membership Sales Associate at the Phillips Collection.

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*(Departmental News, continued)*

Workroom, a dedicated space for the graduate assistants is wonderful, too. The student space is no longer simply a long table in the slide library as it had been in Watkins. Instead the students work in a separate room with four computer workstations, shelving, ergonomic office chairs, and a new compact light table.

### SPRING LUNCHEON & UPCOMING LECTURE SERIES

The spring luncheon for art history faculty and students took place on April 27th. This annual event was held for the first time in the Katzen Fine Arts Center, a lovely backdrop for the presentation of the Robert and Susan Pence Undergraduate Art History Award. Mr. Pence and his wife presented the 2006 Awards to seniors Maeve Reed and Kristen Apa. Special guests included CAS Dean Kay Mussell, Associate Dean Kathleen Kennedy-Corey, and Katie Stratton, CAS Director of Development. At the luncheon it was announced that funds have been made available thanks to a generous donation by Kathe Albrecht to offer an Art History Lecture program at AU. Beginning in 2006/07, we will showcase an annual guest speaker who will be selected for his/her expertise in art history scholarship. We hope that this lecture program will enhance the experience of the art history students and also benefit the larger Washington arts community. Funds already earmarked for the AU art history program, including the Friends of Theodore Turak Memorial Fund, will augment the funding for this new lecture program.

### MIDDLE ATLANTIC SYMPOSIUM IN THE HISTORY OF ART

The thirty-sixth annual Mid-Atlantic Symposium in the History of Art took place at The National Gallery of Art on Friday and Saturday, March 31 and April 1, 2006 with a dinner on Friday night at the University of Maryland. At this year's symposium, Rebecca Abbott represented American University. Her paper, entitled "Picturing Time: The Self-Portraits of Andy Warhol, 1963-1987," suggests that Warhol used repetition, layering and multiplying of his own image in an attempt to disrupt the passage of time. While many have shied away from interpreting these portraits because of Warhol's machine aesthetic, Rebecca finds that by applying a time aesthetic, the images reveal many human aspects – most poignantly, the artist's awareness of his own mortality.

### THE AMERICAN UNIVERSITY/GEORGE WASHINGTON UNIVERSITY SYMPOSIUM IN ART HISTORY

On September 24, 2005, the 3<sup>rd</sup> annual graduate student research conference was held for the first time at American University. The venue was the new Katzen Arts Center. Presenters from AU included Jenni Lee, Sarah Zuckerman, Rebecca Abbott, and Heather Domencic.

The fourth annual symposium will be held October 7, 2006 in the Katzen Arts Center. The following AU graduate students have been selected to present

papers on their current research. Molly Bloom will discuss Giorgione and Pastoral Painting, Beth Hanks will speak on John Baldessari and Wittgenstein, Shyla Ray will present a paper on Yasumasa Morimura's self-portraiture, and Michelle Wilson will discuss George Bellows' boxing paintings. The symposium is open to the public and alumni are encouraged to attend. It will be a nice opportunity to hear about the work of current students, to touch base with faculty, and to enjoy the new space in the Katzen Center. There will be morning and afternoon sessions, with a lunch break in the middle of the day.

### MDID2 Update

Great news! We are 100% digital as of the 2005-2006 academic year!

All art historians are using the MDID program in the classroom. We have over 14,000 digital images in our database and all our courses are covered digitally (even final exams). Early in 2005 we made the upgrade to MDID2, a more flexible, robust version of the MDID system that is richer in features than the earlier version. This, coupled with a 2005 purchase by the University Library of 8,000 digital images from Saskia, Ltd and Davis Art Images, enabled us to move the project to the next level.

Support from the College of Arts and Sciences enabled us to hire two graduate students to assist in adding those images to the MDID database last summer. Today, in the VRC we are adding images on an as-needed basis and improving the digital collection by uploading higher quality images and correcting cataloging records. Our workflows are smooth, the graduate students have become experts at scanning, cataloging, and troubleshooting, and faculty members find themselves completely comfortable with the digital format.

*Catch up with classmates from the program and learn what others are doing with their AU degrees.*

- **Eleanor Fink** (MA '73) has agreed to serve as Keynote Speaker at the 25<sup>th</sup> Annual Conference of the Visual Resources Association to be held in Kansas City in 2007. Eleanor is the Foundations Coordinator at the World Bank and previously served as Director of the Getty Information Institute. She was one of the founding members of the VRA and served as an early president of the Association. She is very happy to be a part of this milestone celebration. She joins **Kathe Albrecht** (MA '89) as fellow VRA Past President.

- **Lisa Farrington** (MA '80) was the featured speaker for the first Bishop McCabe Lecture held at the Abramson Family Recital Hall in the new Katzen Arts Center in September 2005. Farrington discussed her latest book, *Creating Their Own Image: A History of African-American Women Artists*, specifically addressing black feminist art and the ways in which African-American women have used the arts to shape their identities and roles throughout American history. Farrington's book carries an endorsement from Norma Broude on the back cover. Dr. Broude wrote: "This is the book that teachers and students have been waiting for. Farrington provides a cohesive, accessible, and historically contextualized overview of the work of African-American women artists. And she offers here as well a thought-provoking analysis of how the politics of modernism and postmodernism have affected their most recent efforts to gain control over 'their own image.'"

- **Daniel Nie** (MA '87), who lives in the DC area has been working on various projects, including teaching art lessons and launching an Internet auction site, where his paintings are well-received by the public. We look forward to hearing about his plan to lead a group of artists and craftsmen to visit China in 2006. Daniel's daughter Sarah, who is only 18 years old, has passed her MCAT exam and will graduate from the University of Virginia this summer. She plans to go to medical school after working for a year.

- **Kathe Hicks Albrecht** (MA '89) finished her term as President of the Visual Resources Association during the VRA annual conference in Baltimore in March. In June, Kathe and her husband, Mark, travelled to Kenya on safari. They visited several tented camps, went on game drives to photograph the big cats and other animals, and met with Kenyans involved in animal conservation and eco-tourism. While in Nairobi the Albrechts stayed with their friend who is serving as U.S. Ambassador to Kenya.

- **Stephanie Miller** (MA '92) presented a paper at the South Eastern College Art Conference (SECAC) in Little Rock in October 2005.

- *Pug Hill* (Berkley/Penguin), the latest novel by **Alison Pace** (BA '93) hit the shelves in May 2006. The book follows New Yorker Hope McNeill as she experiences the trials of relationships, a career, and public speaking, while pursuing her love of pugs at Central Park's Pug Hill. Her first novel *If Andy Warhol Had a Girlfriend* was published in February 2005 (Berkley/Penguin) and follows an art-gallery assistant through her adventures in love and life in the international art world.

- **Trish Ballard Fleischman** (MA '95) wants to thank Kathe Albrecht for the fun and wonderful years of working together on *ARTifacts*. Trish just completed her first year in her new role as Manager of Individual Giving at Louisville, Kentucky's Speed Art Museum. She hopes to get to D.C. soon, so she can have a tour of the Katzen Center and visit with some AU friends.

- **Marisa Pascucci** (BA '96) After serving for five years as the Associate Curator of Collections and Exhibitions at the Montgomery (Alabama) Museum of Fine Arts, Marisa has moved to Syracuse, New York, to take the position of Curator of the Everson Museum of Art. She is looking forward to bringing her curatorial philosophy to the exhibition and acquisition program at the Everson, working with the outstanding permanent collection there and further expanding and refining the collection.

- **James Sousa** (MA '96) is Associate Registrar for Collections and Archives at the Addison Gallery of American Art at the Phillips Academy in Andover, Massachusetts. He visited Washington in June to open one of Addison's traveling shows at the Smithsonian American Art Museum. While he was here, Jim stopped by the Katzen Art Center for a tour.

- **Katja Zigerlig** (MA '98) is a Senior Fine Art Underwriter at the AIG Private Client Group in New York. She manages major portfolios and is happy to be back in New York City after spending a few years on the west coast in Los Angeles.

- **Suzanne L'Heureux** (MA '99) participated in a session entitled "Unraveling the Terminology of Limitation" at the 2006 College Art Association Conference in Boston. In her paper, she argued for an undoing of Franco-centric interpretations of Impressionism in order to deepen understanding and broaden the range of artists considered by scholars of American Impressionism.

- **Julie Cole** (MA '02) is working as the administrative director of the Smokebrush Foundation and Gallery in Colorado Springs, working with community groups, staging art happenings, and other art-related events. In addition, she is teaching art history courses at the University of Colorado, Colorado Springs (UCCS).

- **Karla Huebner** (MA '02) recently returned to the United States having spent the 2005-2006 academic year in Prague, working on her dissertation and studying the Czech and Slovak languages as part of a Fulbright-Hays Grant. Karla is working towards her doctorate at Pittsburgh University.

- **Bryna Campbell** (MA '03) has been accepted to the Washington University of St. Louis, where she will pursue her doctorate in art history. She and her husband will be moving to St. Louis this summer.

- **Stephanie Thornton** (MA '04) is the Assistant Registrar at the Hillwood Museum and Gardens in Washington, DC. Her supervisor **Ruthann Uithol** (MA '88) is also an AU alum.

- **Katie Poole** (MA '02), who is working on her doctorate at Rutgers University, spent the 2005-2006 academic year doing research in Florence, Italy.

- **Jaime DeSimone** (MA '05) is at the Addison Gallery—where fellow AU alum **Jim Sousa** is a colleague. At the Addison, Jaime has curated a one-room exhibition on early 20<sup>th</sup> century landscapes, assisted with the publication for an upcoming Jennifer Bartlett exhibition, and researched and wrote object labels and intro wall text for *Coming of Age: American Art 1850s-1950s*, which will travel abroad to both the Dulwich Picture Gallery in England and the Peggy Guggenheim Collection in Venice, Italy. Jaime is currently working on compiling the chronology of textile artist Sheila Hicks for an upcoming

*(Continued on page 7)*

## First Year Graduate Student Perspective

Although I never had the opportunity to attend classes in the Watkins building, coming to this campus and being among the first to use this new building was quite exciting. Like any new building there were some kinks that had to be worked out—particularly the technology and set up of the art history classrooms. But, having come from an institution where the art history classes were entirely separated from studio classes and performing arts, it seemed inspiring that we would all share a common space. At the same time we have our own space as art history students, in the Visual Resources Center. It's a great place where we can come together to study or eat lunch or have social gatherings like our holiday party in December. Parts of the building were still being finished early in the year, and for most of the fall semester it remained very empty and bare, with little furniture and no posters or signs of life on the walls. Then at the beginning of spring semester, art began to magically spill out of the second floor studios and classrooms and made its way into the lobby and hallways. Works of sculpture and painting and even installations by student artists are now an everyday occurrence. That is really the best part of being in this space, and we can only hope that it continues in the future. Having the American University Museum in such close proximity is also a great advantage, especially at those times during the semester when the number of assignments keeps one's head in the books and doesn't allow much time in the downtown galleries. During finals, for example, there were several great exhibitions at the museum and they provided inspirational study breaks. *The Art of Engagement* is a large exhibition that will be used as a learning tool for classes this summer, but for me the MFA Thesis exhibition and photographs by Norma Quintana were equally exciting.

### DO YOU KNOW?

There is a direct link to the Katzen Arts Center on the AU Homepage. Learn about upcoming exhibits, lectures, and special events when you visit:

<http://www.american.edu/museum> or call for further information at (202) 885-1300.

### DO YOU ALSO KNOW?

Michelle Wilson, AU art history graduate assistant, helped compile information for this issue of ARTifacts.

Many thanks, Michelle!

## *(Class Notes, continued)*

exhibition catalog. On a temporary fellowship at the Addison, Jaime is enjoying the exposure to a variety of curatorial activities as well as the workings of a museum in general.

- **Emily Schiller** (MA '05) worked at UNC Greensboro as an Assistant Slide Curator for the fall 2005 semester and during the spring 2006 semester as the Interim Slide Curator. She continues to pursue her interests in art history and women's studies and presented a portion of her thesis at the Creative Action Conference at UNC Greensboro in March, in which she discussed Esther Bubley's depictions of women's lives in 1940s America.

- **Rina Faletti** (MA '01) is currently working on her dissertation at the University of Texas, Austin, and is an adjunct instructor at several area universities, including Texas State University in San Marcos. Her dissertation topic revolves around the interconnections between architecture, sculpture, and the landscape, including political aspects of large-scale architectural and landscape projects.

- **Olivia Kohler** (MA pending) is the Assistant Curator at the Luther W. Brady Art Gallery at The George Washington University.

## New Books & DVDs for the Kassalow Collection

Art history graduate students recently took a field trip to the National Gallery of Art bookstore in order to purchase new books for the Kassalow Collection in the Graduate Study Library. Funds were made available through the College of Arts and Sciences Graduate Student Council, and we were able to add a significant number of new books to the collection.



View of the entrance to the academic wing of the Katzen Arts Center.

Send us your **ARTifacts**

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# ARTifacts

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