

**Juliet Bellow****221 Katzen Art Center, American University, 4400 Massachusetts Avenue, Washington DC, 20116****Phone: 202.885.6477 Email: bellow@american.edu****Education**

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- 2005 Ph.D., History of Art, University of Pennsylvania  
Dissertation: "Clothing the Corps: How the Avant-Garde and the Ballets Russes Fashioned the Modern Body" (Christine Poggi, Susan Sidlauskas)
- 2000 M.A., History of Art, University of Pennsylvania  
Thesis: "Engendering the Masculine Interior: John Singer Sargent's *Dr. Pozzi at Home*" (Susan Sidlauskas)
- 1995 B.A., Art History, Columbia University  
Magna cum laude; Elected to Phi Beta Kappa

**Academic appointments**

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- 2015-present Associate Professor of Art History, American University
- 2011-2015 Assistant Professor of Art History, American University
- 2008-2011 Visiting Assistant Professor of Art History, American University
- 2007-2008 Visiting Assistant Professor of Art History, Drew University
- 2006-2007 Visiting Assistant Professor of Art History, Hunter College
- 2005-2006 Lecturer in Art History, University of Pennsylvania
- 2004-2005 Visiting Instructor in Art History, Swarthmore College

**Curatorial appointments**

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- 2011-13 Consulting Scholar, "Diaghilev and the Golden Era of the Ballets Russes, 1909-1929: When Art Danced with Music," National Gallery of Art, Washington DC
- 2007 Exhibition Organizer, "MAs Select MFAs," Hunter College/Times Square Gallery
- 2001 Co-curator, "Transformation: Jews and Modernity," Arthur Ross Gallery, University of Pennsylvania
- 1995-1997 Curatorial Assistant, The Jewish Museum, New York

**Awards, fellowships and grants**

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External sources:

- Residential Fellow, Center for Ballet and the Arts, New York University, 2015-16
- Fellow, Stone Summer Theory Institute, School of the Art Institute of Chicago, July 2011
- Selma Jeanne Cohen Award, Society of Dance History Scholars, 2005
- Jacob K. Javits Fellowship, 1997-2002

Internal sources:

- Mellon Faculty Support Grant, American University, 2014 (funded research trip to Stockholm)
- International Travel Grant, American University, 2013 (funded research trip to Paris)
- Faculty Research Support Grant, American University, 2013 (funded research trip to Paris)
- Mellon Faculty Support Grant, American University, 2012 (funded book subvention)
- Chimicles Fellowship, University of Pennsylvania, 2003-2004
- William Penn Fellowship, University of Pennsylvania, 1997-2003

**Publications: books**

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*Modernism on Stage: The Ballets Russes and the Parisian Avant-Garde* (Farnham and Burlington: Ashgate Press, 2013)

Reviews: Kirsten Pullen, *Theatre Annual: A Journal of Performance Studies* 67 (2014): 84-87; Hanna Järvinen, *Dance Research Journal* 46, no. 1 (June 2014): 96-103; Joseph McBrinn, *Journal of Design History* 27, no. 2 (May 2014): 197-199; Svetlana Cheloukina, *Slavic and East European Journal* 57, no. 4 (Winter 2013): 688-690; Colleen McQuillen, *The Russian Review* 73, no. 1 (January 2014): 119-120; Marion Schmid, *French Studies* 67, no. 4 (October 2013): 573-574.

In progress:

*Rodin's Dancers: Moving Toward the Limits of Sculpture* (in research/writing stage)

**Publications: journal articles and book chapters**

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"Loïe Fuller, Visible Woman?" in Gustav Frank, ed., *Modernism and the Beginnings of Visual Culture* (forthcoming from Aisthesis Verlag; peer-reviewed)

Contributor to James Elkins, Gustav Frank, and Sunil Manghani, eds., *Farewell to Visual Studies* (University Park: The Pennsylvania State University Press, 2015). (peer-reviewed)

"The Sacre 'Au Printemps': Parisian Receptions of the Ballets Russes," in Susan Waller and Karen Carter, eds., *Foreign Artists and Communities in Modern Paris 1870-1914* (Farnham: Ashgate Press, 2015): 155-168. (peer-reviewed)

Reviews: Michele Greet, *Art Bulletin* 98, no. 2 (June 2016): 265-67; Alexandra Parigoris, *Burlington Magazine* 158 (April 2016): 296-97

"The Doctor Is In: John Singer Sargent's *Dr. Pozzi at Home*," *American Art* 26, no. 2 (Summer 2012): 42-67. (peer-reviewed)

"Animated Stones: Giorgio de Chirico's *Le Bal* and the Neoclassical Body," *Experiment* 17 (2011): 311-320. Special issue, "Ballets Russes"

"Fashioning *Cléopâtre*: Sonia Delaunay's New Woman," *Art Journal* 68, no. 2 (Spring 2009): 6-25. (peer-reviewed)

"Reforming Dance: Auguste Rodin's *Nijinsky* and Vaslav Nijinsky's *L'Après-Midi d'un Faune*," *Cantor Arts Center Journal* 3 (2002-03): 172-185. Special issue, "New Studies on Rodin" (peer-reviewed)

In progress:

"Live Antiquity: Auguste Rodin and the Cambodian Royal Ballet" (at submission stage)

"*Ballets Mécaniques*: On Dance and the Machine Aesthetic" (in research/writing stage)

"Re: Performance (A Memo to Museum Curators)" (in research stage)

**Publications: exhibition catalogue essays**

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"A May-December Romance? Time and Collaboration in *The Seasons*," in Fionn Meade and Joan Rothfuss, eds., *Merce Cunningham: Common Time* (Minneapolis: Walker Art Center; forthcoming in spring 2017)

"Beyond Movement: Auguste Rodin and the Dancers of His Time," in Alexandra Gerstein, ed., *Rodin and Dance: The Essence of Movement* (London: The Courtauld Institute of Art, forthcoming in fall 2016)

"On Time: Sonia Delaunay's Sequential Simultaneism" ("Instant et séquence: le paradoxe du simultanéisme de Sonia Delaunay") in Anne Montfort and Cécile Godefroy, eds., *Sonia Delaunay* (Paris: Réunion des Musées Nationaux/London: Tate Publishing, 2014): 98-102.

"When Art Danced with Music," in Jane Pritchard, ed., *Diaghilev and the Golden Age of the Ballets Russes: When Art Danced with Music* (London: V&A Publications/Washington, DC: National Gallery of Art, 2013): 186-203.

"Dance in Debussy's Paris: Re-Figuring Art and Music," in Linda Muehlig, ed., *Debussy's Paris: Art, Music and Sounds of the City* (Northampton, MA: Smith College Museum of Art, 2012): 46-61.

"A Feminine Geography: Place and Displacement in Jewish Women's Art of the Twentieth Century," in Larry Silver, ed., *Transformation: Jews and Modernity* (Philadelphia: University of Pennsylvania Press, 2001): 35-56.

#### **Publications: book reviews and reference materials**

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Review of Sarah Gustche-Miller, *Parisian Music-Hall Ballet, 1871-1913, Nineteenth-Century French Studies* (forthcoming)

Entries on "Parade," "La création du monde," "Futurism and Dance" and "Dance and Visual Design," *Routledge Encyclopedia of Modernism* (REM) (forthcoming)

"Interdisciplinarity and Its Discontents": response to Daniela Spirc-Beard, review of *Modernism on Stage: The Ballets Russes and the Parisian Avant-Garde*, *H-France Review*, vol. 15 (August 2015).

Co-author with Nell Andrew, "Inventing Modernism?" *The Modernist World* (London: Routledge, 2015): 329-338.

"Pictures from an Institution: The National Gallery of Art and the corporatization of the museum" [Review of Neil Harris, *Capital Culture: J. Carter Brown, the National Gallery of Art, and the Reinvention of the Museum Experience*] *The New Republic*, August 4, 2014

"Revolution in Dancing: Balanchine before Balanchine" [Review of Elizabeth Kendall, *Balanchine and the Lost Muse: Revolution and the Making of a Choreographer*] *The New Republic*, January 17, 2014

Review of Annette Dixon, *The Dancer: Degas, Forain, and Toulouse-Lautrec*, *CAA Reviews*, October 2009; <http://www.caareviews.org/reviews/1350>.

"Balanchine and the Deconstruction of Classicism," in Marion Kant, ed., *The Cambridge Companion to Ballet* (Cambridge: Cambridge University Press, 2007): 237-245.

"Surveying the 'Long Nineteenth Century': A Review of Art-History Textbooks in the Field," *CAA Reviews*, June 2007; <http://www.caareviews.org/reviews/999>.  
Selected as the top "reader's pick" for 2007

"Prokofiev's Ballets for Diaghilev" (book review), *Dance Research Journal* 39, no. 1 (Summer 2007): 117-119.

### **Papers delivered at conferences and symposia (peer-reviewed)**

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"Towards a Newer Laocoön? Modernism and the Spatial Arts," paper for panel "What Was A Medium?" European Network for Avant-Garde and Modernism Studies 5<sup>th</sup> Biannual Congress, scheduled for June 2016

"Curating Ballet," paper for "Contemporary Ballet: Exchanges, Connections, and Directions," Society of Dance History Scholars special topics conference, Barnard College and Center for Ballet and the Arts, scheduled for May 2016

"In Search of Lost Time: Worringer and Rodin at the Trocadéro," paper for panel "Abstraction as Empathy: Dance Kinesthetics and Modernist Abstraction," Modernist Studies Association Annual Conference, November 2015

"Re: Performance (A Memo to Museum Curators)," paper for panel "Dance and the Art Museum," College Art Association Annual Conference, February 2015

"Live Antiquity: The Temporalities of Auguste Rodin's Cambodian Dancers," paper for panel "Antimodernism(s) in French Art and Culture, 1860-1914," College Art Association Annual Conference, February 2014

"*Ballets Mécaniques*: On Dance and the Machine Aesthetic," paper for "Reconsidering Paris in the 1920s: Fernand Léger in an Expanded Context," Fifth Annual Anne d'Harnoncourt Symposium, Philadelphia Museum of Art/University of Pennsylvania, November 2013

"Spectacular Bodies: Auguste Rodin and Loïe Fuller at the 1900 Exposition Universelle," paper for panel "Mobilizing the Viewer: Structures of Viewing in the Nineteenth Century," Society of French Historical Studies Annual Conference, April 2013

Co-author with Gustav Frank, "Picture Dance: On Photography and Agency," paper for symposium "Presence and Agency: Rhetoric, Aesthetics and the Experience of Art," LUCAS, The Leiden Center for the Arts and Humanities in Society, December 2012

"Loïe Fuller, Visible Woman?" paper for symposium "'Bilderrätsel des gesprungenen Bewußtseins': Modernism and the Beginnings of Visual Culture," Institute of Germanic and Romance Studies, University of London, May 2012

"Auguste Rodin and Loïe Fuller: Bodies in the Space between Sculpture and Dance," paper for Society of Dance History Scholars Annual Conference, June 2011

"Say Yes," paper for SECAC (Southeastern College Art Conference), Richmond, VA, October 2010

"Embodying Liberty: Eugène Delacroix's 28 July and the Romantic Ballet," paper for symposium "1789, 1989, 2009: Post-Revolutionary Art," Courtauld Institute, London, June 2009

"Presenting Antiquity: Auguste Rodin's Cambodian Dancers," paper for panel "Entertainment and Visual Representation" sponsored by the Association of Historians of Nineteenth-Century Art at the Interdisciplinary Nineteenth-Century Studies Association Annual Conference, April 2009

"*Dr. Pozzi at Home*: Male Interiority and Private Space in the Fin de Siècle," paper for panel on "Re-Gendered Spaces: Place and Identity in Nineteenth-Century France" sponsored by the Association of Historians of Nineteenth-Century Art at the Annual International Nineteenth-Century French Studies Colloquium, October 2008

"Sonia Delaunay's Cleopatra and 'the Light of the Orient,'" paper for Russian Ballet Symposium, Harriman Institute for Russian, Eurasian, and Eastern European Studies, Columbia University, October 2007

"The Body as Ruin," paper for panel "The Avant-Garde Body" (co-organized with Susan Laikin Funkenstein), Modernist Studies Association Annual Conference, October 2006

"Moving Pictures: *Parade* and the Cinematic Body," paper for the Eighth Annual Meeting of The Space Between Annual Conference, Bucknell University, June 2006

"Graphing Games: Abstraction and Automation in *Jeux*," paper for the Society of Dance History Scholars Annual Conference, June 2006

"Hysterical Rites," paper for panel "Illness as Modernity: Images of Hysteria, 1863-1913," Modernist Studies Association Annual Conference, October 2005

"Engendering the Masculine Interior: John Singer Sargent's *Dr. Pozzi at Home*," paper for "Exposing the Nineteenth Century: Interiors, Interiority, and Introspection," Interdisciplinary Graduate Conference, Rutgers University, November 2004

"Picasso's Puppets: *Petrouchka*, *Pierrot*, and *Parade*," paper for the Symposium on the History of Art at the Institute of Fine Arts and the Frick Collection, April 2004

"Ancient Steppes on the Avenue Montaigne: Contextualizing *Le Sacre du Printemps*," paper for "Figuring Corporeality," Brown University Graduate Student Symposium, February 2004

"Fashioning *Cléopâtre*: Sonia Delaunay, the Ballets Russes, and the New Woman," paper for panel "Designing the Danseuse: Modern Artists and the Female Star," Modernist Studies Association Annual Conference, October 2002

"Revising *L'Après-Midi d'un Faune*: Auguste Rodin, Vaslav Nijinsky, and the Dancing Body," paper for symposium "New Studies on Rodin," Stanford University, September 2002

"Parsing the Modern 'ism': On the Ballets Russes, the Avant-Garde, and Art-Historical Concepts of Style," Penn Humanities Forum First Annual Graduate Humanities Conference, February 2001

#### **Invited lectures, gallery talks and other events**

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"Working Simultaneously," plenary paper for the Grinnell Humanities Center, October 2015

"Living Statuary: Dance, Popular Spectacle, and the 1900 Exposition Rodin," Carmen Morton Christensen Visiting Art Historian Lecture, University of Utah, October 2014

"Art and Dance: A Pas de Deux," Katzen Art Museum at American University, September 2014

"Modeling Dance: Art and Entrepreneurship in Rodin's Late Career," paper for symposium "Auguste Rodin: The Human Experience," Arthur Ross Gallery, University of Pennsylvania, November 2013

"Rodin's Dancers: Art and Enterprise in an Age of Spectacle," College of Arts and Sciences Celebration of Research presentation, American University, October 2013

"Afterlives of the Artwork of the Future," Lecture, Goethe-Institut Washington, September 2013

Panelist, "Worlds of Art: Diaghilev and the Ballets Russes," National Gallery of Art, June 2013

"Auguste Rodin's *Dance Movements*: Confronting 'Sculpture's Greatest Difficulty,'" Guest lecture, Smith College, March 2012

Participant, Contemporary Art Think Tank Session (topic: "Judgment"), March 2012

Interview: "Griselda Pollock on Feminism, Art and Other Matters," Smithsonian Resident Associate Program, October 2011

Participant, Scholar's Day at the Phillips Collection, "Kandinsky and the Harmony of Silence: *Painting with White Border*," August 2011

Participant, Scholar's Day at the Philadelphia Museum of Art, "Paris Through the Window: Marc Chagall and His Circle," June 2011

"Marc Chagall: In Context and In Person," Smithsonian Resident Associate Program, June 2010

Friday Gallery Talk on "ColorForms" exhibition, Hirshhorn Museum and Sculpture Garden, May 2010

"Animated Stones: De Chirico and the Neoclassical Body," paper for symposium "The Spirit of Diaghilev," sponsored by Ballets Russes 2009, a centennial celebration of Serge Diaghilev's Ballets Russes troupe, Boston University, May 2009

Panelist, Fall for Dance Festival, New York City Center: "The Ballets Russes: How did Collaborations Among Designers, Choreographers, Composers and Performers Create Lasting Change?" September 2009

### **Panels and seminars**

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Co-convenor with Natasha Ruiz-Gómez, "Why Sculpture Is Not Boring: New Approaches to Modern Sculpture, 1846-1966," session at the Association of Art Historians, April 2015 (peer-reviewed)

Seminar session leader, Columbia University Seminar, "Studies in Dance," October 2013 (invited)

Co-organizer with Gustav Frank, "The (In)Visible Spectacle: Dance, Modernism, and Visual Culture," seminar at the Modernist Studies Association Conference, October 2012 (peer-reviewed)

Co-chair with Jenny Anger, "The Modern *Gesamtkunstwerk*," session at the College Art Association Annual Conference, February 2012 (peer-reviewed)

Respondent for panel "Self-Fashioning of the Artist in Twentieth-Century France," Society of French Historical Studies Annual Conference, April 2008 (peer-reviewed)

### **Teaching and advising**

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#### Undergraduate general-education courses:

Art: The Historical Experience (ARTH 105)  
Modern Art: 19<sup>th</sup> and 20<sup>th</sup> Centuries (ARTH 210)

#### Graduate/Undergraduate lecture courses:

European Art: Rococo to Realism (ARTH 411-611)  
European Art: Impressionism and Post-Impressionism (ARTH 412-612)  
European Art: Expressionism to Surrealism (ARTH 413-613)  
Museums and Society (ARTH 396-696)  
Art and Dance, 1860-1960 (ARTH 396-696)  
Women and the Avant-Garde (ARTH 396-696)

#### Graduate/Undergraduate seminars:

Approaches to Art History (ARTH 500)  
Revolutionary Aesthetics: Art and Politics in Nineteenth-Century France (ARTH 520/honors)  
Ballets Russes: When Art Danced with Music (ARTH 520)

#### Primary thesis adviser for completed degrees:

Isabel Smith, "The Politics of Location in Edgar Degas's Depictions of the Paris Opéra," M.A., Art History, 2016

Laura Geoghegan, "The New Women of *Bauhaus* Scene: Reassessing Authorship," M.A., Art History, 2016

Fanna Gebreyesus, "Beyond the Orientalist Canon: Art and Commerce in Jean-Léon Gérôme's *The Snake Charmer*," M.A., Art History, 2015

Brittney Bailey, "Masks and Muses: Marie Laurencin's Artist-Group Portraits," M.A. Art History, 2015

Danielle Sensabaugh, "Between Painting and Poster: Artistic and Cultural Hybridity in Henri de Toulouse-Lautrec's Panels for 'La Goulue,'" M.A., Art History, 2015

Kelley Daley, "Together at Home: Wassily Kandinsky and Gabriele Münter's Domestic *Gesamtkunstwerk*," M.A., Art History, 2015

Caitlin Glosser, "Reimagining the *Gesamtkunstwerk*: Guillaume Apollinaire's *A Quelle Heure Partira-t-il un Train Pour Paris?*," M.A., Art History, 2014

Gwen Arriaga, "A Surrealist Sideshow: Schiaparelli and Dalí's Collaborations for the Circus Collection," M.A., Art History, 2013

Catherine Southwick, "The Complexity of Class in Renoir's *Ball at the Moulin de la Galette*," M.A., Art History, 2012

Emily McAlpine, "A Reconsideration of Toulouse-Lautrec's *At the Moulin Rouge*," M.A., Art History, 2011

Jessica Cooke, "The Studio as Art: Piet Mondrian's Neo-Plastic Environment," M.A., Art History, 2011

Anastasia Karpova, "'Art Made By All and Not By One': The Collective Creator in the Affichiste Works of Jacques de la Villeglé," M.A., Art History, 2011

Committee member for completed degrees:

Rachael Pullin, "Kiki Smith: Self-Portrait Photography, 1990-2014," M.A., Art History, 2015

Rachel Gustafson, "Face to Face: Personification, Identity, and Self-Portraiture in the Early Work of Cindy Sherman and Nikki S. Lee," M.A., Art History, 2015

Kathryn Fay, "Anni and Josef Albers: Mexican Travels, Touristic Experiences, and Artistic Responses," M.A., Art History, 2014

Can Gulan, "Edward Hopper's Urban Landscapes: Modern Experience and Alienation," M.A., Art History, 2014

Lisa Holmsted, "Neither Land Nor Water: Martin Johnson Heade, Frederic Edwin Church, and American Landscape Painting in the Nineteenth Century," M.A., Art History, 2013

Maria Mahon, "Elbert Hubbard and Gustav Stickley: Two American Approaches to the Arts and Crafts Ideal," M.A., Art History, 2012

Claire McKenney, "Two Cleopatras: Appropriation of Cleopatra in Renaissance Imagery and Portraiture," M.A., Art History, 2012

Patricia Bray, "Street View: The Expressive Face of the Public in James Ensor's 1888 *Christ's Entry into Brussels in 1889* and Ernst Ludwig Kirchner's 1913-15 *Strassenbilder* Series," M.A., Art History, 2011

Kristen Bruch, "An Analysis of Art Museum Directors, 1990-2010," M.A., Arts Management, 2011

Mary Cameron, "Berthe Morisot and Angèle: A Study of Wet Nursing," M.A., Art History, 2011

Kelly Colligan, "Genius, Gender, and Symbolism: A Look at the Art of Camille Claudel," M.A., Art History, 2010

Laurie Dellaccio, "Léon Bakst's Set Design: Modern Classicism," M.A., Art History, 2010

Adviser for undergraduate honors capstone research projects:

Kat Lukes, "Chronology and Chromatics: Experiments in Text and Image with *La Prose du Transsibérien et de la Petite Jehanne de France*," 2015 (presented at Honors Capstone Research Conference)



Madeline Ullrich, "Questioning German Expressionism: Nazi Reception and Contradiction in the Art of Käthe Kollwitz," 2014 (awarded Best Presentation in the Arts and Humanities, Honors Capstone Research Conference)

Caroline Marsh, "Transforming Practices: Imogen Cunningham's Botanical Studies of the 1920s," 2014

Sara Johnson, "Vincent van Gogh: Originality and the Validation of Reptitions," 2014

Jordan Hillman, "Evolutionary Theories: Picasso's Rose Period Women," 2012 (awarded Best Presentation in the Arts and Humanities, Honors Capstone Research Conference)

Samantha Bilotta, "Édouard Manet's *Olympia*: A Review of the Literature," 2010

Supervision of student research presentations (selected):

Erica Bogese, "Jacques-Louis David's *Antoine-Laurent Lavoisier and His Wife*: Self-Definition at the Dawn of the French Revolution," Robyn Rafferty Mathias Student Research Conference, American University, spring 2015

Brittney Bailey, "Masks and Muses: Marie Laurencin's *Group of Artists*," Fifth Annual Feminist Art History Conference, American University, fall 2014

Catherine Southwick, "The Complexity of Class in Renoir's *Ball at the Moulin de la Galette*," Middle Atlantic Symposium in the History of Art, National Gallery of Art, spring 2013

Kristen Eckrich, "Höch's *Tailor Flower*," AU-GW Graduate Symposium in Art History, fall 2012

Kari Allegretto, "Readymade Rose: The Art of the Alter Ego," Robyn Rafferty Mathias Student Research Conference, spring 2012

Catherine Southwick, "The 'Renovation Blockbuster': Scholarly Show or Storage Solution?" AU-GW Graduate Symposium in Art History, fall 2011

Internships advised for academic credit:

Foundation for Art and Preservation in Embassies (fall 2013, spring 2014)

National Museum of Women in the Arts (fall 2013)

Freer and Sackler Galleries (summer 2013)

Bonhams Auction House (spring 2013)

National Endowment for the Arts (fall 2012)

Project 4 Gallery (fall 2012)

Freer and Sackler Galleries (fall 2012)

National Geographic Magazine (fall 2011)

Gallery A (fall 2011)

**Professional, university, and public service**

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Professional appointments, activities and affiliations:

Editor Designate, *caa.reviews* (editorial term 2017-2020)

Editorial Board Member, *caa.reviews* (2013-2017)

Field Editor for Nineteenth-Century Books and Related Media, *caa.reviews* (2011-2014, 2014-17)  
College Board review of AP Curriculum in Art History, 2012

Peer review of manuscript submissions:

*Art Bulletin*  
*American Art*  
*Imago Musicae*  
*Modern Jewish Studies*  
*Nineteenth-Century Art Worldwide*  
*Nineteenth-Century French Studies*  
*The Sixties: A Journal of History, Politics and Culture*  
*Rutgers Art Review*  
*Information and Culture: A Journal of History*

Memberships and working groups:

College Art Association  
Association of Historians of Nineteenth-Century Art  
Modernist Studies Association  
Society of Dance History Scholars  
Society of French Historical Studies

American University service appointments and committees

Ongoing or long-term service positions:

Honors Advisory Committee, 2014-present  
Academic Integrity Standing Committee, College of Arts and Sciences, 2011-13  
Women's, Gender, and Sexuality Studies program: strategic planning committee, 2011-12  
Women's, Gender, and Sexuality Studies program: board member, 2010-present

Short-term service positions:

Culture WONKs tour of "Diaghilev and the Ballets Russes" at the NGA, May 2013  
Fall for the Arts, AU College of Arts and Sciences workshop co-leader, fall 2012, fall 2013  
Search committee, Music term faculty position, Department of Performing Arts, spring 2012  
Fulbright Review Committee, spring 2012  
Robyn Rafferty Mathias Conference, judge, spring 2012  
Robyn Rafferty Mathias Conference, panel chair, spring 2011, spring 2013  
Amlit (student literary magazine): judge of fine art submissions, fall 2012  
Friends of the Library lecture, April 2010

Art History program and Art department service and committees

Ongoing or annual service positions:

Graduate adviser, Art History program, 2013-2015  
Merit Review Committee Alternate, Art Department, 2013-14  
Organizing committee, Feminist Art History Conference, American University, 2010-present (Co-Chair, 2012-2013)  
Internship Coordinator, Art History program, 2011-present  
MA admissions committee, Art History program, 2008-present  
BA and MA assistantships and awards committees, 2008-present  
AU/GWU Annual Graduate Student Symposium organizing committee, 2008-present

Short-term service positions:

Search Committee, tenure-track faculty position in Asian/Latin American Art History, fall 2013

Search Committee, Graphic Design faculty position, Art Department, fall 2012

BA and MA Curriculum Revision Committee, 2011-12

Search committee, Renaissance term faculty position, Art History program, spring 2012

Ph.D. application workshop co-leader, 2010-2013 (annual activity)

**References**

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Dr. Christine Poggi, Professor, Department of History of Art  
University of Pennsylvania, Elliot and Roslyn Jaffe History of Art Building, 3405 Woodland Walk,  
Philadelphia, PA 19104-6208  
Telephone: 215.898.1527; Email: cpoggi@sas.upenn.edu

Dr. Susan Sidlauskas, Professor, Department of Art History  
Rutgers University, Voorhees Hall, Room 212, 71 Hamilton Street, New Brunswick, NJ 08901  
Telephone: 732.932.7041; Email: sidlausk@rci.rutgers.edu

Dr. S. Hollis Clayson, Professor of Art History and Bergen Evans Professor in the Humanities  
Northwestern University, 1800 Sherman Ave., Ste. 4400, Evanston, IL, 60201  
Telephone: 847-491-3230; Email: shc@northwestern.edu

Dr. Emily Braun, Professor, Department of Art  
Hunter College, 11025 Hunter North, 695 Park Avenue, New York, NY 10027  
Telephone: 212.650.3756; Email: ebraun@hunter.cuny.edu

Dr. Lynn Garafola, Professor, Department of Dance  
Barnard College, 3009 Broadway, New York, NY 10027  
Telephone: 212.854.9770; Email: lg97@columbia.edu