

Volume 6

# ART HISTORY & ARCHAEOLOGY NEWSLETTER

Spring 2005

UNIVERSITY OF MARYLAND, COLLEGE PARK  
<http://www.arthistory-archaeology.umd.edu>

## From the Chair

**T**he Department takes pride in its commitment to its students and in the caliber of its published scholarship. Moreover, the faculty continues building on its long tradition of excellence in the lecture hall and the seminar room, while ensuring that Maryland remains a leading center for original scholarship in the History of Art and Archaeology. In large measure the faculty's accomplishments are the direct result of the academic exhilaration of working closely with talented undergraduates and outstanding graduate students, whose interests are as wide-ranging as the faculty's creative ability to satisfy them.

The acknowledgment of the Department's signal achievements extends far beyond the University. Professors Renée Ater and William Pressly are currently holders of prestigious fellowships from the National Endowment for the Humanities (NEH) and the Paul Mellon Centre in British Art (London), respectively; while June Hargrove has returned this year from a year's residence in Paris as the visiting scholar at the Deutsches Forum für Kunstgeschichte; Anthony Colantuono from a year's leave as a holder of fellowships from both Villa I Tatti in Florence (of Harvard

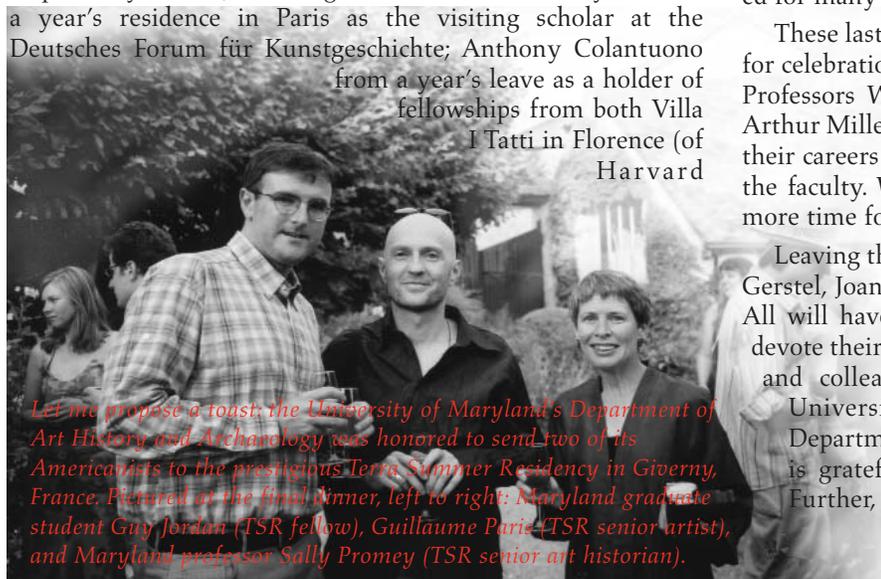
University) and the NEH; Sally Promey from a year as an Ailsa Mellon Bruce Senior Fellow at the National Gallery of Art's Center for Advanced Study in the Visual Arts; and Jason Kuo from a semester's tenure as a recipient of a coveted General Research Board fellowship (University of Maryland). The impressive number of fellowship recipients attests to the respect in which their pioneering research and cogent publications are held by peers worldwide.

The contributions to the University and the discipline by other departmental faculty have been recognized in additional impressive ways.

Professors Josephine Withers and Marie Spiro were appointed to emerita status, while the President of the University conferred upon Ekpo Eyo a year's research leave through which to complete the essential excavation reports from the Calabar (Cross River State in Nigeria) archaeological sites he has directed for many years.

These last-listed acknowledgments are cause simultaneously for celebration and regret; for they mean that our colleagues—Professors Withers, Spiro, and Eyo, in addition to Professor Arthur Miller—will have entered a new and rewarding phase of their careers as distinguished “alums” from the active ranks of the faculty. We wish them well and trust that each will have more time for research and extra-curricular activities.

Leaving the Department this year, too, are Professors Sharon Gerstel, Joanne Pillsbury, Genevra Kornbluth, and Sandy Kita. All will have accepted positions elsewhere through which to devote their talents and energies to the enrichment of students and colleagues alike. Each of the four has served this University with passion and distinction; and the Department—as well as their numerous former students—is grateful for their years of service as teacher-scholars. Further, we, their colleagues in the discipline, convey our



*Let me propose a toast: the University of Maryland's Department of Art History and Archaeology was honored to send two of its Americanists to the prestigious Terra Summer Residency in Giverny, France. Pictured at the final dinner, left to right: Maryland graduate student Guy Jordan (TSR fellow), Guillaume Paris (TSR senior artist), and Maryland professor Sally Promey (TSR senior art historian).*

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best wishes to Dr. Gerstel at UCLA, to Dr. Pillsbury at Dumbarton Oaks Research Center of Harvard University, to Dr. Kita at Chatham College in Pennsylvania, and to Dr. Kornbluth as they take full advantage of the new career opportunities their respective positions afford them.

The Department must acknowledge two members whose recent deaths deeply sadden us, just as their years of active engagement have profoundly enriched us. Professor Roger Rearick, whose distinguished career as a specialist in the Italian Renaissance established new standards for the scholarship on Venetian drawings, taught a generation of Maryland students, who have gone on to shape the current field of Renaissance studies. Kathy Canavan, for sixteen years the Graduate Secretary, contributed to the life of the Department in ways so fundamental that she helped define who we are, what we do, and how we perform our pedagogical tasks. Truly, Kathy's gentle but confident guidance of Maryland's students and faculty has determined the contemporary life of the Department. Roger and Kathy's decisive role in the life of this Department, and far beyond, is addressed elsewhere in this Newsletter. Here in these lines from the Chair, it is an honor to celebrate their generosity of spirit and nobility of purpose.

As one readily notes, the Department has entered a period of extraordinary transition. As College Park is diminished by those who will have recently departed, so too shall the Department be enlivened by the promise of those who are to come. Thus, the Department finds itself at one of the most exciting moments of its history. Never before have we had the chance to redefine ourselves so thoroughly and optimistically. With the opportunities and resources to recruit seven or more professors, the Department will emerge over the next three to four years as among the most intellectually dynamic, pedagogically progressive, and academically distinguished in the nation. Toward this realistic end, this year the Department is taking the first two steps as we fill positions in Italian Renaissance Art and in Contemporary Art. In each of the next three years, two to three more faculty positions, in a variety of sub-fields, will be filled.

In order to take full advantage of this singular opportunity to build a substantially new Department of exceptionally talented teacher-scholars and students, we look forward to profiting from your engagement. As the representative of the Department, the Chair welcomes your counsel and generous support.

Steven Mansbach  
Professor and Chair

## Faculty Listed by Fields

### **Arts of Africa and the African Diaspora**

Professors Renée Ater and Ekpo Eyo

### **Arts of the Americas**

#### *Ancient American Studies and Latin American Art*

Professors Arthur Miller and Joanne Pillsbury

#### *Art of the United States*

Professors Renée Ater, Franklin Kelly, William Pressly, and Sally Promey

### **Arts of Asia**

Professor Jason Kuo

### **Arts of Europe**

#### *Ancient*

Professor Emerita Marie Spiro and Professor Marjorie Venit

#### *Western Medieval*

Professor Emeritus Don Denny and Professor Geneva Kornbluth

#### *Renaissance and Baroque*

Professors Anthony Colantuono, Richard Spear, and Arthur Wheelock

#### *Eighteenth and Nineteenth Centuries*

Professors June Hargrove and William Pressly

### *Twentieth Century*

Professors Renée Ater and Steven Mansbach and Professor Emerita Josephine Withers

### **Adjunct Faculty**

Professor Virginia Adams  
Professor Martha Bari  
Professor Beryl Bland  
Professor Ed DeCarbo  
Professor Aneta Georgievska-Shine  
Professor Wendy Grossman  
Professor Christiane Joost-Gaugier  
Professor Louise Martinez  
Professor Greg Metcalf  
Professor Jeffrey Quilter  
Professor Lauree Sails  
Professor Jennifer Strychaz

### **Affiliate Faculty**

Professor Matthew G. Kirschenbaum, Dept. of English

# Faculty News

## Professor Renée Ater

For the academic year 2004–2005, Renée Ater has received a National Endowment for the Humanities Fellowship for University Teachers to complete her manuscript, tentatively titled *Meta Warrick Fuller: Public Sculpture, Private Vision*. In February 2005, she delivered a lecture at the CAA Annual Meeting in Atlanta. Her paper, “Dialoguing About Race: Freeman Murray, Daniel Chester French, and the Representation of Africa,” focused on the African American historian’s 1916 book *Emancipation and The Freed in American Sculpture* and his correspondence with French regarding race and representation. She gave the talk as part of a panel chaired by Ilene Susan Fort that re-examined the historiography of American sculpture. Her book on the Jamaican-born painter Keith Morrison, the fifth volume of the *David C. Driskell Series on African American Art*, will be published this spring.

## Professor Anthony Colantuono

Anthony Colantuono recently held a Villa I Tatti Fellowship (2002–03) and an NEH Fellowship for University Teachers (calendar year 2004) to complete a book manuscript titled *The Secret Muse: Advice, Control and Artistic Creativity in Early Modern Painting*, a study of the role of iconographic advisors in the making of images. He has also completed a long-term book project concerning Venetian mythological painting and natural philosophy. Colantuono is currently editing the acts of his 2004 conference on seventeenth-century sculpture held at the American Academy in Rome and an edition of Orfeo Boselli’s *Osservazioni della scoltura antica*, a seventeenth-century treatise on sculpture. Colantuono has recently published an essay titled “The Cup and the Shield: Lorenzo Lippi, Torquato Tasso and Seventeenth-Century Florentine Pictorial Stylistics” in the volume *L’arme e gli amori*, acts of a Villa I Tatti conference on Ariosto, Tasso and Guarini in late Renaissance Florentine art, edited by Fiorella Superbi and Massimiliano Rossi; and another essay titled “Tears of Amber: Titian’s Andrians, the River Po and the Iconology of Difference,” in the volume *Phaethon’s Children*, the acts of a symposium on art and literature in Renaissance Ferrara edited by Dennis Looney and Deanna Shemek. At the College Art Association annual meeting in Atlanta, 2005, Colantuono chaired the session on *The Aims and Limits of Archival Research in Early Modern Italian Art*. In addition he will speak on the problem of the “learned advisor” in early modern art at *Programme et invention dans l’art de la Renaissance*, a conference to be held at the French Academy in Rome in April 2005. For spring semester 2005 Colantuono returned to the classroom with a graduate seminar on drawing in early modern Italy.

## Professor June Hargrove

June Hargrove completed her year in Paris as Scholar in Residence at the Centre allemand d’histoire de

l’art/Deutsches Forum für Kunstgeschichte with a lecture on July 7, 2004, entitled “Les Monuments aux Morts en France après la Guerre de 1870.” The subject of war memorials was also the topic of her essay, “*Qui Vive? France: Sculpture of the Revanche*,” in the volume that she co-edited with Neil McWilliam, *Nationalism and French Visual Culture, 1870–1914*, published by The Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC. Her paper “Le paysage politique des monuments aux morts après 1870” for the symposium in honor of Maurice Agulhon on the occasion of his retirement from the Collège de France, *Figures de la République, Les Mariannes de Maurice Agulhon*, developed the ideological aspects of the subject. Her article on “Degas and the *Portrait of Edmond Duranty*,” appeared in fall 2004 in the *Festschrift für Pierre Vaisse*, published by the Université de Genève. The Cleveland Museum of Art published Hargrove’s article “Gustave-Joseph Chéret’s Day” in a volume of *Cleveland Studies in the History of Art* honoring Henry Hawley, the internationally recognized scholar of the decorative arts on the occasion of his retirement as curator. In March Hargrove presented a paper entitled “The Muse in the Myth of the Artist: Paul Gauguin and the Other as Feminine Ideal,” for a conference at the Villa Medici in Rome, organized by the Academy of France on the theme of “the mythification of the creator and his model in the nineteenth and twentieth



*Standing room only: With around one hundred attendees competing for chairs, it was nearly impossible to find a place to sit at Professor June Hargrove’s final lecture as Scholar in Residence at the Centre allemand d’histoire de l’art/Deutsches Forum für Kunstgeschichte. Much to the delight of all, a surprise champagne dinner for everyone followed.*

centuries.” She has several articles in progress on aspects of Gauguin, concentrating on his final years in the Marquesas. In addition to Hargrove’s numerous responsibilities in service to the department, she is a member of the University Honors Faculty Council.

## Professor Franklin Kelly

In addition to his professorial duties, Franklin Kelly serves as Senior Curator of American and British painting at the National Gallery of Art, Washington, where he has been actively organizing an exhibition on John Constable's "Six-Footers" (e.g., *The Hay Wain* in the collection of the National Gallery, London) and the full-size sketches for them. The show will appear at the National Gallery of Art, Washington in early October. He is also currently researching and developing exhibitions on the American artists Edward Hopper and George Bellows. Later this spring he will turn his attention to the happy problem of integrating American art scholar John Wilmerding's gifts of paintings into the museum's permanent collection galleries. Kelly oversaw the recent acquisition of a very important British painting for the museum: John Martin's *Joshua Commanding the Sun to Stand Still before Gibeon*. Completed in 1816 and exhibited that same year at the Royal Academy in London, the painting is currently being cleaned and Kelly hopes to have it on public view at the museum in a few months.



Professor Geneva Kornbluth, who studies stone sculpture, contemplates stone being formed on Kilauea volcano.

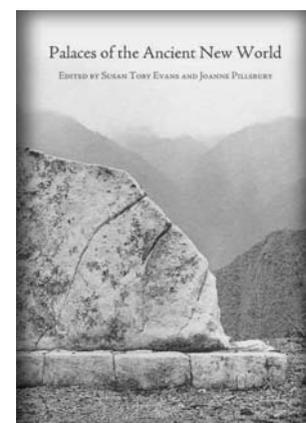
## Professor Geneva Kornbluth

Geneva Kornbluth is currently teaching a graduate course on saints, relics, and reliquaries. She spoke on a related topic at the *39th International Congress on Medieval Studies* in May 2004, "The Power of the Upset Image: Engraved Gems on Reliquaries, Fibulae, and Pendants," and her article on the largest surviving medieval reliquary, "The Heavenly Jerusalem and the Lord of Lords: a Sapphire Christ at the Court of Charlemagne and on the Shrine of the Magi" has recently appeared in *Cahiers Archéologiques*. Kornbluth has also written multiple catalogue entries for the exhibition *Sacred Art, Secular Context: Objects of Art from the Byzantine Collection of Dumbarton Oaks*, which will open in May at the Georgia Museum of Art, and she will deliver the lecture "The Stone of Heaven: Sapphires of the Ostrogoths, Carolingians, and Byzantines" at the exhibition symposium *Image and Substance: the Meaning of the Medium*.

Kornbluth's research, however, ranges well beyond engraved sapphires. Her latest book, *Amulets, Power, and Identity in Early Medieval Europe*, will soon be published by Oxford University Press (UK), in the series *Medieval History and Archaeology*.

## Professor Joanne Pillsbury

Professor Joanne Pillsbury has been appointed Director of Pre-Columbian Studies at Dumbarton Oaks, a research institute of Harvard University. She will begin her new post in July 2005. Although during her term at Dumbarton Oaks she will not be able to teach full-time, she hopes to teach on occasion in the department and will continue to work with her graduate students both in College Park and at Dumbarton Oaks. Her volume *Palaces of the Ancient New World* (co-edited with



The latest publication by Professor Joanne Pillsbury; she shared editorial duties of the volume with Professor Susan Toby Evans of Pennsylvania State University.

Susan Toby Evans) was published by Dumbarton Oaks in late 2004. In December she organized a colloquium with Jeffrey Quilter at Dumbarton Oaks on the archaeology of the early church in the Americas. This meeting included the participation of scholars from a variety of disciplines concerned with the material remains and historical accounts of the first Christian churches in the New World. The colloquium was an outgrowth of a larger project, the *Guide to Documentary Sources for Andean Studies, 1530–1900*, which Pillsbury is directing. Now in its final editorial stages, this three-volume work includes over 200 essays on the early modern sources for the study of the Inka and other indigenous groups of the Andean region of South America. Sponsored by the Center for Advanced Study in the Visual Arts, National Gallery of Art, the *Guide* has also received major funding from the Getty Grant Program, the Andrew W. Mellon Foundation, the British Academy and the Lampadia Foundation. She completed her term as President of the Association for Latin American Art (and editor of its *Newsletter*) in February, and currently serves as Treasurer of the Peruvian-American Research Foundation, and chair of the Montequin Award committee of the Society of Architectural Historians. She is also a consultant on the BBC's forthcoming television program on the Moche.

## Professor William Pressly

The manuscript for William Pressly's book *The Artist as Original Genius: Shakespeare's "Fine Frenzy" in Late-Eighteenth-Century British Art* has been completed and submitted to a publisher for consideration. Thanks to a



*A sight for sore eyes (and feet): For his autumn 2004 seminar American Artists in England, Professor William Pressly led a group of intrepid graduate students on a walking tour of Benjamin West paintings in Philadelphia. Pictured in front of West's 1811 canvas Christ Healing the Sick in the Temple, from left to right: Yookyoungh Choi, Professor William Pressly, Bryan Zygmunt, Rachel Stazi, Jennifer Lee, and Elizabeth Concha.*

Mellon Senior Fellowship from the Paul Mellon Centre for Studies in British Art and to the generous support of the Chair and the Dean, Pressly is on leave for the spring and fall terms to work on his next book, *Writing the Vision for a New Public Art: James Barry's Murals at the Royal Society of Arts*. This will be the first book-length study of this important series, which Sir Ellis Waterhouse in his authoritative Pelican survey of British painting described as "the most considerable achievement in the true 'grand style'

by any British painter of the [eighteenth] century." The six murals, four of which measure 12 x 15 feet and two 12 x 42 feet, are devoted to the modest topic, "The Progress of Human Culture." On one of his visits to undertake research in London, Pressly looks forward to visiting former Maryland student Suzanne May and her husband Alex Kidson in Liverpool. This spring Pressly will also visit Rome to explore at first hand some of Barry's sources. In addition, he is an advisor to the Barry exhibition that will open on October 22 in Cork, Ireland, the artist's hometown; for the catalogue, Pressly is writing an essay as well as entries for two of its sections. He will be a participant in the three-day symposium to be held in Cork and London in February 2006 and will help edit the presentations for publication. As a warm-up to the Barry events, this April at the National Gallery of Art Pressly is participating in a two-day symposium devoted to Gilbert Stuart.

### Professor Sally Promey

Sally Promey returned to campus this fall after a year as Ailsa Mellon Bruce Senior Fellow at the Center for Advanced Study in the Visual Arts. While at CASVA, in addition to enjoying the scholarly community there and the daily opportunity to wander in the collections, she brought her current book project on the public display of religion closer to completion. During this leave (and with skilled research assistance provided by Guy Jordan and Jason LaFountain) she also completed an article, "Seeing the Self

'in Frame': Early New England Material Practice and Puritan Piety," scheduled to appear in *Material Religion* in March 2005. This research now forms the early chapter of a new book project titled *Written on the Heart: Visible Form and Protestant Formation*. A highlight of the past year was her time in Giverny, France, as Senior Art Historian in Residence at the Terra Summer Residency program (see cover photo). Along with ten impressive French and American graduate student fellows (both artists and historians, Maryland's own Guy Jordan among them), Senior Artist in Residence Guillaume Paris, and members of the Terra staff, she spent glorious days in July writing and conversing about art and its histories. There is much to be said in favor of writing in beautiful places among engaging, talented, international company! Over the past several years, Promey has been involved in a number of collaborations with conservators. Two of them came to some fruition this year. In early October, the Walters Art Museum opened a small focus exhibition organized around the rediscovery of George Inness's long-lost work, *The New Jerusalem*. Historians had presumed destroyed this important painting, an early Inness and the final work in the artist's three part allegorical series *Triumph of the Cross*. The work was last recorded as one of those damaged beyond recuperation in an 1880 accident at Madison Square Garden where it was on exhibition. Independent scholar Michael Quick literally put the pieces together when he realized that three very odd Inness paintings (*Valley of the Olives* at the Walters, *Evening Landscape* at the Krannert Art Museum, and *Visionary Landscape*, private collection) were actually three painting fragments. The Walters' conservator Eric Gordon conducted the technical research and conservation that proved the case. Promey was consulted for the restoration and, because of her own early research on Inness's affiliation with Swedenborgianism, was one of the scholars to appear in a documentary, *Search for the Lost Jerusalem*, about the project. Also in October 2004, Sargent Hall at the Boston Public Library officially reopened to the public. The murals there are now fully and fabulously restored. On the night of the final game of the 2004 World Series (with Boston leading the Series), Promey and Straus Center conservator Kate Maurer lectured in the Hall itself, standing immediately below the murals. Surprisingly, given the other events of the evening, the room was packed—and the two speakers, not being completely out of touch, paced their comments to conclude before game time (the rest is now sports history). Promey has been commissioned by the Library to write a new full-color handbook about the restored mural decoration in Sargent Hall. Maryland doctoral student Laura Groves is providing research assistance and has compiled the biographical chronology for the cycle.

### Professor Richard Spear

During the past twelve months several essays by Richard Spear have appeared, including "Claude and the Economics of Landscape Painting in Seicento Rome" in *Konsthistorisk Tidskrift*, and "What is an Original?" in *The Italians in Australia: Studies in Renaissance and Baroque Art*, edited by David Marshall and published by the Centro di Florence. *The Burlington Magazine* ran

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“Caravaggio’s Last Years,” his review of the exhibition at the Museo di Capodimonte, Naples, and the National Gallery, London, in their February 2005 issue. With the support of the Kress Foundation, Spear has continued work as a consultant to the Prince of Wales Museum, Mumbai (Bombay), India, on its collection of European paintings. He returned with two conservators to the South Asian country in December as part of this ongoing project. The Clark Art Institute is funding and hosting the conference *The Economic Lives of Italian Baroque Painters* in Williamstown, Massachusetts, March 18–19. It brings together seven international authors who are writing a collaborative book on that subject, which project Spear is co-directing. In addition, Spear has been selected to co-chair a session on baroque artists and monetary matters at the 2006 College Art Association meetings in Boston.

### Professor Marjorie Venit

2004 was a peripatetic year for Marjorie Venit, who visited five cities all shining new to her, as she presented six talks in three countries. First, she journeyed to Bloomington, Indiana (her initial foray into the Midwest), to deliver the keynote address at the opening of the show *Egypt after Alexander: Art under the Greeks and Roman* at the Indiana University Art Museum. Later that spring, she traveled to Denmark for the first time and spent a rainy birthday on the train between Copenhagen and Århus, having been invited to deliver a paper (“Illusion and Allusion: Theatrical Fiction and Visual Bilingualism in the Tombs of Ptolemaic Alexandria”) at the conference *Alexandria—a Cultural and Religious Melting Pot* organized by the Center for the Studies of Antiquity of the University of Århus and a talk at the Institute of Archaeology of the University of Copenhagen. Other dim Danish days found her taking more than 400 photos at the Ny Carlsberg Glyptothek, the State Museum of Denmark, and the Louisiana Museum for Moderne Kunst. In the autumn, she traveled to Arizona (also for the first time) to deliver lectures under the aegis of the Archaeological Institute of America to the local AIA Societies in Phoenix and Tucson. In December Venit accepted an invitation to present a paper (“Egypt as Metaphor: Decoration and Eschatology in the Monumental Tombs of Ancient Alexandria”) at the conference *City and Harbour: The Archaeology of Ancient Alexandria* organized by the Oxford Centre for Maritime Archaeology at the University of Oxford. Venit was also welcomed among the participants at the Twenty-eighth British Museum Classical Colloquium *The Naukratis Phenomenon: Greek Diversity in Egypt*, one day of which coincided with her stay in London, a fact that permitted her to attend the keynote address and the first afternoon of talks, the hands-on workshop, and the delicious reception at which she renewed old acquaintances and made new ones among those in the field of Naukratis pottery studies. While in Britain, she also took a total of 1,117 digital photographs in the British Museum (including the closed vase rooms, thanks to the generosity of the Keeper of the Greek and Roman Department), the Ashmolean, the Fitzwilliam (having been invited and given permission to photograph by the Assistant Keeper of Antiquities), and the Petrie

Museum. In November, bracketed by her last two ventures, her book, *Monumental Tombs of Ancient Alexandria: the Theater of the Dead*, was invited (though she was not) to San Antonio, Texas, where it was the focus of a panel discussion at the Society of Biblical Literature. In addition, during 2004, her contribution, “Illusion and Allusion: Painted Ceilings in Alexandrian Tombs of the Ptolemaic and Roman Periods,” saw the light of day in *Plafonds et voûtes à l’époque antique. Actes du VIIIe Colloque de l’Association Internationale pour la Peinture Murale Antique (AIPMA) 15–19 mai 2001*, edited by Laszlo Borhy. Venit’s biography of Clairève Grandjouan finally appeared, albeit in digital form, in *Breaking Ground: Women in Old World Archaeology* ([http://www.brown.edu/Research/Breaking\\_Ground/](http://www.brown.edu/Research/Breaking_Ground/)). For the *Journal of Roman Archaeology*, Venit also published a review article, “The Remarkable Western Cemetery of Alexandria,” which considered *Nécropolis II*, volumes 1 and 2, edited by Jean-Yves Empereur and Marie-Dominique Nenna. Among Venit’s current projects is the preparation of the Århus and Oxford presentations in publishable form.

### Professor Arthur Wheelock

A number of projects that Arthur Wheelock had been working on for a few years came to fruition this fall and winter at the National Gallery of Art, where he serves as Curator of Northern Baroque Painting. In September he reinstated the collection of Dutch and Flemish paintings, which had been largely in storage for the past two years while the oak-paneled galleries where they normally hang were being renovated. The reinstatement was particularly significant because it included a number of recent acquisitions. In November his exhibition *Gerard ter Borch* opened at the Gallery. This show, the first ever in the United States devoted to the paintings of this important Dutch genre and portrait painter, included over fifty of his masterpieces from public and private collections around the world. In conjunction with the exhibition, Wheelock helped organize a public symposium on the artist, at which he spoke, and, as well, a music festival that featured period music such as that depicted by the artist. Another major exhibition that Wheelock organized for the National Gallery of Art, *Rembrandt’s Late Religious Portraits*, opened at the end of January. The show, which brings together seventeen of Rembrandt’s masterpieces from the late 1650s and early 1660s that have stylistic and thematic relationships to each other, raises many questions about the nature of these works in the context of Rembrandt’s life and religious beliefs. In conjunction with the exhibition, Wheelock helped organize a study day, where international scholars came to discuss the pictures; he also presented a public lecture on the exhibition in which he posed a number of questions about the works and their relationships to each other. During this period Wheelock also gave a public lecture on Rembrandt at the Museum of Fine Arts, Houston, a talk at the Currier Museum of Art, Manchester, New Hampshire, on the Haarlem painter Jan de Bray, and one at the Kalamazoo Institute of Arts on Gerard ter Borch. Other than the cat-

alogues that he helped write for the Ter Borch and Rembrandt exhibitions, Wheelock's publications during this period include *Masters of Dutch Painting*, a catalogue of works in the Detroit Institute of Arts, which he wrote together with George S. Keyes, Susan Donahue Kuretsky, and Axel Rüger. He was also co-author of *Jan de Bray and the Classical Tradition*, a booklet for an exhibition of the same name that appeared at the Currier Museum of Art

from November 12, 2004 to February 21, 2005 and that opened at the National Gallery of Art in March 2005. He also wrote the article "Framing Vermeer," published in *Collected Opinions: Essays on Netherlandish Art in Honour of Alfred Bader*, edited by Volker Manuth and Axel Rüger, 2004. Finally, he authored the biography of Johannes Vermeer for the on-line publication of the *Encyclopedia Britannica*.

## Graduate Student News

### William Breazeale

For the 2003–2004 academic year, William Breazeale received a Fulbright Full Grant for study in Italy. At the conference *The Muse in the Marble*, organized by the American Academy in Rome in 2004, William presented his paper entitled "Translating Orfeo Boselli's *Osservazioni della scoltura antica: Modern Technology and a Seventeenth-Century Treatise*." In March 2005 he began his duties as Associate Curator of Art at the Crocker Art Museum in Sacramento, California. William's German-English translation of the exhibition catalogue on Girolamo da Carpi is forthcoming.

### Sarah Cantor

For summer 2004, Sarah Cantor received an internship at the National Gallery of Art in the Department of Old Master Drawings; she is currently volunteering in the same office and will be employed there next academic year as well, thanks to a University of Maryland Museum Fellowship. In October 2004, an exhibition that Sarah worked on while she was an undergraduate at the University of Pittsburgh—*Pittsburgh Collects: European Drawings 1500–1800*—opened at the Frick Art and Historical Center in Pittsburgh. The catalogue includes several entries that Sarah authored.

### Colette Crossman

A doctoral candidate specializing in eighteenth- and nineteenth-century British art, Colette Crossman spent the fall 2004 semester in England as a Junior Fellow at the Paul Mellon Centre for Studies in British Art. Her dissertation, "Art as Salvation: Reconsidering Religion in the Work of Edward Burne-Jones," is also being supported by a 2004–2005 P.E.O. Scholar Award. She received the further distinction of being named the 2004–2005 P.E.O. Presidential Scholar, an honor reserved for the top student out of eighty-five Scholar Award recipients. Colette's article, "Priapus in Park Street: Revealing Zoffany's Subtext in *Charles Townley and Friends*," will appear in the spring 2005 issue of the *British Art Journal*.

### Dena Crosson

The Program for Cultural Cooperation between Spain's Ministry of Culture and United States Universities has awarded Dena Crosson a travel grant for research in Spain. Dena spent February 9 through March 3 on the Iberian

Peninsula researching her dissertation, "Ignacio Zuloaga and the Problem of Spain."

### Basia DeBoer

Basia DeBoer is a second-year master's student whose primary interest is the modern art of Eastern and Central Europe. She is currently working to complete her thesis on the concept of Unism, a radical modernist theory developed during the interwar period by one of the leading Polish constructivists, Wladyslaw Strzeminski.

### Tuliza Fleming

In July 2004 Tuliza Fleming participated in a panel called "How Do Real People Get Positions at Museums?" as part of the Fifth Annual Conference of the Museum Support Alliance for African and African American Art. Later in the summer Tuliza's colleagues elected her Chair of Communications for the American Association of Museums' Standing Professional Committee for Diversity. At the Miami University Art Museum in Oxford, Ohio, she presented the lecture, "Exploring the Myths and Realities of Charles Webber's *The Underground Railroad*" in October. Tuliza gave this talk a second time in November at The Filson Institute Public Conference and Mark Wetherington, the Institute's director, has asked her to submit the manuscript to the journal *Ohio Valley History* for publication. For the *Bridging the Gaps: African American Art Conference 2004* at Harvard University, also in November, Tuliza presented a lecture entitled "Navigating Issues of Race and Identity in a Mid-Western Art Museum: *Looking Forward, Looking Back—A Case Study*"; the paper will be published as part of the conference proceedings. In December the David C. Driskell Center awarded her a Winter 2004–2005 Research and Travel Grant to conduct research on scholar, artist, and AfriCOBRA founder Jeff Donaldson (1932–2004). The data gathered will be used for Tuliza's volume on the artist, which



Tuliza Fleming, Associate Curator of American Art at the Dayton Art Institute, Ohio.

*Continued on Page 10.*

# IN MEMMO



Professor Emeritus Roger Rearick at his 1999 lecture on Giovanni Bellini.

## W. R. Rearick (1930–2004)

W. R. Rearick, known as Roger, died July 31, 2004, in Venice, Italy, saddening his many friends on both sides of the Atlantic. Professor Rearick taught the art of the Italian Renaissance as a member of the department, which he joined in 1969. He continued his affiliation as Professor Emeritus after 1991 and gave a memorable lecture on Giovanni Bellini in 1999, when the above picture was taken. Among his most significant contributions to the department, he initiated the Middle Atlantic Symposium, which celebrates its thirty-fifth anniversary this year. He was an inspiring and dynamic teacher, who enlivened his lectures with telling anecdotes and witty comments. He was a devoted mentor to his graduate students, who continued to be in close contact with him throughout his life.

Rearick was born in Carlisle, Pennsylvania, in 1930. He earned his undergraduate degree in art history from New York University and his Master's from the Institute of Fine Arts. He received his Ph.D. from Harvard University in 1968, with a three-volume dissertation on Jacopo Bassano. He left his first position at the Frick Collection in New York to teach, subsequently joining the art history faculty at the University of Maryland. He was one of the founders of the Art Seminar in Baltimore, where he lived and played an important role in the arts scene.

A leading scholar on Venetian Renaissance paintings and drawings, Rearick published extensively on Bassano, as well as on other major figures from the fifteenth to the seventeenth centuries, including Titian, Giorgione, and Veronese. Concerning the latter, he advised on the recent restoration of the *Marriage at Cana* in the Louvre Museum, Paris. Among the most important exhibitions that he organized, for which he wrote major essays in the catalogues, are *Tiziano e il disegno veneziano del suo tempo* (1976) for the Uffizi, Florence; *Paolo Veronese* at the Giorgio Cini Foundation in Venice and the National Gallery of Art, Washington (1988); *Jacopo Bassano* at the Civic Museum of Bassano del Grappa (1992) and the Kimbell Art Museum, Fort Worth (1993); and *Le Siècle de Titien* at the Grand Palais, Paris (1993). He published *Tiziano, la pittura* in 1986. *Il Disegno veneziano del Cinquecento*, which appeared in 2001, was the culmination of his career devoted to the drawings of the Venetian Renaissance. The latest issue of *Master Drawings* (winter 2004) is dedicated to "Venetian Drawings, in Memory of W. R. Rearick" and includes his article "The Uses and Abuses of Drawings by Jacopo Tintoretto." In recognition of his passionate interest in music, as well as all things Venetian, a concert was dedicated to Roger in September at the world-renowned Venice opera house, the restoration of which Roger had actively campaigned for after a disastrous fire. Since 1993, Professor Rearick had been active on the board of directors of Save Venice Inc., which organized a moving tribute to him on January 31 in Venice. His contributions to Save Venice included initiating projects of architectural restorations and conservation of works of art in Venice. As a member of the advisory committee of the Fondazione Centro Studi Tiziano e Cadore, he was instrumental in founding the journal *Studi tizianeschi*, which will honor him in the next issue. The Titian Foundation will also dedicate the Library Hall in his name. For his key role in the study of Bassano, the community of Bassano del Grappa made him an honorary citizen. Roger generously hosted countless friends at his home in Venice, which he shared with his longtime partner, Fulvio Zuliani, a scholar of medieval Italian art. Professor Zuliani has generously donated Roger's most important paintings, drawings, and prints by Jacopo Bassano, including *Rachele al pozzo*, to the Bassano Museum.

Scholar, mentor, bon vivant and raconteur, Roger will be missed by all who knew him. \*

## Kathy Barefoot Canavan (1954–2004)

A memorial service was held on October 20, 2004, in Clinton, Maryland, for Kathy Canavan, who had been declared dead six days earlier after suffering a sudden and unexpected brain aneurism. The members of the department and university were present in such numbers that in the large chapel there was standing room only. Many graduate students had flown in from distant cities just to attend. Kathy's official title was "Administrative Assistant II" (Graduate and Undergraduate Secretary), but her real job was far richer and more complex than this designation suggests. As the skillful administrator and institutional memory for the graduate program, she was truly the department's heart and soul.

Eve Lucas is one of many who have written eloquently about their admiration for Kathy and their deep sense of loss: "It had always been my intention to finish my art historical studies and I quickly chose UMD as the college that I wished to attend for an MA course. I can safely say that had it not been for Kathy, her imperious friendliness and general unflappability and helpfulness, I would never have made it past the first application letter. She guided me through the whole process—and accompanied various frantic last-minute registrations, paper submissions etc.—throughout my three years at UMD with great patience and grace. . . . [Until now] I did not realize that Kathy's "Barefoot" epithet was in fact her maiden name. I always associated it with her own particular brand of free-spiritedness, her ability to maintain an unfettered personality despite all the claims made on her by the department. I cannot begin to imagine how much they miss her there."

The entire department does miss her terribly. In addition to being the consummate professional, she had a profound capacity for friendship. As Liz Tobey remarked, "Kathy always 'went that extra mile' to help those around her, going far beyond her job description. She knew this department better than any of us, and created a space of compassion and caring for everyone."



*President Mote presented a gold watch to Kathy Canavan last spring for her three decades of service to the University of Maryland. As Kathy climbed the stairs to the platform at the awards ceremony, Mote remarked to William Pressly, her faculty sponsor, "She certainly doesn't look like she has been here for thirty years!"*

For graduate students she was the lifeline to the department; for faculty she was a friend and colleague, always willing to help when needed and an invaluable source of information about how to negotiate the university's bureaucracy. After her death, faculty, students, and staff left remembrances on her office door. Her kindness and generosity continue to this day: an organ donor, she is still making a dramatic impact on the lives of others with her life-changing gifts. Kathy also had a deep faith and she fully accepted that death was an integral part of life. On her bulletin board she had thumbtacked a quote from Michelangelo: "If life be a pleasure, yet since death also is sent by the hand of the same Master, neither should that displease us."

Kathy was a devoted mother, and her two sons, Thomas and Michael, are forever part of the department's extended family. In addition, the department is in the process of establishing the Kathy Canavan Memorial Fund Award to honor her and her values and to ensure that she will not be forgotten. She was indeed a special person. \*

*Continued from page 7.*

is scheduled for release in March 2007 as part of Pomegranate Communications' Driskell book series. This past June Tuliza received a promotion from Assistant Curator of American Art to Associate Curator of American Art at The Dayton Art Institute in Ohio. A show that she curated, *Referent & Pomerance: Recent Works by Joel Whitaker and Jeffrey Cortland Jones*, opened there on January 22, 2005 and remains on view through May 7. Tuliza's major museum project, a retrospective of AfriCOBRA (The African Commune of Bad Relevant Artists) has been scheduled to open in February of 2008. This traveling exhibition will consist of works by current and former AfriCOBRA members and will be accompanied by a documentary film, a multi-author, full-color catalogue, a website, and a symposium.

### Angela George

Angela George is currently teaching at the new Master's Program in the History of Decorative Arts at the Corcoran College of Art in Washington, DC. She continues to research and develop her proposed dissertation topic, a study that looks at the influence of ancient Mexican art on nineteenth- and early twentieth-century American art and culture.

### Laura Groves

Laura Groves passed her doctoral exams in September of 2004. She is currently focusing on her dissertation proposal, which concerns the work of mid-nineteenth-century genre painter Lilly Martin Spencer and its relationship to the popular print market of New York. She plans to advance to candidacy in May of 2005. Laura will work as a University of Maryland Museum Fellow during the 2005–2006 academic year.

### Joy Heyrman

Along with Professor Franklin Kelly, Joy Heyrman represented the University of Maryland at *The Collector of Art in America*, the Wyeth Foundation-sponsored symposium organized by the Center for Advanced Study in the Visual Arts and held at the National Gallery of Art on October 8, 2004. Joy's lecture, "William Walters' 'Greatest Book of the Season': Drawing as Signature in an Antebellum Album," is an outgrowth of her dissertation research on the collecting, the market, and the reception of American drawings before the Civil War.

### Guy Jordan

After spending the summer in Giverny, France, thanks to a Terra Foundation for the Arts Summer Residency Fellowship, Guy began a one-year appointment as the Wyeth Foundation Pre-doctoral Fellow at the Smithsonian American Art Museum. In November he delivered a paper titled "*Spermatorrhoeal Ophthalmia: Hiram Powers and the Perils of Unmediated Vision*," at the American Studies Association Annual Meeting in Atlanta, Georgia. In April 2005 he will present "'Abel Being Dead Yet Speaketh': The Talismanic Function of Children's Portraiture in Early Colonial New England," at the *Thirty-fifth Annual Middle*

*Atlantic Symposium* at the National Gallery of Art. Later that month, he will deliver "Use as Directed: Viewing Hiram Powers's *Greek Slave*," at the Fifth Annual Mark Roskill Memorial Symposium at the University of Massachusetts at Amherst and "Mapping the Visceral Culture of Antebellum America: Hiram Powers's *Greek Slave* and the Pathology of Vision," at *The New American Art History: Against the American Grain*, a graduate student symposium organized by the Yale University History of Art Department.

### Paula Martino

Busy as ever, Paula Martino spent fifteen glorious days of August 2004 in Greece, Crete and Santorini doing research for her thesis on the *Hagia Triada Sarcophagus* and interrelations between Crete and Egypt during the Late Bronze Age. Paula explored several archaeological sites on Crete, including Knossos, Gournia, Phaistos, Hagia Triada, and on Santorini, the site of Akrotiri, known to many as a Bronze Age Pompeii. In addition to surveying sites, she spent countless hours up close and personal with the sarcophagus in its current context at The Heraklion



Graduate students Paula Martino and Lisa Trever both presented papers at the 2004 autumn conference of the Classical Association of the Atlantic States.

Museum in Crete. Paula returned with over 700 photographs of sites and objects to add to her personal digital image library, a profound love for Greek food (and wine), and a desire to someday return to one of the most beautiful places on earth. In October she presented a paper entitled "Women on Top: Images of Omphale and Eos in Greek Art," at the Classical Association of the Atlantic States Fall Conference held in Philadelphia, Pennsylvania. Her lecture explored the rare role of the sexually aggressive female in Greek art, embodied in images of the Lydian Queen who enslaved Heracles and of the goddess of dawn, who abducted young, male consorts. Paula continues as adjunct professor of art history at the College of Southern Maryland, where she is developing a travel study course on Mayan art and architecture. This January, she accompanied two colleagues and seventeen students on her third trip to Belize. During this trip she had the opportunity to

explore a limestone grotto (complete with bats, spiders and scorpions) that served as a site for ritual activities related to the Mayan underworld cult of Xibalba. The cave, currently under excavation by the University of Santa Barbara, contains hundreds of ceramic objects that date from the pre-Classic to the Terminal Classic period in Mayan history. She hopes that her course will be approved this spring and offered to students beginning with the fall 2005 semester. Paula also serves as the Assistant Curator to the Tony Hungerford Memorial Art Gallery on the La Plata campus of CSM and hopes to visit Italy this summer.

### Margaret Morse

The Cosmos Club Foundation of Washington, DC has awarded Margaret Morse a grant in support of travel and research for her dissertation, "The Arts of Domestic Devotion in Renaissance Italy: the Case of Venice." For spring semester 2005 she is teaching a class on baroque art at the Catholic University of America.

### Chris Naffziger

Chris Naffziger is a first-year Ph.D. student, investigating Italian baroque art with Dr. Colantuono. You may recognize him from a few years ago, when he took classes in the department while working on his master's degree at George Washington University; he enjoyed his coursework at Maryland so much that he decided to come back and stay. During the past few months, Chris has rediscovered the joy of NPR while driving down the Baltimore-Washington Parkway in the morning from his home in Charm City.

### Jorgelina Orfila

This past summer Jorgelina Orfila worked at the Gallery Archives of the National Gallery of Art in the final organization of the Chester Dale Papers. The research for her dissertation, entitled "John Rewald's Cézanne: Art History in the 1930s," is well advanced. A generous Departmental Dissertation Research Award has allowed Jorgelina to pursue her work in Paris. By critically analyzing John Rewald's utilization of the documentary evidence, she has been able to bring to light aspects of Cézanne's life and career that have remained unexplored until now; thus, her dissertation will suggest a new approach to the study of the artist's work. Orfila's article "Blague, Nationalism, and Incohérence" is forthcoming in *Nationalism and French Visual Culture, 1870–1914*, volume 68 of the National Gallery's *Studies in the History of Art*.

### Stephanie Tadlock

Stephanie Tadlock reports that she is nearing completion of her master's thesis, "Fra Bartolommeo and the Vision of Saint Bernard: An Examination of Savonarolan Influence," directed by Professor Colantuono.

### Elizabeth Tobey

In January and early February 2004, Elizabeth Tobey traveled to Florence and Siena, Italy, where she began archival research on her dissertation topic, "The *Palio* in Renaissance Art, Thought, and Culture." The generosity of

the Pittsburgh Foundation's Walter Read Hovey fellowship permitted Elizabeth to return to Italy in September and October to complete her archival research. During the two trips Elizabeth found numerous payment documents that described the *palio* banners that the cities of Florence and



As part of her dissertation research, graduate student Liz Tobey attended Asti's palio race, where she captured this image of the processional cart, or carro, carrying the prize banner.

Siena commissioned as prizes/processional objects for the *palio* races. As part of her autumn voyage, Elizabeth went to Asti in the Piedmont region of northern Italy to witness their *palio* race, which dates to the thirteenth century and which is dedicated to Asti's patron saint, San Secondo. In the modern version of the event, the twenty-one *rioni* or neighborhoods of the city take part in an elaborate procession prior to the horse races, with the prize *palio* being drawn upon a decorated cart. Elizabeth currently works for the University of Maryland's College of Education, helping to research a history of the college, while she finishes writing her dissertation, which she will defend this spring.

### Lisa Trever

Second-year M.A. student Lisa Trever spent this past summer living in Pacasmayo, on the north coast of Peru, and working as a field and lab assistant for the Farfán Archaeological Project. In October she gave a paper on feminine representations of Eros in Attic and Apulian vase painting at the Classical Association of Atlantic States meeting in Philadelphia. She has been awarded a Scott Opler Student Fellowship from the Society of Architectural Historians to present her paper on Inka architectural embellishment at the society's annual meeting in Vancouver in April. A grant from the Cosmos Club Foundation will allow Lisa to return to Cusco, Peru, this summer to photograph Inka and early colonial, Inka-style architecture and to continue her thesis research.

### Elisenda Vila

First-year Ph.D. student Elisenda Vila specializes in pre-Columbian art and archaeology. Upon the completion of her M.A. degree at Columbia University, she worked as Collections Assistant at the Peabody Museum of Archaeology

and Ethnology at Harvard University. The Universitat de Girona in Spain invited Elisenda to teach a course on Andean art and archaeology during the recent winter break. In early April she will present her paper, "Transformation and Creativity in Mangbetu Art," at the University of Kansas History of Art Graduate Student spring symposium, *Encounters and Intersections: Meeting Points in Art History*. Currently she collaborates with the Metropolitan Museum as a docent for the program "El primer contacto con el arte." This coming summer Elisenda plans to travel to Peru to continue her research on Moche iconography.



Flora Vilches and Mark Dion discuss the artist's archaeology projects at his residence in Beach Lake, Pennsylvania. (Photo concept: Ben Benus)

## Flora Vilches

Flora Vilches graduates this spring after having completed a dissertation that explores relationships between archaeological practice and the work of visual artists Robert Smithson, Mark Dion, and Fred Wilson. In the summer she will return to Chile to join the faculty of the Institute of Archaeological Research and Museum, Universidad Católica del Norte, in San Pedro de Atacama. Flora will also teach in the art history program at Universidad Adolfo Ibáñez in Santiago and resume in northern Chile ongoing research supported by the National Fund of Science and Technology.

## Jonathan F. Walz

In October 2004 Jonathan Walz traveled to the Upper Midwest to explore the American and ancient Greek collections at the Detroit Institute of Arts, the Toledo Museum of Art, and the Cranbrook Art Museum. He successfully defended his thesis, entitled "The Riddle of the Sphinx or 'It Must Be Said': Charles Demuth's *My Egypt* Reconsidered," early the following month. The Demuth Foundation and Museum published Jonathan's brief essay on Charles Demuth's eyesight, "The Eyes Have It," in the

December issue of their quarterly newsletter. For spring semester 2005 the Catholic University of America in Washington, DC has engaged Jonathan as lecturer for a course on the twentieth-century art movements of dada and surrealism. In February at the High Museum of Art, Atlanta, he presented his paper, "Assembling Romare Bearden: Some Thoughts on the Artist and Collage," as part of *Revising Bearden: Modernism and the Histories of Art*, the College Art Association session devoted to the African American artist. Jonathan will give his lecture "Queer Eye for the Straight God: Rhetoric and Remaking the Image of Zeus in Pederastic Athens" twice this spring: at the Program for Visual and Cultural Studies' interdisciplinary graduate conference *Public Displays of Affection* on April 9 at the University of Rochester, New York, and at the *Theorising Queer Visualities Postgraduate Symposium* at The University of Manchester, England, on April 17. He serves as the webmaster for the Association of Historians of Nineteenth-Century Art (<http://www.arthistory-archaeology.umd.edu/ahnca>) and maintains his membership in the University of Maryland-National Gallery of Art mafia by working part-time as a researcher and writer for the museum shops. Jonathan also enjoys volunteering once or twice a week at Charlie's Place, the breakfast and social services program for the homeless run by his parish, St. Margaret's Episcopal Church. [jonathanfwalz@aol.com](mailto:jonathanfwalz@aol.com)



Graduate student Hannah Wong pauses between Maryland Spirals, 2004 (rear wall) and Small Basket (Pink/Yellow), 2004, from *Child's Play: Recent Work by Ben Schachter*, the first show she worked on at the Union Gallery. (photo: Cynthia E. Mitchel)

## Hannah Wong

First-year master's student Hannah Wong is studying twentieth-century American art and visual culture and continuing her work on women depicted as allegory in wartime propaganda. Previous research centered on J. Howard Miller's famous World War II poster illustration of the flexing, "We Can Do It!" Rosie-the-Riveter. Hannah also serves as the graduate coordinator of the University of Maryland's Union Gallery and leads weekly "Wednesday Walk and Talk" tours of the exhibitions there.

# Undergraduate News

Last semester, junior art history major **Jennifer Beck** served as the first undergraduate teaching assistant in the department under the direction of Professor Sally Promey for ARTH201 (Art of the Western World after 1300). She shared the responsibilities of the teaching team and also had the opportunity to learn about university-level teaching, which she is considering as a career. Jennifer reports that she had a great experience working with Promey and the graduate student TAs.

**Jan Ivie**, a senior art history major, will present the paper "Historical Homily: the Dream of the Rood and the Ruthwell Cross" at *Performing the Middle Ages*, the Hood College Conference for Medieval Studies, April 2–3. She will propose a new interpretation of the eighth-century sculpture, linking its imagery and inscriptions to monastic efforts to convert and reform the moral life of the general public.

## Hail & Farewell

**Ekpo Eyo** is currently on special leave, and will retire in May 2005. Dr. Eyo joined this department in 1986 after serving as Director General of the Nigerian National Commission for Museums and Monuments. He received his graduate degrees from Pembroke College in Cambridge, England, and from the University of Ibadan, Nigeria. After serving on numerous UNESCO committees, he was made an Honorary Life Member of the UNESCO International Council of Museums. In 2000, Dr. Eyo was given a "Millennium Personality" Award by the Cross River State Government of Nigeria.

**Sharon Gerstel** has left the University of Maryland for the University of California, Los Angeles, where she is now Associate Professor of Art History.



*Lisa Ingraham-Giguère,  
Undergraduate/Graduate  
Program Coordinator.*

**Lisa Ingraham-Giguère** joined the department in December 2004 as the new Undergraduate/Graduate Program Coordinator. Lisa comes to us after many years of experience with the University of Maryland in many different positions, including her work as a Program Analyst III with the English Department Professional Writing Program. Originally from Maine, she received her B.A. degree in History from UMUC in 1985. Her favorite pastimes

include playing tennis, riding roller coasters, watching movies, and swimming. While she has met most of the department currently in residence, she looks forward to getting to know everyone else in the near future.

**Sandy Kita** departed the University for Chatham College in Pittsburgh, PA, where he is now Professor in the Division of Arts and Design.

**Arthur G. Miller** is currently on special leave, and will retire in May 2005. Dr. Miller joined our department in 1983. He received his graduate degrees from the École du Louvre in Paris and from Harvard University. Dr. Miller has directed several archaeological projects in Oaxaca, Mexico; been granted major funding by the National Endowment for the Humanities, the National Geographic Society, and the J. Paul Getty Trust; and been awarded a Distinguished Faculty Research Fellowship from the University of Maryland. He is currently Directeur d'Études Associé à l'École des Hautes Études en Sciences Sociales in Paris.

**Marie Spiro** retired in January 2005 and has been granted Emerita status. Dr. Spiro completed her graduate degrees at the Institute of Fine Arts, New York University, and has been on our faculty since 1972. She has served the University of Maryland Caesarea Maritima Project in Israel in many capacities, including co-director and mosaic specialist. Dr. Spiro has also directed the Honors Humanities Program of the College of Arts and Humanities.

**Josephine Withers** retired in June 2003 and has been granted Emerita status. After receiving her graduate degrees from Columbia University, Dr. Withers joined our faculty in 1970. Long active in the Women's Studies Program at UMCP, she also served as the Director of College Park Scholars in the Arts. Having supervised many graduate students and been Director of Graduate Studies in this department, Dr. Withers continues to teach in retirement. In July she will be on the faculty of the Art Workshop International in Assisi, Italy.

# Alum News

## **Elissa Auther (M.A. 1993, Ph.D. 2000)**

Elissa Auther currently serves as Assistant Professor of Contemporary Art and Theory at the University of Colorado in Colorado Springs. For the 2004–2005 academic year, Elissa Auther was awarded a J. Paul Getty Post-doctoral Fellowship in the History of Art and Humanities. The award supports the completion of her book manuscript, *Material that Matters: Art World Boundaries and the Elevation of Fiber in American Art of the 1960s and 70s*. In December 2004 her article “The Decorative, Abstraction, and the Hierarchy of Art and Craft in the Art Criticism of Clement Greenberg,” appeared in the *Oxford Art Journal*. Elissa recently curated the video component of the exhibition *Upstarts & Matriarchs: Jewish Women Artists and the Transformation of American Art* at the Mizel Center for Arts and Culture in Denver. At the College Art Association meetings in February 2005 she presented the paper “Isaac Julien’s Film Installation, *Baltimore* (2003).”

## **Charles Brock (M.A. 1994)**

At the Musée d’Orsay in early December 2004 Charles Brock gave a lecture entitled “Squaring the Circle: A Short History of the Term ‘Stieglitz Circle.’” The talk was part of a colloquium devoted to Alfred Stieglitz that was organized jointly by the Musée d’Orsay and the Terra Foundation of the Arts in conjunction with the exhibition *New York and Modern Art: Alfred Stieglitz and His Circle, 1905–1930*. Charles continues in his post as Assistant Curator of American and British Paintings at the National Gallery of Art in Washington, where he is working on an exhibition devoted to the modernist Charles Sheeler.

## **Deborah Clearwaters (M.A. 1996)**

Deborah Clearwaters is Manager of Public Programs at the Asian Art Museum of San Francisco, where she oversees public education programs for diverse audiences, including the museum’s cornerstone program *AsiaAlive*, a Wallace Foundation-funded program of artist demonstrations and activities offered four days per week, as well as monthly performances, and occasional lectures and courses. She writes and edits educational brochures, teacher guides, and videos exploring various themes in Asian art and culture. Deborah worked with a team of curators and educators to plan and implement education programs and spaces in the museum’s new facility, which opened in 2003.

## **Paul Colombini (B.A. 2004)**

Paul Colombini, last spring’s undergraduate speaker at the Departmental commencement and the recipient of the Judith K. Reed award, is currently teaching English in Japan and exploring the countryside (and its art) in his spare time.

## **Sabina Fogle (B.A. 1996)**

Presently based in Paris, where she is pursuing a doctorate at the Sorbonne, Sabina Fogle has been working inter-

mittently in the United States representing an art dealer at various trade events in cities like New York. When she is out of town, Sabina’s apartment is available to accommodate department faculty, students, and alums who may be visiting the City of Light. Contact her for more information: [sabinafogle@aol.com](mailto:sabinafogle@aol.com)

## **Billie Follensbee (M.A. 1994, Ph.D. 2000)**

For both fall 2003 and 2004, Southwest Missouri State University presented Billie Follensbee with the Excellence in Teaching Award for the College of Arts and Letters. Last spring, at the 2004 Society for American Archaeology Annual Meeting in Montréal, Canada, she chaired the session *The Importance of Textiles in Mesoamerica*, during which she also presented her paper “Fiber Technology and Weaving in Formative Period Gulf Coast Cultures.” Billie served as chair and discussant for the session *History, Archaeology, and Art History: Historical Implications of Interdisciplinary Research* held at the 2004 Mid-America Conference on History, in Springfield, Missouri. Last year she also gave the lecture “The Haves and the Have-Nots: Elite Child Burials and Child Sacrifices Among the Gulf Coast Olmec” at the session entitled *Who’s Who in the Engendered Worlds of Ancient Mesoamerica* during the ChacMool Conference, University of Calgary, Alberta, Canada. At the College Art Association meetings in Atlanta, 2005, for the session *The Ties that Bind: Representations of Marriage in Mesoamerican Art*, Billie acted as co-chair and also presented her talk “Did She or Didn’t She? A Re-Evaluation of Olmec and Olmec-related ‘Exogamous Bride’ Images.”

## **David Gariff (Ph.D. 1991)**

David Gariff resigned his tenured associate professorship in art history at the University of Wisconsin-Stout to accept a position as Lecturer in Adult Programs in the Education Division at the National Gallery of Art, Washington. He began his new position at the museum in September 2004. While still on the faculty at UW-Stout, David curated a retrospective devoted to the Wisconsin modernist painter Todd Boppel. It first opened at UW-Stout’s Furlong Gallery in 2002 before appearing in Milwaukee from December 19, 2004 to January 30, 2005 at the Charles Allis Art Museum, where David was invited to present a lecture on the artist. In addition, he wrote the exhibition catalogue, *Todd Boppel: A Retrospective, 1963–2000*, that accompanies the show.

## **Aneta Georgievska-Shine (M.A. 1993, Ph.D. 1998)**

In addition to teaching methods of art-historical research and renaissance and baroque art for the Department of Art History and Archaeology at Maryland, Aneta Georgievska-Shine offers an advanced course in art theory for studio majors in the Department of Fine Arts. Other lecturing appointments over the past year have included docent train-

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ing sessions at the Baltimore Museum of Art and the Walters Art Museum, gallery talks at the National Gallery of Art in Washington, and lectures for the UMD Center for Renaissance and Baroque Studies as well as for the Smithsonian Institution. Under the auspices of the Department of Academic Programs at the National Gallery of Art, Aneta helped develop several projects related to seventeenth-century Dutch art during the winter season 2004: a symposium on Gerard ter Borch, a series of lectures on the subject of "Dutch Interiors," and study sessions dedicated to ter Borch and Rembrandt for scholars in the field. Her lengthy article on a mythological painting by Rubens appeared in the March 2004 issue of *The Art Bulletin* and was reviewed in the *Frankfurter Allgemeine Zeitung* on September 1, 2004. Aneta is currently preparing a review of the catalogue of the 2004 Antwerp exhibition, *A House of Art: Rubens as Collector*. Other works in progress include an article on Rubens' painting *Samson and Delilah*, as well as a study of three interpretations of the myth of Europa and its Ovidian source (the story of Arachne), by Titian, Rubens, and Velazquez, respectively.

### **Kate Grandjouan (M.A. 1997)**

After graduating from the University of Maryland, Kate Grandjouan taught art history at the British School of Paris for several years. Kate is now based in London, where she is a first year doctoral student at the Courtauld Institute of Art. Her current research involves mid-eighteenth-century English images of the French as embodiments of comedy, identity, and difference. Kate graciously offers to assist and/or advise anyone heading over to England: [kate.grandjouan@courtauld.ac.uk](mailto:kate.grandjouan@courtauld.ac.uk)

### **Henry D. Gregory V (M.A. 1992, Ph.D. 2003)**

In November 2004, Henry "Quint" Gregory's essay, "A Repast to Savor: Narrative and Meaning in the Still Lifes of Pieter Claesz," was published in the catalogue accompanying *Pieter Claesz: Still Lifes*, the first monographic exhibition on the seventeenth-century Dutch master. The show is on view at the Frans Hals Museum, Haarlem, until April 3; it will then travel to the Kunsthau Zürich (April 22–August 21, 2005) before appearing at the National Gallery of Art, Washington (September 18–December 31, 2005).

### **Kristen Hileman (M.A. 2001)**

Kristen Hileman, Assistant Curator at the Hirshhorn Museum, organized an installation of gunpowder drawings by Chinese-born, New York-based artist Cai Guo-Qiang, which, collectively with a project at the Arthur M. Sackler Gallery by the same artist, was identified as one of Washington's "top ten" exhibitions for 2004 by *The Washington Post*. Kristen is also teaching a graduate seminar in contemporary art at George Washington University during the 2004–2005 academic year.

### **Susan Libby (M.A. 1987, Ph.D. 1996)**

Susan Libby currently serves as Chair of the Department of Art and Art History at Rollins College in Winter Park, Florida, after having been awarded tenure and promoted to associate professor in 2003. The same year she also appeared

in *Who's Who in American Teachers*. At the August 2003 meetings of the International Society for Eighteenth-Century Studies held at UCLA, Susan presented her paper entitled "'An Aristocracy of the Skin': Race, Science, and Enlightenment in Girodet's *Portrait of Jean-Baptiste Belley*." She delivered "Black Bodies, White Vision: The Gaze of Science and Two Portraits by Girodet and Benoist," for the ASECS session at the 2004 College Art Association meetings in Seattle and will give her talk "Girodet's *Ossian* and the Boundaries of Originality," at the April 2005 American Society for Eighteenth-Century Studies conference, to convene at the University of Nevada, Las Vegas. This coming autumn Susan's essay, "'Je préfère le bizarre au plat': Originality and *Ossian*," will be published in the catalogue that supplements the exhibition *Girodet*, opening at the Musée du Louvre in September.

### **Sarah Lueer Makowski (M.A. 1999)**

Sarah Makowski reports that she still lives and works in Berlin, but has moved to a new address: Fichtestrasse 3, 10967 Berlin, Germany. In the past she and her husband have hosted folks from College Park who are in Berlin for research and they are glad to support Maryland students whenever possible: [sarah.makowski@eu.sony.com](mailto:sarah.makowski@eu.sony.com)

### **Julia R. Myers (Ph.D. 1989)**

Julia R. Myers is a professor of art history at Eastern Michigan University in Ypsilanti, Michigan. Her lengthy article "J. Alden Weir's Essay on 'Modern Life': 'In the Park' of 1889" will be published in the next issue of *The American Art Journal* (vols. 34–35, 2003–2004). She curated the exhibition *The Expressive Figure 1950–2000: Selections from the Permanent Collection of the Art Department, Eastern Michigan University*, which opened at EMU's Ford Gallery on March 14, 2005. A fully illustrated catalogue with individual entries for each of the thirty-four works accompanies the show. Julia is also currently writing an article on the ceramist Catherine Shinnick.

### **Malia Serrano (M.A. 1991)**

Malia Serrano has been recommended for tenure beginning fall semester 2005 at Grossmont College, San Diego, California. Malia spent this past summer at the University of Hawaii as a participant in an NEH-funded summer institute at the East-West Center. The focus of the five-week session was on *India: Religion, Culture, and Politics*.

### **Sally Shelburne (M.A. 1989, Ph.D. 1996)**

Sally Shelburne reports that she has "the best possible situation," as a staff lecturer in the education division at the National Gallery of Art three days a week. This past summer, the Gallery offered an eight-part series of lectures on the theme of landscape, scheduled to coincide with the exhibition *Hudson River School Visions: The Landscapes of Sanford R. Gifford*, for which Sally presented "*Sur le motif: The Landscapes of Paul Cézanne*" on August 29, 2004. Her Web feature about Ed Ruscha, which accompanies a retrospective of drawings by the contemporary artist at the museum, was published online early this year: <http://www.nga.gov/feature/-ruscha/ruscha01.htm>

## Kimberlee Staking (M.A. 2000)

The University of Maryland's Center for Teaching Excellence has recognized Kimberlee Staking twice recently: for academic year 2003–2004, CTE presented Kimberlee with a Distinguished Teaching Assistant Award, Department of Women's Studies, and for 2004–2005 she received a CTE Teaching Assistant Development Grant for her proposed project entitled "Using Engaged Pedagogies to Link Student-Centered Learning Approaches and Diversity Issues in the Classroom." In autumn 2004 she passed her departmental comprehensive exams for the Ph.D. and is currently working on the exams for her major field, which includes visual culture, black cultural aesthetics, and feminist pedagogies. In November she attended the American Studies Association Annual Conference, Atlanta, to lead the panel/workshop on "Feminist Pedagogies in Action: Women's Studies Meets American Studies." With Johonna McCants she co-presented "Sharing the Toolbox: Engaged Pedagogies in Action, The Introductory Classroom in American Studies and Women's Studies" for the Consortium on Race, Gender, and Ethnicity at the University of Maryland's Graduate Colloquium in early December. She has two talks coming up in April 2005: "Utilizing Feminist Pedagogies to Decenter Traditional Canons and Histories within the Academy" at the Mid-Atlantic Region Women's Studies Association Conference and "Partnering with the Office of Information Technology to Develop a Technology-Based Course Module for International Collaborations in Women's Studies Classrooms" at the University of Maryland's Teaching with Technology Conference. In June Kimberlee will fly to Seoul, Korea for *Women's Worlds 2005*, the Ninth International Interdisciplinary Congress on Women; there she will participate in the roundtable "Women Using Technology in Feminist Teaching: The Intersections of Gender and Technology," to be presented in collaboration with four other members of the International Women's and Gender Studies Consortium from South Africa, Uganda, The West Indies and Israel.

## Marian Wardle (Ph.D. 1999)

*Thoroughly Modern: The 'New Women' Art Students of Robert Henri*, the culmination of years of intense research initiated by Marian Wardle, Curator of American Art at the Brigham Young University Museum of Art, opened on February 25, 2005 and will be on view through August 27. This first-ever exhibition of the women art students of Robert Henri—widely regarded as the most important American art teacher of the era—will include nearly one hundred paintings, prints, drawings, sculpture, textiles and furniture by thirty-one female artists who studied with Henri from the 1890s through the 1920s. Wardle and a host of BYU students spent four years uncovering the life stories and artworks of 441 women who were taught by Henri—many of whom had never been studied before. An interdisciplinary symposium, *Redressing American Modernism*, was held March 4–5, 2005 in conjunction with the show. Addressing key issues raised by the show and its accompanying publication, *American Women Modernists: The Legacy of Robert Henri, 1910–1945* to be published by Rutgers University Press later this year, the symposium contributes to an expanded definition of American modernism and helps to restore an unbiased appraisal of the artists, musicians, composers and writers of this era. More information about the exhibition and symposium are available on the BYU Museum of Art's Web site: <http://www.byu.edu/moa>.



Maryland alum and Curator of American Art at the Brigham Young University Museum of Art Marian Wardle (left) and Stephanie McNairy, a BYU graduate student who helped Wardle research Robert Henri's women students.



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The Department of Art History and Archaeology Newsletter, Volume 6, spring 2005  
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