From the Chair

This year saw the publication of a new annual index that measures the respective merits of graduate programs throughout the country. The Faculty Scholarly Productivity Index rates the output of faculty members in around 7,300 doctoral programs by basing its results on the number and types of publications, journal citations, awards, honors, and grants received. The Chronicle of Higher Education in its January 12, 2007 issue published the rankings based on this report of the top 10 programs in 104 disciplines. The Faculty Scholarly Productivity Index’s approach offers a more objective basis for assessing programs than those such as U.S. News & World Report's annual rankings that are strongly biased in favor of reputation, a subjective criterion that can lag well behind current reality. Based on faculty members’ productivity and peer acknowledgments of merit, the Department of Art History and Archaeology at the University of Maryland ranked no. 8 in the entire country. Programs such as Harvard’s and Princeton’s did not even appear in the top 10. However one wants to judge the adequacy of the measurements used to reach these conclusions, our program, as never before, is definitely in contention for national honors and recognition. The faculty is to be congratulated for its remarkable progress in rising to the challenge of creating a program that embodies academic excellence.

The department also has in place an outstanding junior faculty, whose strengths will enable it to continue to rise in national rankings. Renée Ater, the most senior of the juniors, received the University’s Women of Color Award this past March in recognition of the excellence of her scholarship and teaching with their pronounced sensitivity to issues of diversity, along with a remarkable record of service both within the University and the community at large. The other, more recent hires give equal promise of making lasting and important contributions. Joshua Shannon

The Department gathered in December to bid farewell to outgoing professor and department chair Sally Promey, who is now professor of religion and visual culture in the Yale Institute of Sacred Music and Yale Divinity School, deputy director of the Yale Institute of Sacred Music, and professor of American Studies in the Faculty of Arts and Sciences at Yale.
joined our faculty in fall 2005, followed by Yui Suzuki in fall 2006 and Elizabeth Marewe in spring semester of this year. This fall Shannen Hill and Alicia Volkmann, who both held Getty Postdoctoral Fellowships this past year, will begin teaching in the department. We very much welcome their arrival and are grateful to Shannen for having agreed to fill in as Director of Graduate Studies while Meredith Gill is on leave.

A department's value, of course, is not measured by the achievements of its faculty alone. Our students have also excelled. At this year’s graduation, some of the newly-minted Ph.D.'s were remarking on how much the department has changed since they arrived. When they first came to Maryland not that long ago, they were aware that the graduates of the department was sending out into the workplace were having only moderate success in securing prestigious positions. That statistic has now changed as well. A glance through this newsletter will amply demonstrate the increased number and quality of the institutions in which our graduates are now being placed. In this regard, obviously the lion's share of the credit goes to the students themselves, and the department is acutely aware that faculty and students are co-participants in our drive toward excellence.

One of the biggest changes that has taken place in the department this past year is Dr. Sally Proven's departure for Yale University. As a result, I was happy to step in as Acting Chair on January 1st and will remain in this position through this academic year in order to allow time for undertaking a search for a replacement. I am extremely grateful to Sally for her having left the department in such a flourishing state. The excellence of the department's staff has also made this transition a particularly smooth one. Ania Waller, Deborah Down, and Laura Sails and Quint Gregory in the Visual Resources Center have never missed a beat in orchestrating the department's smooth functioning.

Throughout this past academic year there have been a number of occasions when members of the department were able to get together to celebrate. My wife Nancy and I especially enjoyed hosting the departmental party held in February in New York City during the College Art Association's annual meeting. It was a pleasure to see so many faces from the past along with the current members of our program together in the same room. The photograph accompanying this forward records another departmental gathering, this time for Sally's farewell party, which took place here at home on the 4th floor. This occasion was to celebrate her tenue at Maryland and to thank her as well for all that she has done over the years for the department. She played a very important role in our success even before she became chair, and we hope to continue to see her frequently in the years to come. The photograph also commemorates many of those who have participated in and are responsible for the department's rise to the level of a top-ten program, showing faculty members, students, and staff. I take no responsibility for the fact that in the photo an ascending angel appears behind my head, while a descending devil appears behind Tony Colantuono's. However, as an admirer of William Blake, I cannot help but point out that in The Marriage of Heaven and Hell the devils represent positive energies and the angels negative (i.e. bureaucratic) ones. Both, though, are required if progress is to be made. Through the interaction of these two polar opposites, creativity and excellence can flourish. The department is definitely in a dynamic and energized state of mind that continues to propel us forward.

—Bill Pressly

Faculty Listed by Fields

**Arts of Europe**

Ancient
Professors Elizabeth Marlowe, Marjorie Venit and Professor Emerita Marie Spiro

Western Medieval
Professor Emeritus Don Denny

Renaissance and Baroque
Professors Anthony Colantuono, Meredith J. Gill, Arthur Wheelock and Visiting Professor Richard Spear

Eighteenth and Nineteenth Centuries
Professors June Hargrove and William Pressly

**Arts of the Americas**

Art of the United States
Professors Renée Ater, Franklin Kelly, William Pressly, Joshua Shannon, and Professor Emerita Josephine Withers

**Arts of Africa and the African Diaspora**

Professors Renée Ater and Shannen Hill

**Arts of Asia**

Art of China
Professor Jason Kuo

Art of Japan
Professors Yui Suzuki and Alicia Volkmann

**Adjacent Faculty 2006—2007**

Professor Hélène Bernier
Professor Aneta Georgievskas-Shine

Professor Louise Martinez
Professor Greg Mercal
Professor Adrienne Childs
Professor Agnes Kedzierska
Professor Amita Sarin
Professor Guy Jordan
Professor Seojeong Shin
Professor Dena Crosson
Professor Jeffrey Cudlin
Professor Beryl Bland
Professor Marcia Kupfer
Professor Katharina Pilaski
Professor Susan Power

**Affiliate Faculty**

Professor Matthew G. Kirschenbaum, Department of English and Associate Director of Maryland Institute for Technology in the Humanities (MITH)
Professor Renée Ater
Renée Ater recently published her essay “Creating a ‘Usable Past’ and a Future Perfect Society: Aaron Douglas’s Murals for the 1936 Texas Centennial Exposition” in the exhibition catalog Aaron Douglas: African American Modernist, edited by Susan Earle, Yale University Press in association with The University of Kansas Spencer Museum of Art. The exhibition is the first retrospective of the Harlem Renaissance era artist and will travel to several cities in the United States in 2007 and 2008. Currently, she is working on two research projects that consider the cultural production of black women artists. The first examines the representation of hunger and anguish in the work of Nancy Elizabeth Prophet. The second traces the performance of the black female body in the work of Josephine Baker and Beyoncé. During fall 2006, Ater participated in several conferences; she moderated the “Artist Havens Abroad” panel at the American Art in a Global Context symposium sponsored by the Smithsonian American Art Museum; served as the respondent for a paper delivered by Cheryl Finley titled “It’s Part of My DNA: The Embedded Life of the Slave Ship Icon” for the Spectacular Fictions: Race and Visual Culture conference held at the University of Maryland; and moderated the “Supply and Demand” panel at the Collecting African American Art: Aesthetics, Methods, and Marketplace conference organized by The David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora at the University of Maryland. In February 2007, she participated in the College Art Association Annual Meeting session “African Art and Visual Culture: Pedagogical Perspectives from Classroom to Museum” with her presentation on teaching the African art survey from the viewpoint of a non-specialist.

Professor Anthony Colantuono
Professor Anthony Colantuono will be on sabbatical leave in Fall 2007. His project is to complete a book which was begun in 2002–03 at Villa i Tatti and continued in calendar year 2004 with a grant from the National Endowment for the Humanities. The book deals with the problem of the so-called “learned advisor” in Early Modern European art, that is, the role of professional rhetoricians and poets in conceiving the iconographical content of images. Long considered a minor phenomenon or, worse, the fantasy of misguided art-historical iconographers, the “learned advisor” was in fact a crucial part of the creative process in almost every significant commission in the Renaissance and Baroque eras. Colantuono’s study will explore the written instructions penned by these advisors in order to guide the artists in creating their works, as well as the written correspondence and contractual instruments documenting the collaboration between advisor and artist over a roughly four hundred year span covering the later Middle Ages through the early eighteenth century.

Professor Meredith J. Gill
Meredith J. Gill enjoyed her second year back in the Department. In October, she presented a paper on “Augustine and the Dream of Solitude in the Early Modern Imagination” at the Annual Sixteenth Century Society Conference in Salt Lake City. In February, 2007, she led one of the University’s Teachers as Scholars seminars, on “The Renaissance of the East and West.” In her workshop, participants considered the international dimensions of the exchange of material culture in the Early Modern era. In March, at the Renaissance Society of America’s Annual Conference in Miami, she gave her paper, “Until Shadows Disperse: Augustine’s Twilight.” Taking up Augustine’s metaphysics of light, which had been a theme of her book, she looked at the saint’s influence from the later sixteenth century onwards. The papers from this interdisciplinary panel, one of two dedicated to “The Counter-Reformation Re-Encountered” organized by Marcia B. Hall and Tracy E. Cooper, are currently under consideration for publication. Also in March, she traveled to Canada, to St. Michael’s College in the University of Toronto, where she had been invited to participate at an international conference on Augustine’s Confessions. She titled

Professor June Hargrove (left) with a study group for the restoration of the Versailles Hall of Mirrors on the roof of the Schloss Herrenchimsee—the German castle is a replica of the French chateau built in the 1870s by Ludwig II, the “Mad King” of Bavaria.
her contribution “Curiosity and Pleasure: Renaissance Augustine.” Professor Gill is currently preparing a series of commissioned entries for the ambitious multi-author compendium, After Augustine: A Historical Guide to the Reception of Augustine, Oxford University Press. Her entries include articles on the authors, Leonardo Bruni, Giovanni Pico della Mirandola, and Coluccio Salutati, as well as one on the “Visual Arts, 1200–1600.” Among her shorter publications in 2006–2007 were reviews of Caroline Campbell and Alan Chong et al’s Bellini and the East, in Renaissance Studies; Caroline Bruzelius’s The Stones of Naples: Church Building in Angevin Italy, 1266-1343, in Church History; as well as William Tronzo, ed., St. Peter’s in the Vatican, in Renaissance Quarterly. While she will miss her role as Director of Graduate Studies next year when she has a sabbatical leave, she is also looking forward to completing her book project, Flights of Angels: The Order of Heaven in Medieval and Renaissance Italy.

**Professor June Hargrove**


She presented part of her latest research in a lecture, “Against the Grain: the Sculpture of Paul Gauguin and his Contemporaries,” at the Department of Art, Temple University, in Philadelphia. The full essay will appear in the first volume of the new Van Gogh Studies, published by the Van Gogh Museum in Amsterdam. Among her many professional activities, she serves on the Editorial Board of Studiolo, the art history journal of the Académie de France in Rome. She provided blind peer reviews of four books for prestigious presses and juried five articles. She has advanced a draft of a book on Gauguin during the final years of his life in the Marquesas Islands.

**Professor Shannen Hill**

As a Post-Doctoral Fellow of the Getty Institute, Professor Shannen Hill spent much of last year advancing completion of her book Biko and Black Consciousness in South African Art. The study interprets three trajectories of portraiture imaging Bantu Stephen Biko—as the embodiment of self-actualized pride, as icon of police abuse through his postmortem likeness, and as risen saint to the cause of humanism in post-apartheid years—within a larger vision of national identity as it has unfolded over a thirty year period, 1967–2007. She uncovered useful documents at the Schomburg Center for Research in Black Culture in New York City that compliment archival matter found in South Africa. She also enjoyed the opening of the Denver Art Museum’s new wing designed by Daniel Libeskind, and wrote an extended review of the African galleries for the journal African Arts. For this same journal, she contributed to the Dialogue section in an essay that advances understanding of how two fields of study, art history and forensic pathology, merge through visual culture but retain their respective differences in theory and practice. She also completed an article entitled “Restricted Access: Race and Audience in Art about Biko” for the new journal Critical Interventions: Journal of African Art History and Culture. Professor Hill contributed to the journal African Studies Review by offering a peer review, and took part in the Lead-
ership Award Committee for the Arts Council of the African Studies Association. Together with her husband and two sons, she relocated from Denver, Colorado to their new home in Hyattsville last spring.

Professor Franklin Kelly
In the fall of 2006 the exhibition Constable's Great Landscapes: The Six Foot Paintings, which Professor Kelly co-organized, arrived at the National Gallery of Art, following a successful showing at the Tate Britain in London. The exhibition assembled, for the first time ever, all of Constable's large-scale exhibition pieces, including The White Horse, The Hay Wain, The Lock, Hadleigh Castle, and Salisbury Cathedral from the Meadows and showed them together with the full-size oil sketches he made in preparation for each. The exhibition catalogue included detailed entries—eight of which were by Professor Kelly—exploring the artist's creative process in painting these great masterpieces of the Romantic landscape tradition. Professor Kelly also continued work on two major exhibitions that will open at the National Gallery in the fall of 2007, J.M.W.

Professor Jason Kuo

Professor Steven A. Mansbach
Steven Mansbach published a host of articles in scholarly journals, introductions to exhibi-
tion catalogues, and essays—all treating aspects of the genesis and reception of the modern art and architecture of central and eastern Europe. In addition to this year’s published scholarship, he delivered lectures in London, Denver, New York, and Washington, as well as participated in symposia in Europe and the United States. He is also organizing an exhibition on Graphic Modernism from the Baltic to the Balkans, 1910–1937 to open in October 2007 at the New York Public Library, for which he has also written the catalogue. Mansbach served this year as Director of the University of Maryland’s Central European, Russian, and Eurasian Studies Program (CERES), as coordinator of the Department’s Middle Atlantic Symposium in the History of Art, and as a reviewer of the School of Music’s self-assessment.

Professor William Pressly

Bill Pressly is serving as Acting Chair after Dr. Promey’s departure for Yale University in January. He is continuing work on his book-length study of James Barry’s murals at the Royal Society of Arts on the theme of the Progress of Human Culture. This issue of the Newsletter also reproduces the cover of last year’s Barry exhibition catalogue, in which Pressly was a major participant. With Professor Tom Dunne, he is co-editing a volume of essays produced from the talks given at the international conference that was held in conjunction with this exhibition. His own essay on Barry’s painting Crowning the Victor at Olympia will appear in this volume, which will be out well in time for London’s hosting of the Olympic Games in 2012, making it easy to compare Barry’s version of the games to the contemporary one. In addition, three of Pressly’s essays on other aspects of Barry’s art will appear in “Cultivating the Human Faculties”: James Barry Commemorated, a book edited by Susan Bennett to be published by Associated University Presses for Fairleigh Dickinson University Press. His most recent book, The Artist as Original Genius: Shakespeare’s “Fine Frenzy” in Late-Eighteenth-Century British Art will appear later this year, published by Associated University Presses for the University of Delaware Press. This work examines the first generation of artists in Britain to define themselves as history painters, attempting what was then considered to be art’s most exalted category. These ambitious artists, a group that includes Fuseli, Barry, Romney, and Blake, were presented with the challenge of how best to compete with the continental Old masters when they had only an impoverished native tradition on which to build. For psychological support, they relied on their perception of William Shakespeare, whom they recast as the original genius incarnate, striving to accomplish in art what he had accomplished in literature. They were all too willing to misread The Boy’s lines in A Midsummer Night’s Dream as the Elizabethan playwright’s personal artistic manifesto: “The poet’s eye, in a fine frenzy rolling, doth glance from heaven to earth, from earth to heaven.” Under the banner of Shakespeare’s fine frenzy, they interjected a new intensity and vitality into the increasingly moribund academic tradition that they had inherited and in the process heralded the beginnings of the Romantic movement.

Professor Joshua Shannon

by Yale University Press in 2008, focuses on work by Jasper Johns, Donald Judd, Claes Oldenburg, and Robert Rauschenberg. The book understands this art as an especially revealing representation of New York's economic transformation in the period.

Back on campus in the spring semester, Professor Shannon taught a graduate seminar on representations of history in contemporary art, and he delivered lectures about Donald Judd's sculpture at Northwestern University, George Washington University, and the CUNY Graduate Center in New York.

After a summer finalizing revisions on his book, Professor Shannon is now teaching a course on art since 1945 and the graduate seminar in methods, while continuing his post as advisor to the Undergraduate Art History Association. In the temporary absence of Professor Colantuono, he is taking up a position as our department's University Senator.

Professor Richard Spear
Richard Spear spent the past year working on two main projects. As director-editor of a multi-authored book nearing completion on the economic lives of Italian Baroque painters, tentatively titled “Painting for Profit,” he spent April-May at the Rockefeller Foundation's Bellagio Center in northern Italy finishing his part of the book on Rome (the other authors are writing on painters active in five other Italian cities). Prior to leaving for Bellagio he presented a lecture on his art and economics research at the Institute of Fine Arts, NYU, which will be given in a modified form on November 18 at the National Gallery of Art.

On the basis of his research as consultant to the Prince of Wales Museum in Mumbai (Bombay) on their collection of nearly 200 little-known European paintings, he published the lead article, “Antoine Dubost's 'Sword of Damocles' and Thomas Hope: an Anglo-French skirmish,” in the August, 2006 issue of “The Burlington Magazine.” Currently he is preparing a sequel article for “The Burlington Magazine” on other nineteenth-century paintings in Mumbai, some of which were exhibited at the Royal Academy, such an immense canvas by the Irish painter Daniel Maclise (shown at the R.A. in 1837) but which, like the Dubost, have been considered as “lost.” His research for the second article, which took him to London in July, was funded by the Sir Dorab Tata Trust. On that occasion he also visited the contemporary art exhibition, Documenta 12, in Kassel, Germany, and the outdoor sculpture exhibition that takes place every ten years in nearby Münster.

Last March the Allen Memorial Art Museum at Oberlin College celebrated the 30th anniversary of its renovation and addition by Robert Venturi, the architect's first museum job and one that led to his winning the commission for the Sainsbury Wing of the National Gallery in London. Richard Spear was director of the museum at the time and was invited back, along with Venturi and his architect-partner and wife Denise Scott Brown, to talk about the project and the challenge of adding onto a neo-Renaissance palazzo by Cass Gilbert.

Professor Marjorie S. Venit
This past year acquitted itself as another peripatetic adventure for Marjorie S. Venit, who delivered nine public lectures under various aegis in diverse venues that extended geographically from San Bernardino to Boston. In October, she delivered the Archaeological Institute of America's Manton lecture to local AIA Societies in Milwaukee, Appleton, and Madison, Wisconsin and the keynote address at the “The Secrets of the Dead,” the tenth anniversary celebration of the Robert V. Fullerton Art Museum at California State University, San Bernardino. In November she gave the Estelle Shohet Brettman Memorial Lecture for the Catacomb Society at the Museum of Fine Arts in Boston and, in December, the Helen H. Loeffler Memorial Lecture for the Archaeological Society of Staten Island, New York. Summer and spring lectures (if you're counting) were local affairs. She also served as co-chair of the panel, “The Pantheon of Pheidias,” at the Annual Meeting of the AIA in San Diego.

In the past year, too, one book review and two articles revealed in the light of publication, “Point and Counterpoint: Painted Vases on Attic Painted Vases” was published in the Swiss scholarly journal, Antike Kunst, and “Images of Alexandria” appeared in Kalathos: Studies in Honour of Asher Osadiah, a volume of the Israeli journal Asaph: Studies in Art History, further increasing the geographic extent of her work, if not, unfortunately, of her travels.

Professor Alicia Volk
Alicia Volk spent the 2006–2007 academic year as a J. Paul Getty Postdoctoral Fellow in the History of Art and Humanities. She was resident in London as a research associate of the Sainsbury Institute for the Study of Japanese Arts and Cultures, and was based at the School of Oriental and African Studies, University of London. This opportunity allowed her to complete her book manuscript on early twentieth century Japanese modernism, titled In Pursuit of Universalism: Yorozu Tetsugor and Japanese Modern Art. For this project she was recently named the inaugural recipient of the Phillips Book Prize, an award sponsored by the Center for the Study of Modern Art at University of Maryland / Art History & Archaeology
the Phillips Collection to support innovative modern art research in a first book manuscript. Her book will be published by the University of California Press. During the year Dr. Volk traveled extensively to conduct research towards her book and several other writing projects, and in preparation for courses she will teach in 2007–2008. She spent the summer months in two of her favorite cities—Tokyo and Yokohama—with visits to museums and sites in Kyoto, Nara, Ise, Kakura, Hakone, Nagoya and other Japanese locales. In Italy she surveyed works by the 19th-century landscapist Antonio Fontanesi (the first European to teach oil painting in Japan), a rare and enlightening opportunity to study the palette of this influential painter. The exhibition *Tokyo-Berlin/Berlin-Tokyo: The Art of Two Cities* brought her to Berlin and afforded an opportunity to view the spectacular Chinoiserie and Japonaiserie objects of Sans Souci palace in Potsdam. This was one of numerous research trips she has taken within Europe to survey Japanese and other Asian art objects exported to Europe in the 16th through 19th centuries, and Western art and interior decoration under its influence. She intends to bring such experiences into the classroom in her courses “Japonisme,” “Arts of Asia,” and also “Japan and the West in Japanese Art.” For the latter course, visits to Holland and Portugal, two former colonial powers with a strong presence in Asia, have been particularly eye-opening. She also traveled to Los Angeles to speak at a symposium titled *Rajika! Experimentations in Japanese Art 1950–1975* held at the Getty Research Institute. Meanwhile, she has been preparing two articles for publication—one on Japanese artists’ collectives in the early twentieth century, and the other on modern and contemporary folding screens.

**Professor Arthur Wheelock**

This past year Arthur Wheelock helped organize *Strokes of Genius*, an exhibition on Rembrandt’s prints and drawings at the National Gallery of Art. This exhibition was one of many mounted in the United States and Europe to celebrate the 400th anniversary of Rembrandt’s birth. He contributed an entry on Van Dyck’s *Portrait of Maria Luisa de Tassis* for the catalogue *I Principi e le Arii: Dipinti e sculture dalle Collezioni Liechtenstein* that accompanied an exhibition held at the Museo Poldi Pezzoli, 2006. He also wrote the exhibition brochure for *In Celebration of Jan Davidsz De Heem’s Still-Life with Grapes*, a small exhibition that focused on a new acquisition at the Hood Museum of Art, Dartmouth College.


The past year Wheelock was decorated by the Belgium Government at a ceremony at the Belgium Embassy, where he was made a Commander in the Order of Leopold I.
Graduate Student News

Jennifer Beck
Jennifer, a student of Contemporary Art and Theory, recently completed her first year in the Master’s program. Jennifer was awarded a fellowship as a Graduate Student Lecturer for the University of Maryland Alumni Association Trip Majestic Cathedrals of France, May 2007. She traveled with the group to the major sites of French gothic cathedrals and delivered a lecture at the cathedral in Reims. In the summer of 2007, Jennifer will teach ARTH351 (Twentieth century Art since 1945) at the University.

Sarah Cantor
Sarah, a second year Ph.D. student, is preparing to take her qualifying exams before beginning research on her dissertation, which will focus on the drawings of the 17th century landscape painter, Gaspar Dughet. She has spent the past year working on a variety of projects, including researching French drawings at the National Gallery of Art through a University of Maryland Museum Fellowship, organizing an exhibition of drawings by members of the Ogle family (Maryland nobility in the 18th and 19th centuries) at Belair Mansion, an historical house in Bowie, Maryland, which will open this fall, and writing entries on drawings of the 16th through 18th centuries for a catalogue of the collection of the Washington County Museum of Fine Arts in Hagerstown, Maryland. Sarah also presented her paper entitled “Con non minore diligenza che fatica e spesa: Giorgio Vasari’s Libro de’Disegni in the History of Collecting” at the Renaissance Society of America annual conference in March.

Tosha Grantham
Grantham served as Assistant Curator of Modern and Contemporary Art at the Virginia Museum of Fine Arts (VMFA) in Richmond for six years. Her VMFA exhibitions include Generations, featuring contemporary African-American art, and Selections, a bilingual exhibition in English and Spanish, which included 20th-century Latin American art. While on academic leave, as VMFA Guest Curator, she is currently working on an exhibition of photography, photo-based new media and video installations titled Darkroom: Photography and New Media from South Africa, 1950—Present, which will open in VMFA’s new galleries in 2009. Grantham began work on a Ph.D. in Art History and African Diaspora Studies at the University of Maryland, College Park (UMD) in Fall, 2006, and is currently the David C. Driskell Fellow at the Walters Art Museum in Baltimore.

Since the late 1990s, she has taught contemporary art seminars at Virginia Commonwealth University, George Mason University, and Howard University. She has contributed essays to catalogues for the University Gallery of Art and Design at NC State University in Raleigh, NC, The Studio Museum in Harlem, the Anderson Gallery at VCU, and the City Gallery of the Charleston, SC Office of Cultural Affairs. Selected publications include items in OneWorld, ArtNet, and the Washington Review for Literature and the Arts. She has curated exhibitions at the District of Columbia Art Center Washington Project for the Arts/Corcoran, School 33 in Baltimore, MD, and the Corcoran Museum of Art. She lectured at the Bridging the Gaps conference, Harvard University, the James A. Porter Colloquium, Howard University, the 4th Asia-Pacific Triennial, Queensland Art Gallery, Brisbane, and the Hirshhorn Museum and Sculpture Garden. Grantham received a BA in Art History from Georgetown University (1991), and an MA in Art History from Howard University (1997).

Suzy Hwang
Suzy Hwang was awarded a 2006-2007 Distinguished Teaching Assistant Award by the University’s Center for Teaching Excellence.

Grayson Lai
Grayson Lai presented a paper entitled “Learning from Japan and Maintaining National Pride: Early Twentieth Century Chinese Painting” at the annual conference of the International Association of Asian Studies in Baton Rouge.
symposium. Laura is the recipient of an Ann G. Wylie Dissertation Fellowship from The Graduate School. With the aid of this fellowship, she plans to finish her dissertation in the spring of 2008.

Nathan Rees
Second year Ph.d. student and Levittine fellow Nathan Rees spent the 2006-2007 academic year as a graduate assistant in the Visual Resources Center. In addition to preparing digital images for the department, he contributed to the VRC’s efforts to improve instructional technology and participated in the campus-wide Innovations in Teaching and Learning conference. In May, Nathan presented a paper entitled “The Pieties of the Ron- danini Pietà” at the Questioning Renaissance Pieties symposium at Princeton University, and successfully completed his comprehensive exams. He is currently working on his dissertation proposal, with plans to write about the influence of Theosophy in early twentieth century depictions of Native Americans in New Mexico.

Brenna Robertson
In January, Brenna Robertson traveled to Honolulu, Hawaii, where she delivered a paper at the Hawaii International Conference on Arts and Humanities. Her lecture, “America Past and Future in Charles White’s Hampton Mural,” is an outgrowth of her research on the cross-cultural exchange between the United States and Mexico in the Interwar Period. During this trip Brenna had the opportunity to visit Nu’uanu Pali Lookout, the Byodo-In Temple, and the Honolulu Academy of Arts. She also made a brief excursion to the Big Island, where she visited Punalu‘u Black Sand Beach and Volcanoes National Park. In April she presented a paper titled “Poster Children of the Sun: Aztecs as Mormon Propaganda in the Paintings of George Martin Ottinger” at the annual symposium sponsored by the University of Kansas and the University of Missouri. She will work as a University of Maryland Museum Fellow during the 2007-2008 academic year.

Megan Rook-Keopsel
Second year M.A. student of Contemporary Art and Theory Megan Rook-Keopsel will be working this summer as a curatorial intern at the Corcoran Gallery of Art. She will be working on exhibitions with contemporary art curator Jonathan Binstock and assistant contemporary art curator Sarah Newman. Also this summer, Megan begins work on her thesis under the direction of Joshua Shannon.

Adam Rudolph
During his second Ph.D. year at UMD, Levittine fellow Adam Rudolph contributed to the community of the department in a variety of ways. A weekly attendee of the VRC’s Tech Talks series, Adam demonstrated his contribution to the group’s technological discoveries for teaching at UMD’s 2007 Innovations in Teaching and Learning conference. Adam used the hyperlinking feature in PowerPoint that constituted his contribution to the conference presentation to good effect in both of his seminars Ta’ing ARTH 200 under Drs. Marjorie S. Vent (Fall 2006) and Elizabeth Marlowe (Spring 2007). In the spring semester, Adam was elected Ph.D. co-chair of the department’s Graduate Art History Association (GAHA), and began developing ideas to enrich GAHA and further its goals during his tenure. Adam also continued working as a part of the National Gallery of Art Library’s Circulation team, a position he’s used for the good of all in the department, insofar as that is possible. Over the summer, Adam plans to study diligently for his comps and contemplate possible article and dissertation topics stemming from his interest in the intersection of classical and early modern art and texts that deal with mythological subject matter.

Ginny Treanor
Ginny Treanor, a fourth-year Ph.D. student, has been working for the past year at the National Gallery of Art in the department of Northern Baroque Paintings with curator Arthur K. Wheelock, Jr. on an exhibition of the art of Jan Lievens (1607–1674) that is scheduled to open
Jonathan Walz
In mid-October 2006 Jonathan F. Walz had the great pleasure of traveling with Italian art historian Sergio Cortesini to Lancaster, Pennsylvania, to visit the former residence of local artist Charles Demuth and to explore Amish culture. Jonathan spent much of the autumn crafting his dissertation proposal, which he successfully defended in late October, subsequently advancing to candidacy. On the 29th of that month he presented his talk “Singing the Blues: Charles Demuth and the Queer Color of Love,” at the annual Mid-Atlantic Popular/American Culture Association conference, held in Baltimore, Maryland. For the four weeks prior to his departure from the National Gallery of Art, where he was employed as a research assistant in the Department of Modern Prints and Drawings for calendar year 2006, Jonathan showed his mixed media drawing Something Queer is Going On in the staff art exhibition space. The piece identified numerous LGBTQ artists in the permanent collection of the museum and the locations of their works within the building complex. Jonathan taught an upper level survey on the early twentieth-century movements of dada and surrealism for UMD’s 2007 Winter term. He served as TA for ARTH 275 (African art) during spring semester, while simultaneously teaching a course on the history of contemporary art at the Catholic University of America. The exhibition that Jonathan organized for the Stamp Student Union Gallery, I Walk the Line: Three Abstract Artists in the 21st Century, opened to much positive comment on March 1, 2007. The show was the Gallery’s first to include podcast commentary by the curator and artists; these interviews were made available to visitors in the actual exhibition space as well as online. For the Department’s second annual undergraduate symposium Jonathan managed the design and production of the event’s poster, served on a graduate advisory team, and introduced Jennifer Grejda, one of the student speakers. For the third year in a row he coordinated Quick and Dirty, the University’s graduate student symposium on LGBTQ topics, which took place on April 25, 2007, with the yearly proceedings’ best attendance to date. Jonathan gratefully acknowledges the Department’s co-spon-

in Washington in October 2008. Later this year, Ginny will travel to the Netherlands and Germany to conduct research for her dissertation topic, Amalia van Solms and the Formation of the stadholder’s Collection, 1625–1675, which will focus on the collecting practices of the court in The Hague and the influence of Stadholder’s wife upon them.

Rachel Wadsworth
Rachel Wadsworth was named a Center for American Art Summer Fellow at the Philadelphia Museum of Art where she is engaged in both exhibition and permanent collection research. Rachel recently finished a Maryland Museum Fellowship at the National Gallery of Art—her two main projects were research on The Stranded Ship by Asher B. Durand and His First Appearance in Public by Charles Caleb Ward. In addition, Rachel is preparing to compete in her first triathlon on June 24 in Philadelphia.
sorship and support of this event. As he has received a twelve-month fellowship to work on his dissertation at the Georgia O’Keeffe Museum & Research Center, Jonathan will be relocating to Santa Fe, New Mexico, in early September. jwalzl1@umd.edu

Juliet Wiersema
Juliet Wiersema is a Ph.D. candidate in her third doctoral year in the department. Her dissertation examines representations of architecture made by the Moche of Peru. Juliet has spent the 2006-2007 academic year researching Moche architectural ceramic vessels held in public and private museum collections in Lima, Trujillo, and Lambayeque, Peru. Work at the Museo Arqueológico Rafael Larco revealed that many of these vessels are musical instruments in addition to being burial offerings. This discovery opened doors to collaborative work with experts at the Museo Nacional de Antropología, Arqueología e Historia, focused on ethnomusicology and the technological construction of the ceramic vessels studied.

While in Peru, Juliet had the pleasure of hosting UMD pal and colleague, Hannah Wong. Together, they conducted anthropological studies on the oenological community of Ica in southern Peru. A trip to Tacama winery was obviously a requisite. Another unexpected opportunity presented itself while in Peru; Juliet was permitted to photographically document the Mirafloros house designed by Julio C. Tello, currently undergoing conversion to a tourist hotel. Juliet has also been invited to serve on a panel of judges for the annual Concurso Nacional Plata del Perú (Peruvian National Silver Contest) to be held in Chiclayo this June.

At CAA 2007, Juliet co-chaired the Association for Latin American Art sponsored session in New York with Franciscan art historian Pam Huckins, Institute of Fine Arts. The session, Drawing Blood: Images of Sacrifice and Identity in Mexico, pre-Hispanic to Present, was standing room only.

In 2006, Juliet received a Jay I. Kislak Fellowship through the Kluge Center at the Library of Congress to study eight Ancient West Mexican ceramic house models bequeathed to the Library. These objects represent a funerary tradition practiced by the pre-Hispanic cultures of Nayarit and Jalisco similar to that of the Moche in Peru. At the LOC, interdisciplinary research was undertaken with Nels Olson, head of the LOC research laboratory, and Ron Bishop, Senior Research Archaeologist at the Smithsonian Institution. Neutron activation analysis (NAA) was conducted on the eight objects studied with the aim of approximating their geographical origin.

A Cosmos Club Foundation Grant-in-Aid awarded for 2007 will enable Juliet to study collections in Spain, England, and Germany housing architectural vessels critical to her dissertation’s corpus.

Juliet was recently awarded a Smithsonian Pre-Doctoral Fellowship which will allow her to research excavated archaeological collections and archives, as well as take part in joint projects with Smithsonian curators and conservators at the National Museum of the American Indian and the National Museum of Natural History.

In the 2007-2008 academic year, Juliet will return to Peru on a Fulbright IIE fellowship. During this period she will focus on the relationship between Moche architectural remains and Moche architectural vessels. Collaborative work with Peruvian archaeologists and
Lara Yeager
Lara Yeager has just finished a very productive first year at Maryland working with Dr. Arthur Wheelock. After reaching a summer course in the department, she will continue in her second year of the direct Ph.d. program and will also serve as MA co-chair of the Graduate Art History Association. In the meantime, she will happily continue research on Flemish artist Michael Sweerts and humor in seventeenth-century Dutch art.

Xiaoqing Zhu
Xiaoqing Zhu received the Jacob K. Goldhaber Travel Award from the Graduate School in October, 2006 and presented a paper entitled “Indigenization or Westernization? Chinese Visual Encounters with European Imagery in the Late Ming Period (1580-1620)” at the International Symposium on Sinology and Sino-West Cultural Exchanges: “When China Meets the West...” Hangzhou, China. The paper will be published in the forthcoming conference proceedings.

In January, 2007, she was selected to receive the Moesin Fellowship of the Asian Division at the Library of Congress. Research at LOC will be completed in August, 2007. In February, 2007, she attended the Conference on “Founding Paradigms – The Art and Culture of the Northern Sung Dynasty” and the “Grand View” Exhibition on Painting, Calligraphy, Ju-ware and Rare Books from the Northern Sung Dynasty at the National Palace Museum, Taipei, Taiwan.

In April, 2007, Xiaoqing was selected by the Art History and Archaeology faculty to represent the department and present a paper at the XXXIII International Congress of the History of Art in Melbourne, Australia, from 13-18 January, 2008. The award is sponsored both by the National Committee for the History of Art (NCHA) and the Department of Art History and Archaeology, University of Maryland.

Undergraduate Student News

In April, the Undergraduate Art History Association sponsored their second annual undergraduate symposium. Three outstanding papers were selected for inclusion, which were then further refined as the undergraduate presenters worked with a committee of graduate students to polish their work. The resulting excellent program consisted of Jennifer Gredja’s “Caravaggio’s Calling to All: An Observation on Bellori’s Iconographic Method,” Emily Newton’s “Mieke Laderman Ukeles: I Make Maintenance Art One Hour Every Day and the Crux of Cultural Value,” and Luisa Valle’s “Alberti, Pisanello, and the Taming of the Lion.”

In addition to the symposium, the Art History Association provided numerous opportunities for undergraduates to encounter works of art first hand. AHA sponsored trips to the Guggenheim Museum and the Museum of Modern Art in New York City, and the Philadelphia Museum of Art, and organized a private tour of prints and drawings at the National Gallery of Art. The Association’s community service this year included a student-led workshop at the Art and Learning Center on Maryland Day for children and families, with an art activity that had kids painting like Jackson Pollock and Jacob Lawrence. For more information, contact Rikki Rabbin (rikki@gmail.com).
Distinguished Alumni Lecture Series

The Department’s Distinguished Alumni Lecture series, which was inaugurated in 2006 with an address by Professor Emerita Josephine Withers, continued in 2006–2007 with two lectures by former students of the Department who have achieved widespread recognition in their professional careers.

On November 29, 2006, Dr. Christa Clarke, Curator of Africa, the Americas and the Pacific at the Newark Museum, gave a lecture titled “Object Lessons: Exhibiting African Art in the 21st Century.” Before joining the Newark Museum in 2002, Dr. Clarke took her Ph.D. at the University of Maryland in 1998. It was a delight to have her back at the Department to discuss her work on several recent exhibitions of African art, exploring the challenges of exhibiting cultural artifacts in a museum context. Dr. Clarke drew from her experience in curating the exhibition, “Power Dressing: Men’s Fashion and Prestige in Africa,” which investigated the cultural significance of the relatively underappreciated realm of male dress and the widely divergent but important roles that clothing plays in defining male identity in Africa.

Susan Libby, Associate Professor of Art History at Rollins College, presented the first Distinguished Alumni Lecture of 2007 on March 12. Her talk, “A man of nature, rescued by the wisdom and principles of the French nation: Race, Ideology, and the Return of the Everyday in Girodet’s Portrait of Belley, or, The Many Beginnings of One Essay,” gave a behind-the-scenes view of the process of writing her essay on the painting, whose publication is forthcoming. As Professor Libby traced the many avenues of investigation, conversations, collaborations, and discoveries that led up to her final product, she gave valuable insight to students and professors alike about the multifaceted process of crafting a scholarly work. Professor Libby graduated with a Ph.D. from the Department of Art History and Archaeology at the University of Maryland in 1996.

Suzanne Valenstein Lecture

On September 19, 2006, Suzanne Valenstein, longtime curator at the Metropolitan Museum of Art and world-renowned expert on Chinese Ceramics, joined students and faculty of the Department for a conversation about her latest book project. Vantenstein outlined
her investigation into stylistic influences in ancient ceramics that crossed cultures from China to Central Asia. Tales from her vast experience in the field included accounts of discoveries both scholarly and material—stories of recognizing works of great rarity and importance in shop inventories were particularly fascinating. Among the numerous publications that Valenstein has authored is *A Handbook of Chinese Ceramics*, a standard in the field since 1975.

**Middle Atlantic Symposium**

The Middle Atlantic Symposium in the History of Art, jointly sponsored by the Department of Art History and Archaeology, University of Maryland and the Center for Advanced Study in the Visual Arts, National Gallery of Art, took place on March 30-31, 2006. The George Levitine Lecture was delivered on Friday, March 30, by Wu Hung, Harrie A. Vanderstappen Distinguished Service Professor and Director of the Center for the Art of East Asia at the University of Chicago. His address was entitled, “Absence as Presence: Exploring a Fundamental Representational Mode in Chinese Art and Visual Culture.”

On Saturday, March 31, graduate students selected by eight universities in the Mid-Atlantic region presented papers at the symposium sessions at the National Gallery of Art. The University of Maryland was represented by Masters student Hannah Wong, who spoke on “Killing Dada: The Role of the Crucified Christ in Francis Picabia’s Wing.”

Professor Arthur Wheelock and Eda Levitine at the reception celebrating the publication of Wheelock’s “Remarks on the Donation of the Dr. George Levitine Collection to the University of Maryland Libraries.” Members of the University community gathered on November 13, 2006, to honor Mrs. Levitine and her late husband, the founding chair of the Department of Art History and Archaeology, whose 2,000 volume collection, including hundreds of rare books, is now an important part of the University’s Art Library and McKeldin Library Special Collections.

Professor Wu Hung delivering the George Levitine Levitine Lecture at the Middle Atlantic Symposium.

**Correction**

The last edition of the Newsletter incorrectly listed the title of Vivien Ta-Ying Chen’s 2005 MA thesis. The correct title is “Style and Subjectivity in HIRO’s Art.”

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Communication and collaboration continue to be guiding concepts in Art History’s transition to digital media. In 2006, those ideas provided the impetus for transformation of the VRC workshop into a “collaboratory”—a place for people to meet and work together to share ideas and solve problems encountered in teaching. Furniture and computers were moved out of the room, creating an open area conducive to group interaction. A large (9’ x 6’) projection screen was installed on one wall, and a tall storage cabinet was adapted to house a digital projector and laptop across the room, creating an informal viewing area for digital presentations inside the VRC. This newly configured space quickly became the venue for presentations and group projects, such as the VRC’s “Tech Talks”—a series of informal meetings held regularly on Thursday afternoons at 3:00. Each week, the Tech Talk began with a short and simple demonstration of a specific digital resource or application that might be used in teaching. In the informal atmosphere of the collaboratory, the demo elicited questions and suggestions from participants about how that particular technology might solve specific problems encountered by individuals while teaching. Those questions and ideas became the real topics of the Tech Talks, with the participants working together to solve teaching problems by adopting and adapting technological concepts to develop new techniques for presenting their material.

Teaching materials from the Tech Talks were demonstrated at the Innovations in Teaching and Learning conference at the University of Maryland in February, 2007, in a presentation titled “Brainstorming in the Collaboratory: How Rearranging the Furniture Helped Foster Innovation in Teaching.” Highlights included Prof. Yui Suzuki’s presentation of a Japanese scroll as a moving image, visually unrolling in the appropriate manner from right to left, using the motion path feature of PowerPoint. Adam Rudolph demonstrated how the hyperlink feature in PowerPoint can be used to create a non-linear PowerPoint lecture, in which the instructor is able to move easily among PowerPoint slides without being constrained by the linear ordering of the images in the standard PowerPoint format.

Visual Resources Center’s Collaboratory

Students and faculty gather on a Thursday afternoon for a weekly Tech Talk, putting the VRC’s new “collaboratory” space to full use.

News from Alumni

Adrienne Childs
(M.A. 1999, Ph.D. 2005)

Adrienne Childs curated the exhibition Evolution: Five Decades of Printmaking by David C. Driskell and wrote the accompanying catalog. The exhibition will open at the new exhibition space of the David C. Driskell Center in October of 2007. Along with Renée Ater, she is co-chair of the upcoming conference New Critical Perspectives on African American Art History, which is co-sponsored by the David C. Driskell Center and the Department of Art History and Archeology and will take place in March of 2008.

Childs gave a paper entitled “Sugarboxes and Blackamoors: Ornamental Blackness in Early Meissen Porcelain” at the annual meeting of the American Society for Eighteenth-Century Studies in Atlanta this March. She is also working on a monograph of printmaker and Maryland professor of art Margo Humphrey for the David C. Driskell Series of African American Art published by Pomegranate.

Colette Crossman, (Ph.D. 2007)

Colette Crossman earned her Ph.D. in spring 2007 with a doctoral dissertation entitled “Art as Lived Religion: Edward Burne-Jones as Painter, Priest, Pilgrim, and Monk.” A specialist in late eighteenth- and nineteenth-century British art, she has held research fellowships at the Huntington Library, the Paul Mellon Centre for British Art, and the Yale Center for British Art. She recently accepted an appointment as Curator of Academic Programs at Oberlin College’s Allen Memorial Art Museum, where she will collaborate with faculty and students in all disciplines to integrate the museum’s collections more deeply into the college curriculum.
Robert Echols  
(M.A. 1987, Ph.D. 1993)  
For the past decade, Robert Echols has had dual careers as an independent art historian, specializing in Venetian Renaissance painting, and a consultant for the American Bar Association. Most recently, he served as an advisor to the Museo del Prado in Madrid, Spain, for its historic Tintoretto exhibition, January-May 2007, the first monographic Tintoretto exhibition in 70 years and the first ever outside Venice. Bob assisted the Prado in the selection of pictures and was a principal author of the catalogue, to which he contributed the essay “Tintoretto the Painter,” a biographical section, and many individual catalogue entries. The show was an enormous success with the public, attracting 423,000 visitors, and acclaimed by critics, drawing attention from the New York Times, the New Yorker, and other major publications, as well as scholarly journals. At a scholarly conference held in conjunction with the exhibition, Bob presented a paper “Toward a New Tintoretto Catalogue.” The published version of the paper, written in conjunction with Frederick Ilchman of the Museum of Fine Arts in Boston, will include a new checklist of Tintoretto’s oeuvre, substantially different from that in the standard monographs. Bob notes that his approach to Tintoretto, which was reflected in the Prado exhibition, grew out of the ideas of his advisor at the University of Maryland, the late W.R. Rairick.

Bob is also one of the authors of Italian Paintings of the Fifteenth Century (2003), one of the volumes in the series of the National Gallery of Art’s Systematic Catalogue. He will contribute the forthcoming volume dedicated to the sixteenth century as well. He is currently assisting Ilchman with an exhibition devoted to Titian, Tintoretto and Veronese, to take place at the Museum of Fine Arts in spring, 2009.

David M. Gariff  
(Ph.D. 1991)  
In addition to monthly Gallery Talks at the National Gallery of Art, where he serves as lecturer, David presented a lecture as part of the Gallery’s Jasper Johns in Context series titled: “Purposeless Play: Jasper Johns, Collaboration, and the Non-Art of Marcel Duchamp, John Cage, and Merce Cunningham.” Other lectures presented in recent months include: “The Nature of Things: Art and Science in the Renaissance” at the Bowen Center for the Study of the Family; “Botticelli and the Spirit of the Italian Renaissance,” for the Smithsonian Resident Associate Program; and “Venice in Film: Art, Love, and Death in La Serenissima,” at the National Gallery. David also taught a course on “Van Gogh and His Circle” at Catholic University, where he is adjunct professor of art.

2007 Smithsonian American Art Museum Fellows included (from left to right) Heidi Applegate (M.A. 2001), Kerry Roeder (M.A. 1999) and current Maryland student Laura Groves Napolitano.
history. He contributed essays for two contemporary art exhibitions in Washington, D.C.: Janis Goodman: Shifting Waters, New Drawings, at The Flashpoint Gallery; and “On Sculpture, Drapery, Dialogue, and the Greeks,” for the catalogue to the exhibition, Tomás Rivas: Left to My Own Devices. David was a juror for the new media section at the recent artDC fair. He is currently at work on a book dealing with influence and inspiration in western painting scheduled for publication in 2008.

Aneta Georgievsk-Shine (M.A. 1993, Ph.D. 1999)

Aneta Georgievsk-Shine continues to teach part-time at the Department of Art History and Archaeology. Outside the academic environment, she lectures for organizations such as the Smithsonian RAP, where she recently delivered a series of talks on museum history. Other lectures in 2007 have included sessions for the docent training programs at the Baltimore Museum of Art and the Kreuger Art Museum, as well as on the collection of Old Master paintings at the Royal Netherlands Embassy in Washington.

Following her work for the International Conference of the Historians of Netherlandish Art in Baltimore-Washington (November, 2006), which she co-organized with Quint Gregory, she presented a paper on Velázquez at the Annual Meeting of the Renaissance Society of America in Miami, Florida (March, 2007).

In addition to scholarly articles on Rubens’ Samson and Delilah and Titian’s Europa scheduled for publication in 2007, she is preparing another essay for an international academic journal, as well as a book manuscript.

Her interest in modern and contemporary art has continued to benefit from the courses in art theory she teaches at the UMCP Department of Art. Her recent reviews in ArtUS have covered exhibitions such as Jasper Johns: An Allegory of Painting, National Gallery of Art, Washington (2007) and The Uncertainty of Objects and Ideas, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2006). This year, she is also engaged in curatorial work on two exhibitions at the Kampa Museum in Prague, Czech Republic: Mondrian and Kapka (May-July, 2007), and The Early Silk-screens of Andy Warhol (July-September, 2007).


In addition to buffing to digital perfection the pixels on choice Vermeers and Neëis nkonde in the Visual Resources Center, Quint loves teaching bright students in the Honors Program here at the University. His original course, Attending the Blockbuster: Understanding the Cultural Impact of Temporary Exhibitions, is in its tenth rotation, while another course Quint developed for the Honors program — Rembrandt’s Amsterdam — will be offered next summer in (where else?) Amsterdam. This past November Quint co-organized with Aneta Georgievsk-Shine “From Icon to Art in the Netherlands,” a conference of the Historians of Netherlandish Art. Over three hundred domestic and international scholars gathered for four days of meetings, paper sessions and workshops, which were held at the Walters Art Museum and the Tremont Grand in Baltimore. Along with Aneta, Quint is gratified by the success of the conference (and that the planning is behind him!).

Wendy Grossman (Ph.D. 2002)


Kristen Hileman (M.A. 2001)

Kristen Hileman is currently organizing the first full-scale museum retrospective of Anne Truitt’s work since 1974, which will be accompanied by the only major monograph to date on the artist. The exhibition opens in October 2008 at the Hirshhorn Museum and Sculpture Garden. A curator at the Hirshhorn, Hileman is also co-organizing Realisms, an exhibition of contemporary film and video art that will open at the museum in June 2008. Hileman also recently worked with John Baldessari on a rehanging of the Hirshhorn’s permanent collection and oversaw the Washington installation of the exhibition Wolfgang Tillmans.

Julia Myers (Ph.D. 1989)

Julia R. Myers is a Professor of Art History at Eastern Michigan University. In October of 2006, her article “Catherine Shinnick: Nature’s Disciple” appeared in Ceramics Monthly magazine. Myers has recently curated a forty-year retrospective of the work of feminist, Jewish artist, Ruth Weisberg, which opened at the Eastern Michigan University Art Gallery on March 12, 2007. The exhibition is accompanied by a catalogue titled Completing the Circle: The Art of Ruth
Weisberg. She is currently working on an exhibition of Detroit, African-American artist Charles McGee to open at the University Art Gallery in fall 2009.

Akela Reason
(M.A. 1993, Ph.D. 2005)
Akela Reason has accepted a position as a permanent lecturer at Georgia State University in Atlanta, where she will be teaching a wide range of courses and advising both undergraduate and graduate majors. She has also signed a contract with the University of Pennsylvania Press to publish her manuscript, Beyond Realism: History in the Art of Thomas Eakins. She has given several public lectures this year on Thomas Eakins, Samuel F. B. Morse, and the High Museum's Cecilia Beaux exhibition.

Brooke Rosenblatt
(M.A. 2005)
Brooke Rosenblatt is Education Specialist for Public Programs and Interpretation at the Phillips Collection where she is responsible for designing, implementing and evaluating adult public programs. In addition to her work at the Phillips, Brooke has recently translated several museum catalogues from French into English, including Musée Marmottan Monet: Selections from the Collection and Claude Monet's Japanese Print Collection.

Malia Serrano (M.A. 1991)
Malia Finnegan Serrano advanced to the academic rank of associate professor of art history at Grossmont College in San Diego at the beginning of the 2006-2007 academic year.

Christopher Slogar
(M.A. 1997, Ph.D. 2005)
Christopher Slogar, a specialist in African art, is Assistant Professor of Art at California State University, Fullerton. His article, "Early Ceramics from Calabar, Nigeria: Towards a History of Nkoidi," which includes illustrations of two terracottas from the Department's collection on view in the Hands-On Seminar Room, was published in African Arts 40, 1 (2007). A research note, "New Archaeological Material from Cross River State: A Terracotta Image of a Seated Woman from Odukpani," appeared in Lagos Historical Review IX (2006). Last March, Chris presented his paper, "Before Old Calabar: Ceramics and Art History in the Cross River Region of Nigeria," during the session, Art in Southeastern Nigeria: A Tribute to G. I. Jones, at the Arts Council of the African Studies Association (ACASA) 14th Triennial Symposium on African Art, held at the University of Florida. He received a New Faculty Stipend from Cal State to return to Nigeria during summer 2007. Chris also contributed as Associate Researcher, United States, to the documentary film, King Leopold’s Ghost: A Story of Greed, Terror, and Heroism in Colonial Africa, narrated by Don Cheadle and Alfie Woodard (Linden Productions, 2006). The film, based on the 1998 book of the same title by Adam Hochschild, premiered at the 2006 Palm Springs International Film Festival to widespread critical acclaim. slingarc@hotmail.com

Moreland Stevens
(M.A. 1967)
Moreland Stevens is currently teaching part time and researching the works of four California artists: Hiram Bloomer, Gideon J. Denny, Ernest Marter and Julian Rix, the latter of whom returned to the East after his early career in California. Stevens would be eager to hear from anyone who may have information related to these artists.

Elizabeth Tobey
(Ph.D. 2005)
Elizabeth Tobey accepted a position as the first John H. Daniels Fellow at the National Sporting Library in Middleburg, Virginia. The National Sporting Library has a world-class collection of books, manuscripts, archival collections, and art centered upon horse and other field sports. During her fellowship, Liz is preparing an online edition and translation of Federico Grisone’s Gli Ordini di Cavalcare, (The Rules of Riding), the first book on horsemanship to be published in the Renaissance.

Liz Tobey, John H. Daniels Fellow at the National Sporting Library, with a rare Italian Renaissance book on horsemanship.

Grisoni founded the first school of classical riding in Naples and published the book in 1550. This work lays the foundations for modern dressage riding and influenced horsemanship at royal courts and riding academies throughout Europe. Liz is also promoting the fellowship program. The NSL will be awarding fellowships annually to researchers who wish to use the Library’s collections for preparing books, articles, and museum exhibitions. For more on the fellowship and instructions on how to apply, go to http://www.nsl.org.

Dennis Weller (Ph.D. 1992)
Dennis Weller completed his two-year rotation as chief curator at the North Carolina Museum of Art in May, and is pleased to be able to focus again on his responsibilities as curator of Northern European art.

Weller lectured in July on Dutch genre painting for the Teachers’ Institute at the National Gallery of Art, Washington DC. The lecture was entitled “Clever Fictions of Daily Life.” He also conducted an all-day seminar at the NCMA devoted to “Celebrated Cities of the Dutch Golden Age.”