

### IN THIS ISSUE

- 2**  
Faculty Listed by Fields
- 2**  
Department News
- 5**  
Faculty News
- 10**  
Graduate Student News
- 19**  
News from Alumnae and Alumni

### From the Chair

This last year has seen us continuing to sponsor a lively calendar of events, collaborating with our colleagues across campus, and celebrating new accomplishments. Our Michelle Smith Collaboratory for Visual Culture has been a forum for diverse initiatives, whether our regular Intersections workshops, the Roger Rearick Forum, our annual Undergraduate Research Symposium, or special happenings, such as the three art installations that were part of the university conference this spring, *Representing Complexity: Intersections of Art and Science*.

We mark new journeys and new milestones. Last spring, we toasted our colleague and former chair, Professor William L. Pressly, as he and his wife, Nancy, looked forward to their move to Atlanta. Bill's career embraces over twenty-five transformative years in the Department, and the publication of five books

(and two edited ones), alongside a veritable wealth of chapters, articles, lectures, and exhibitions. It may not be possible to express fully Bill's stature in the fields of British and American art, or the degree to which his sense of humor and humanity will be missed. In celebration of him, the Department launched the convivial, monthly Pressly Forum in which our faculty presents research in progress.

Professor Anthony Colantuono became the new Director of the University's Graduate Field Committee in Medieval and Early Modern Studies for whose meetings the Collaboratory is the perfect arena, as it was, as well, for the interdisciplinary MEM-UM spring symposium, *Transformative Literacies*. This past year also saw the launch of The Potomac Center for the Study of Modernity, founded and directed by Professor Joshua Shannon, and dedicated to the global understanding of modernity in all its forms.

This year, we rejoice at especially outstanding news for our colleague Professor June Hargrove, who has been honored with two major awards. She received the French Chevalier de l'Ordre des Arts et Lettres for scholarship contributing to knowledge of French cultural heritage, and for her achievements as a teacher and mentor in introducing so many students to French art and culture. Additionally, in February, 2013, as the recipient of the Distinguished Teaching of Art History Award from the College Art Association, June was honored at the organization's annual meeting in New York.

We were fortunate to welcome John T. Carpenter, Curator of Japanese Art at The Metropolitan Museum of Art in New York, as this year's George Levitine Lecturer at the Middle Atlantic Symposium in the History of Art, co-sponsored by the Department with the Center for Advanced Study in the Visual Arts at the National Gallery of Art. His presentation, "Poetry in Ink: Form and Rhythm in Japanese Calligraphy," kept his audience spellbound in a lecture that was a model of instruc-



Dr. John T. Carpenter with Professors Yui Suzuki and Alicia Volk at the Middle Atlantic Symposium in the History of Art.

tion and delight. This year, in addition, our Graduate Art History Association invited the distinguished scholar Paul Barolsky to the Department as their guest lecturer; in a mesmerizingly poetic vein, he spoke on “Ovid and the Metamorphoses of Art History.” The Association’s ongoing “Managing Milestones” series, as well as professional development workshops, continue to offer our community invaluable opportunities to think together about graduate school benchmarks and careers both within and outside academia. This past spring, our graduate assistants in the Collaboratory, each with a dedicated portfolio, undertook pioneering projects in the digital humanities, including testing and developing online learning modules, e-publishing, and multi-level reconstructions of global sites, maps, and monuments. Their work together points the way to the future, and it is testimony to our shared commitment to pedagogical and scholarly innovation in art history and visual culture.

In this new academic year, we are delighted to welcome Dr. Maryl B. Gensheimer, from the Institute of Fine Arts, New York University, to the Department as Assistant Professor of Ancient Roman Art.

—Meredith J. Gill

---

## Department News

### Romanist Faculty Member Hire

This fall, the Department is pleased to welcome Dr. Maryl B. Gensheimer as Assistant Professor of Ancient Roman Art. Dr. Gensheimer, a graduate of the Institute of Fine Arts, New York University, is a specialist in imperial building sites in ancient Rome and its empire. Her dissertation, “Decoration and Display in the Imperial Thermae of Rome: Visual Experience and Intended Meaning,” presents a systematic examination and reconstruction of the decoration and artistic display of the imperial bathing complexes in Rome. Dr. Gensheimer will teach a graduate seminar in her first semester at Maryland.

### The Pressly Forum

Established in honor of Professor William L. Pressly’s retirement from the Department, the Pressly Forum allows faculty to share their work with colleagues and graduate students over lunch in the Collaboratory. The Forum is a tribute to Professor Pressly’s dedication to scholarly community and intellectual exchange. This year’s speakers were Professor Joshua Shannon, “Cold War Void: Art in the American Desert;” Professor

Abigail McEwen, “Olga Albizu—Work in Progress;” Professor Meredith J. Gill, “Augustine’s Dog;” and Professor Renée Ater, “Remembering and Commemorating the United States Colored Troops: The African American Civil War Monument, Washington, D.C.”

### The Potomac Center for the Study of Modernity

Run out of our Department, the new Potomac Center for the Study of Modernity promotes the scholarly understanding of human experience since about 1850. Directed by our own Professor Joshua Shannon and founded in 2012, the Center works to build a robust conversation across the boundaries separating scholars in history, the humanities, and the social sciences. Center events bring together people from the area’s many universities, museums, and research institutions, putting them in conversation with each other and with visiting speakers from around the United States and abroad. The Center’s first two symposia, *Styles and Cultures of the Corporation* and *Modernity and Chance*, took place this year at two Smithsonian museums and included speakers from five disciplines and

---

## Faculty Listed by Fields

### Art & Archaeology of Africa and the African Diaspora

Professor Shannen Hill

### Art & Archaeology of the Americas

Professor Renée Ater  
Professor Abigail McEwen  
Professor Joshua Shannon

### Arts of Asia

Professor Jason Kuo  
Professor Yui Suzuki  
Professor Alicia Volk

### Art & Archaeology of Europe

**Ancient Art & Archaeology**  
Professor Maryl B. Gensheimer  
Professor Marjorie S. Venit  
Professor Emerita Marie Spiro

### Art & Archaeology of Byzantium and the Medieval West

Professor Emeritus Don Denny

### Renaissance and Baroque

Professor Anthony Colantuono  
Professor Meredith J. Gill  
Professor Richard E. Spear  
Professor Arthur K. Wheelock, Jr.

### Eighteenth- and Nineteenth-Century European Art

Professor June Hargrove  
Professor William L. Pressly

### Twentieth-Century & Contemporary Art

Professor Renée Ater  
Professor Shannen Hill  
Professor Steven Mansbach  
Professor Joshua Shannon  
Professor Alicia Volk  
Professor Emerita Josephine Withers

### Adjunct Faculty 2012–13

Professor Beryl Bland  
Professor Aneta Georgievska-Shine  
Professor Louise Martinez  
Professor Greg Metcalf  
Professor Asma Naeem



Our graduate students at the reception following the Potomac Center's spring 2013 symposium. Pictured (l-r) are Abby Eron, Kristi Jamrisko, Raino Isto, and Danielle O'Steen.

seven universities from around the country. The Center is funded by our Department, together with the departments of English and History, the College of Arts and Humanities, and the Research Division. For more information or to get involved, visit the Center's website at: [www.thepotomaccenter.org](http://www.thepotomaccenter.org).

### Middle Atlantic Symposium (2011–13)

The Middle Atlantic Symposium, co-sponsored by the Department and the Center for Advanced Study in the Visual Arts at the National Gallery of Art, hosts scholars and graduate students each spring. The two-day conference begins at Maryland with the George Levitine Lecture in Art History. In 2011, Steven F. Ostrow, Professor of Baroque Art and Chair of the Department of Art History at the University of Minnesota, spoke on "Cartelas que engañan: Some Historical and Theoretical Reflections on the *Cartellino* in Spanish Golden Age Painting." Dr. Colin B. Bailey, Deputy Director and Peter Jay Sharp Chief Curator at The Frick Collection, New York, delivered the Levitine Lecture in 2012. His presentation was entitled "Renoir Full On: Painting Large as an Impressionist." This year, the Department welcomed Dr. John T. Carpenter, Curator of Japanese Art at The Metropolitan Museum of Art, for his lecture, "Poetry in Ink: Form and Rhythm in Japanese Calligraphy."

Approximately eight graduate students from across the region present their work at the National Gallery of Art on the second day of the symposium. Among our own students, Alexandra Libby participated in 2011, with her talk, "Materiality and Mystical Transformation: Evoking the Sacred in Rubens's *Triumph of the Eucharist*," while in 2012, Molly Harrington presented "Reclaiming the 'Ancient Luster' of Painting: Patriotism and Persuasion in Pieter de Grebber's *Rules for History Painting*." This year, Andrew Eschelbacher presented "Defying Death: The Animate Tomb of Auguste Blanqui."



Discussion at the Potomac Center's spring 2013 symposium. Pictured (l-r) are Martin Collins, Amy Chazkel, T.J. Jackson Lears, Robin Kelsey, and Thomas Malaby.

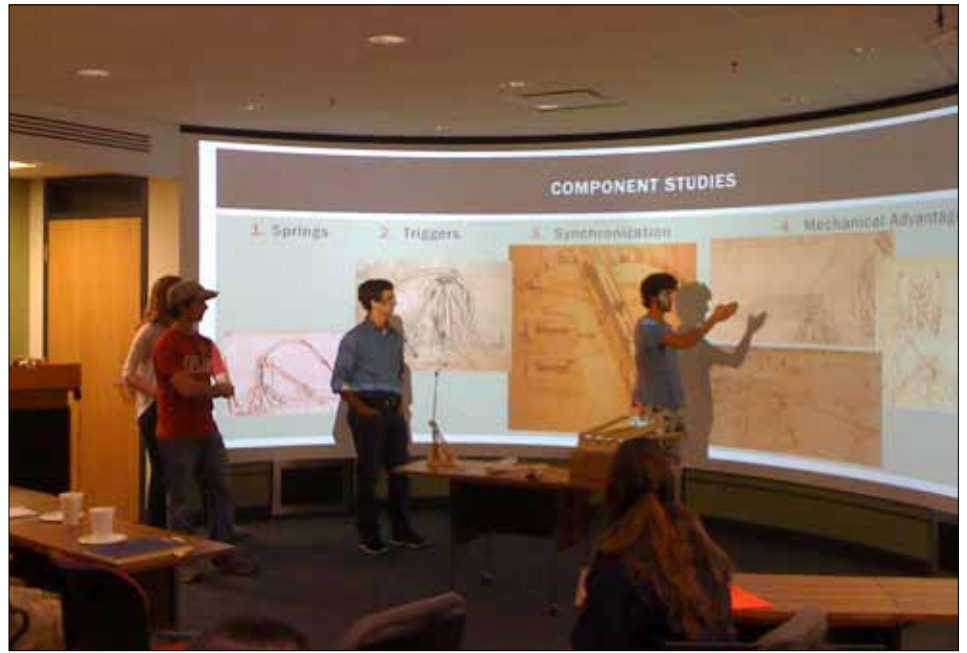
### The Graduate Field Committee in Medieval and Early Modern Studies

The Department is fortunate to have Professor Anthony Colantuono serve as the Chair and our student, Marie Ladino, as the graduate assistant of the field committee at the University. MEM-UM comprises faculty and graduate students from Art History and Archaeology, Communication, English, History, the School of Languages, Literatures, and Cultures, and Theatre ([www.arhu.umd.edu/memum/](http://www.arhu.umd.edu/memum/)). The committee meets to foster an expansive collaborative exploration of scholarly themes. This year, MEM-UM hosted both a year-long lecture series and a two-day conference, *Transformative Literacies*, in the Collaboratory. The conference, which was organized by Marie Ladino, featured two key-note speakers: Professor Jonathan Hsy, Assistant Professor of English at The George Washington University, who spoke on "A Cultural History of Premodern Eyeglasses: Disability, Technology, and Literate Artistry," and Dr. Amy Landau, Associate Curator of Islamic Art and Manuscripts at The Walters Art Museum, whose lecture was entitled "Readings of Martyrdom and Images of Violence in Early Modern Iran." Next year should see more MEM-UM events in the Collaboratory as Professor Colantuono will continue to serve as Chair.



## News from The Michelle Smith Collaboratory for Visual Culture

The Collaboratory continues to be a lively arena, sponsoring a rich program of classes, workshops, conference sessions, art projects, and departmental gatherings. Highlights include a University Honors course, “Leonardo and the Science of Art,” developed and taught in the Collaboratory by Professor Meredith J. Gill. During spring 2012, approximately twenty science and engineering students explored the life and works of Leonardo da Vinci as scientist, inventor, and artist. Taking full advantage of the Collaboratory’s unique technological resources and flexible space, class members built models, both physical and virtual, and created innovative presentations that ranged beyond PowerPoint and Prezi to simulated codices and short films. The course was a great success, and was taught again during spring 2013. The relationship between science and art was also the theme of an innovative art installation in the Collaboratory as part of the conference, *Representing Complexity: Intersections of Art and Science*, organized by the Department of English. Three artists on the University faculty, Krista Caballero, Brandon Morse, and Tara Rodgers, exhibited works in a well-attended session



Undergraduate students in Professor Meredith J. Gill's course “Leonardo and the Science of Art” use the Collaboratory's unique curved screen to present their research.

entitled “Visualizing Complexity.”

Only a short time ago, the Department marked “crossing the digital divide” by discarding slides and adopting digital images. Now there are new heights to scale. To explore the specific uses and benefits of technology for art history, the Department has organized a new initia-

tive for graduate assistants working in the Collaboratory. As a Graduate Assistant in Digital Humanities, each chose an aspect of online teaching or research, and each designed a project based on his or her area of interest. In weekly meetings, the group shared ideas regarding such subjects as the challenges of online pedagogy, intellectual property rights, and the future of online publishing, as well as their individual digital projects. These graduate assistants are gaining skills and knowledge that will enhance their research and prepare them for careers in museums and academia. As a collective, this group is also providing invaluable resources to the Department.

New websites for both the Collaboratory and the Department have been implemented under the direction of Associate Director of the Collaboratory, Dr. Quint Gregory. More information can be found at [www.michellesmithcollaboratory.umd.edu/](http://www.michellesmithcollaboratory.umd.edu/).



The artist, Valera Cherkashin, delighted visitors to the Collaboratory in May, 2012, with a lecture entitled “From Soviet to Global Underground,” which focused on his and his wife, Natasha’s, storied career. The Collaboratory’s distinctive curved screen was the perfect vehicle on which to show the Cherkashins’s works.

## Faculty News

### Renée Ater

Renée Ater is currently researching a book-length project entitled *Unsettling Memory: Public Monuments to the Slave Past in the United States* that examines a series of monuments commissioned and constructed in the late twentieth and early twenty-first centuries in cities in the South, Midwest, and Northeast. This project explores the intersections of history, remembrance, material form, public space, and community response. In conjunction with this research, she has written two essays: “The Challenge of Memorializing Slavery in North Carolina: The Unsung Founders Memorial and the North Carolina Freedom Monument Project,” published in the edited volume, *Politics of Memory: Making Slavery Visible in the Public Space* (Routledge, 2012); and “Commemorating Black Soldiers: The African American Civil War Memorial in Washington, D.C.” for the exhibition catalog, *Tell It with Pride to the World: The 54th Massachusetts Regiment and Augustus Saint-Gaudens’ Shaw Memorial* (National Gallery of Art, 2013).

In addition, Professor Ater wrote an essay, “The Search for Usable Past: American Mural Painting, 1880-1940,” for the exhibition catalog *Rising Up: Hale Woodruff’s Murals at Talladega College* (High Museum of Art, 2012). The High Museum of Art with Talladega College organized the exhibition to showcase the six newly restored, large-scale murals in which Woodruff portrayed the Amistad mutiny and its aftermath, and the founding of Talladega College.

Professor Ater currently serves on the editorial board of *American Art* and is a member of the editorial board for *Slavery: Past and Present*, a new book series. Cambria Press will publish the series, which will feature peer-reviewed monographs and edited books that examine the history of slavery and how its memories and legacies remain alive in various regions of the globe. For 2012–13, she was also a participant in the Slavery, Memory, and African Diaspora Seminar, sponsored by



Professor Renée Ater in the Saint-Germain-des-Prés neighborhood in Paris, November, 2011. Professor Ater was in Paris for the symposium, “Afro-American Artists and France: In Henry Ossawa Tanner’s Footsteps,” at the Musée d’Orsay. The conference was sponsored by the Philadelphia Academy of Fine Arts and the Terra Foundation for American Art.

the Department of History at Howard University.

### Anthony Colantuono

Anthony Colantuono awaits publication of a volume that he has co-edited with Steven Ostrow (University of Minnesota) entitled *Critical Perspectives on Early Modern Roman Sculpture*. The volume is now in production with Penn State University Press, and scheduled to appear in spring 2014. He has an essay entitled “Fraternal Concord and the Lutheran Underground: Ludovico Castelvetro’s Pictorial *invenzione* for the House of Giovanni Grillenzoni” that will be published this summer in the multi-authored volume *Renaissance Studies in Honor of Joseph Connors*. In March, 2013, he returned from Australia where he gave two lectures related to a book project dealing with the theme of the imperiled child in the visual arts, literature, and film: one lecture was entitled “Tender Heroes: The Theme of the Imperiled Child and the ‘Little-Big’ Phenomenon in the Arts;” and the other was entitled “Infanticide as Heroic Narrative: Poussin, Marino, and The Massacre of the Innocents.”

Professor Colantuono is also work-

ing on his synthetic study of the role of iconographic advisors in the later Middle Ages and early modernity, and including extensive discussion of the phenomenon as it continues to the present day. At Maryland, he has been Director of the Graduate Field Committee for Medieval and Early Modern Studies (MEM-UM), working with graduate assistant, Marie Ladino, on organizing a lecture series. In addition to chairing the Graduate Field Committee this year, he chaired the Search Committee to find a historian of Ancient Roman Art, which has led to the hiring of Dr. Maryl B. Gensheimer. In January, 2013, he will once again teach his undergraduate study abroad course on “Baroque Rome: Art, Architecture, and Urban Splendor in the Eternal City, 1585–1715.”

### Meredith J. Gill

Last year, Meredith J. Gill’s book, *Angels and the Order of Heaven in Medieval and Renaissance Italy* (Cambridge University Press) received a Lila Acheson Wallace—Reader’s Digest Publication Subsidy at Villa I Tatti (The Harvard Center for Italian Renaissance Studies). She also published the interdisciplinary volume,





Professor Anthony Colantuono poses with a statue of the Egyptian god Anubis (from Anzio; 1st–2nd centuries CE) in the Egypto-Roman gallery of the Vatican Museums.

co-edited with Karla Pollmann, *Augustine Beyond the Book: Intermediality, Transmediality and Reception* (Brill); the collection includes her chapter, “Reformations: The Painted Interiors of Augustine and Jerome.” Another essay, “Forgery, Faith, and Divine Hierarchy after Lorenzo Valla,” appeared in Jill Burke’s edited anthology, *Rethinking the High Renaissance: The Culture of the Visual Arts in Early Sixteenth-Century Rome* (Ashgate). Along with Yui Suzuki, she concluded her tenure as a Fellow of the Yale Initiative for the Study of Material and Religious Cultures of Religion (co-directed by former University of Maryland colleague Sally M. Promey, with Richard Meyer and Mia Mochizuki). Professor Gill’s contribution, “Seeing, Falling, Feeling: The Sense of Angels,” is now in press in the volume *Sensational Religion: Sense and Contention in Material Practice* (Yale University Press).

Last spring, she presented her paper “Augustine’s Dog” at the Renaissance Society of America’s Annual Conference in Washington, D.C., as well as a scholarly lecture, “Turks, Scribes, and Magic Carpets: Looking East in the Renaissance,” at Washington College, Chestertown. In the fall, she participated in an international conference on the legacy of the Renaissance cardinal Egidio da Viterbo

(*Egidio da Viterbo, cardinale agostiniano, tra Roma e l’Europa del Rinascimento*, Centro Culturale Agostiniano—Roma nel Rinascimento). She delivered her paper, “Egidio da Viterbo, his Augustine, and the Reformation of the Arts,” within the historic precincts of Rome’s Biblioteca Angelica, the library of the former convent at Sant’Agostino. She remains an active book reviewer for *Renaissance Quarterly*, among other journals, and a member of the Board of Advisors for *Renaissance Studies*.

### June Hargrove

The College Art Association selected June Hargrove for the Distinguished Teacher of Art History Award in 2013. While maintaining high standards in her own scholarship, she has revealed a fundamental passion for teaching, for making ideas come alive, to generations of students. In 2012 she received the Chevalier of the Order of Arts and Letters from the French Government for scholarship about the cultural heritage of France.

Professor Hargrove has focused her sabbatical on the research and writing of the catalog for the exhibition, *Albert Carrier-Belleuse: the Master of Rodin* (summer 2014) at the Palace of Compiègne. The first monographic presentation of his work, the show includes sensuous Salon marbles and rich architectural décors as well as decorative arts, ranging from sumptuous luxury objects in silver and gold to modest utensils in zinc. He promoted a full-fledged collaboration between art and industry that enabled him to run a complex studio, one in which Auguste Rodin worked intermittently for over two decades.

She is also writing a book on the painting and sculpture of Paul Gauguin, reconsidering his final years in the Marquesas Islands. Her article “Paul Gauguin: Sensing the Infinite” will appear in *Sensational Religion: Sense and Contention in Material Practice* (edited by Sally M. Promey for Yale University Press). Her lecture on this subject, “The Listening Eye: Paul Gauguin’s Primitive Tales,” was delivered at The Frick Col-

lection in May, 2013. For a documentary on the Statue of Liberty by Auguste Bartholdi, she was also interviewed by ART, French-German Television this past spring.

Professor Hargrove serves on the scientific committee for the *Revue de l’Art* and the editorial board of *Studiolo*, the journal of the French Academy in Rome. She is a member of the Advisory Committee of the French Sculpture Census.

### Jason Kuo

Jason Kuo published *Contemporary Chinese Art and Film: Theory Applied and Resisted* (Washington, D.C.: New Academia Publishing, 2012), as well as the essay “Ink” in *Ink: The Art of China*, the catalog accompanying an exhibition at the Saatchi Gallery in London, June–July, 2012. His essay “Beauty and Happiness: Chinese Perspectives,” based on his Darwin College Lecture in 2011 at Cambridge University, was published by Cambridge University Press in May, 2013.

In October, 2012, Professor Kuo presented at the 26th Annual National Conference on Liberal Arts and the Education of Artists at the School of Visual Arts in New York. 2012 also saw Professor Kuo’s continued work as a manuscript reviewer for the journal *Art History*, published by the Association of Art Historians in London, and for the academic publisher Brill. Recently, Professor Kuo has been invited to join the international editorial board of the *Journal of Contemporary Chinese Art (JCCA)*, a scholarly forum for the presentation of new research into the critical debate on or concerned with the subject of contemporary Chinese art.

Professor Kuo served as a doctoral examiner for theses at the Australian National University in Canberra, and curated the exhibition *The Inner Landscape: The Paintings and Films of Gao Xingjian*, scheduled to open in November, 2013 at The Art Gallery, University of Maryland. The show will also have an accompanying catalog; this is significant as Gao Xingjian was the first Chinese writer to win the Nobel Prize in Literature in

2000. Professor Kuo is organizing, as well, an international conference on the “Essay Film” for spring 2014 at the University of Maryland.

### Steven Mansbach

Steven Mansbach continues his active research into and publication on the modern art of Central and Eastern Europe. During this academic year, several of his scholarly articles appeared in English, Polish, Slovak, and other languages. In addition to his commitment to scholarship, he has been engaged in service to the humanities. Specifically, he has been elected the president of the association of members of the Institute for Advanced Study (Princeton), to the Lois Roth Endowment Foundation (for the Fulbright Commissions for the Scandinavian countries, as well as the Antipodean nations), to the Edvard Munch Foundation, and to various editorial boards based at universities in Germany and the United States. He has also been appointed to the Committee of International Experts for the Israeli Ministry of Science. This committee is charged with assessing that nation's five doctoral programs in the history of art and archaeology. In the fall semester 2013, Professor Mansbach will deliver the Halecki Lecture in Leipzig.

### Abigail McEwen

Abigail McEwen joined the faculty in fall 2010 as a specialist in modern Latin American art. She is delighted to be at Maryland and thanks the faculty and students for so warmly welcoming her into the departmental community.

Professor McEwen is currently working to complete her book manuscript *Revolutionary Horizons: Art and Polemics in 1950s Cuba*, and is pleased to have received grants this year from the Dedalus Foundation and the Graduate School in support of this project. Recent and forthcoming publications all build on related work and interests in twentieth-century Cuban art. She contributed an essay to *Agustín Fernández: The Metamorphosis of Experience* (Milan: 5 Continents Editions, 2012) last fall, and essays on Loló Soldevilla and Sandú Darié will

appear in the exhibition catalogue *Intersecting Modernities: Latin American Art from the Brillembourg Capriles Collection* (Houston: Museum of Fine Arts, Houston, 2013). Her review of two books on contemporary Cuban art is due out later this year in *Revista Hispánica Moderna*.

Looking ahead, Professor McEwen is planning a new book project on the Cuban artist Amelia Peláez and has begun to work further afield within the Caribbean with her research, currently in progress, on the Puerto Rican artist Olga Albizu. She is presenting papers on Peláez and Albizu respectively at this year's Northeast Modern Language Association Convention and Latin American Studies Association (LASA) Congress. At the LASA Congress, she is also organizing a panel related to the exhibition *Constellations: Constructivism, Internationalism, and the Inter-American Avant-Garde*, which she curated for the Art Museum of the Americas in Washington, D.C. last summer. The exhibition received a Special Projects grant from LASA and the Ford Foundation, which will support a symposium in September and related educational programming. With a number of the Department's undergraduate and graduate students, she is also collaborating on a major digital archive and publications project *Documents of Twentieth-Century Latin American and Latino Art* ([www.icaadocs.mfah.org/icaadocs/](http://www.icaadocs.mfah.org/icaadocs/)), directed by the Museum of Fine Arts, Houston.

### Joshua Shannon

Last year, Joshua Shannon founded The Potomac Center for the Study of Modernity, an interdisciplinary and inter-institutional research initiative hosting events in Washington, D.C. Meanwhile, he is also working on his second book *The Recording Machine: Art and Fact, 1968* (under contract, Yale University Press). The book seeks to understand why so many artists in the Cold-War West around 1968 rejected art's traditional aims of essentialist truth-telling in favor of mere presentation of unsynthesized information. This book's main chapters are devoted to conceptual photography,

art in the desert, photorealist painting, and abstraction; some portions have appeared recently in *Raritan Quarterly* and in The Art Institute of Chicago's exhibition catalogue *Light Years: Conceptual Art and the Photograph, 1964–1977*. During the 2013–14 academic year, Professor Shannon is on research leave, supported by a sabbatical leave and by a University of Maryland Research and Scholarship Award (RASA). His recent courses include seminars on conceptual art and on modernism and the desert, as well as a new undergraduate course, cross-listed in the Department of History, called “Corporate Visual Culture since 1950.”

### Yui Suzuki

During this past year, Yui Suzuki celebrated the publication of her book *Medicine Master Buddha: The Iconic Worship of Yakushi in Heian Japan*, which was released as the third in the Japan Visual Culture series from Brill Publishing. Her book was generously supported by a grant from the Northeast Asia Council of the Associations of Asian Studies. In September, 2012, she was invited to give a book talk at the Center for Japanese Religions and Culture at the University of Southern California. Professor Suzuki was excited to present her research this past May, 2013, at an international conference on the devotional cult of the Medicine Buddha, which took place at Donghwasa temple in Daegu, South Korea.

In the summer 2012, Professor Suzuki wrote a review of Hank Glassman's book *The Face of Jizō: Image and Cult in Medieval Japanese Buddhism*; her review was recently published in the journal *Impressions: The Journal of the Japanese Art Society*. She also finalized a research project she has been working on since 2009 as a fellow of the Yale Initiative for the Study of Material and Visual Cultures of Religion. Professor Suzuki's research explores Heian-period birthing rites through the lens of thaumaturgical objects (Buddhist prayer beads, ritual bows, etc.) and ritual specialists (female spirit mediums and Buddhist priests). Professor Suzuki's essay will be published as a





Professor Yui Suzuki in Teshima, Japan, with the site-specific work, Tom Na H-iu, symbolizing the cosmic cycle of death and life, by Mariko Mori.

chapter in the forthcoming volume *Sensational Religion: Sense and Contention in Material Practice* (Yale University Press).

Aside from her research, Professor Suzuki assumed the position of Director of Undergraduate Studies in the fall of 2012, which has kept her busy with undergraduate curricular and recruitment efforts. In fall 2013, she looks forward to taking her first sabbatical leave.

### Marjorie Venit

Marjorie Venit spent a very peaceful spring 2012 semester on research leave, having been granted a University of Maryland Research and Scholarship Award. This halcyon memory was balanced by assuming the position of Acting Chair of the Department during the fall semester.

During her RASA leave, Professor Venit completed the manuscript of her current book, provisionally titled, *Imagining the Afterlife: Negotiating Death in the Monumental Tombs of Graeco-Roman Egypt* (accepted for publication by Cambridge University Press). She also completed a chapter, "Alexandrian Monumental Hypogea: Reflections of

the Afterlife in a Multicultural Society," for the forthcoming publication, *Alexandria, from Alexander the Great to Hypatia. An Archaeological Guide to the Ultimate Cosmopolis of the Graeco-Roman Mediterranean*; the book will be published in Greek and in English. She also began research for another chapter, "Greek Mortuary Architecture," for the *De Gruyter Handbook: Greek Architecture*.

In 2012, Professor Venit also saw two previously written contributions emerge into the light of day. The first is a chapter on Alexandria in *The Oxford Handbook of Roman Egypt*, edited by Christina Riggs, which is now published online as well as at a pay-for-view site ([www.oxfordhandbooks.com](http://www.oxfordhandbooks.com)). The second, also a chapter, "Oedipus in Egypt: An Oedipus Cycle in Graeco-Roman Tuna al-Gebel," is in a Festschrift dedicated to Professor Zsolt Kiss, a Polish scholar whose life's work is based primarily in Egypt and especially in Alexandria. The Festschrift is published by the Institut des cultures méditerranéennes et orientales de l'Académie Polonaise des Sciences as volume twenty-five of the Polish journal *Études et Travaux*.

### Alicia Volk

Alicia Volk's essay "Authority, Autonomy and the Early Taishō 'Avant-garde'" was published in *positions: asia critique* in spring 2013, in a special issue devoted to twentieth-century artists' collectives in Japan. She is now writing an article called "The Image of the Black in Modern and Contemporary Japanese Art, 1850–2010" for *The Image of the Black in African and Asian Art*, a book that will be published by the W.E.B. DuBois Institute and Harvard University Press (2015). She delivered a lecture on the same topic in March, 2013, at Harvard, and recently lectured at The Walters, the Morikami Museum of Art, and Maryland Institute College of Art. Professor Volk has been busy researching and writing her book *Democratizing Japanese Art, 1945–60*, for which she is making good use of the University's Prange Collection archives from Occupied Japan. She has also enjoyed serving on the advisory committee for an upcoming exhibition, *Exhibiting Japan 1876–1970* (Herbert F. Johnson Museum of Art at Cornell University).

In the spring 2012, Professor Volk and students in her "Cherry Blossoms and Samurai: Japanese Art in America" seminar took stimulating field trips to see the special exhibitions of Japanese art on display in the Washington area in honor of the one-hundredth anniversary of the gift of cherry trees to the nation's capitol by Tokyo. Shows of works by Itō Jakuchū at the National Gallery of Art, Katsushika Hokusai and Kano Kazunobu at the Freer and Sackler Galleries of Art, a samurai-themed exhibition at the National Geographic Society, an exhibition relating to cherry blossoms and diplomacy at the Library of Congress, and a show featuring contemporary artists' responses to the tragedy of "3-11," the disastrous tsunami and nuclear meltdown of March, 2011, offered much fodder for excited class discussion. Professor Volk also enjoyed her spring 2013 graduate seminar, "Revivals: Continuity and Change in the Japanese Visual Arts." The course, which she team taught with Yui Suzuki, involved the close study of



Japanese artworks in public and private collections in the Washington area.

### **Arthur K. Wheelock, Jr.**

Arthur Wheelock, Curator of Northern Baroque Painting at the National Gallery of Art in addition to being a professor at the University of Maryland, has been involved in an exciting project at the National Gallery that he expects will have a significant impact on future research. The Gallery is producing an online catalogue of the collection of Dutch paintings that will provide untold resources. The project began in 1995, when Professor Wheelock produced a catalogue of the Gallery's Dutch paintings. This initiative benefited from the help of many Maryland graduate students who had served as Museum Fellows. Chief among them was Dr. Quint Gregory, Associate Director of the Michelle Smith Collaboratory for Visual Culture. This catalogue went out of print in 2002; in 2008, the question arose as to what to do next.

Since 1995, many paintings had been cleaned, lent to exhibitions, or otherwise discussed in the literature, often with new insights. Finally, the collection of Dutch paintings had expanded with the addition of over thirty new acquisitions.

Coincidentally, the Getty Foundation announced an initiative to support online catalogues of permanent collections: the OSCI (Online Scholarly Catalogue Initiative). The Gallery was one of nine museums worldwide that successfully applied. As a result, the Gallery embarked on this fascinating project, which has brought Professor Wheelock into close working relationships with many departments within the Gallery, including the editor's office, archivists, photographers, conservators, web designers, and a variety of high-tech experts, including outsider vendors. The Gallery's website can be updated and expanded as paintings are acquired, or treated, or when information is discovered.

The Gallery expects the site to go live

in the fall 2013, and is working hard to find the optimum balance between good design and making research available to scholars by way of search and export tools. The catalogue promises to become a model for the Gallery and for other museums, and it has benefited enormously from the input of Maryland Fellows, including Lara Yeager-Crasselt, Alexandra Libby, Rachel Pollack, Jennifer Plyler, and Sophia Lee. All have worked closely with Professor Wheelock and his colleagues, primarily Jennifer Henel and Henriette Rahusen.

---

## **A Moment with Abigail McEwen** *Assistant Professor of Latin American Art*

**T**ell us a little bit about your background prior to coming to the University of Maryland. What led you to our Department?

Following in the footsteps of Professors Hargrove, Pressly, and Venit, I came to Maryland from the Institute of Fine Arts (New York University) just a few months after defending my dissertation. The opportunity to join a department with such clear strengths in modern art—and with that, the ability to add a complementary curriculum in Latin American art—seemed quite special. I was very positively impressed by the warmth and collegiality of the faculty and students during my visit, and I was truly delighted to join the Department three years ago (I'm still very happy to be here!).

**T**ell us about the undergraduate and graduate courses you teach here at the University. What is your teaching philosophy?

I have focused my teaching, both at un-



dergraduate and graduate levels, around critical moments in twentieth-century Latin American art and am pleased to have added new courses to the catalogue in this area. This past year, I introduced a new survey course that presents modern American art in its broadest hemispheric sense from the late-eighteenth century to the present day, and I look forward to

structuring more advanced courses along similar comparative and intercultural lines. At a philosophical level, I mean for my undergraduate classes to invite students not only to understand the particular historical and cultural conditions of Latin American art, but also to offer opportunities to hone practical skills (e.g., critical writing, digital technologies) applicable beyond my course. For graduate students, I try to balance a meaningful, critical introduction to Latin American art with professional development and mentoring, with an eye toward helping them to prepare for careers within and outside the academy.

**We know that you are hard at work on a book manuscript. Tell us something about your research and scholarly pursuits.**

My book, tentatively titled *Revolutionary Horizons: Art and Polemics in 1950s Cuba*, examines the ideological purchase of abstract art in Havana within broadly

American and international contexts. The project began as my dissertation, and it will be gratifying to see it out in print. I expect to devote much of the next year to the book, but I've also taken some preliminary steps toward new projects—all around Cuban and Caribbean topics—that carry forward some of the themes and concerns of my book.

There is a strong archival dimension to my research, and to that end I have been pleased to collaborate with colleagues at the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston on the *Documents of 20th-Century Latin American and Latino Art* archive. We are currently wrapping up a year of document

recovery in Washington and considering ways in which to present our findings to the scholarly community. More archival work beckons, possibly in relation to curatorial projects, and I expect to fold much of this work into new publications.

### **What has been your favorite experience so far at the University of Maryland?**

I have had so many good experiences here already, but I might single out my work with Deborah Down and a number of dedicated graduate students on the Middle Atlantic Symposium. From the Roger Rearick Forum in the fall to the Levitine Lecture in the spring, work on

MAS has been a real pleasure. It is great to see the Department annually highlight the breadth of student work, and I have been very impressed by the original and innovative research that our students have presented.

### **What are your future plans for the summer and the coming school year?**

I expect to spend the summer and the rest of the year working primarily on my book. I have short research trips planned to New York, Havana, and Miami for work on images—new photography, in most cases—and may track down a couple of artist's estates in Spain and in Chile, as well.

---

## **Graduate Student News**

### **Lyndsay Bratton (Central and Eastern European Modernism)**

During the 2012–13 academic year, Lyndsay Bratton was a University of Maryland Museum Fellow at the Museum of Arts and Design (MAD) in New York, where she had the opportunity to work on two exhibitions: *Playing with Fire: 50 Years of Contemporary Glass* and *Out of Hand: Materializing the Postdigital*. In February, she completed her comprehensive exams in Central and Eastern European Modernism and the arts of West Africa. In May, 2013, she will defend her proposal for a dissertation examining Czech applied artists' collectives between 1908 and 1925. Lyndsay received the 2013–14 Kress Fellowship in Art Librarianship at Yale University, for which she relocated to New Haven in the summer 2013. In July, she began work in both the Robert B. Haas Family Arts Library and the Yale Center for British Art Reference Library and Archives.

### **Sarah Cadagin (Italian Renaissance Art)**

Sarah Cadagin, a fourth-year doctoral student, finished her last semester of coursework in spring 2013, and is studying for her comprehensive exams in the fall. A graduate assistant in the Collaboratory in spring 2013, Sarah's work focused on both writing and designing the Depart-

ment's newsletter and developing promotional videos for the Collaboratory's various digital projects. Sarah successfully defended her Master's thesis, "Creaturely Vision: Animals and Sacred Meaning in the Chiostrò Grande of Monte Oliveto Maggiore" in December, 2011. In addition to working in the Collaboratory, she has served as a teaching assistant for the past three years in the Department and for Georgetown University's Villa le Balze in Florence, Italy.

### **Sarah Cantor (Italian Baroque Art)**

Sarah Cantor defended her dissertation, "The Landscapes of Gaspard Dughet: Artistic Identity and Intellectual Formation in Seventeenth-Century Rome," in May, 2013. She received a Fulbright grant to conduct research for her dissertation in Rome for the academic year 2010–11. During her time in Rome, she worked at the Bibliotheca Hertziana, conducted archival research at a number of collections, visited every painting by Dughet in Roman galleries, museums, and palaces, and also traveled to France, Germany, and Malta for work and to soak up as much culture as possible. After returning to College Park in 2011 to work as a teaching assistant, she was awarded an Ann G. Wylie Dissertation Fellowship from the University of Maryland for fall,

2012. In March, 2012, she presented a section of her dissertation on Dughet and ancient Roman frescoes at the Renaissance Society of America's annual conference. She received a grant from the Walter Read Hovey Memorial Fund to travel back to Rome for further research over the summer. In her final semester at the University of Maryland, she worked as the Coordinator of Communications and Events for The Potomac Center for the Study of Modernity.

### **Steven J. Cody (Italian Renaissance Art)**

Steven J. Cody's scholarly interests primarily concern the special burdens assumed by art objects in early modern religious culture, but he is also interested in more general questions related to text and image relationships and to the dynamics of patronage in Renaissance society. Steven has served as the instructor of record for several classes. Until the end of spring 2013, he was Undergraduate Advisor for the Department. Having advanced to candidacy in the fall 2012, Steven is currently at work on his dissertation, tentatively titled "Andrea del Sarto (1486–1530) and the Art of Reform." He recently published an article in *Source: Notes in the History of Art and* had another paper accepted by *Arion: A Journal of Humanities and the Classics*.





Ph.D. candidate Sarah Cantor (far left) and friends studying the early Carracci frescoes at the Palazzo Fava in Bologna.

### **Caroline Dubinsky (Italian Renaissance Art)**

Caroline Dubinsky is a second-year Ph.D. student in the Department. Her major area of interest is the art and material culture of early modern Italy. She is particularly interested in the art of Siena as well as Renaissance printmaking and the relationships between art and science and art and medicine in this period. Her minor area of study is the art of Japan, especially religious art of the ninth-twelfth centuries. This past year, Caroline had the wonderful opportunity to be a teaching assistant for “Art and Society in Ancient and Medieval Europe and the Mediterranean.” She was also the secretary of the Graduate Art History Association, served as the student co-coordinator for the 2013 Middle Atlantic Symposium, and was involved with the Undergraduate Symposium both as a member of the Paper Selection Committee and as a student mentor.

### **Lindsay DuPertuis (Italian Renaissance Art)**

Lindsay DuPertuis is entering her second year in the Department. Her interests include domestic artworks and illuminated manuscripts from fifteenth- and sixteenth-century Italy. She graduated from Oberlin College in 2009 with honors in art history. She wrote her senior thesis on a pair of *cassoni* by the Florentine artist, Apollonio di Giovanni. She has previously interned in the Department of Drawings and Prints at the Morgan Library and Museum. This past spring, Lindsay took courses on Latin American modernism and classical Japanese art. She also worked as a graduate assistant in the Collaboratory where she used Google Earth to map medieval pilgrimage routes to Rome and pilgrimage destinations within the city. On the extracurricular front, Lindsay ran the website for the Medieval and Early Modern Studies Field Committee’s annual conference (umdmem13.weebly.com).

### **Andrew Eschelbacher (Nineteenth-Century French Art)**

In the spring 2013, Andrew Eschelbacher completed his dissertation, “Labor in the Cauldron of Progress: Jules Dalou, the Inconstant Laborer, and Paris’s Memorial Landscape,” a study of the intersections of masculinity and working-class identity in the public projects of one of France’s leading fin-de-siècle sculptors. In addition to finishing this project, Eschelbacher gave papers at a series of national and international conferences, including the Universities Art Association of Canada annual conference, the Middle Atlantic Symposium—co-sponsored by the Center for Advanced Study in the Visual Arts at the National Gallery of Art and the Department—as well as “Sculpture et Pouvoir,” a colloquium sponsored by the Institut National d’Histoire de l’Art at the Musée la Piscine in Roubaix, France. In the fall 2013, Eschelbacher will begin his career as an Assistant Professor of Art History at the Virginia Military Institute in Lexington, Virginia.

### **Abram Fox (Eighteenth-Century British and American Art)**

Abram Fox is hard at work on his dissertation, “The Great House of Benjamin West: Family, Workshop, and American Identity in Georgian England.” In February, 2013, he presented a portion of his work on West at the College Art Association Annual Conference under the title “Family, Students, and Legacy: Benjamin West’s Workshop and the Shaping of an American School of Art.” At CAA, he also served as a panelist at the session “CAA THATCamp, What Happened and What’s Next.” Abram received a Graduate Student Travel Award from the College of Arts and Humanities to attend the CAA conference and a Kress Travel Fellowship to attend the THATCamp pre-conference. He also received a Lesley van der Lee Scholarship to attend the 2013 Small Museum Association Conference. Abram also presented a paper titled “The Color and the Shape: Procedural Rhetoric in Works by Daniel Clowes and David Mazzucchelli” at the 2013 National Popular Culture Association and American Culture Association Conference. In 2012–13, Abram was a Doctoral Teaching Apprentice Fellow at the Honors Humanities living/learning program at Maryland. He was awarded the Department of Art History and Archaeology’s Mark H. Sandler Teaching Award in 2011, and was recognized as a Distinguished Teaching Assistant by the Graduate School that year. In 2012, his article “‘A permanent motive force of indefatigable effort’: Reframing the Role of Sokol in Czechoslovakia” was published in *Centropa: A Journal of Central European Architecture and Related Arts*. His essay, “Exploring the Art in Sequential Art: An Art Historical Approach to Teaching Comics,” will appear in the anthology, *Graphic Novels and Comics in the Classroom: Essays on the Educational Power of Sequential Art*, edited by Carrye Kay Syma and Robert G. Weiner, currently in press with McFarland & Company.

### **Madeline Gent (Chinese Art)**

The 2012–13 school year marked Madeline Gent’s fourth year in the Ph.D. pro-

**Thesis &  
Dissertation Titles  
Spring 2013**

**Andrew Eschelbacher (Ph.D.)**  
"Labor in the Cauldron of Progress: Jules Dalou, the Inconstant Laborer, and Paris's Memorial Landscape."  
Advisor: Hargrove

**Kishan Mistry (M.A.)**  
"History, Colonial Conquest, and Empire: Louis-Philippe's Musée Historique and Horace Vernet's Battle Paintings of the French Occupation of Algeria."  
Advisor: Hargrove

**Adam Rudolphi (Ph.D.)**  
"A Thematic Reconsideration of the Galleria Rucellai of Jacopo Zucchi."  
Advisor: Colantuono

**Lyrice Taylor (Ph.D.)**  
"Winifred Knights (1899–1947) and Early-Twentieth-Century British Modernism, with a Catalogue Raisonné."  
Advisor: Pressly

**Jessica Williams (M.A.)**  
"Imaging the Gap: Dissensus and Belonging in Thandile Zwelibanzi's *Still Existence*."  
Advisor: Hill

**Lara Yeager-Crasselt (Ph.D.)**  
"Michael Sweerts (1618–1664) and the Academic Tradition."  
Advisor: Wheelock

**Fall 2012**

**Yookyoung Choi (Ph.D.)**  
"Globalization and the Formation of Asian American Identity in the Art Works of Theresa Hak Kyung Cha, Yong Soon Min, and Nikki S. Lee."  
Advisor: Shannon

**Sybil Gohari (Ph.D.)**  
"Through the Looking Glass: Race and Gender in the Reception of Paintings by Helen Frankenthaler, Norman Lewis, Alma Thomas, and Mark Tobey."  
Advisor: Ater

gram at Maryland. Starting this past spring, she volunteers at the Freer and Sackler Galleries with Associate Curator for Chinese Painting and Calligraphy, Stephen Allee, on his numerous curatorial projects. Madeline joins Allee's research team as a Maryland Museum Fellow this fall 2013. Last spring 2012, under the direction of Dr. Kuo, Madeline successfully defended her Master's thesis, "Beyond Nationalism: The Work of Xu Jianbai in Maoist China, 1949–1979." Her thesis re-evaluated the traditional account of twentieth-century Chinese oil painting by critiquing the canon's focus on socialist realism and highlighting lesser-known, alternative avenues of representation. By examining the career and oeuvre of the artist Xu Jianbai, Madeline's project offered a new narrative for the history of Chinese painting produced under the dictatorship of Mao Zedong. In the summers of 2011 and 2012, Madeline was a member of a curatorial research team funded by the Getty Foundation's Online Scholarly Catalogue Initiative at the Freer and Sackler Galleries. Along with fellow Maryland graduate students, Suzie Kim and Rebecca Merritt, she worked under the direction of Senior Associate Curator of Japanese Art, Anne Yonemura, to digitize the Freer's Pulverer collection of more than 2,000 Japanese printed books in anticipation of an interactive web-based publication where participants can appreciate, study, and engage the objects in previously unavailable ways.

**Molly Harrington (Seventeenth-Century Dutch and Flemish Art)**

Molly Harrington is in her fourth year after receiving her M.A. in May, 2012. Her Master's thesis, "Reclaiming the 'Ancient Luster' of Painting: Pieter de Grebber's *Regulen* and Haarlem Classicism," explored the relationship between academic theory and practice among the Haarlem classicists. She presented part of her research on this topic at the Middle Atlantic Symposium in 2012. In spring 2012, she worked as a graduate assistant in the Collaboratory, researching potential ways for the Department to participate in online education and she helped to pilot a "flipped classroom."

**HyoSil Suzy Hwang (Ancient Greek Art)**

HyoSil Suzy Hwang is a doctoral candidate (ABD), working under the direction of Professor Venit. Suzy studies Greek art and ar-

chaeology with a primary focus on Hellenistic art. Her dissertation is entitled "Empowering Images: Negotiating the Identity of Authority through Material Culture in the Hellenistic East, 140–38 BCE." She received her M.A. at Maryland with her thesis, "Uncoiling the Laocoön: Revealing the Statue Group's Significance in Augustan Rome." During her graduate career, Suzy also participated in the American School of Classical Studies in Athens's summer program, traveling extensively among Greece's archaeological sites. She has been affiliated with Maryland's School of Architecture, Planning, and Preservation, as well, working at the ancient Roman sites of Pompeii and Stabiae for two summers, attending a winter course in Egypt, and holding a graduate fellowship at the School's Visual Resource Collection—all possible through generous fellowships. In the Department, Suzy held a teaching assistant position for four years and worked in the Collaboratory for one. Along with Abram Fox, Suzy awaits the publication of their co-authored article, "From Ithaca to Apogee: Exploring Classical Symbolism in David Mazzucchelli's *Asterios Polyp*," a chapter chosen for the sequel to *Classics and Comics*, edited by George Kovacs and C. W. Marshall (New York: Oxford, 2011).

**Raino Isto (Twentieth-Century European Art)**

Raino Isto is a second-year student studying Eastern European modernism with Professor Mansbach, with a particular focus on the modern and contemporary art of Albania and Kosovo. He is a graduate of Willamette University, where he studied art history and political theory. At Willamette, he interned at the Hallie Brown Ford Museum of Art, and wrote an attribution study of a Greek *skyphos* in the museum's collection. From 2009–11, he served as a Peace Corps volunteer in southern Albania, and subsequently worked as communications coordinator at a non-profit community arts center in Oregon. His current research concerns the re-appropriation and transformation of Albanian communist architecture; constructions of Albanian ethnic identity among diaspora artists during the Albanian National Awakening and in the present day; socialist realist monuments and painting during the Albanian communist period; and contemporary urban projects in Tirana,



Albania's capital. His theoretical approach is informed by the works of Martin Heidegger, Gilles Deleuze, and Jacques Rancière, among others. Aside from his interest in the art of the Balkans, he is also interested in intersections between extreme metal music and the visual arts; the phenomenology of comic books; developments in twentieth-century ceramics; and object-oriented ontology. Raino currently works as a University of Maryland Writing Fellow.

### **Kristi Jamrisko (Seventeenth-Century Dutch and Flemish Art)**

Kristi Jamrisko is a second-year student studying with Professor Wheelock. Prior to coming to the University of Maryland, she graduated from The College of William and Mary (B.A., Government and French, 2002), taught English to junior high school students in rural Japan, and served as a science and nuclear policy analyst at the Japanese Embassy in Washington, D.C. Kristi intends to incorporate her interests in science and Japan into her graduate studies, exploring the nexus of art and science in the Dutch Golden Age (e.g. botanical illustration, optics, images of *rariteitenkabinetten* [cabinets of curiosities]) and examining the cultural exchange that took place between the Netherlands and Japan during this pivotal time period.

### **Suzie Kim (Twentieth-Century European Art)**

Suzie Kim is a doctoral candidate studying artistic exchanges between Germany and Japan in the early twentieth century. She works with Professor Mansbach. Her dissertation, "Competing Constructivisms in East Asia during the 1930s," is a comparative study of the localization of the German Bauhaus movement in Tokyo, Shanghai, and Gyeongseong, mostly through architecture and graphic design. During the 2011–12 academic year, she worked as a University of Maryland Museum Fellow in the curatorial department of Japanese art at the Freer and Sackler Galleries of the Smithsonian Institution. At the museum, she assisted in the planning of the *Hokusai: 36 Views of Mt. Fuji* exhibition, and co-curated the special exhibition *Art of Darkness: Japanese Mezzotints from the Hitch Collection* (2012).

### **Kate Kula (Nineteenth-Century French Art)**

Kate Kula successfully passed her qualifying examinations in spring 2012, focusing on nineteenth-century French, British, and American art. Over the summer, she worked with the Collaboratory and Professor Ater on a grant-funded project to create digital maps of Africa in GoogleEarth for classroom use. Currently in the proposal stage of her dissertation, Kate hopes to focus her research on the art of humor—caricature, cartoon, and popular imagery—in the nineteenth- and early-twentieth centuries. In 2012–13, she held a graduate assistantship in the University's Art Gallery as its Registrar/Curatorial Assistant, and she will curate an exhibition to open there in the spring 2014.

### **Marie Ladino (Italian Baroque Art)**

Marie Ladino is a doctoral candidate specializing in the art of early modern southern Europe. Marie has held internships at the Georgia O'Keeffe Museum in Santa Fe, New Mexico, and the National Museum of Women in the Arts in Washington, D.C. During the 2011–12 academic year, she was a University of Maryland Museum Fellow at the National Gallery of Art in Washington, D.C., where she worked in the Department of Old Master Prints and Drawings. Marie is currently an Editorial Assistant for the scholarly journal *American Art* at the Smithsonian American Art Museum.

### **Lara Langer (Italian Renaissance Art)**

Lara Langer is a Ph.D. candidate working on her dissertation, "Andrea Sansovino: Mastering the Spectacle of Sculpture in Sixteenth-Century Italy." Since entering the Maryland program, Lara has presented papers at the 2010 Annual Interdisciplinary Conference for Renaissance and Italian Studies at Princeton University, and at the 2011 annual meeting of the Renaissance Society of America. Recently, Lara received a University of Maryland Museum Fellowship and worked as an academic intern in the Department of Old Master Drawings at the National Gallery of Art, Washington, D.C. She contributed entries for the 2012 exhibition catalogue, *The McCrindle Gift: A Distinguished Collection of Drawings and Watercolors*, and she also delivered several gallery talks on a variety of topics. Lara continues to work at the Gallery as a volunteer academic intern. In addition to her curatorial work, she

#### **Thesis & Dissertation Titles (continued)**

**Michael Vetter (M.A.)**  
"To Make a (Metaphysical) World: The 'Return to Order' in George Ault's Late Paintings."  
Advisor: Ater

#### **Spring 2012**

**Sarah Cadagin (M.A.)**  
"Creatorely Vision: Animals and Sacred Meaning in the Chiostro Grande of Monte Oliveto Maggiore, Tuscany."  
Advisor: Gill

**Madeline Gent (M.A.)**  
"Beyond Nationalism: The Work of Xu Jianbai in Maoist China 1949–1979."  
Advisor: Kuo

**Adam Greenhalgh (Ph.D.)**  
"Risky Business: Chance and Contingency in American Art around 1900."  
Advisors: Promey and Kelly

**Molly Harrington (M.A.)**  
"Reclaiming the 'Ancient Luster' of Painting: Pieter de Grebber's *Regulen* and Haarlem Classicism."  
Advisor: Wheelock

**Matthew Lincoln (M.A.)**  
"Hendrick Goltzius's Prolean Iconography: 1582–1590."  
Advisor: Wheelock

**Breanne Robertson (Ph.D.)**  
"Forging a New World Nationalism: Ancient Mexico in United States Art and Visual Culture, 1933–1945."  
Advisor: Ater

**Virginia Treanor (Ph.D.)**  
"Amalia van Solms and the Formation of the Stadhouder's Art Collection 1625–1675."  
Advisor: Wheelock

#### **Fall 2011**

**Rebecca Merritt (M.A.)**  
"Isamu Noguchi and the Creation of a Universal Landscape."  
Advisor: Mansbach

**Thesis &  
Dissertation Titles  
(continued)**

**Spring 2011**

**Antonia Fondaras (Ph.D.)**  
"Decorating the House of Wisdom: Four Altarpieces from the Church of Santo Spirito in Florence, 1485–1500."  
Advisor: Gill

**Angela George (Ph.D.)**  
"The Old New World: Unearthing Mesoamerican Antiquity in the Art of the United States, 1839–1893."  
Advisor: Promey

**Nicole Riesenberger (M.A.)**  
"Lying with the Saints: Heavenly Bodies and Earthly Bodies in the Succorpo of San Gennaro."  
Advisor: Gill

taught her second 300-level course in the summer 2012 on fifteenth-century Italian Renaissance art. In 2012–13, she was also a teaching assistant in the Department.

**Sophia Lee (Seventeenth-Century Dutch and Flemish Art)**

Sophia Lee is currently preparing a dissertation proposal with Professor Wheelock. Her primary interest is to further the understanding of seventeenth-century Dutch paintings by studying them in broader social, economic, and political contexts. This year, Sophia is working at the National Gallery of Art as a University of Maryland Museum Fellow. She will also assist, in Korean, with a few special exhibition tours of *Nam June Paik* at the Smithsonian American Art Museum to aid Korean-speaking visitors.

**Alexandra Libby (Seventeenth-Century Dutch and Flemish Art)**

Alexandra Libby, a Ph.D. candidate studying under Professor Wheelock, is currently working on her dissertation, "Piety and Politics in Peter Paul Rubens's *Triumph of the Eucharist* Tapestry Series." Her interest in Rubens's series stems largely from the two-and-a-half years she spent as the Assistant Curator of European Art at The Ringling Museum of Art in Sarasota, Florida, which boasts five of the large-scale preparatory works for the series. The topic is also one that she previously explored in her Master's thesis at Boston University. Since coming to Maryland, her research has been generously supported by the George Levitine and Jenny Rhee fellowships, as well as by a Graduate Student Summer Research Fellowship from the Graduate School, which allowed her to conduct archival research in Belgium, France, and Spain. Her research has also benefited from her time at the National Gallery as a University of Maryland Museum Fellow, as well as from a fellowship from the Samuel H. Kress Foundation. She was a moderator and co-organizer of the recent symposium on *The Triumph of the Eucharist* series held at the Ringling Museum (April, 2012).

**Matthew Lincoln (Seventeenth-Century Dutch and Flemish Art)**

Matthew Lincoln is a Ph.D. student studying sixteenth- and seventeenth-century northern European art under Professor Wheelock, with a particular interest in Dutch mannerism and

print culture. Last year, he completed his M.A. thesis, "Hendrick Goltzius's Protean Iconography: 1582–1590," which examines a crucial early phase of the famed Dutch engraver's professional and intellectual development in humanist circles in Haarlem. This past year, 2012–13, he has been working as a Collaboratory graduate assistant, designing a digital map based on Albrecht Dürer's 1520–21 diary of his visit to the Netherlands. This project aims to visualize the dissemination of the many prints and drawings that he traded and gifted during this trip, turning a static text into an interactive map not only of the artist's journey, but also of his artworks.

**Eowyn Mays (American Art)**

Eowyn Mays studies American art under Professor Ater, and is pursuing a Ph.D. with a minor in contemporary art. Eowyn's current interests include images of Asians and Asian Americans in the popular media at the turn of the twentieth century, specifically as these images relate to America's immigration policies at home and its imperialistic designs abroad. In her dissertation, "Tracing the Imperial Imaginary in American and Philippine Visual Culture from 1898 to 1918," she will analyze prints, paintings, and photographs produced in the United States and the Philippines during the Philippine-American conflict at the end of nineteenth century and the beginning of the twentieth. It is a bi-cultural study that reaches beyond national boundaries, and approaches the metropole-colony relationship as a mutually constitutive one, requiring a consideration of Philippine as well as American perspectives. Among other issues, Eowyn will address how images of racial difference propped up American rationalizations of its neocolonial policies in the Pacific, and how identification with and resistance against the U.S. colonial authorities manifested itself in images created by Filipino artists. Eowyn earned a B.A. in art history from Tulane University, and an M.A. in art history from Maryland. From 2001–05, she worked in the external affairs and development departments at the Smithsonian Institution's National Portrait Gallery and Traveling Exhibition Service. William H. Johnson's paintings, prints, and drawings of jitterbug dancers from the 1930s and 1940s were the focus of her Master's thesis.





Students in Professor Suzuki's and Professor Volk's graduate seminar at a special viewing of objects at the Freer Gallery of Art. Pictured (l-r) are Caroline Dubinsky, Madeline Gent, and Michael Vetter (foreground).

### **Kishan Mistry (Nineteenth-Century French Art)**

Kishan Mistry is a third-year graduate student specializing in nineteenth-century French art. His main area of interest is French art from the Revolution through the Second Empire with an emphasis on battle paintings and war monuments. He recently defended his Master's thesis, "History, Colonial Conquest, and Empire: Louis-Philippe's Musée Historique and Horace Vernet's Battle Paintings of the French Occupation of Algeria."

### **Danielle O'Steen (Contemporary Art and Theory)**

Danielle O'Steen is a first-year doctoral student working with Professor Shannon. Her area of research focuses on postwar and contemporary art, specifically artists' relationships to industry in the 1960s. She received her Master's degree in art history from George Washington University in 2011, and has interned in curatorial departments at The Baltimore Museum of Art, The National Portrait Gallery, and The Phillips Collection. She has also worked as an independent critic and curator in Washington since 2007, writing reviews for publications such as the *Washington Post* and *Art Papers*. Danielle was previously an editor at *Art + Auction* magazine. She received

her Bachelor's degree in art history and philosophy from Colby College in 2003.

### **Jennifer Plyler (Seventeenth-Century Dutch and Flemish Art)**

Jennifer Snodgrass Plyler is a Ph.D. student specializing in seventeenth-century Dutch art. Her research interests include domesticity and eroticism in painting and prints. She graduated from Johns Hopkins University in 2007 with a B.A. in the history of art and an M.A. in the humanities, focusing on Pre-Columbian art and architecture. Her Master's thesis was titled "Ancient Andean Landscape Aesthetics." Jennifer has interned in the departments of the arts of Africa, the ancient Americas, and the Pacific Islands at the Baltimore Museum of Art, and she was a 2011–12 University of Maryland Museum Fellow at the National Gallery of Art in the Department of Northern Baroque Painting.

### **Nicole Riesenberger (Italian Renaissance Art)**

A fifth-year Ph.D. student, Nicole Riesenberger completed her doctoral coursework in the fall 2012. She spent the spring semester reading for her comprehensive exams which she completed in May. She spent the summer preparing her proposal for a dissertation in the field

of fifteenth-century Naples.

### **Caroline Shields (Nineteenth-Century French Art)**

Caroline Shields is a Ph.D. student studying late nineteenth-century French painting under Professor Hargrove. This year, she will be engaged in research projects with the National Gallery of Art and the Musée d'Orsay. Her research interests lie in the multi-sensorial aspects of painting; Gauguin self-portraits; nineteenth-century Paris Universal Expositions; and applications of modern-day scientific methodologies to the humanities. She has served as a teaching assistant in both Western and non-Western survey courses for four semesters, and this past winter she taught the course "Nineteenth-Century Art from 1850." Prior to coming to Maryland, Caroline worked as the Manager of Outreach Education at the Bruce Museum in Greenwich, Conn., where she curated the exhibition *Circus! Art and Science Under the Big Top*. Caroline has held internships at the Boston Museum of Fine Arts, the Isabella Stewart Gardner Museum, and the Montclair Art Museum. She graduated from Boston College with a B.S. in art history and geology.

### **Michael Vetter (American Art)**

In December, 2012, Michael Vetter received his M.A. from the Department after successfully defending his thesis, entitled "To Make a (Metaphysical) World: The 'Return to Order' in George Ault's Late Paintings." The thesis considers the late nudes and landscapes of American precisionist artist, George Ault, analyzing their visual and ideological affinities with the work of Italian metaphysical painter, Giorgio de Chirico, to uncover Ault's nationalist and historicist agenda. Michael finished his doctoral coursework last spring 2012. He is also formulating ideas for his dissertation, and is gravitating towards the work of American artist, Stuart Davis, and his contemporaries who worked in a "proto-pop" style in the years before the Second World War.

### **Jessica Williams (African Art)**

Jessica Williams entered the Ph.D. pro-

gram in 2011 to study African arts, with a minor in contemporary art. She graduated with a B.A. in English and art history from the University of Nebraska-Lincoln in 2010. While an undergraduate, she studied Xhosa, African history, and political science at the University of Stellenbosch in South Africa. Her research interests to date include the histories of photography, studies in African visual culture, and critical theory. She is currently pursuing a Graduate Certificate in Critical Theory in conjunction with the University of Maryland's English Department, and she has worked in the Collaboratory, where she researched and constructed historical and interactive maps of Africa. Her recently completed Master's thesis examines discourses of belonging in South African photographer Thandile Zwelibanzi's 2010 series *Still Existence*. Jessica defended her thesis in April, 2013, and she presented her work at Iwalewa-Haus in July. Along with Danielle O'Steen, Jessica co-mentored a paper for this past spring's Undergraduate Symposium. She passed her French exam with high marks in her first semester at Maryland, and she successfully ap-

plied for a summer FLAS fellowship for continued study in Zulu. She visited the Market Photo Workshop in South Africa this past summer to undertake research, before traveling to Lagos, Nigeria for a three-week fellowship at OYASAF.

#### **Lara Yeager-Crasselt (Seventeenth-Century Dutch and Flemish Art)**

Lara Yeager-Crasselt, a specialist in seventeenth-century Dutch and Flemish art, successfully defended her dissertation, "Michael Sweerts (1618–1664) and the Academic Tradition," in February, 2013. Her dissertation investigates the rich and varied career of Michael Sweerts, a fascinating yet understudied Flemish artist, and his role in the development of an academic tradition in the Netherlands. Lara presented her doctoral research at an international symposium held at KU Leuven in Belgium, and at the annual meeting of the Renaissance Society of America in San Diego (2013). This past academic year, she served as a Lecturer of Art History at the Catholic University of America and as a Professorial Lecturer of Art History at The George Washington University. After graduating with her

Ph.D. in May, 2013, Lara continues to teach at Catholic University in the fall.

#### **Jingmin Zhang (Chinese Art)**

Jingmin Zhang is a doctoral student working with Professor Kuo. She successfully defended her dissertation proposal in spring 2011. In the summer 2012, with the support of the Florence Tan Moeson Fellowship, she pursued her dissertation research at the Asian Division in the Library of Congress. In the fall 2012, Jingmin was hired by the Smithsonian's Freer and Sackler Galleries of Art to work with Dr. Yan Yong, a visiting scholar from the Palace Museum at Beijing. She assisted him in his research, and also in connection with a conference and his visits to area museums. In December, 2012, during the Sackler's twenty-fifth anniversary, Jingmin acted as a translator for the contemporary Chinese artist, Xu Bing, at his panel discussion with Jane Debevoise, chair of the Asia Art Archive in Hong Kong, and Carol Huh, assistant curator of Contemporary Asian Art at the Freer-Sackler. Currently, Jingmin is in the process of researching and writing her dissertation, "Chinese Painting Research Society at Beijing: Invention of Tradition in 1920–1937." Her dissertation examines the activities of a group of traditional artists in Beijing and the effect they had on shaping modern Chinese art. Purposely employing Chinese artistic traditions, antiquities, and even archaeology in their artistic pursuits, the Society members demonstrated their determination to search for national and cultural identity. By investigating the institutional effort of the Society, Jingmin's dissertation seeks to reconstruct the traditional artistic landscape of Beijing, and to reconsider the seemingly "conservative" approach of traditional Chinese artists when confronted with Western-dominated modernity.



Students in Professor Abigail McEwen's graduate seminar, "American Abstractions: Art and the Cold War," visit the Art Museum of the Americas in Washington, D.C. The students were very excited to see some of the works they had discussed in class, including Alejandro Obregón's *El Velorio (The Wake)* from 1956. Pictured (l-r) are M.A. student Kishan Mistry, undergraduate student Lindsey Muniak, M.A. student Lindsay DuPer-tuis, Ph.D. student Caroline Shields, and Ph.D. student Sarah Cadagin.



## A Moment with Lara Yeager-Crasselt *Ph.D. Student*

**Lara, congratulations on successfully completing and defending your dissertation! Tell us about your dissertation, and how it feels to be finished.**

Thank you very much! It feels great to be finished. To work for such a long time on a project—along with all of the highs and lows that come with doctoral research—and to see it completed has been very exciting and satisfying. My dissertation investigates the career of the Flem-

ish artist Michael Sweerts and his role in—and contribution to—the development of an academic tradition in the seventeenth-century Netherlands. The project has enabled me to shed new light on Sweerts's career, as well as on the artistic culture of Brussels and the importance of North-South artistic exchange in the evolving role of the academy in the mid-seventeenth century. More broadly, my research provides more insight into artistic education in the early modern period.

and open to discuss my ideas, and happy to read as many drafts of chapters as I gave him.

Professor Wheelock has been a wonderful advisor—his kindness, support, and encouragement have been just as important to the dissertation process as his critical feedback. He was always willing

I also had the opportunity to visit Brussels and Amsterdam to undertake research for my dissertation. One of my best memories is visiting the storage facilities of the Rijksmuseum in the small town of Lelystad. In a giant warehouse on the outskirts of the city, I found myself in a room surrounded by all of the Rijksmuseum's paintings by Sweerts. It was incredible.

**What advice and recommendations would you give to younger graduate students in the program?**

I would encourage younger graduate students in the program to seek opportunities outside of the department setting to meet new scholars and share their work. It is important to realize that you are a part of a larger scholarly community and that you have something to contribute. I would also say that getting through the dissertation writing process sometimes requires the simple matter of not giving up. It is not always going to be easy, but you've got to stick to it and continue on even when it's an uphill battle. All of your hard work will pay off in the end.

**What does the future hold for you?**

For now, I'll be continuing in my position as a Lecturer in Art History at the Catholic University of America, and I'm looking forward to working on a book manuscript on Sweerts. From there, we'll see what the academic future holds!



ish artist Michael Sweerts and his role in—and contribution to—the development of an academic tradition in the seventeenth-century Netherlands. The project has enabled me to shed new light on Sweerts's career, as well as on the artistic culture of Brussels and the importance of North-South artistic exchange in the evolving role of the academy in the mid-seventeenth century. More broadly, my research provides more insight into artistic education in the early modern period.

**How did the Department and your advisor, Professor Wheelock, help you prepare and work on your dissertation?**

My doctoral coursework as a whole prepared me for the dissertation on a number of levels, but especially important

**What have been your favorite scholarly and professional experiences as a graduate student, and why?**

Some of my favorite scholarly and professional experiences as a graduate student have involved travel, whether for conferences or dissertation research. Early on in my doctoral studies, I had the wonderful opportunity to speak at a symposium in Italy at the University of Padua. By taking a chance and applying for the conference, I was able to have an inspiring experience among distinguished scholars, and at a university with this incredible history and tradition.



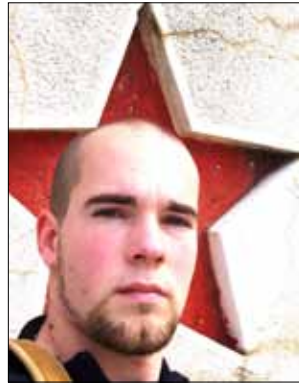
## A Moment with Raino Isto *M.A. Student*

**Raino, you have a slightly non-traditional background in coming to art history, compared to some, as you served in the Peace Corps in Albania prior to coming to Maryland. Tell us about that experience, and how it influenced you to come to Maryland and study under Professor Mansbach.**

Before entering the Peace Corps, I had a sort of vague interest in Eastern Europe as a region, mostly as a result of having had a Bulgarian roommate my freshman year of undergrad. Teaching in Albania was rather revelatory in a number of ways. First, it was fascinating to be in a place where there is, on the one hand, a fierce drive to be perceived as “European” and “Western” (with various ideas about what those terms mean), and at the same time a strong attachment to “Eastern” (again, defined quite amorphously) identities and practices. Seeing how writers, artists, and everyday people navigate the construction of these identities in Albania (and in the Balkans as a whole) intrigues me. Secondly, it was interesting to see the ways in which Albania does or doesn’t conform to “Western” narratives of capitalist development or “modernity.” One of the reasons I study the Balkans is because, in many ways, the area evidences quite different cultural narratives than the ones commonly applied to either Western Europe or to countries which had strong ties to the Soviet Union. Finally, Albania, in particular (and the Balkans, in general), was a great place to develop a healthy level of suspicion about the kinds of identity-building and cultural education that art historians play a role in, precisely because the issue of cultural heritage and its relationship to education is so politically charged there. I suppose that implicit in my regional focus is an attempt to really examine the role of art history in education (at all levels) and its relation to the dissemination of various definitions of cultural or intellectual heritage.

Given these interests, I was very excited to have the opportunity to work with

Professor Mansbach precisely because of his studies on how different regions of Eastern Europe relate to each other artistically, and how their narratives differ from other European art historical narratives. Since there is such a dearth of scholarship on Eastern European art, in



general, and the art of the Balkans, in particular, it is fantastic to work with someone who is deeply interested in and educated about the region.

**What was specifically appealing to you about our Department and its curriculum?**

While it probably surprises no one that I consider myself a “theory person,” I was attracted by the fact that UMD’s department seems to offer a nice middle ground between theory and practice in terms of the kinds of courses and professors. Being close to all the museums in D.C. is also great, although until the Smithsonian opens its Museum of Balkans Art, a lot of my objects of study are still fairly distant.

**How has your first year as a graduate student gone so far? What have been your most stimulating and engrossing classes and experiences, and why?**

My first year has been wonderful, both in terms of classes and in terms of getting to know both professors and graduate students. I can honestly say that all of the courses I have taken so far have led me in directions which were both new to me, but also closely related to theoretical and thematic interests that I have. I especially appreciate the willingness of professors to let you write on topics which fall within your own area of interest, even if they fall outside the temporal boundaries of a seminar’s topic. Despite the stellar quality of the courses I have taken thus far,

I am still holding out for a seminar on “Cats in Art.”

**What are you plans for the summer and for your second year?**

My primary plan for the summer is to go back to Albania and spend about a month-and-a-half doing as much research as I can in preparation for writing my Master’s thesis. Part of that research will just be figuring out what will actually be feasible to write about (since, in Albania, tracking down good information on some artists could take years, thus making them rather poor thesis topics). Thus, my second year will be spent TA-ing, doing more coursework, and boiling down the summer’s research into something at least halfway coherent.

**What are your future scholarly goals and research interests?**

Ultimately, my long-term project is to attempt to produce an investigation of how twentieth- and twenty-first-century aesthetic practices in Albania and Kosovo fit into some of the more general research that has been done in the field of Balkan Studies, as well as how they relate to different art histories in both the “East” and the “West.” I would also like to look at the way the arts relate to identity construction in Bosnia and Herzegovina, and to compare that to the Albanian case. There is at least one book of Albanian art historical scholarship that I would like to see translated into English—whether I do it or I convince someone else to do it, that is also one of my goals.

Outside of the Balkans, I am very interested in issues of time (and its relation to definitions of art and definitions of memory), specifically in how different philosophers and artists have addressed the time of “postmodernity” or the time of “the contemporary.” (This, of course, also relates back to the post-Communist condition, so it’s not really outside the Balkans.) I’m also fascinated by the visual culture and poetics of extreme metal music, specifically black metal. And I’m interested in cats in art.

---

## News from Alumnae and Alumni

### Elissa Auther

Elissa Auther (Ph.D. 2000) is Associate Professor of Contemporary Art at the University of Colorado, Colorado Springs and Adjunct Curator at the Museum of Contemporary Art, Denver. Her book *String, Felt, Thread and the Hierarchy of Art and Craft* (University of Minnesota Press, 2010) examines the innovative use of fiber in American art and the impact of its elevation on the conceptual boundaries distinguishing “art” from “craft” in the post-war era. Her latest publication, *West of Center: Art and the Counterculture Experiment in America, 1965–1977* (University of Minnesota Press, 2012), is co-edited with Adam Lerner and focuses on the diverse visual and performative expressions of American counterculture. In addition, she co-directs “Feminism & Co.: Art, Sex, Politics,” a public program at the Museum of Contemporary Art, Denver designed to explore feminist issues in popular culture, social policy, and art through creative forms of pedagogy.

### Martha Bari

Martha Bari (Ph.D. 2007) is Assistant Professor of Art History in the Department of Art and Archaeology at Hood College, where she has taught classes in European, American, and Asian art since 2008. She also acts as the Director of First-Year Experience, managing the First-Year Seminar, Living Learning Communities, and First-Year Read programs. Her current research focuses on the highly complex events of John Lennon and Yoko Ono’s 1969 Year of Peace. Her published work concentrates on American and Japanese women artists and a woman collector of Chinese ceramics.

### Adrienne Childs

Adrienne L. Childs (Ph.D. 2002) is an independent scholar, art historian, and curator. She is an associate of the W.E.B. DuBois Institute for the Study of African and African American Research at Harvard University. She has written on

diverse topics such as Henry O. Tanner in north Africa, black bodies in Meissen porcelain, and the prints of David C. Driskell and Margo Humphrey. As curator at the David C. Driskell Center at the University of Maryland between 2005 and 2010, she curated many exhibitions, including *Her Story: Lithographs by Margo Humphrey*; *Arabesque: The Art of Stephanie Pogue*; *Creative Spirit: The Art of David C. Driskell*; and *Tradition Redefined: The Larry and Brenda Thompson Collection of African American Art*. She is co-editor of *The Black Body in European Visual Art of the Long Nineteenth Century: Spectacles of Blackness*, forthcoming from Ashgate. Her current project is an exploration of blacks in European decorative arts entitled *Ornamental Blackness: The Black Body in European Decorative Arts*.

### Christa Clarke

A specialist in historic and contemporary African art, Christa Clarke (Ph.D. 1998) is Senior Curator, Arts of Africa and the Americas, and Curator, Arts of Africa, at the Newark Museum. She has been a fellow at the Smithsonian Institution, The Metropolitan Museum of Art, and the Clark Art Institute, and held teaching appointments at The George Washington University, the Corcoran School of Art, Rutgers University, Purchase College, and Drew University. Clarke’s publications include *Representing Africa in American Art Museums: A Century of Collecting and Display* (co-edited with Kathleen Berzock, 2010; second printing, 2013), which examines the impact of museum practice on the formation of meaning and public perception of African art. She is currently working on a major publication for the Barnes Foundation on its collection of African art.

At Newark, she is overseeing a major expansion and reinstallation of the African art galleries planned for 2015 and an accompanying collections catalogue, a project that has received significant support from the NEH and the Andrew W.

Mellon Foundation.

Clarke has served on the boards of the Arts Council of the African Studies Association (ACASA) and the Visual Arts Center of New Jersey. She is currently a Trustee of the Association of Art Museum Curators (AAMC) and serves on the Museum Committee of the College Art Association (CAA). Clarke is a consulting editor for *African Arts*, a quarterly journal published by UCLA. In 2012, she was a fellow at the Center for Curatorial Leadership, a program dedicated to expanding the leadership capacity of curators to meet the challenges of the twenty-first-century museum.

### Billie Follensbee

Billie Follensbee (Ph.D. 2000) is Professor of Art History at Missouri State University in Springfield, Missouri, where she teaches courses on the art history and archaeology of Africa, Oceania, and the Americas, and a course on art and artifact conservation. In 2011, she was selected as one of three candidates to represent Missouri State in the national “Professor of the Year” award competition. Follensbee is also the recipient of numerous grants for both research and curriculum development, particularly in service-learning. Her research interests focus on the art and archaeology of pre-classic Mesoamerica and ancient North America, and she has published in the two premier professional journals in her field, *Ancient Mesoamerica* and *Latin American Antiquity*.

### Marina Galvani

Marina Galvani (M.A. 2003) is the curator for the World Bank’s art program. Parallel with her curatorial work, Galvani has worked for the World Bank, the Inter-American Development Bank, and UNESCO on the preservation and promotion of cultural heritage in Guatemala, India, Iran, Italy, and Tunisia. Before joining the World Bank in 2005 as its third art curator, Galvani worked in the curatorial offices of the Kunsthis-

torisches Museum in Vienna and at the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art, Washington, D.C.

### **Wendy A. Grossman**

Wendy A. Grossman (Ph.D. 2002) is a Curatorial Associate at The Phillips Collection in Washington, D.C. and an adjunct faculty member in New York University's global program in Washington. She is currently working on an exhibition titled *Man Ray, Mathematical Objects, and Shakespearean Equations*, which will travel to two international venues after opening at The Phillips Collection in 2015.

### **Joy Heyrman**

A deputy director in charge of development and exhibition curator of American art at The Walters Museum of Art, Baltimore, Joy Heyrman (Ph.D. 2008) curated the exhibition *New Eyes on America: The Genius of Richard Caton Woodville* at the Walters in spring 2013. She additionally authored the exhibition's accompanying catalog.

### **James Hutson**

Currently the program manager for art history at Lindenwood University in St. Charles, Missouri, James Hutson (Ph.D. 2008) received four degrees in the fine arts and art history, and has taught at five universities around the country. His specialization is in early modern Italian art history, especially art theory, with a minor specialization in late medieval Europe; his publications include "Renaissance Proportion Theory and Cosmology," and academic papers at the Renaissance Society of America conferences. He continues research into the nature of beauty and its conceptualization in art.

### **Kuo-Sheng Lai**

Kuo-Sheng Lai (Ph.D. 2006), also known as Grayson, is an assistant curator at the National Palace Museum, Taipei. In 2009, he coordinated an international symposium on Asian art entitled *Confluence-Exchanges in the Making of Asia*. His

recent publications include three papers on Gao Jianfu, founder of the Chinese Lingnan school of painting. His current research interests are Chinese painting, Japanese painting, and artistic exchanges in Asia, especially between Buddhist and Islamic art.

### **Jungsil Jenny Lee**

Jungsil "Jenny" Lee (M.A. 2001) recently graduated with a Ph.D. from the University of California, Los Angeles, having defended her dissertation, "Reconsidering the Body in Korean Modern Art: Ku Ponung's Body, World, and Art." At present, Lee is the Korea Foundation Postdoctoral Fellow at the University of Southern California, where she is working on a manuscript for her book project, tentatively titled *Embodiment of Korean Modern Art: Ku Ponung (1906–1953)*.

### **Paula Martino**

Paula Martino (M.A. 2005) completed her graduate work at the University of Maryland with a Master's thesis entitled "The Hagia Triada Sarcophagus: Interconnections Between Crete and Egypt in the Late Bronze Age." In the years since, Martino has been an active, innovative, and award-winning Adjunct Professor at the College of Southern Maryland, La Plata campus. She regularly teaches both traditional and online courses in art appreciation, the art of Western civilization, the art of the ancient Americas, and the art of the Italian Renaissance. Martino is an active member of the Archaeological Society of Maryland, the Archaeological Institute of America, and the Pre-Columbian Society of Washington, D.C., and has participated in archaeological fieldwork in the area.

### **Julia Myers**

A Professor of Art at Eastern Michigan University, Julia Myers (Ph.D. 1989) recently curated *Subverting Modernism: Cass Corridor Revisited 1966–1980*, an exhibition about a group of Detroit artists who subverted modernism to usher in post-modernism. It opened at the Central Michigan University Art Gallery in January, 2013, and then at the Eastern

Michigan University Art Gallery, where it ran until April 28. A fully illustrated, one-hundred-plus-page catalogue with a lengthy essay by Myers accompanied the exhibition. The catalogue is also being distributed by Wayne State University Press. Next academic year, she will be on leave from EMU to serve as Scholar-in-Residence/Curatorial Fellow at the Mulvane Museum at Washburn University in Topeka, Kansas. There, Myers will be working on an exhibition commemorating the sixtieth anniversary of the Brown vs. the Board of Education of Topeka civil rights decision of 1954.

### **Akela Reason**

Akela Reason (Ph.D. 2005) is an Assistant Professor of History at the University of Georgia. She is the author of *Thomas Eakins and the Uses of History* (U. Penn Press, 2010), which won the 2011 Southeastern College Art Conference Award for Excellence in Scholarly Research and Publication. In addition to teaching, she has worked at the Smithsonian Institution, the Philadelphia Museum of Art, and the High Museum of Art in Atlanta. She is currently preparing a study of the politics of Civil War monuments in New York City during the Gilded Age.

### **Nathan Rees**

Nathan Rees (Ph.D. 2011) received his Ph.D. in American art, and teaches at three colleges in the Knoxville, Tennessee area. His research focuses on the intersections of religious and racial discourses in the art of the United States during the nineteenth and twentieth centuries.

### **Breanne Robertson**

Breanne Robertson (Ph.D. 2012) is Visiting Assistant Professor of American Art at Wesleyan University. Her research interests focus on cross-cultural exchange between the United States and Mexico in nineteenth- and early twentieth-century American art. Her current projects include an examination of the relationship between Mormon artist George Martin Ottinger's "Aztec" paintings and the beliefs and missionary efforts of Mormon



Utah, and a book manuscript based on her dissertation, which elucidates U.S. artists' appropriation of pre-Columbian themes in relation to the Latin American foreign policy initiatives of the Franklin D. Roosevelt administration. In 2011, she was awarded the Mary Kelley Prize at the New England American Studies Association Conference for her talk, "Guardians of San Diego History: Challenging Pan-Americanism in Donald Hord's Civic Center Sculpture." In addition, Dr. Robertson has published book reviews and essays related to her current research in scholarly journals, including *The Annals of Iowa* and *Hemisphere: Visual Cultures of the Americas*.

### **Elizabeth Tobey**

Elizabeth "Liz" Tobey (Ph.D. 2005) is an independent scholar. From 2007 to 2010, she worked for the National Sporting Library & Museum in Middleburg, Virginia, where she began her translation (in collaboration with Dr. Federica Deigan) of Federico Grisone's "The Rules of Riding." This edited translation will be published later this year by the Arizona Center for Medieval and Renaissance Studies. She also coordinated the library's John H. Daniels Fellowship program which supports scholars researching equestrian and field sport-related topics. Tobey lives in Greenbelt, Maryland and is currently working part-time as a veterinary technician at Hyattsville Animal Hospital while pursuing full-time employment in the museum field.

### **Ann Wagner**

In 2012, Ann Wagner (Ph.D. 2006) left her position doing research at the Smithsonian American Art Museum to take the position of Curator of Drawings at the Arkansas Arts Center in Little Rock. She is currently working with the University of Maryland Art Gallery on an exhibition and book about the great modern artist and long-time University of Maryland professor Herman Maril. The exhibition will appear at the University of Maryland and the Arkansas Arts Center, among other venues. Her other projects at the Arkansas Arts Center in-

clude the *National Drawings Invitational* exhibition and an exhibition of drawings by John Marin.

### **Jonathan Walz**

Jonathan Walz (Ph.D. 2010) is curator at the Cornell Fine Arts Museum. Walz has taught at the Catholic University of America and the University of Maryland, as well as at Rollins College, and has made numerous presentations at scholarly symposia both here and abroad. At present he is co-curating *This Is A Portrait If I Say So*, to appear at the National Portrait Gallery in 2015.

### **Dennis Weller**

Dennis Weller (Ph.D. 1992), curator of Northern European Art at the North Carolina Museum of Art since 1995, was thrilled with the popular success and critical acclaim generated by his most recent exhibition, *Rembrandt in America: Collecting and Connoisseurship*. As one of the show's curators, and co-author of the accompanying catalogue (Skira/Rizzoli, 2011), the exhibition drew more than 325,000 visitors in Raleigh, Cleveland, and Minneapolis. He also appeared in a PBS documentary on the show produced by UNC-TV, and was profiled in the Bowling Green and Ohio State University alumni magazines. His next exhibition, *Close Encounters*, will feature small-format Dutch and Flemish figure paintings. It will open in Raleigh in late 2014, and then travel to the Birmingham Art Museum.

In addition to the Rembrandt catalogue, recent publications include entries for *Story & Symbol: Dutch and Flemish Paintings from the Collection of Dr. Gordon and Adele Gilbert* (2011); book reviews of Anna Tummers, *The Eye of the Connoisseur (Historians of Netherlandish Art Newsletter, Fall 2012)* and Christopher Atkins' *The Signature Style of Frans Hals (Sehepunkte, vol. 12, no. 10, 2012)*; and an essay entitled "Peter Paul Rubens and Frans Hals: The Business of Collaboration" for the exhibition *Rubens and His Collaborators* (Tokyo, 2013). This essay appears in both Japanese and English editions of the catalogue. Another essay,

"The Passionate Eye of W. R. Valentiner: Shaping the Canon of Dutch Painting in America" (Penn State Press, 2013) will soon be available in *Holland's Golden Age in America: Collecting the Art of Rembrandt, Vermeer, and Hals*, a volume from The Frick Collection's Center for the History of Collecting.

Weller also gave a number of lectures on aspects of Dutch and Flemish painting at various locations in the U.S. and abroad, among them Beloit College (2011), Bowling Green State University (2012), The Chrysler Museum in Norfolk (2012), the Humanities Center and UNC-Chapel Hill (2013). He also led a panel entitled "From Molenaer to Musscher" at the annual CODART meeting in Enschede, the Netherlands (2011); and participated at a Rembrandt conference held at Herstmonceux Castle, England (2011).

### **Juliet Wiersema**

Juliet Wiersema (Ph.D. 2010) is Assistant Professor in the Department of Art and Art History at the University of Texas, San Antonio. She specializes in the art and architecture of the pre-Hispanic Americas. Before joining the faculty at UTSA in 2012, she taught at the University of Maryland (2008–12) and at Santa Clara University (2010–11). She has held research positions at The Metropolitan Museum of Art (2011–12), the Smithsonian Institution's National Museum of the American Indian (2007), and the Library of Congress (2006). Her research and teaching has centered on the artifacts, art, and architecture of the pre-Hispanic and Spanish colonial Americas. She has collaborated with "Interactive Knowledge" on web projects including *Off the Map*, an interactive guide to global Visionary Art, created for the Visionary Art Museum in Baltimore ([www.pbs.org/independentlens/offthemap/](http://www.pbs.org/independentlens/offthemap/)) and *Del Corazón*, the Smithsonian American Art Museum's Latino Voices site ([www.delcorazon.si.edu](http://www.delcorazon.si.edu)). She has also worked with the U.S. Department of Justice and Immigrations and Customs Enforcement on issues of antiquities trafficking and cultural patrimony. Her doctoral

## Department Awards

### 2011–13 Department Awards

**Mark H. Sandler Award**  
(graduate)

2011: Abram Jacob Fox and  
Eowyn McHenry

2012: Andrew Eschelbacher

2013: Caroline Shields

**Jenny Rhee Award** (graduate)

2011: Caroline Dubinsky  
2012: Andrea Gallelli Huezo  
2013: Cecilia Wichman

**Kathy Canavan Award**  
(graduate)

2011: Lyndsay Bratton  
2012: Steven Joseph Cody  
2013: Matthew Lincoln

**Judith K. Reed Commencement  
Award** (undergraduate)

2011: Lindsay Sierra Henry  
2012: Levon Kojoyan  
2013: Sandra Schachat

**George Levitine Book Award**  
(undergraduate)

2011: Kevin Dixon Tervalá  
2012: Sara Jean Atwood  
2013: Mason Wood

**Frank DiFederico Book Award**  
(undergraduate)

2011: Nina F. Williams  
2012: Arley Marie Donovan  
2013: Razie Alter

**Judith K. Reed Scholarship**  
(undergraduate)

2011: Levon Kojoyan  
2012: Sandra Schachat  
2013: Katherine Milhorn

dissertation examined the role of ceremonial architecture and its representation in ceramic objects made for burial by the Moche of Peru (200–850 AD). This work received the 2010 University of Maryland Distinguished Dissertation Award, College of Arts and Humanities. A revision of this research, *Ceramic Diagrams of Sacred Space. Architectural Vessels of the Moche of Peru*, is being revised for the University of Texas Press (anticipated publication 2014).

### Dorit Yaron

Dorit Yaron (M.A. 2000) was recently appointed the Acting Director at 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, College Park; she served as Deputy Director of the Center from December, 2004 through

June, 2012. Yaron additionally currently supervises the Center's archive team which manages a collection of more than 50,000 items. Yaron has been the principle investigator for major awards, including from the Institute of Museum and Library Services, the National Endowment for the Arts, a recent award of more than \$250,000 from the Andrew W. Mellon Foundation, and the Council on Library and Information Resources: Cataloging Hidden Special Collections and Archives. Yaron has curated and co-curated more than ten exhibitions, including *Convergence: Jazz, Films, and the Visual Arts* (2013) and *African American Art Since 1950: Perspectives from the David C. Driskell Center* (2012).

---

## A Moment with James Hutson *Alumnus*

### Tell us a little bit about your professional and scholarly activities since graduating from the Ph.D. program at Maryland.

After graduating with a Ph.D. in 2008, I taught as an adjunct faculty member at various universities in the Washington, D.C. area, including American University, Towson University and, of course, UMD. The market was beginning to dry up and especially public universities and colleges halted their searches for new candidates. I took the time to complete my first article and send it off for review, and taught an average of five to seven courses per term to build my teaching experience.

### How has the program prepared you for the job market and a career in academia?

The program prepared me for the job market, inhospitable though it was, by ensuring that I had the proper experience to be competitive. The first class that I ever taught was a survey II for UMD, and I continued to teach until the time a job finally came through, which was to teach survey I. Of the teaching institutions that I applied to, Lindenwood University was impressed with the experience that I had gained in the classroom and the diverse student bodies with whom I had engaged. As I had over thirty classes under my belt, I was able to beat out the competition, even though they had been teaching over a decade longer.

Furthermore, the role of Undergraduate Advisor that I served in while a graduate student ensured that I had the advising experience that is sought by teaching universities. Working under Professor Ater, who was at the time Director of Undergraduate Studies, I was able to become acquainted with the administrative aspects not only of our Department, but also of those across campus; I saw how schools self-administer and interact with the university as a whole. As I took on the role of program manager at a small liberal arts college, I was able to accomplish a great deal in only a few years with this information and skill set.

### What courses do you teach at Lindenwood?

As I am currently the only full-time art historian in a department that is organized around Studio Arts and the Department of Art and Design, many courses are taught by adjuncts. I have devised a rotating schedule to ensure that all upper-level offerings from Ancient-Twentieth-Century Art/Contemporary can be taken in two-year intervals. Those that I am responsible for are: History of Western Art to 1300; History of Western Art from 1300; Ancient Art; Medieval Art; Renaissance Art; Baroque Art; Nineteenth-Century Art; Art Theory and Criticism; Gender Studies in Early Modernity; and Research Methods. I also teach various special topics and independent studies. We

are on a four-one-four schedule for the nine-month contracts, so every full-time faculty member teaches four courses in the fall, one winter-term class, and four courses in the spring.

**How would you describe your teaching philosophy?**

In the humanities, in general, and art history, in particular, it is important that the goal of teaching be more than the repetition of factual information. Instead, one must lead students to form their own conceptual framework for a given subject or area of inquiry. Art and the history of art are in a unique position in higher education to facilitate the development of many of the skills necessary and central to academia as they are inherently interdisciplinary. Such an integration of methodologies, approaches, and world-views is what makes teaching art history enjoyable, while simultaneously providing the proverbial “Rosetta Stone” for students with a variety of backgrounds and interests. However, such an inclusive subject still requires an attentive and involved approach. It is with this in mind that my teaching style is informed by an open environment, an active classroom, and facilitated by technology.

Though these approaches and tools which inform my teaching methodology center on an active style and open environment, I hope to continue to grow and improve (as each class in the past three years has informed my approach), and bring to students not only a deep appreciation for art and its place in our culture and history, but also the ability to view their own work, lives, and world in new ways.

**Tell us a bit about your current scholarly and research pursuits.**

After publishing two articles, based on chapters from my dissertation, relating to proportion theory and cosmology, as well as the physiology of style in early modern Italy, I have been working on fully reworking my dissertation, “Modalities of the Idea,” into a book, *The Idea of Art: Art and Ideation in Italy, 1400–1700*.

As I work for a teaching institution, we do not have standard sabbaticals, but I have received a course release to finish the project this summer, after returning from our annual trip abroad to Florence, which I also lead.

**What was your favorite scholarly and/or professional experience as a graduate student at Maryland, and why?**

The personal relationships fostered with scholarly mentors. Before even moving



across the country from Texas to the D.C. area, Professor Colantuono invited me to meet him at his home in Baltimore. He discussed the program and opportunities at a small diner nearby. After hearing that I landed the full-time position as program coordinator at Lindenwood, he invited me to his home again and cooked for me and my wife. Although this is not, strictly speaking, a professional experience, it contextualizes the experience that I had. Along with another graduate student at the time, Chris Naffziger, Professor Colantuono allowed me to assist in translating the very large volume on sculpture by Orfeo Boselli. The long and admittedly tedious project gave me the confidence to work towards publishing in early modern studies.

**What advice might you offer to current graduate students in our Department?**

As I’m sure all of the current students do on a regular basis, I also review job postings listed on CAA to get an idea of the direction the field will take in the next decade; I do this for the sake of my own students now. Having seen postings in particular specializations and fields in flux over the past decade, my advice would be to be flexible in how you are shaping your skill set and ensure that you are maximizing your viability in the current market. Even if you plan on working at a traditional research university, do not overlook your teaching experience. UMD gives its graduate students opportunities that enable you to get adjunct positions at area institutions while still in school. Do not overlook these opportunities. Upon graduation do not get out of the habit of working on your own scholarship. Try to present at one conference per year, at least (most institutions will reimburse much of your expenses), and, from these papers, plan to develop material for one article a year. This will not be easy, especially if you are teaching such a heavy load as I am every year, but making time is essential.

Finally, do not give up your search to find the position that you want. Most likely, you will face difficulties in immediately landing your dream job. Keep teaching, keep publishing, keep going to conferences, and you will eventually be competitive enough to get that job.



Image: © Board of Trustees, National Gallery of Art



Mary Cassatt (1844–1926), *The Letter*, (detail) 1890–1891  
Color drypoint and aquatint on laid paper, 17-3/16 x 11-15/16 in.,  
National Gallery of Art, Washington  
Chester Dale Collection 1963.10.251

The Department of Art History & Archaeology welcomes updates, comments, and suggestions from our alumni and friends. For ongoing news of the department, see the Department's website at: [www.arthistory.umd.edu](http://www.arthistory.umd.edu)

For more information about the program, prospective students may contact Deborah Down, Graduate & Undergraduate Program Coordinator, telephone: (301) 405-1487 / email: [drown@umd.edu](mailto:drown@umd.edu)

Department of Art History & Archaeology  
1211 B Art/Sociology Building  
University of Maryland  
College Park, MD 20742-1335



Name: \_\_\_\_\_

Address: \_\_\_\_\_

Telephone: \_\_\_\_\_ Email: \_\_\_\_\_

Updates, comments, suggestions:

