

# ARTifacts

 Art History Program

COLLEGE of ARTS & SCIENCES

Art History Newsletter  
Summer 2008  
Issue No. 16

Letter from Stephanie Thornton, Co-Editor, ARTifacts

Fellow Alumni:

Robots and hand-dyed yarn have been on my mind lately. I'm thinking specifically about what robots and yarn could possibly have in common. The commonality can be summed up with a word that is rapidly becoming part of the vernacular: 'maker.' Today, this word is taking on a meaning well beyond its dictionary definition. 'Maker' now helps bridge the traditionally separate worlds of art and craft, neutralizes gender attachments, and carves out a comfortable, more inclusive place in the middle.

The distinction between art and craft is not new. "Art" has always had the superior connotation, indicating the ideals of a Western world that valued the practices of painting, sculpture, printmaking, and architecture. "Craft" has traditionally been used to define the more practical arts—textiles, woodworking, ceramics, furniture-making. Crafts were often known as women's work with fine arts the work of men.

In October 2007, I flew to Austin, Texas to visit my best friend. One of our activities was a trip to Maker Faire ([www.makerfaire.com](http://www.makerfaire.com)), an annual festival sponsored by *Make* magazine, conducted in various cities to showcase different 'makers' and inspire creativity. Their slogan—"Build. Craft. Hack. Play. Make."—pretty much says it all. At the Travis County Expo Center, my friend and I wandered past booth after booth of textile designers, weavers, silk screeners, video artists, clothing and handbag designers, jewelry makers, and engineers. In addition to the hand-dyed yarns, there was a station for building robots and a human-scale version of the game "Mousetrap." It was the perfect marriage of art, craft, and even science—a fair devoted not to fine arts or crafts, but to the art of making.

I was both surprised and pleased by this interest in handmade objects and the convergence of different creative disciplines in one place. I have a distinct childhood memory of a beloved green frog skirt with a ruffle hem handmade by my mother for St. Patrick's Day. That skirt was looked upon by others with disdain. Handmade clothing was not trendy, and it certainly wasn't considered art. Now, I walk into a coffee shop in my neighborhood and catch a glimpse of a knitting circle—comprised of early twenty-somethings, both men and women. I browse the Etsy.com website—"your place to buy and sell all things handmade"—on a regular basis and marvel at all of the makers represented—woodworkers, stationers, bookmakers, printmakers, glassblowers, and more. The dividing lines between art and craft are becoming less distinct—objects and makers are defying the traditional definitions and confounding the rules. Some credit must be given to all of the artists who ventured first into the craft domain and saw more than just

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Eva Zeisel; Lomonosov Porcelain Factory, Inc. Selections from the *Talisman Table Service*. Bone china. St. Petersburg, Russia. 2000–2004. Courtesy of Hillwood Estate, Museum & Gardens.

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## Faculty & Staff Update

**Drs. Norma Broude and Mary D. Garrard** were busy during much of the year, co-curating a major exhibition at the American University Museum. News and information about *Claiming Space: Some American Feminist Originators* can be found in the Departmental News column in this issue (see page 3). In other activities, Dr. Garrard gave a lecture at Williams College, Williamstown, Massachusetts, on April 14, 2008, "Art vs. Nature: A Renaissance Competition in the Key of Gender." She was one of four speakers invited over the academic year by a group of student leaders. The other speakers included an artist, a museum director, and a specialist in art law. Dr. Broude was interviewed for a review of the Frida Kahlo exhibition at the Philadelphia Museum of Art, in *The Philadelphia Inquirer*, February 17, 2008. And a review by Alexandra M. Kokoli of *Reclaiming Female Agency: Feminist Art History after Postmodernism*, edited by Drs. Broude and Garrard, appeared in the academic journal *Art History* 30, no. 5 (2007), 777-781.

**Dr. Kim Butler** has two peer-review articles forthcoming in 2008–2009: "The Immaculate Body in the Sistine Chapel" in *Art History* and "Giovanni Santi ('pittore non mediocre'), Raphael, and Quattrocento Sculpture" in *Artibus et Historiae*. In the past year, her earlier published work on Raphael has been cited in the *Raffaello da Firenze a Roma* exhibition catalogue and in Bette Talvacchia's important new monograph *Raphael* (Phaidon, 2007). Other works-in-progress include an article on Pope Pius II's self-fashioning rhetoric in the Piccolomini Library, Siena, which Dr. Butler presented at the 2007 Renaissance Society of America conference in Miami; an article on the devotional function of the Renaissance tondo; and an analysis of Michelangelo's formal rhetorical strategies in the Sistine Ceiling (to be included in a festschrift dedicated to Charles Dempsey). Dr. Butler was also pleased to be invited to guest lecture on Michelangelo at the Smithsonian in Fall 2007 and at the Center for Medieval and Renaissance Studies, Ohio State University, in Spring 2008. Lastly, Dr. Butler's first book manuscript *From Poetry to Thievery: Raphael's Madonnas* will be submitted to major university presses this summer.

This has been a very busy spring semester for **Dr. Helen Langa**. In early February she gave an invited lecture at the Wallach Art Gallery, Columbia University, New York, New York, entitled "Observing and Subverting: American Women Printmakers and Social Justice in the 1930s," and in March she gave a similar lecture at Converse College, Spartanburg, South Carolina. Dr. Langa presented "Enthusiasm and Anguish: Visual Art in the United States in the 1930s" at the School of Music, Catholic University, Washington D.C. She also gave two informal talks at Christ Church, Georgetown, Washington, D.C.— the first on "Images of King David" and the second on "Representing Women Heroes in the Old Testament."

Dr. Langa's essay "Constructing Cultural Democracy: Ideology and Public Art in 1930s New York," is forthcoming in *The Political Economy of Art. Creating the Modern Nation of Culture* (2008). Together with Professor James Boyles, she solicited papers and organized a session at the upcoming Southeastern College Art Conference (SECAC) annual meeting on "New Issues in Lesbian/Gay/Trans/Queer Studies."

Dr. Langa was awarded a Faculty Research Grant from American University for her new book project *Queer Visualities: Lesbian Presence and Absence in American Art, 1890 to 1970*. The grant will allow her to do research during the coming summer and academic year at sites across the U.S., including Oregon State University and the Center for Creative Photography in Tucson, and conduct interviews in Santa Fe, New Mexico. She got a head start on this research while at the College Art Association (CAA) Annual Conference in Dallas, Texas, in February 2008, spending a day at the library of the Amon Carter Museum in Fort Worth, which holds the papers of several artists to be included in that study. Dr. Langa was also elected as Chair of the Art Department for the 2008–2009 academic year. She is looking forward to working with the faculty, Glenna, and Kathe to keep the programs moving forward.

Visual Resources Center (VRC) Curator **Kathe Albrecht's** article, "Distinguished Leadership in Visual Resources: Ron and Renate Wiedenhoef—Saskia, Ltd. Cultural Documentation" was published in *Visual Resources, An International Journal of Documentation* 24, no. 1 (March 2008). Also this year, Ms. Albrecht was appointed to the Board of Directors for the Visual Resources Association (VRA) Foundation, a new organization that she helped found to fulfill the educational mission of the Visual Resources Association. Ms. Albrecht chaired a session at the CAA Annual Conference. "The VR Curator and the Art Historian Partnership: Legacy Collections in University Databanks" included panelists from ARTstor, the University of Texas, Austin, James Madison University, and Mary Baldwin College. Albrecht also chaired a session at the VRA Annual conference in San Diego in March. "Saltcellars, Oliphants, and Gems:

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The art history program continually expands in new and exciting directions. This is due to an engaged and dynamic faculty, an eager student cohort at both the undergraduate and graduate level, and broad support of our rigorous academic program from the Art Department and the College of Arts and Sciences. During the 2007–2008 academic year, we realized several program “firsts.” We offered a course on African Art during the fall semester, which was taught by renowned scholar Dr. Marilyn Heldman. Several hundred images were added to the online database to support the course. Also in the fall, the ground-breaking exhibition, *Claiming Space: Some American Feminist Originators* enjoyed a record-breaking opening and a very successful run. The show garnered well-deserved publicity for the museum, department, and faculty. In the spring, the art history program participated in an evening event sponsored by the Hillwood Estate, Museum & Gardens. Also in the spring, the art history program held a Celebration of Scholarship evening, during which the Pence Undergraduate award was presented, and the second annual Distinguished Art History Lecture was offered. As the academic year closed, the art history program was pleased to announce that an impressive number of incoming students will begin the graduate program next year. We will welcome eleven new students in the fall.

### *Claiming Space: Some American Feminist Originators*

American University Museum

November 6, 2007–January 27, 2008

This ground-breaking exhibition was co-curated by Drs. Norma Broude and Mary D. Garrard, pioneering feminist scholars and professors of art history at American University. The exhibition focused on nineteen founders of the Feminist Art movement in America, with emphasis on their innovative large-scale pieces of the 1970s and the claiming of space as an empowering political act. Emphasis was given to feminist political protest (e.g., Suzanne Lacy and Leslie Labowitz, Faith Ringgold, May Stevens), the expressive and cultural empowerment of the female body (e.g., Judy Chicago, Mary Beth Edelson, Yolanda Lopez, Carolee Schneemann), and the visual pleasure of the feminist-led Pattern and Decoration Movement (e.g., Jane Kaufman, Joyce Kozloff, Howardena Pindell, Miriam Schapiro). The accompanying, fully-illustrated, 64-page catalogue was organized, written, and edited by Broude and Garrard. It includes, as introduction, their new 8,000 word essay, “Claiming Space: Some American Feminist Originators.”



Left to right: Miriam Schapiro, Dr. Mary Garrard, Kathe Albrecht, May Stevens, and Dr. Norma Broude at the Donors and Artists Dinner in celebration of the *Claiming Space* exhibition. Courtesy of Anne Burlock Lawver.

Drs. Broude and Garrard also arranged public programming for the show, including:

- **Art Fights Back**, Wednesday, Nov. 7, 6–8 p.m. Abramson Family Recital Hall  
A panel moderated by Carey Lovelace, with artists Betsy Damon, Joyce Kozloff, Leslie Labowitz, Suzanne Lacy, Faith Ringgold, and May Stevens explored the legacy of '70s feminist art activism against war, sexual violence, racism, and environmental degradation.
- **Disarming Images**, Thursday, Nov. 8, 11 a.m. – 1 p.m., Abramson Family Recital Hall  
Viewing of a three-screen video documentation of dissent in America from 9/11 to 2005, created by Artists Against the War. The screening was followed by a discussion with the film's director Ann Messner and *Claiming Space* artist Joyce Kozloff.
- **Opening Doors: Women in Art, 1972–2007**, Tuesday, Nov. 11, 1:30–4:30 p.m. Abramson Family Recital Hall  
Panel moderated by Josephine Withers, with artists and art activists Judy Byron, Joyce Scott, and Victoria Reis. The event was sponsored by the Women's Caucus for Art of Greater Washington, D.C., and the Washington chapter of ArtTable.

The co-curators also made a presentation at the press preview for the exhibition on November 5, 2007, and led a private tour of the exhibition for the Smithsonian Fellows in December 2007.

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The exhibition generated exceptional attendance and dozens of media citations and reviews. Among the latter was the review in *The Washington Post*:

<http://www.washingtonpost.com/wpdyn/content/article/2007/11/16/AR2007111600217.html>

As we approached press time for ARTifacts 2008, we learned that *Claiming Space* received another major review, in the June/July issue of *Art in America*, p. 201.

For further information on the show, conduct a Google search for "Claiming Space AU" and you will see links from the *Washington City Paper*, *The Washington Post*, *The Washington Post Express*, and other publications.



Left to right: Jessica Gorman and Marcella Pitt view the *Claiming Space* exhibition. Courtesy of Anne Burlock Lawver.



Left to right: Miriam Schapiro, Anne Shires, Holly Robbins and *Claiming Space* curator Dr. Norma Broude pose in front of Schapiro's "Anatomy of a Kimono." Courtesy of Anne Burlock Lawver.

#### Graduate-level Seminar: "The American Feminist Art Movement, 1965–1980"

Dr. Broude taught a special graduate-level seminar during the Fall 2007 semester, "The American Feminist Art Movement, 1965-1980," concurrent with the *Claiming Space* exhibition. As an unexpected and welcomed bonus, Dr. Garrard joined the class for discussions on a regular basis. Seminar participants had several special opportunities for related activities outside of the classroom:

- Students received special invitations to the opening of the exhibition *Wack! Art and the Feminist Revolution* at the National Museum of Women in the Arts (NMWA). The evening event included an exhibition preview and a lecture by Griselda Pollock.
- The class visited the NMWA to see and discuss the exhibition *Wack! Art and the Feminist Revolution*.
- Several students from the seminar volunteered and were trained as docents for the *Claiming Space* exhibition.
- Students in the seminar received special invitations to opening events for the *Claiming Space* exhibition as well as opportunities to meet and hold personal interviews with artists on whom they were doing research and who attended the opening. These artists included Faith Ringgold, Miriam Schapiro, May Stevens, Betsy Damon, and Mary Beth Edelson.



Seminar students enjoy the opening reception for *Wack! Art and the Feminist Revolution* at NMWA. Left to right are Holly Robbins, Anne Shires, Marcella Pitt, Ellie Pinzarrone, and Layla Seale.

#### Middle Atlantic Symposium, 2008

The Middle Atlantic Symposium in the History of Art, hosted by the University of Maryland's Department of Art History and Archaeology and by the Center for Advanced Study in the Visual Arts, National Gallery of Art, provides an opportunity for advanced graduate students to present their research. Eight graduate art history programs participate in the symposium each year. Because of the high interest in participating in the program, each university participates

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every other year. Although 2008 was an “off year” for AU participation, students and faculty attended the weekend conference held on Friday, March 28, and Saturday, March 29, at both the National Gallery of Art and the University of Maryland. As part of the symposium, Alex Potts, the Max Loehr Collegiate Professor in the Department of the History of Art at the University of Michigan, presented the George Levitine Lecture on Friday evening. The title of his talk was “The Anti-Aesthetic and the Commitment to Art: Painting in Post-war Europe.”

### An Evening of Distinguished Scholarship

On Tuesday, April 9, the art history program combined two annual events into a special evening celebration of scholarship. The evening began with the announcement of the Robert and Susan Pence Undergraduate Art History Award. This award is bestowed each year to an outstanding senior in the art history program. Dr. Butler introduced this year’s recipient, Air Force ROTC student scholar, Briana Thompson, with these remarks:

*“Briana Leigh Thompson is a straight-A student, and graduating senior, in the Art History program. A lover of all things Italian and Renaissance and humanistic, Briana has never been afraid to broaden her horizons. Clearly not suffering from “senioritis,” Briana took courses in African and Postmodern Art her senior year (in addition to Renaissance). She...[recently] presented a wonderful sociopolitical analysis of a Sassetti Chapel fresco by Ghirlandaio at the Mathias Research Conference. Briana’s discipline, fearlessness, and exceptionally high standards will serve her well, as she looks forward to being commissioned by the Air Force, either in flight school or intelligence, by late summer—and will continue to serve her well as she contemplates a return to doctoral work in art history later in her career.”*

Bob Pence presented the award to Briana. In addition to the usual monetary and book award, Briana and a guest were invited to join the Pences on an upcoming cruise of the Mediterranean aboard a luxury Seabourn Cruise Line yacht. Needless to say, Briana was surprised and delighted by the honor and the invitation.

The evening continued with the 2<sup>nd</sup> Annual Distinguished Scholar Lecture in Art History, featuring Dr. Ellen Wiley Todd. Dr. Todd is an Associate Professor of Art History, Gender and Women’s Studies, and Cultural Studies at George Mason University, where she teaches Art of the United States. The author of *The “New Woman” Revised: Painting and Gender Politics on Four-*

*teenth Street*, Dr. Todd is working on a project titled *The “Infamous Blaze:” Visual Imagery, Cultural Memory, and the Triangle Shirtwaist Fire*. Dr. Todd’s talk, “Photojournalism and the 1938 Factory Girl: LIFE Magazine, the Garment Union, and the 1911 Triangle Fire,” examined a celebratory 1938 photo spread in LIFE magazine featuring the achievements of the International Ladies Garment Workers Union (ILGWU)—a union LIFE found exemplary in the midst of labor politics and unrest during the Depression. In particular, the talk looked at the representation of the 1938 Triangle fire in the context of ILGWU history, and LIFE’s portrayal of the “typical” female worker.

### An Evening at the Hillwood Estate, Museum & Gardens

AU Art History alumnae Stephanie Thornton and Ruthann Uithol invited the AU community—faculty, students, local alumni, and friends—to an evening at the Hillwood Estate, Museum & Gardens on April 16<sup>th</sup>. It was a crisp spring evening and attendees were delighted to walk through the gardens and enjoy the outdoor fountains and pathways. The staff at Hillwood had gone “all out,” with an open bar, appetizers, and an invitation to explore the mansion and its unique collection of fine and decorative art. With the museum closed for our private party, we were able to wander through the gardens, explore the mansion, and partake of refreshments on the patio. The students who attended fell in love with Hillwood and Stephanie and Ruthann were gracious hosts. What a wonderful chance for our current students to meet alums who graduated from AU with a strong academic foundation, and applied that knowledge and skills base to forge interesting and impressive careers in the museum field. It was great to see the mix of new students and alumni.



The French Parterre at Hillwood Estate, Museum & Gardens. Courtesy of Heather Corey.

### New Summer Scholarship

Professor Emerita Carole Bird Ravenal has initiated a summer scholarship to be awarded annually to a graduate student in art history or studio art. The scholarship will alternate yearly between the two programs. For the art history recipient, the \$2,500 award will support travel and other costs for thesis research. Dr. Ravenal’s support and her continued interest in the art history program are much appreciated. It should also be noted that Dr. Ravenal continues to exhibit her own work, which was recently featured in the Group 93—2008 exhibition at the Katzen Arts Center.

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### Summer Plans for Current Grad Students

- **Gretchen Martin** is working at the National Gallery of Art this summer in the Education Department.
- **Caitlin Lowrie** is working in the Katzen Arts Center, in the VRC.
- **Ellie Pinzarrone** is working at the National Museum of Women in the Arts in the Library/Resource Center.
- **Marcella Pitt** is working at the National Gallery of Art library.
- **Kristin Sarli** is finishing up her second thesis and moving back to New York where she will work at the Whitney Museum of American Art.
- **Layla Seale** is working at the Smithsonian American Art Museum while finishing up her thesis papers (and studying for the French exam!).
- **Hope Walker** is teaching the summer session of the National Student Leadership Conference's Inside the Arts at Fordham University. She is heading to London in the fall to begin the doctoral program at The Courtauld Institute of Art.

### Our Generous Grad Students

Every year, the art history graduate students make a group contribution to the program that benefits all students in the program. The contributions are made with funds from the Graduate Student Council (GSC). The GSC funds are strictly regulated and spending proposals must be shown to be of value to the student as a group (one and all). Additionally, funded projects must be significant to the program of study. For the past several years, the students have purchased scholarly books to add to the growing Kassalow Collection. Working with Kathe Albrecht, the students select specific books they know are needed for course-related research. We have been able to add a substantial amount of scholarship to the program's small library over the past four years. This year we added over a dozen books and nearly twenty DVDs, including:

#### Books

- Childs, Elizabeth: *Suspended-Censorship and the Visual Arts*;
- Roche, Michael: *Forbidden Friendships: Homosexuality and Male Culture in Renaissance Florence*
- Rothfield, Lawrence (ed): *Unsettling "Sensation": Arts-Policy Lessons from the Brooklyn Museum of Art Controversy.*

#### DVDs

- *Against the Odds: The Artists of the Harlem Renaissance*;
- *Experimental Cinema of the 1920s and '30s*;
- *Stolen—is It Still a Masterpiece if No One Can find It?* and
- *Who in the \$#!#\$ is Jackson Pollock?*

This year, GSC representative **Hope Walker**, with help from **Corey Cripe** and **Caitlin Lowrie**, successfully submitted several other important funding requests. In the fall, the students purchased a copier machine and paper for student use in the VRC. Frantic and frequent copying of articles for classes can now be done easily and without stress in the VRC. Additionally, the students purchased a 42" monitor (in fact it is a TV) and computer system for student use in the VRC. This computer, which displays images at a high resolution, will be used to conduct review sessions, rehearse class presentations, and illustrate graduate class sessions. The new computer and large-screen monitor will also be used to check quality and resolution of new images processed into MDID. We are very thankful for the students and appreciate their thoughtful contributions.

### 2008 Commencement

Kelly Bloom and Liza Key were among those awarded their MA degrees at this year's commencement ceremony. Congratulations to Kelly and Liza and all of our 2008 graduates. The AU art history community wishes them all the best.



Left to right: Kelly Bloom and Liza Key at the 2008 commencement ceremony.

### *Do you know... what our students are writing about?*

- Avila, Nicole. *Helen McNicoll and the Gendering of Style in Canadian Art.*
- Domencic, Heather. *Dada and The Art of Hannah Höch.*
- Ferris, Margaret. *Mucha's Art Nouveau Images of Sarah Bernhardt.*
- MacDiarmid, Helen. *May Stevens' Feminist Art: Portraying Patriarchy and Re-telling Women's History.*
- Ray, Shyla. *Vigée-Lebrun's Bacchantes.*
- Winkler, Michele. *Cecilia Beaux's Portraits of Men: Under Her Female Gaze.*

- A perusal of recent issues of *Museum*, the journal of the American Association of Museums, reveals that that **Susan Brietkopf** (MA '99) is now Editor-in-Chief. Congratulations, Susan!
- **Julie Charles** (MA '96) continues to work at the San Francisco Museum of Modern Art. In her new role as Associate Curator, Education, Julie oversees the Teacher, School Partnership, Youth, and Family programs. A recent Wallace Grant of \$750,000 will support the further development of family programs and resources at SFMOMA. Julie still teaches (in her spare time!) at the Academy of Art University—with **Suzanne L'Heureux** (MA '99)—and in the University of California, Berkeley, extension program.
- **Lisa Farrington** (MA '80) was the Cosby Endowed Professor in Humanities at Spelman College during the 2007–2008 academic year. In the spring, Farrington organized a conference at the college on “Hottentot to Hip Hop: the Black Female Body in Art and Visual Culture.”
- **Karla Huebner** (MA '02), **Lori Johnson** (MA '97), **Katie Poole** (MA '02), and **Marissa Vigneault** (MA '02) attended the CAA Annual Conference where they reconnected with AU faculty, staff, and fellow alumni.
- **Lori Johnson** (MA '97) received a PhD from Princeton University in June 2008. Her dissertation is entitled, “Corot and the Figure in the Social Landscape.”
- **Allison Leigh-Perlman** (BA '05) was admitted to the PhD program in art history at Rutgers University.
- *Elan* magazine featured **Daniel Nie** (MA/MFA '87) and his recent artwork in the November 2007 issue. *Elan* covers news and information on culture, the arts, and the lifestyles of Northern Virginia.
- Novelist **Allison Pace** (BA '93) announced the publication of her newest work, *Through Thick and Thin*. According to *The Miami Herald*, “Pace is enjoyable and clever, throwing in sly commentary on our current social scene à la Jane Austen.”
- **Elizabeth Sherman Raymond** (MA '96) recently accepted a position at American University. She is the new Assistant Director of Development in the College of Arts & Sciences. Liz has worked in development for several organizations including the Corcoran Gallery of Art. Welcome back to AU, Liz!
- **Maeve Reed** (BA '06) was admitted to the PhD program in art history at the University of Toronto.
- **Brooke Rosenblatt** (BA '99) is the Education Specialist for Public Programs and Interpretation at The Phillips Collection in Washington, D.C. This spring Brooke attended the annual AU Art History Spring Luncheon to talk with our grad students about the internship program at The Phillips. Current grad student **Lilly Wilson**, who just finished a year-long internship at the Phillips, also shared her insights.
- “CBS Sunday Morning” recently featured **Nancy Yeide** (MA '85). Yeide was interviewed by Rita Braver on the issues surrounding art looted by the Nazis.
- **Katja Zigerlig** (MA '98), director of fine art insurance at AIG Private Client Group, was quoted in a recent (November 2007) *W Magazine* article, *Busted! Disastrous Gaffes and Million-Dollar Mistakes, Revealed*.



*(Letter from the Editor, continued)*

practicality: Sonia Delaunay's and Natalia Goncharova's textile designs; Eva Zeisel's sculptural ceramic tableware; Miriam Schapiro's "femmage's"; or Marie Watt's blanket constructions, to name only a few. Today, the process of making remains the same; the access to information and, thus, inspiration, has expanded greatly. In the computer age, we have access to endless images, wikis, blogs, online thesauri, social networking sites, and photography sites at any time, anywhere. Along with internet resources, the prevalence of do-it-yourself (DIY) design magazines—*Make*, *ReadyMade*, *Blueprint*, and *Domino*—have made the search for creativity-based information effortless. Instantly upload images of your creations to MySpace or Facebook; share them with friends on your Flickr site; or sell your work on Etsy. Now, more than ever, art is made by and for the masses, taking us toward a center point where neither art nor craft is the more valued practice—it is the “maker” that is most valued.

*(Faculty & Staff Update, continued)*

Preserving Legacy Image Collections," addressed issues of preservation, cataloging, and integrating diverse faculty image collections into existing institutional databanks. At the same conference, she co-chaired a session on “The Transitional Space or Moving On Up: Facilities Planning in the Digital Age.” In April, Ms. Albrecht gave an invited lecture at the Wesley Theological Seminary on “Digital Images in the Classroom: Understanding Copyright Rules and the Fair Use Exemption.”

Ms. Albrecht also traveled to Greece, Egypt, and Turkey in April to learn more about the ancient civilizations of the Mediterranean region. Visits to Delos, Katakalon and Olympia, Alexandria, Memphis, Giza, Ephesus, Irakleion (the Palace of Knossos), and Istanbul gave her new insight into the development of competing civilizations in the prehistoric and early historic years. Albrecht will add some of her extensive photographs to the Madison Digital Image Database (MDID) collection and is processing the images this summer.

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# ARTifacts

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