



Fellow Alumni:

The snows have begun to fall in the city and students and faculty have scattered for a much deserved winter break. A final holiday party at the home of Dr. James Hargrove was a last hurrah, a time for the AU art history family to gather and celebrate the end of another action-packed semester. As is always true, the fall semester kept us all very busy. Despite the dramatic backdrop in the form of continuous heavy rains, then Hurricane Isabel, then a few early snowstorms to finish out, we managed to weather the drama and keep very busy all fall! In August, we welcomed a large number of new art history graduate students and also have developed quite a crop of undergraduate art history majors this year. Two new faculty members joined the program and their adjustment to teaching at AU was seamless. They are both interesting and wonderful additions to the art history team. Read more about James Hargrove and Kim Butler in an interview with graduate student Olivia Kohler on the following pages. Other activities included the usual conferences and papers, but we also were involved in a new graduate symposium, which we hope will become an ongoing tradition (see *Departmental News*).

We've heard from graduate students all over the country this semester. Our alums remain active and committed participants in the global arts community and the *Classnotes* section of this issue is full of news and information about them. If you would like your news included in the next issue of *ARTifacts*, be sure to email the details to us.

We hope that you have all had a wonderful holiday season and we extend our best wishes for a hopeful and happy 2004!

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CALENDAR OF EVENTS

February 9 -March 6, 2004
Works of Zoe Charlton, Watkins Gallery
Opening Reception Wednesday, February 11 from 5-7 P.M.

February 18-21, 2004
College Art Association Annual Conference
Seattle, Washington.

March 9-13, 2004
Visual Resources Association Annual Conference
Portland, Oregon.

March 18-24, 2004
Design Expo, Watkins Gallery
Graphic Design Student Work.

March 25-31, 2004
Undergraduate Painting Exhibition, Watkins Gallery

April 1-7, 2004
MFA 2005, Watkins Gallery
A group show by the 1st year MFA students.

April 3, 2004
Middle Atlantic Symposium on the History of Art, National
Gallery of Art
Washington, D.C.

April 8-May 12, 2004
Graduate Thesis Exhibitions, Watkins Gallery

April 15-21, 2004
Art Libraries Society of North America Annual Conference
New York, New York

▪ 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

▪ **Norma Broude** is on sabbatical leave for this academic year. She is working on various projects and remains in touch with the department on long-range projects such as the new art history poster. Dr. Broude is looking forward to returning in the fall and teaching in the new digital classroom.

▪ Despite her recent retirement, **Dr. Mary Garrard** has been busy this semester. In November, she presented the Visiting Scholar Lecture on “Artemisia’s Hand” at the University of Rhode Island. Later in the fall, she presented “Artemisia’s Hand” at the Virginia Museum of Fine Arts, in Richmond, Virginia. In the spring, she will be traveling to Vassar College as a visiting lecturer.

▪ **James Hargrove** joins the AU faculty this year as replacement for Professor Broude during her sabbatical leave. After finishing his dissertation on sculptural display in nineteenth-century France at the University of Pennsylvania, Dr. Hargrove moved to Washington and got settled into the department. He could not be more delighted with his colleagues, his students, and the art history program at AU. His learning curve will rise steeply in the spring when he follows Professor Langa

into the new world of teaching with digital images. Meanwhile, Dr. Hargrove is at work on an essay on the sculptor Auguste Rodin for the *Journal of the Cantor Center* at Stanford University. In January, he will be turning his attention to a lengthy article on the artistic decoration of the Paris Opera House.

▪ We are pleased that **Rachel Simons** is teaching in the program again this year. In the fall, Dr. Simons taught an upper level Medieval Art course, along with Cave to Cathedral and Art of the Renaissance. She continues to research Jan Van Eyck in her spare time.

▪ **Helen Langa** chaired a session at the Southeastern College Art Conference (SECAC) in October entitled: American Art: Identity and Self Promotion. Her session included a paper by AU alumna Karla Huebner (MA ’02), who is currently a doctoral student at the University of Pittsburgh. Also at SECAC, Dr. Langa presented her paper, “The Art Historian’s Responsibility for Creating Morally Responsible Narratives.” Her book, *Radical Art: Printmaking and the Left in 1930s New York*, will be available from the University of California Press in February 2004.

Departmental News

The fall proved to be busy and productive. Students, faculty, and staff were involved in a variety of projects, some of which are highlighted below.

Graduate Student Symposium in the History of Art

In October, four AU graduate students presented papers at the Graduate Student Symposium in the History of Art, which was hosted by George Washington University in cooperation with the American University Art History Program. Carolina Alarcon, Sarah Gilmore, Laura Brower, and Courtney Wilson, all presented papers during the day-long symposium, held at the Robert H. and Clarice Smith Hall of Art on the campus of George Washington University.

The Katzen Fine Arts Center

The Katzen Fine Arts Center construction continues. The impressive structure is emerging rapidly from its concrete foundation.

We will update you as soon as more information is available. Building completion is scheduled for early 2005!

Art History Department Poster

A new marketing poster was conceived, designed, printed and distributed during the fall semester. It is a polished updated version of the poster sent out two years ago. We hope that the poster—with new faculty members listed—will prove to be an excellent marketing tool. If any alums would like to distribute the poster at their respective institutions, please contact Kathe Albrecht to receive a copy. Our program “sells itself” but potential students must know about it first! Help spread the word about our graduate program.

The MDID Project

The MDID digital database project continues with great success. Dr. Langa taught two sessions of Art: The Historical

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Meet the New Faculty

First year art history graduate student **Olivia Kohler** sat down recently with **Kim Butler**, new Renaissance faculty member, and **James Hargrove**, the sabbatical replacement for Norma Broude, 2003-2004, to learn more about their projects, interests, and lives. Kim comes to the department from Harvard (BA) and Johns Hopkins (PhD) and has recently taught at Swarthmore. James' PhD is from the University of Pennsylvania.

Olivia Kohler: What are your main research interests?

James Hargrove: 18th & 19th century painting and sculpture, the work of Auguste Rodin. I am also interested in the representation of the female nude and the relationship and intersections, both formal and visual, of sculpture and architecture.

Kim Butler: Italian High Renaissance Art, in particular Raphael and Michelangelo. My focus is on the relationship between the humanist culture and theology in the period, together with gender studies and reception theory.

OK: What are some projects that you are working on now?

JH: Well, I am working on an essay for a journal published by the Cantor Center for the Visual Arts, at Stanford, in which I discuss Rodin's ideas about "the decorative." In the spring, I will be working on an article on sensuality and programmatic display in the artistic decoration of the Paris Opera House.

KB: I have two articles in press, a deconstruction of the literary foundations of Vasari's biography of Raphael ("Rethinking Early Raphael") and an analysis of Raphael's sophisticated interpretation of antique culture in his late Madonnas ("Reddita lux est: Raphael and the Pursuit of Eloquence in Leonine Rome"). I am also working on several other articles, including a theological and gendered reading of the Sistine ceiling ("Gender and the Immaculate Body in the Sistine Ceiling"), the artistic relationship of Raphael with his father ("Raphael and Giovanni Santi"), and with the legacy of 15th-century Florentine sculpture ("Raphael and Quattrocento Sculpture").

OK: Aren't you also working on a book, Dr. Butler?

KB: Yes, I'm revising my dissertation into a book manuscript entitled *From Poetry to Thievery: Raphael's Madonnas* which I think is a much more interesting title than that of the dissertation!

OK: That title will definitely sell books.

KB: I hope so!

OK: What inspired you to choose a career in art history?

JH: Well I've always been fascinated with the history of material culture, especially that of the 17th, 18th, and 19th centuries. I've always held an interest in the built environment and social history. I worked for a publishing house, slaving away long hours for low pay and realized that I could do that, but work on ideas that were more interesting to me. When I was a child I was fascinated with Egyptian art, which I guess manifests itself now in my fascination with sculpture. As a teenager, I read 19th century authors such as Hardy, Austen, Dickens, Hugo, Flaubert. I was fascinated with different cultures, manners, and places.

KB: Tell us about the book that you were given.

JH: Oh, for my tenth birthday I was given a copy of Janson's *History of Art* from my aunt (an art historian). I guess it is significant that I'm not the first art historian in my family!

KB: And for me it's significant that I am the only art historian in the family. I come from a family of bankers. I have always been interested in history, classics, aesthetics and the reception of classical culture. My undergraduate degree was in Classics, specifically Latin, but I ultimately decided I was more engaged with visual culture, in which I wanted to explore as well the structuring of gendered relationships.

OK: What attracted you to the program here at American University? What do you see as its strengths?

JH: The opportunity to work in a small and focused

(Meet the New Faculty, cont. page 4)

program with a specific set of intellectual concerns was very exciting. Art history at American University has a lot of strengths, not least of which is its students—graduate and undergraduate—a really wonderful group of people. The program here cultivates close interaction between faculty and students. The students who leave here with an MA degree, take with them an exceptional intellectual background. From what I have heard, they recognize this the minute they start a PhD program.

KB: The same is true for me—I was attracted to the small, intimate department with a focused mission and also the opportunity to work in a pioneering feminist program. Of course, also, the ability to work with talented graduate students!

OK: Do you have any outside interests—hobbies, activities—that you would like to tell us about?

JH: I'm an avid reader. I love novels, lately I've been reading a lot of South Asian literature. I also enjoy traveling, attending the opera, and I listen to a lot of 16th and 17th century music, too.

KB: Reading, old movies from the 1930s and 1940s, running, live music (jazz and classical).

OK: What was the last book you read?

JH: *White Moguls* by William Dalrymple.

KB: Most recently Dan Brown's *The DaVinci Code* and Gary Shteyngart's *The Russian Debutante's Handbook*.

OK: How do you like living in the nation's capital? What is your favorite local museum or site?

JH: I love that this is a city of neighborhoods that you can explore on foot or via the metro. The accessible urban transport is a plus. The presence of an international community makes it very interesting—something that I think is reflected in our undergraduate students, who come from all corners of the world. The Phillips Collection is probably my favorite museum here.

KB: I love D.C., its cultural and political dynamism. I am fortunate to live adjacent to Rock Creek Park, my new favorite obsession, where I run, walk, and hike. I would have to say that the National Gallery of Art is my favorite museum. It is where I can study paintings by Raphael and Leonardo, not to mention many others.

OK: What is your favorite travel destination and why?

JH: Other than Paris in the off-season? Anywhere... really. Since the day I was born, I have loved traveling. I do love the west coast of Scotland.

KB: Anywhere, anytime! Favorites so far include Italy, most recently Venice in January, Umbria and the Amalfi coast in the last spring, and also Newfoundland, where I camped for a couple of weeks in extraordinarily beautiful natural settings.

OK: When you visit a museum, where do you start?

JH: I go immediately to whatever exhibition I've come to see, then to the 19th century painting and sculpture galleries. I'm very focused when I visit museums. I usually don't linger for hours and hours, at least not on a routine basis. There is always the occasional exhibition in which I spend an entire afternoon. I usually don't read the text for works from the permanent collection. I do read the text at exhibitions.

KB: I mix it up by beginning in different galleries, so I have a new perspective each time. As an art historian it is often hard to go to more than one section, you can lose track of time and all of a sudden realize that you've spent an hour in front of one painting. Sometimes I read the texts; sometimes I don't, depending on what kind of experience I'd like to have that day.

OK: Thanks to both of you for your time this afternoon and for sharing some of your interests for our *ARTifacts* readers.

▪ **Susanne L'Heureux (MA '99)** continues to teach on-line art history courses at the Academy of Art in San Francisco. She is applying to doctoral programs in the Bay Area.

▪ **Samara Minkin (MA pending)** started a new job in New York City at a small company that does art consulting for major law firms and corporations. She is making presentations and working on mounting exhibitions in office spaces. She continues to teach at the Museum of Television and Radio and even finds time to lead a few classes a week at the Studio Museum in Harlem.

▪ **Melissa Caldwell (MA '03)** is a curator at the Philadelphia Art Alliance, a group which explores the visual, performing, and literary arts. Melissa recently curated the exhibition, *Unbecoming: The Private as Public Spectacle*. Visit the Art Alliance on-line at <<http://www.philartalliance.org>>.

▪ After welcoming a new baby girl into her family last summer, **Sue Nalezty (MA '96)** is now getting back into the swing of regular life, reading some for her Ph.D. exams at Temple University and doing digital imaging for the department while she is home. Temple has been using the same MDID software that AU uses in our digital classroom. Sue says the digital initiative at Temple has recently expanded to include the first half of the western survey course. Sue prepared images (scanning and cataloging) for that course over the summer.

Karla Huebner (MA '02) presented her paper, "Christian Mayr, Richard Caton Woodville, and Self-Promotion" in a session at the Southeastern College Art Conference in October. Karla is currently at University of Pittsburgh pursuing a doctorate in art history.

▪ **Leo Costello (MA '96)** announced the birth of his son, James, born in November.

▪ **Julie Cole (MA '02)** lectured on Surrealism for a course taught at AU in the fall. In November, Julie moved to Colorado.

▪ **Trish Ballard MA '95)** married Andrew Fleischman in Charlottesville, Virginia on September 20, 2003. Bravely joining the festivities in the wake of Hurricane Isabel were AU alums Lisa Coldiron and Kathe Albrecht. Another AU graduate, Meghan Duffy Newman, participated in the ceremony. Trish and Andrew will be moving to a new house in Louisville, Kentucky in the spring.

▪ **Daniel Nie (MA '87)** visited his native China for the first time since coming to the US 22 years ago. Daniel and his wife and daughter recently moved to Leesburg, Virginia, where Daniel has set up a new art studio. His work continues with great success, with shows in 2003 in North Carolina, Virginia, Maryland, New Jersey, Michigan, Pennsylvania, and New York.

▪ As Retail Operations and Visitor Services Manager of the Dahesh Museum, **Melissa (Labelson) Levine (BA '99)** was pleased to announce that the Museum recently celebrated its reopening in spacious new surroundings at 580 Madison Avenue (Madison at 57th) in New York City. This celebration included the launch of 3,000 square feet of retail space. The Museum Shop, newly designed by architects Hardy Holzman Pfeiffer Associates provides a welcoming corridor between the entry and the Atrium and is a space that supports the educational mission of the Museum. The press release forwarded by Melissa informs us that "The Dahesh Museum of Art is the only institution in the United States devoted to collecting, exhibiting, and interpreting works by Europe's academically trained artists of the 19th and early 20th centuries."

Susan Allen (MA '03) reports that her transition to the doctoral program at Florida State University has been quite smooth. She is teaching undergraduate courses and is moving along in her own coursework. FSU is experimenting with the MDID software program and Susan will help launch digital courses there.

(Departmental News, cont.)

Experience using digital images in the classroom. Digital projection is "old hat" now to visual resources staff. The current push is to scan and catalog images for several new courses. Dr. Broude's Post Impressionism to Expressionism images will be ready for her return next year. Modern Art is well covered for several different instructors, and new images are being digitized every day. Graduate fellows Laura Brower and Emily Schiller have become resident experts at new technology applications. Web site updates, scanning, cataloging, setting up the digital classroom, and general tech troubleshooting, are all skills well-honed by these two talented students. Their work is fundamental to the continued success of the project.

Letter from an Alum

The art history faculty recently received this note from Asma Naeem (MA '03) who has just begun the doctoral program at the University of Maryland. She writes:

Dear Drs. Langa and Broude,

I just wanted to let you know that I am enjoying my studies here at Maryland and am so excited about moving even closer towards becoming an art history scholar. I have two seminar presentations: one on Gottlieb and the vacillation between abstraction and surrealism, and one on Eakins, whose late portraits I examine as a conflation of 19th century masculine and feminine sentimentality and whose photographs I find to be fantasies of androgyny.

More importantly, I wanted to thank you for the excellent education you imparted on me - I feel thoroughly prepared and on par with my colleagues and I think I owe it all to you (please pass this on to Dr. Simons and Dr. G for this applies to them as well). My conversations with fellow alum Ginny Treanor (MA '01, who is also a doctoral student at University of Maryland) only confirm our fondness and great appreciation for the rigorous and comprehensive program that you have created.

*Best,
Asma*

Full Time Faculty

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