

Department of Art and Art History
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Education

Ph.D. Art History, 1997, University of Southern California, Los Angeles, CA.

Dissertation: *Mark Rothko and the Politics of Jewish Identity, 1939-1945*. Director: Nancy J. Troy.
Graduate Certificate, Gender Studies, 1995, University of Southern California, Los Angeles, CA.

M.A., Art History, University of Southern California, Los Angeles, CA.

General Humanities, one year non-degree program at Yale University, 1986-1987, New Haven, CT

B.A., Fine Arts (*cum laude*), University of California at Berkeley, Berkeley, CA.

Grants, Fellowships & Honors

"Paul Locatelli Junior Faculty Grant" Fall 2004.

NEH Summer Stipend. "Making Art Make History: Reconstructing the Market for Modern Art in New York, 1929-1959." Summer 2003

"The Crucified Jew: Mark Rothko's Christological Imagery" Bannan Institute Grant for Research, 2002-2003.

"Figuring Jewish Identity: Mark Rothko in the Context of World War II." University Research Grant, Santa Clara University, Winter 1999.

"A Pedagogical Website for Western Culture II." Grant to support pedagogical innovation, Technology Steering Committee and the Moore Foundation, Santa Clara University. Fall 1998-Spring 1999.

"Folk Art and Popular Culture in American Art History." Faculty Mini-Grant for Instructional Development. University of California at Riverside. Spring 1995.

J. Paul Getty Scholar, University of Southern California, September 1993-May 1994.

Dissertation Fellow, University of Southern California, September 1992-May 1993.

Jacob K. Javits Fellow, September 1988-May 1992.

Alma Mae Cook Fellowship, Friends of Fine Arts Fellowship (annual awards), University of Southern California, 1988-1997.

Leo Wasserman Prize (see below in *Publications* section)

Alpha Delta Gamma (Honor Society), inducted May 2001

Member, Editorial Board, *USC Review of Law and Women's Studies*, 1990-1991. (One year position.)

Phi Kappa Phi, (Honor Society) inducted April 1991.

Teaching Appointments

Santa Clara University. Associate Professor. Fall 2007-present. (6 courses/year).

Santa Clara University. Assistant Professor. Fall 2000-present. (6 courses/year)

Santa Clara University. Lecturer (3-year appointment) Fall 1997-Spring 2000 (8 courses/year).

University of California at Santa Barbara. Visiting Lecturer, Winter Quarter, 1997 (full-time).

Otis College of Art & Design, Los Angeles, CA. Adjunct Assistant Professor 1996-1997 (6 courses/year).

Otis College of Art & Design, Los Angeles, CA. Lecturer, 1993-1996 (4-6 courses/year)

University of Southern California, Visiting Lecturer, Summers 1995, 1996, 1997.

University of California at Riverside, Visiting Assistant Professor, Summer 1997, 1998.

University of California at Riverside, Visiting Lecturer, Spring 1995, Summer 1996.

Occidental College, Los Angeles, CA. Visiting Lecturer, Spring 1995.

Courses Taught

Lower division: American Art Survey 1630-2000, Western Culture: Art History II (1200-1700) & III (1700-present), Honors Program: Late Modern Culture.

Upper division: 18th and 19th Century American Art, 20th Century United States Art, Art of the Post-World War II Era, Contemporary Art, European Modernism, Baroque Art, History of Photography, Women and the Visual Arts, Art History Proseminar in History, Theories, and Methods of the Discipline; Exhibiting the 1960s (Special Topic).

Publications

- “Angel in the Architecture: Course Management Software and Collaborative Teaching Co-authored with Stephen Carroll and Dolores laGuardia. “Introduction.” Co-authored with Kelly Donahue-Wallace and Laetitia La Follette. Both in *Teaching Art History with Technology*, co-edited with Kelly Donahue-Wallace and Laetitia La Follette. Cambridge Scholars Press, forthcoming.
- Eye on the Sixties, Vision, Body, and Soul: Selections from the Anderson Collections.* (Essayist and curator). Exh. Cat., de Saisset Museum, Santa Clara University, February 2—June 15, 2008.
- “Haunted Abstraction: Mark Rothko, Witnessing and the Holocaust in 1942” *Journal of Modern Jewish Studies*. Forthcoming.
- “Invisible Points of Departure: Reading Rothko’s Christological Imagery” *Journal of American Jewish History*. Forthcoming.
- “Painting in the Subjunctive Mode: Inez Storer and the Art of Possibilities.” Essay for exhibition catalog, *Theatrical Realism: The Art of Inez Storer, A Retrospective*. De Saisset Museum, Santa Clara, CA. October-December, 2003. (In conjunction with concurrent exhibitions, *Inez Storer: Recent Work* at Villa Montalvo and *Inez Storer: The Legacy* at the San Jose Institute of Contemporary Art.)
- “The Picture at Menorah Journal: Making ‘Jewish Art.’” *Journal of American Jewish History* 90, vol. 3 (September 2002): 205-238. Winner of the Leo Wasserman Prize for best publication in the *JAJH* for that year. (Issue was released in Sept. 2003)
- “Tradition and Innovation at the Poindexter Gallery,” *The Most Difficult Journey: The Poindexter Collections of American Modernist Painting*. Ex. Cat., Yellowstone Art Museum, Billings, MT. 23 March—30 June 2002. (Three-year national tour through ExhibitsUSA).
- “Post-Natural Eco-Systems: Technological Interventions in the California Landscape.” Panel: “Western Landscapes.” *Proceedings, 2002 Meeting, Southwest/Texas chapters of the American Culture Association/Popular Culture Association*. Albuquerque, NM. October 2003 (published on CD-ROM, available from ACA/PCA)
- “Patrolling the Borders: Gender Analysis in a Trans-cultural Artistic Context.” *Proceedings, Miradas Cruzadas/Dual Visions: Coloquio Binacional de Arte Contemporáneo Pintoras Chicanas y Mexicanas*. Centro Cultural Santo Domingo, Oaxaca, Mexico. October 26—November 1, 2001. Proceedings not available.
- “Observations on the Ancestor Cycle of the Sistine Chapel Ceiling.” *Source: Notes in the History of Art*. Vol. 11, No. 2 (Winter 1992), pp. 27-31.
- “Ovidian Manners: Hendrick Goltzius and the *Metamorphoses*.” *Hendrick Goltzius and the Classical Tradition*. Exh. cat., March 11-April 25, 1992. The Fisher Gallery, University of Southern California, Los Angeles.
- “John McCracken.” *Finish Fetish: LA’s Cool School*. Exh. cat., March 13—April 20, 1991. The Fisher Gallery, University of Southern California, Los Angeles.

Published Abstracts

- “Beyond Modernist Histories: Rethinking the Marketplace for American Modernist Art.” *Depolarizing American Modernism, 1915-1940* panel at College Art Association Annual Meeting, New York. February, 14-17, 2007.
- “For Love or Money: A Case Study of a ‘Gatekeeper’ Gallery. *Making Art Make History* panel at College Art Association Annual Meeting, New York. February 19-22, 2003.

“Technology and Collaborative Learning: Towards a New Pedagogical Frame for Art History.” *Learning Digitally: Glossy Gadgets or 21st-Century Chalk?* College Art Association Committee on Electronic Information. CAA Annual Meeting, New York City, February 12-15, 1997.

Book Reviews

Kristen Swinth, *Painting Professionals: Women Artists and the Development of Modern American Art, 1870-1930*. University of North Carolina Press, Chapel Hill, 2001. *Gender and American Culture Series*; Thadious M. Davis and Linda K. Kerber, eds. Reviewed for H-SHGAPE (listserv for the Society for the History of the Gilded Age and Progressive Era). September 2002.

“*Art History and Education* by Stephen Addiss and Mary Erickson.” *Journal of Aesthetics and Art Criticism* 52, No. 4 (Fall 1994): 486-487.

Book reviewer for *Choice: Current Reviews for Academic Libraries*. 1993-1999. Reviews in the following areas: American art, women and the visual arts, contemporary art, cultural studies, New York School.

Publications in preparation

“Beyond Modernist Histories: Rethinking the Marketplace for American Modernist Art.” (article, working title, to be revised/expanded from 2007 CAA conference paper)

“Transnationalism at New York’s RoKo Gallery, 1945-1955” (article, working title)

Between the Muses and the Masses: A Populist History of the Market for Modernist Art in New York, 1929-1959. (Book dealing with the production, marketing and reception of modernist art, focusing on “gatekeeper” galleries.)

“Elinor Poindexter: Dealer and Patron.” (article)

Other

Many refereed conference papers treating Mark Rothko, Jewish identity and visual culture, teaching art history with digital technology and other topics. Several invited conference papers on teaching art history with digital technology. Many lectures (public lectures, guest speaker in graduate seminars, guest speaker in undergraduate classes) on Mark Rothko, Jewish identity and visual culture, and postmodern art. Docent training: San Jose Museum of Art, San Francisco Fine Arts Museums, Laruen Rogers Museum of Art (Laurel, MS) and other venues. Consulting for Exhibits USA, Prentice-Hall, Indiana University-Purdue University Indianapolis and other institutions and organizations. Co-founder and moderator of AmArt-L (listserv for scholars of American Art) 1994-2000.

Service to the Profession

Editorial Board, *Modern Jewish Studies*. 2007-present.

Referee, *Modern Jewish Studies*. 2007

Association of Historians of American Art, referee for papers submitted to two scholarly panels sponsored by AHAA at the 2008 College Art Association annual meeting

Vice-President, *Art Historians of Northern California*, (2006-2008, incoming president 2008-2010). Regional organization, affiliated with CAA.

Secretary, *Art Historians Interested in Technology and Pedagogy*. National Scholarly organization affiliated with CAA. (office carries two year term). 2006-2008

President, *Art Historians Interested in Pedagogy and Technology*. National Scholarly organization affiliated with CAA. (office carries two year term). 2004-2006

West Coast Advisory Committee of the Archives of American Art, 1997-2005.

Curatorial Advisory Committee, San Jose Institute for Contemporary Art, 2002-2005.

Professional Associations

Association of Historians of American Art

American Studies Association

Archives of American Art
Art Historians Interested in Pedagogy and Technology
Art Historians of Northern California
Association for Jewish Studies
College Art Association