

CURRICULUM VITAE
(updated May 2016)

NORMA BROUDE

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EDUCATION: **Columbia University (Ph.D., 1967)**
Columbia University (M. A., 1964)
Hunter College (A. B., 1962)

ACADEMIC POSITIONS:

The American University: Professor Emerita 2011 ongoing; Professor, 1986– 2011;
Associate Professor, 1977-1986; Assistant Professor, 1975-1977

Vassar College: Visiting Assistant Professor, 1973-1974

Columbia University: Visiting Assistant Professor, Graduate Faculties and General
Studies, 1972-1973

Vassar College: Visiting Assistant Professor, spring 1971

Oberlin College: Visiting Assistant Professor, 1969-1970

Connecticut College: Instructor, 1966-1967

DISSERTATION: *The Macchiaioli: Academicism and Modernism in Nineteenth-Century Italian Painting.* Doctoral Dissertation. New York, Columbia University, 1967.

PUBLICATIONS

BOOKS ON NINETEENTH-CENTURY EUROPEAN ART

Gauguin's Challenge: New Perspectives After Postmodernism, editor and contributor. New York: Bloomsbury Academic, in preparation.

Gustave Caillebotte and the Fashioning of Identity in Impressionist Paris. New Brunswick, NJ: Rutgers University Press, 2002.

Edgar Degas. New York: Rizzoli International Publications (The Rizzoli Art Series), 1993.

Georges Seurat. New York: Rizzoli International Publications (The Rizzoli Art Series), 1992.

Impressionism, A Feminist Reading: The Gendering of Art, Science, and Nature in the Nineteenth Century. New York: Rizzoli International Publications, 1991.
New paperback edition, New York: HarperCollins, 1997

World Impressionism: The International Movement 1860-1920, editor. New York: Harry N. Abrams, Inc., 1990; with simultaneous editions in French (Paris: Nathan), German (Cologne: DuMont), and Italian (Milan: Edizioni Leonardo).
New York: Harry N. Abrams, Abradale Press Edition, 1994.

The Macchiaioli: Italian Painters of the Nineteenth Century. New Haven and London: Yale University Press, 1987. (Reviewed in *TLS*, No. 4,466, Nov. 4-10, 1988).

Seurat in Perspective, editor. Englewood Cliffs, N.J.: Prentice-Hall (Spectrum Books, Artists in Perspective Series), 1978.

BOOKS AND EXHIBITION CATALOGUES ON FEMINIST ART HISTORY

Introducing Feminist Art History, with Mary D. Garrard. Amazon Kindle e-book, 2014.

***Claiming Space: Some American Feminist Originators* exhibition.** Exhibition catalogue written and co-edited with Mary D. Garrard. The American University Museum, 2007.

Reclaiming Female Agency: Feminist Art History After Postmodernism. Co-edited with Mary D. Garrard. University of California Press, 2005.

The Power of Feminist Art: The American Movement of the 1970s, History and Impact. Co-edited with Mary D. Garrard. New York: Harry N. Abrams, Inc., 1994. Paperback edition, New York: Harry N. Abrams, Inc., 1996.

The Expanding Discourse: Feminism and Art History. Co-edited with Mary D. Garrard. New York: HarperCollins, 1992.

Feminism and Art History: Questioning the Litany. Co-edited with Mary D. Garrard. New York: Harper and Row, 1982.

SERIES EDITOR

The Rizzoli Art Series. New York: Rizzoli International Publications. Thirty-two monographs in print; series publication began spring 1992.

BOOK CHAPTERS

“Flora Tristan’s Grandson: Revisiting the Feminist Critique of Paul Gauguin,” in *Gauguin’s Challenge: New Perspectives After Postmodernism*, ed. Norma Broude. New York: Bloomsbury Academic, in preparation.

“Revisiting Degas: A Meditation on Women, Horses, and Nature,” in *Perspectives on Degas*, ed. Kathryn Brown (London: Routledge, forthcoming, fall 2016).

"The Italian Expatriates: De Nittis and Zandomeneghi," in *Foreign Artists and Communities in Modern Paris, 1870-1914: Strangers in Paradise*, eds. Karen L. Carter and Susan Waller. Ashgate Press, 2015.

(Book chapters, continued)

"Introducing the Introductions," with Mary D. Garrard; *Introducing Feminist Art History*, Amazon e-book, 2014.

"Reclaiming Female Agency," with Mary D. Garrard; Introduction to *Reclaiming Female Agency: Feminist Art History After Postmodernism*. Berkeley and London: University of California Press. 2005, pp. 1 – 25.

"The Gendering of Impressionism," in *Reclaiming Female Agency: Feminist Art History After Postmodernism*. (Berkeley and London: University of California Press), 2005, pp. chapter 11, pp. 217-233.

"Mary Cassatt: Modern Woman or the Cult of True Womanhood?" revised and reprinted in *Reclaiming Female Agency: Feminist Art History After Postmodernism* (Berkeley and London: University of California Press.), 2005, chapter 13, pp. 259-275.

"Le origini dell'impressionismo: la pittura in Italia ed in Francia negli'anni '60 del diciannovesimo secolo," in *I Macchiaioli: Opere e protagonisti di una rivoluzione artistica (1861-1869)*, ed. Francesca Dini. Exhibition catalogue: Castiglioncello, Centro per l'arte Diego Martelli (Comune di Rosignano Marittimo con la collaborazione della Galleria d'arte moderna di Palazzo Pitti, Firenze), 2002, pp. 27-35.

"Outing Impressionism: Homosexuality and Homosocial Bonding in the Work of Caillebotte and Bazille," in *Gustave Caillebotte and the Fashioning of Identity in Impressionist Paris*, ed. Norma Broude. New Brunswick, NJ: Rutgers University Press, 2002, chapter 4, pp. 117-174.

"The Pattern and Decoration Movement," in *The Power of Feminist Art: The American Movement of the 1970s, History and Impact*, eds., Norma Broude and Mary D. Garrard. New York: Harry N. Abrams, Inc., 1994, 208-225

"Feminism and Art in the Twentieth Century," with Mary D. Garrard. Introduction to *The Power of Feminist Art: The American Movement of the 1970s, History and Impact.*, eds. Norma Broude and Mary D. Garrard. New York: Harry N. Abrams, Inc., 1994, 10-29.

"Conversations with Judy Chicago and Miriam Schapiro," with Mary D. Garrard, in *The Power of Feminist Art: The American Movement of the 1970s, History and Impact*, eds. Norma Broude and Mary D. Garrard. New York: Harry N. Abrams, Inc., 1994, 66-85.

"Introduction: The Expanding Discourse," with Mary D. Garrard, in ***The Expanding Discourse: Feminism and Art History***, eds. Norma Broude and Mary D. Garrard. New York: HarperCollins, 1992, 1-25

"A World in Light: France and the International Impressionist Movement, 1860-1920," in ***World Impressionism: The International Movement 1860-1920***, ed. Norma Broude. New York: Harry N. Abrams, Inc., 1990, 8-35; with simultaneous editions in French (Paris: Nathan), German (Cologne: DuMont), and Italian (Milan: Edizioni Leonardo).

"Italian Painting During the Impressionist Era," in ***World Impressionism: The International Movement 1860-1920***, ed. Norma Broude. New York: Harry N. Abrams, Inc., 1990, 170-209.

"Alternative Spaces: Past, Present and Future," with Mary D. Garrard, in ***Her Own Space***, exhibition catalogue, Philadelphia: Muse Foundation for the Visual Arts and the Pennsylvania Humanities Council, 1983, 2-5.

"Introduction: Feminism and Art History," with Mary D. Garrard, in ***Feminism and Art History: Questioning the Litany***, eds., Norma Broude and Mary D. Garrard. New York: Harper and Row, 1982, 1-17.

ARTICLES IN REFEREED JOURNALS

"G. B. Tiepolo at Villa Valmarana: Gender Ideology in a Patrician Villa of the Settecento," ***The Art Bulletin***, XCI (June 2009), 160-183.

"Mary Cassatt: Modern Woman or the Cult of True Womanhood?" ***Woman's Art Journal*** 21:2 (Fall 2000/ Winter 2001), pp. 36-43..

"Edgar Degas and French Feminism, ca. 1880: 'The Young Spartans,' the Brothel Monotypes, and the Bathers Revisited," ***The Art Bulletin***, December 1988), 640-59. Reprinted in Broude and Garrard, eds., ***The Expanding Discourse: Feminism and Art History***, New York, 1992, 269-293.

"Miriam Schapiro and *Femmeage*: Reflections on the Conflict Between Decoration and Abstraction in Twentieth-Century Art," ***Arts Magazine***, February 1980, 83-87. Reprinted in ***Miriam Schapiro, A Retrospective: 1953-1980***, ed. Thalia Gouma-Peterson, Wooster, Ohio: College of Wooster, 1980, 31-38; and in Broude and Garrard, eds., ***Feminism and Art History***, New York, 1982, 314-329.

"The Troubetzkoy Collection and the Influence of Decamps on the Macchiaioli," *The Art Bulletin*, September 1980, 398-408.

"Picasso: Artist of the Century (Late Nineteenth)," *Arts Magazine*, October 1980, 84-86.

"Degas's 'Misogyny,'" *The Art Bulletin*, March 1977, 97-107. Reprinted in Broude and Garrard, eds., *Feminism and Art History*, New York, 1982, 247-269; and *Modern Arts Criticism*, vol. 3 (Gale Research, 1993), 159-167.

"The Influence of Rembrandt Reproductions on Seurat's Drawing Style: A Methodological Note," *Gazette des Beaux-Arts*, October 1976, 155-159.

"New Light on Seurat's 'Dot': Its Relation to Photo-Mechanical Color Printing in France in the Early 1880s," *The Art Bulletin*, December 1974, 581-589.

"An Early Friend of Degas in Florence: A Newly-Identified Portrait Drawing of Degas by Giovanni Fattori," *The Burlington Magazine*, November 1973, 726-735.

"Picasso's Drawing, 'Woman with a Fan': the Role of Degas in Picasso's Transition to his First Classical Period," *The Allen Memorial Art Museum Bulletin* (Oberlin College), Winter 1972, 78-89.

"The Macchiaioli as 'Proto-Impressionists': Realism, Popular Science and the Re-shaping of *Macchia* Romanticism, 1862-1886," *The Art Bulletin*, December 1970, 404-414.

"The Macchiaioli: Effect and Expression in Nineteenth-Century Italian Painting," *The Art Bulletin*, March 1970, 11-21.

BOOK AND EXHIBITION REVIEWS

Review of *Royalists to Romantics: Women Artists from the Louvre, Versailles, and Other French National Collections*, exhibition organized by the National Museum of Women in the Arts, Washington DC, February 24, 2012-July 29, 2012, with catalogue by Jordana Pomeroy, Laura Auricchio, Melissa Lee Hyde, and Mary D. Sheriff (Washington, DC and London: National Museum of Women in the Arts and Scala Publishers Limited, 2012). *Early Modern Women: An Interdisciplinary Journal*, volume 8, fall 2013, to appear.

Review of *Dealing With Degas: Representations of Women and the Politics of Vision*, edited by Richard Kendall and Griselda Pollock, in ***Woman's Art Journal*** 16(fall 1995-winter 1996), pp. 35-40.

Review of Carolyn Springer, *The Marble Wilderness: Ruins and Representation in Italian Romanticism 1775-1850*, in ***Modern Philology*** 87 (August 1989), 95-97.

"The Macchiaioli: Art or History?" (Review of exhibition catalogue, *The Macchiaioli: Painters of Italian Life*), in ***Art Journal*** 46 (Summer 1987), 139-43.

"Who Were the Macchiaioli?" (Review of exhibition, "The Macchiaioli: Painters of Italian Life," The Fogg Art Museum, Harvard University), in ***Art News*** 85 (November 1986), 110-15.

"Will the Real Impressionists Please Stand Up?" (Review of exhibition, "The New Painting: Impressionism 1974-1886," The National Gallery of Art, Washington, D.C.), in ***Art News*** 85 (May 1986), 84-89.

Review of Hugh Honour and John Fleming, *The Visual Arts: A History* (Prentice-Hall, 1982), in ***Woman's Art Journal***, Fall-Winter 1983-84 (with Mary D. Garrard).

Review of Germaine Greer's *The Obstacle Race*, Eleanor Munro's *Originals: American Women Artists*, and Judy Loeb's *Feminist Collage: Educating Women in the Visual Arts*, in ***The Art Journal***, Summer 1981, 180-183.

Review of *Toskanische Impressionen: Der Beitrag der Macchiaioli zum europaischen Realismus*, and of *I Macchiaioli nella cultura toscana dell'Ottocento* (catalogues of exhibitions held in Munich and Florence, 1975-1976), ***The Art Bulletin***, June 1979, 328-332.

LETTERS TO THE EDITOR

Letter to the Editor, "Poking Fund at Masculinity," jointly written with Mary D. Garrard in response to a review of the Claude Raguet Hirst exhibition at the National Museum of Women in the Arts; published in ***The Washington Post***, Saturday, December 18, 2004.

"Georgia O'Keeffe, Unfairly Cast in an Unfavorable Light" (with Mary D. Garrard). Letter to the Editor, ***The Washington Post***, Sunday, February 4, 2001, Arts section, p. G6.

"An Exchange on the Feminist Critique of Art History" (with Mary D. Garrard), Letter to the Editor, *The Art Bulletin*, March 1989, 124-26.

Letter to the Editor, *The Art Bulletin* September 1981, 504-5.

Letter to the Editor: "On A. Alhadeff's review of Albert Boime's *The Academy and French Painting in the Nineteenth Century*," *The Art Bulletin*, March 1973, 162.

ANTHOLOGIZED WORK

Excerpt from the "introduction" to *The Expanding Discourse: Feminism and Art History*, reprinted in *Points of View*, eds. John McEnroe and Deborah Pokinski, Prentice Hall Publishers, 2001.

OTHER ARTICLES AND ESSAYS (INVITED AND COMMISSIONED)

Norma Broude and Mary D. Garrard, "A Feminist Art Tour of Washington, DC," special one page illustrated report, *Washington Post*, Sunday, April 22, 2007; Page N08.
<http://www.washingtonpost.com/wp-dyn/content/article/2007/04/20/AR2007042000412.html?referrer=emailarticle>

"Report from Washington: Alternative Monuments," *Art in America*, February 1991, 72-81.

"Feminist Art History and the Academy: Where Are We Now?" (with Mary D. Garrard), *Women's Studies Quarterly*, 15 (Spring/Summer 1987; issued January 1988), 10-16;. Reprinted in "Looking Back, Moving Forward: 25 Years of Women's Studies History," Anniversary Issue of *Women's Studies Quarterly*, 25(Spring/Summer 1997), 212-22.

"Grace Hartigan: A Mini Retrospective 1954-1984," catalogue essay for exhibition, Watkins Art Gallery, The American University, February 15-March 14, 1987.

"First Hand" (a weekly column written by people in the arts), *Washington Post*, January 25, 1983, Section C, p. 7 (with Mary D. Garrard).

"The Burghers of Calais: An Art Historical Analysis," in *The Burghers of Calais*, a study guide published with a grant from the Virginia Foundation for the Humanities and Public Policy, 1981, 12-15.

"Feminist Performance and Social Change," *Women Artists' News*, March 1980.

"Report on the 67th Annual Meeting of the College Art Association of America: Women's Caucus Report," *The Art Journal*, Summer, 1979.

"Report on the 66th Annual Meeting of the College Art Association of America: Women's Caucus Report," *The Art Journal*, Summer, 1978.

"Adriano Cecioni," *Dizionario biografico degli Italiani*, 1978.

"Report on the Women's Caucus for Art Affirmative Action Questionnaire," *The Art Journal*, Fall, 1975.

CURATORIAL PRACTICE

"**Claiming Space: The American Feminist Originators**," exhibition co-curated by Norma Broude and Mary D. Garrard, The American University Museum in the Katzen Art Center, November 2007-January 2008.

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

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

For a full list of reviews and citations, with texts, compiled by AU Media Relations, click on:

http://vocuspr.vocus.com/VocusPr30/Publish/14481/Forward_14481_1286216.htm

"**The Politics of Nature**," exhibition planned for The American University Museum, fall 2011. Not funded; postponed.

LECTURES

National Gallery of Art, Washington DC, October 5, 2014: "Degas: Women, Horses, and Nature," paper in *Degas and Cassatt: Different Perspectives*, symposium marking the conclusion of the *Degas/Cassatt* exhibition.

Annual Meeting of the College Art Association of America, Boston, February 23, 2006: "**G.B. Tiepolo's Frescoes at Valmarana.**" Paper read in session entitled "Bringing a Feminist Perspective to non-women-centered Topics," sponsored by the CAA Committee on Women in the Arts.

Milwaukee Art Museum, Milwaukee Wisconsin, April 12, 2005. *Degas, Misogynist or Feminist? The Gender Politics of Art History.*

"Miriam Schapiro and the Pattern and Decoration Movement," panel presentation, Kristen Frederickson Contemporary Art Gallery, New York City, February 14, 2004.

Georgia O'Keeffe Museum, Santa Fe, New Mexico. November 19, 2000. *Mary Cassatt: "The Modern Woman" and the Public Sphere.*

Portland Art Museum, Portland Oregon (co-sponsored with Portland State University), May 12, 2000. *Mary Cassatt: Modern Woman or the Cult of True Womanhood?*

National Gallery of Art, Washington, D.C., June 6, 1999: *Mary Cassatt and The Woman Artist in Nineteenth-Century Culture.* Special Lecture program for the opening of the exhibition Mary Cassatt, Modern Woman.

Princeton University, Department of Art and Archaeology, April 12, 1999: *Outing Impressionism: Homosexuality and Homosocial Bonding in the Work of Caillebotte and Bazille.* Paper delivered in the Graduate Student Lecture Series.

Annual Meeting of the College Art Association of America, February 11, 1999: *Outing Impressionism: Homosexuality and Homosocial Bonding in the Work of Caillebotte and Bazille.* Paper read in session entitled "Identity and the Limits of Representation."

The Art Institute of Chicago, November 13, 1998: *The Woman Artist and Nineteenth-Century Culture.* Keynote address for the opening of the exhibition Mary Cassatt, Modern Woman.

National Museum of American Art, May 9, 1997: *Miriam Schapiro: Feminism and Modernism.* On the occasion of an exhibition of her work.

The Cleveland Museum of Art and the Department of Art History, Case Western

Reserve University, Cleveland, Ohio. December, 1998:
Impressionism, A Feminist Reading.

The Kimbell Art Museum, Fort Worth, Texas, March 11, 1995.
Italian Painting During the Impressionist Era (on the occasion of the exhibition of the Gaetano Marzotto Collection).

The Corcoran Gallery of Art, Washington, D.C., January 16, 1994.
The Power of Feminist Art: The American Movement of the 1970s.

The Metropolitan Museum of Art, New York City, October 9, 1994.
A Feminist Reading of Origins: Impressionism and Romanticism (on the occasion of the exhibition, "The Origins of Impressionism").
(Lectures, continued)

The National Museum of Women in the Arts, Washington, D.C., September 27, 1992. ***On The Expanding Discourse: Feminism and Art History*** (a celebration on the occasion of the publication of the book).

The Phillips Collection, Washington, D.C., June 23, 1992.
World Impressionism: The International Movement
(sponsored by the Embassy of Finland).

The Albright-Knox Gallery, Buffalo, New York, March 1991.
Degas and French Feminism, ca. 1880.

Italian Cultural Society of Washington, D.C., April 16, 1989.
The Macchiaioli.

The American University, Washington, D.C. February 1987.
Impressionism, Science, and the Romantic Tradition
(Distinguished Faculty Lecture).

The Fogg Art Museum, Harvard University, Cambridge, Mass., June 22, 1986.
The Macchiaioli: Painters of Italian Light.

Georgetown University, Washington, D.C., October 22, 1985. ***Impressionism and the Romantic Tradition.*** (The Misty Dailey Memorial Lecture Series).

Annual Meetings of the College Art Association and the Women's Caucus for Art, New York, February 1986.
'The Spartan Youth' Revisited: Degas and European Feminism, ca. 1880.

Syracuse University, April 13, 1983.
Feminism and Art History

(lecture sponsored by the Department of Fine Arts and the Women's Studies Program).

Colgate University, April 12, 1983.

Feminism and Art History (lecture in a program on women's history).

Annual Meeting of the College Art Association of America,

Washington, D.C., February, 1979.

The Decorative versus the Abstract in Twentieth-Century Art.

(Women's Caucus for Art session: Questioning the Litany II)

The Corcoran Gallery of Art, Washington, D.C., January 13, 1980.

Feminist Performance and Social Change (Women's Caucus for Art Alternative Conference, Washington, D.C.).

The National Gallery of Art, Washington, D.C., May 31, 1977.

Degas's Attitudes Toward Women: A Re-evaluation

(Sunday Afternoon Lecture Series)

Philadelphia Museum of Art, September 25, 1977.

Degas's Attitudes Toward Women: A Re-evaluation

(Sunday Afternoon Lecture Series)

Annual Meetings of the College Art Association of America

Washington, D.C., January, 1975.

Degas's "Misogyny" (Impressionism session).

PANELS, CONFERENCES, INTERVIEWS, AND OTHER APPEARANCES

Annual Meetings of the College Art Association of America

New York City, February 2011.. Co chair with Griselda Pollock (University of Leeds) of the **CAA Centennial Session on "Feminism"** Invited to co-chair special session on occasion of the centenary celebration.

Annual Meetings of the College Art Association of America

New York City, February 15, 2007. Co chair with Mary D. Garrard of session entitled. **"What's Love Got to Do With It? The Myth and Politics of Love in Art and Art History."**

First Annual Feminist Art History Conference at AU (November 5-7, 2010; **in honor of Mary Garrard and Norma Broude**). Member of the Organizing Committee. Reviewed and selected papers; moderated panels; introduced the keynote speaker.

Interviewed and quoted in a review by Carrie Rickey of the Frida Kahlo exhibition at the Philadelphia Museum of Art. *The Philadelphia Inquirer*, Sunday February 17, 2008.

Interviewed by Dutch Television News Service on the Van Gogh Exhibition at the National Gallery (September 4, 1998)

Conference co-chair: The Twentieth Anniversary Celebration of the 1972 Conference of Women in the Visual Arts, Corcoran Gallery of Art, Washington, D.C., April 12, 1992.

Chair of session on "Media and Society," CAS Faculty Colloquium, The American University, May 14, 1987.

Interview, Channel 7 Nightly News, April 1987 (subject: National Museum of Women in the Arts).

"What is Feminist Art History?" Annual meeting of ARLIS (Art Librarian's Society of North America), Washington, D.C., February 1987.

"Gender and Power in the Imagery of Modern Art." Faculty Colloquium, The American University, Washington, D.C., May 1986.

"Feminism and Art History" (with Mary D. Garrard). Hood College, March 25, 1986. Moderator and Panel Organizer, "Quilt as Art: Threads of a New Idea." Panel discussion with Grace Glueck, Paul Richard, Ned Rifkin, Barbara Fendrick and David Tannous. Hirshhorn Museum and Sculpture Garden, February 10, 1985 (Smithsonian Associates Program, in conjunction with the exhibition The Artist and the Quilt).

Interview (with M.D. Garrard) on television show "Eye on Washington," Channel 20, February 9, 1984. (Re-broadcast, Feb. 26, 1984.)

"Of Men, Women and Art" (with M.D. Garrard), at the home of the President of The American University and Mrs. Berendzen, January 26, 1984.

Co-chair, with Mary D. Garrard, of Questioning the Litany III, art history session jointly sponsored by the Women's Caucus for Art and the College Art Association of America, Annual Meetings, Philadelphia, February 17, 1983.

Juror, with Mary D. Garrard, for exhibition sponsored by the Washington Chapter of the Women's Caucus for Art, at Moore College, Philadelphia, February, 1983.

Key note speaker, with Mary D. Garrard, at a conference sponsored by the Women Artists Series of Douglass College and the New Jersey Chapter of the Women's Caucus for Art, Rutgers University, New Brunswick campus, March 12, 1982.

Participant in a panel discussion on Rodin's Burghers of Calais, taped for television and shown on WNVT Channel 14/53 (PBS Virginia), Sunday, February 15, 1981.
Co-chair for Program (with Mary D. Garrard). Women's Caucus for Art Alternative Conference: *Social Change Takes Courage*. Corcoran Gallery and the National Gallery, Washington, D.C., January 11-13, 1980.

"The Burghers of Calais: An Art Historical Analysis," paper read at a symposium on Rodin's Burghers of Calais, Arlington Arts Center, November 21, 1980.

"Women and the Art Journals: Widening the Mainstream," panel chaired at the Annual Meeting of the College Art Association of America, Los Angeles, February, 1977.

Invited Participant, Discussion with Mrs. Walter Mondale and Midge Costanza, held at the Brooklyn Museum of Art in conjunction with the exhibition Women Artists, 1550-1950, October, 1977.

FELLOWSHIPS AND GRANTS

American University Senate Research Committee, funding for work on *Degas and Gender*. Awarded in December 1999 for work in AY2000/2001.

American University Mellon Research Support Fund, CAS. Illustration subvention for publication of "Mary Cassatt: Modern Woman or the Cult of True Womanhood?" Woman's Art Journal vol. 21, no.2 (Fall2000/Winter2001), 36-43. Awarded in the spring of 2000.

The Bellagio Study and Conference Center, The Rockefeller Foundation.
Resident scholar, May 1991.

National Endowment for the Humanities,
Fellowship for College Teachers, Spring 1991.
To work on projected book, *French Painting and the Feminist Movement: From David to Cassatt*.

The American University,

Sabbatical Support Award, 1989-90.

To begin work on a projected book, *French Painting and the Feminist Movement: From David to Cassatt*.

The American University,

Faculty Summer Research Grant, Summer, 1987.

To support research for the article, "'The Spartan Youth' Revisited: Degas and European Feminism ca. 1880."

The J. Paul Getty Trust, 1986,

Publication Subsidy to Yale University Press for publication of *The Macchiaioli: Italian Painters of the Nineteenth Century* (Yale University Press, 1987).

The American University,

Faculty Research Grant, fall 1986.

To subsidize expenses incurred in gathering photocopy for book, *The Macchiaioli: Italian Painters of the Nineteenth Century* (Yale University Press, 1987).

The American University,

Faculty Summer Research Grant, Summer, 1983,

To complete a book on the Italian Macchiaioli (Yale University Press, 1987).

National Endowment for the Humanities,

Fellowship for College Teachers, AY 1981-82.

To write a book on the Italian Macchiaioli.

Department of Education, Fund for the Improvement of Post-Secondary Education,

Mina Shaughnessy Fellow (with Mary D. Garrard), July 1, 1982 - December 31, 1982.
Planning grant for a new general History of Art textbook for undergraduate survey courses.

The American University,

Mellon Faculty Development Grant (with Mary D. Garrard), 1981.

To develop a book entitled *Feminism and Art History*.

The American University,

College of Arts and Sciences, Faculty Release Time Award, spring semester, 1981.

To continue work on a projected book on Impressionism and Romanticism.

The American University,

Faculty Summer Research Grant, Summer, 1978.

To begin research for a study on Impressionism and Romanticism.

Woodrow Wilson Dissertation Fellow, 1965-1966.

New York State Regents Advanced Teaching Fellow, 1964-1965

Columbia University, Department of Art, Summer Travel Grant, Italy, 1964

Woodrow Wilson Fellow, 1962-1963.

SERVICE TO THE PROFESSION

The Feminist Art Project: Appointed member of the **Honorary Committee**, 2006 and ongoing

Woman's Art Journal (academic journal): Appointed Member the **Editorial Board**, 2006 and ongoing

Rutgers University. The Miriam Schapiro Archive for Women Artists Endowment Committee. Committee Member, 2004 –

College Art Association of America, Member of *The Art Bulletin* Advisory Committee, 1996-1998.

American Academy in Rome, Juror for the 1996 Rome Prize Competition in the History of Art.

College Art Association of America, Professional Practices Committee, Appointed Member, 1994-1996.

Women's Caucus for Art, National Advisory Board, Appointed Member, 1984-1987.

College Art Association of America, Board of Directors Nominee (1986-1990), Fall 1985.

National Endowment for the Humanities, Division of General Programs (Humanities Projects in Museums and Historical Associations), Panelist, May 3-4, 1984.

Co-chair for Program (with Mary D. Garrard). Women's Caucus for Art Alternative

Conference: *Social Change Takes Courage*. Corcoran Gallery and the National Gallery, Washington, D.C., January 11-13, 1980.

Editor of College Art Association publications for the Women's Caucus for Art, 1978-1980; 1982-1983.

Member of the Steering Committee for Program, Women's Caucus for Art Meetings, Washington, D.C., January. 1979.

Member of the Exhibition Committee: *Women from the Vaults*, exhibition held in conjunction with the Women's Caucus for Art Meetings, Washington, D.C., January, 1979.

Member of the Constitutional Committee of the Women's Caucus for Art, 1978.
National Advisory Board Member, Women's Caucus for Art, 1974-1978; 1980-1983; 1984-1987.

Affirmative Action Officer, Women's Caucus for Art, 1972-75.

Appointed Member, College Art Association Commission on the Status of Women, 1972-73

HONORS AND DIRECTORY LISTINGS

Phi Beta Kappa.

Who's Who in American Art (beginning with the 1978 edn.).

The World Who's Who of Women (5th edn, 1978).

Who's Who of American Women (beginning with the 12th edn., 1981-1982).

Contemporary Authors (1983 edn.).

Honoree, "Honoring Women in the Arts," event sponsored by the Virginia Chapter of the National Organization for Women," March 2, 1986.

Mellon Senior Scholar Award, The College of Arts and Sciences, The American University, 1989.

Award for Outstanding Scholarship, Research, and Other Professional Contributions, The College of Arts and Sciences, The American University, Academic Year 1991-92.

Mid-Career Achievement Award, The Women's Caucus for Art, presented in Chicago at

the annual meetings of the WCA and the College Art Association, February 1992.

Mississippi Institute of Arts and Letters. 1995 Award in non-fiction category for ***The Power of Feminist Art***.

College Art Association. of America. Art History Recognition Award conferred by the Committee on Women in the Arts at the annual meetings of CAA, New York, February 25, 2000.

2007 FACULTY RECIPIENT OF THE ALICE PAUL AWARD, sponsored by the Women and Politics Institute, School of Public Affairs, American University.

See <http://wandp.american.edu/pages.php?ID=77>

American University, CAS Nominee for the University's Outstanding Scholarship, Research and Other Professional Contributions Award, AY 2000 and AY 2009.

UNIVERSITY SERVICE

Member of the Graduate Studies Committee of the Senate, The American University, 1977-1978.

At-large Member of the Education Policies Committee, College of Arts and Sciences, The American University, 1977-1979.

Member of the Planning Committee, Washington Semester in the Humanities Program, The American University, 1981.

Women's Studies Advisory Board, The American University, 1981 to the present.

Member, Education Policies Committee, College of Arts and Sciences, The American University, 1984-85.

Member, Curriculum Committee of the Women's Studies Advisory Board, The American University, 1985 -

Member, Faculty Colloquium Committee, College of Arts and Sciences, The American University (organized Faculty Colloquium on "Information, Disinformation and the State," May 14-15, 1987), 1986-87.

Member, Mellon Advisory Committee for Faculty Development, College of Arts and Sciences, The American University, 1986-87, 1987-1988.

Advisory Member, Curriculum Development Committee (Integrating issues of gender, race, and class into the General Education Curriculum), 1987-1988.

Member, Hearing Panel, University Senate, 1988-1991.

Member of the Faculty Search Committee, Washington Semester in Museum Studies and the Arts, 1994.

Member of the Faculty Search Committee, Washington Semester in Museum Studies and the Arts, 1995.

Member of the Faculty Advisory Committee, Museum Education Site Licensing Program, Grant from the Getty Art History Information Program, 1994-1996.

Member of the Selection Committee, Zeta Chapter of Phi Beta Kappa, 1998 and 1999.

Member of the Planning Committee for a proposed Ph.D. program in Interdisciplinary Humanities.

DEPARTMENT SERVICE

Freshman and Undergraduate Advisor for Art History, Art Department, The American University, 1976-1981.

Co-director and Academic Advisor, with Mary D. Garrard, of all undergraduate and graduate programs in Art History, 1981-2003.

Member, Art Department Committee on Merit Pay Increases, 1984-85, and other years.

Member, Art Department Search Committee for Gallery and Slide Collection Curator, 1984-85.

Academic Advisor in Art History, graduate and undergraduate, 1985-1987.

Member, General Education Committee, Department of Art, fall 1986.
Chair, Rank and Tenure Committee, Department of Art, 1986-87.

Member, Exhibition Committee: "Grace Hartigan: A Mini-Retrospective 1954-1984," Watkins Art Gallery, The American University, February 15-March 14, 1987.

Initiated and Directed the Art History Cooperative Education Program, 1992-1993.

Member of the Art History Program Review Committee, 1992-93.

Member of the Art History Faculty Search Committee, 1992-93.

Member of the Faculty Advisory Committee, Educational Site Licensing Project Grant,

Getty Art History Information Program, 1994-1996.

Faculty Advisor for graduate student participant at the Middle Atlantic Symposium in the History of Art, National Gallery of Art, April 29, 1995.

Director of undergraduate and graduate programs in Art History, AY 1995-1996

Chair of the Rank and Tenure Committee, Art Department, AY 1995-1996.

Faculty Advisor for graduate student participant at the Middle Atlantic Symposium in the History of Art, National Gallery of Art, April 25, 1997.

Member of the Faculty Search Committee Spring 1997.

Chair of the Rank and Tenure Committee, Art Department, AY 1997-1998.

Faculty Advisor for graduate student participant at the Middle Atlantic Symposium in the History of Art, National Gallery of Art, April, 2002.

Chair of the Faculty Search Committee, Fall 2002-Spring 2003.

Director of the Graduate Program in Art History, 1998 – present.

Co-organizer with George Washington University of the first annual graduate student symposium in the history of art, October 2003.

Faculty Advisor for graduate student participant at the Middle Atlantic Symposium in the History of Art, National Gallery of Art, April, 2004.

Chair of the Faculty Search Committee, Fall 2005-Spring 2006.

Chair of the Faculty Search Committee, Summer 2008.

Faculty sponsor for graduate student participant at the Middle-Atlantic Symposium in the History of Art, National Gallery of Art, March 7, 2009.

Chair of the Faculty Search Committee, Spring 2009

Member, Rank and Tenure Committee, Department of Art, ongoing.

Member, Graduate Admission and Awards Committee for Art History, Department of Art, ongoing.

Member, Comprehensive Examinations Committee for the M.A. in Art History, ongoing.

First Annual Feminist Art History Conference at AU (November 5-7, 2010; in honor of Mary Garrard and Norma Broude). Member of the Organizing Committee. Reviewed and selected papers; moderated panels; introduced the keynote speaker. Appointed, Pro Bono (May 2010 - November 2010).

Search Committee for full-time tenure-track faculty appointment in modern European art history, Committee Member, Appointed, Pro Bono (June 2010 - December 2010).
Accomplishments: Candidate hired.

Art History Programs co-chair, with colleague Helen Langa, I served as co-director of undergraduate and graduate programs in Art History., Pro Bono (January 2010 - August 2010).

Rank and Tenure Committee, Department of Art, Committee Member, Appointed, Pro Bono. (January 2010 - December 2010).

Comprehensive Examinations Committee for the M.A. in Art History, Committee Member, Appointed, Pro Bono. (March 2009 - November 2009).

AU/GWU Graduate Art History Symposium, October 2, 2010. Supervisor for paper delivered by M.A. student Katherine Bocard, entitled "The Mystifying Muse of Man Ray's *Erotique Voilée*: The Problematics of Gender, Oscillation, and Anonymity in the Figure of Meret Oppenheim"

Second Annual Feminist Art History Conference at AU (November 2011; in honor of Mary Garrard and Norma Broude). Member of the Organizing Committee. Reviewed and selected papers; moderated panels; introduced the keynote speaker. Appointed, Pro Bono (May 2011 - November 2011).

Third Annual Feminist Art History Conference at AU (November 2012; in honor of Mary Garrard and Norma Broude). Member of the Organizing Committee. Reviewed and selected papers; moderated panels; introduced the keynote speaker. Appointed, Pro Bono (May 2012 - November 2012).

