Greetings!

As we look forward to welcoming everyone back in the fall, we can reflect with pride on our accomplishments and adventures of the last year or so. The Michelle Smith Collaboratory for Visual Culture continues as a pivotal forum for diverse initiatives, including our regular Intersections workshops, the Roger Rearick Forum, our annual Undergraduate Research Symposium, and other special happenings. Our energetic student associations, the Graduate Art History Association and the undergraduate Art History Association, hosted a range of professional development and careers’ events there, alongside their regular meetings. Of particular note, in November, 2014, the Collaboratory was the setting for a special planning meeting, sponsored by the Samuel H. Kress Foundation, for a symposium, “Art History in Digital Dimensions,” anticipated for fall, 2016.

The Department marked new milestones. In May, 2013, we toasted our dear colleague and former chair, Professor Marjorie S. Venit (Emerita), as she embarked on her retirement and travels, including sojourns to her second home among New York’s libraries, museums, and research collections. In May, 2014, we celebrated Dr. Lauree Sails, alumna and fellow faculty member, at another festive gathering in the Collaboratory from which she retired as Director. Also in May, a committee of current and former students organized a scholarly symposium in honor of Arthur K. Wheelock, Jr. A spirited crowd of colleagues, friends, well-wishers, and students past and present assembled in Ulrich Recital Hall for “‘Een Gezellig Gezelschap’ (A Convivial Gathering): A Symposium in Honor of Arthur K. Wheelock, Jr.’s Forty Years at the University of Maryland.” The event was the inspiration of former provost, Dr. Robert J. Dorfman, and received generous financial sponsorship from friends both near and far. The Dean of our College of Arts and Humanities, Dr. Bonnie Thornton Dill, greeted everyone at the outset of a day that was by turns edifying, humorous, and heartfelt.

In March, 2014, we were delighted to welcome Dr. Nicholas Penny, Director of the National Gallery of Art, London, as the George Levitine Lecturer at the forty-fourth 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, “Imperial Anxiety in Painting and Poetry,” invited his captivated listeners to meditate on classical reception, appropriation, and the poetics of nostalgia.

This past spring, our forty-fifth annual sessions marked another kind of record, with the postponement, due to severe weather, of our Friday night festivities. Fortunately, we can look forward with redoubled eagerness to welcoming Dr. Sheila Dillon of Duke University as our next George Levitine Lecturer. In 2014 and 2015, our Graduate Art History Association invited two distinguished scholars to the Department as their guest lecturers: Dr. Christine Poggi, professor of modern and contemporary art and criticism at the University of Pennsylvania, who spoke on, “All: Maurizio Catelan’s Infernal Comedy,” and Dr. Kristine Stiles, France Family Professor of Art, Art History and Visual Studies at Duke University, who, for the first time, presented aspects of her forthcoming book in her talk, “The Bison’s Gaze: Trauma’s Concerning Consequences.”

Our students’ initiative and enterprise this past year were especially outstanding. In November, a hardy band of departmental faculty and students spent a full day among the museums and historic sites of New York, thanks to the generosity of the Robert H. Smith Family Foundation, and Michelle Smith, in particular. With entrepreneurship, passion, and reason, our community...
Art & Archaeology of the Americas
Professor Renee 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 Mary L. Gage
Professor Emerita Marjorie S. Venit

Art & Archaeology of Byzantium and the Medieval West
Professor Emeritus Don Denny

Renaissance and Baroque
Professor Anthony Cullinane
Professor Meredith J. Gill
Professor Richard E. Spear
Professor Arthur K. Wheelock, Jr.

Eighteenth- and Nineteenth-Century European Art
Professor Jurecza Hangartner
Professor Emeritus William L. Pressly

Twentieth-Century & Contemporary Art
Professor Renee Ater
Professor Steven Mambach
Professor Joshua Shannon
Professor Alicia Volk
Professor Emerita Josephine Wither

Lecturers 2014-15
Professor Beryl Blad
Professor Aneta Georgievskova-Shine
Professor Chen Gohari
Professor Wendy Grossman
Professor Valerite Hellstein
Professor Louise Martinez
Professor Susan Naleyzy

Department News
Professor Emerita Marjorie S. Venit

The arts and humanities devalued. From President George and Eda Levitine, offers a personal testimonial to their presence in departmental life. Finally, the short video inspired by our Director of Undergraduate Studies, Professor Yui Suzuki, and crafted by Cecilia Wichmann with Dr. Quint Gregory, brings us voices to life, and presages more highlights from our undergraduate program in future Newsletters, even as our website remains a timely and lively record.

Visit our website at arthistory.umd.edu

The arts and humanities devalued. From President George and Eda Levitine, offers a personal testimonial to their presence in departmental life. Finally, the short video inspired by our Director of Undergraduate Studies, Professor Yui Suzuki, and crafted by Cecilia Wichmann with Dr. Quint Gregory, brings us voices to life, and presages more highlights from our undergraduate program in future Newsletters, even as our website remains a timely and lively record.

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abalone shell paint pots, this represents the earliest ab-

structural or symbolic depiction on an object. Wow! 

Eric Czinn’s Baccalaureate Address, 

I am an art history major. Time slows to a halt, 

I always find it funny when I tell someone 

We are in constant communication with friends, 

houses that they, and classmates, conceived as part of 

Eric Czinn’s Baccalaureate Address, 

or just memorize the reaction for the 

And why, just memorize the reaction for the 

I entered university at the age of 17, and I never 

I love the feeling that I will be leaving for a summer job 

I had a curious mind. I was always asking questions, 

Good afternoon everyone. I want to thank 

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Mississippi); “Communities in Conflict: Me

Fuller: African American Art Nouveau,” History

ica’s Making Exposition of 1921” in

Discipline, and in guiding students and facul

nology for our

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that define new directions for the series and en

plative practices support teaching, learning, and

of Fine Arts, New York Uni

Oplontis and Stabiae. Beginning in summer

and the editorial board of

Sculpture

Powers (University of Michigan)

The Paintings and Films of Gao Xingjian; Inner Landscape: The Paintings

of infanticide in early modern Italy—the latter

of a volume on

Yale University Press. She lectured on this

society, Embarking on a conversation promising

Augmented reality was a focus of a day-long

-1880 symposium, held at the Fondation Singer-Polignac in Paris.

In August 2014, Ater, with Professor Yui Suzuki, participated in the 16th Annual Summ

session on Contemplative Pedagogy at the University of Maryland. Sponsored by The Center for Contemplative Mind in Society, the intensive week-long workshop explored how “contem

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motion in art and literature to a large project on

Anthony Colantuono

Following a sabbatical leave in fall 2014, Colan

Dean’s Outstanding Disserr

munity-fueled artistic pro

Rodin, he was one of the most celebrated sculpt

in the spectacles of display that character

as eclipsed by his famous apprentice, Auguste

portrayed the significance of digital art history for our

With each passing semester, the Collabora

that in guiding students and faculty to meaningful experiences working in these new methods.

Faculty News

Reene Ater

Renée Ater continues research for her book enti

Public Memorials to the Slave Past in the United States; She published several articles in 2014, including “Meta Warrick Fuller’s Ethiopia and the America’s Making Exposition of 1921” in

Commonwealth: Women Artists of the Harlem Renaissance (University Press of Missouri); “Communities in Conflict: Memori

Martin Luther King Jr. in Rocky Mountain, North Carolina); Indiana Magazine of History (March, 2014); and “Meta Warrick Fuller: African American Art Nouveau” (Douayphoung). (2014). With Alan Bradlock, she co-authored an essay on “Art in the An

Archaeological Institute of America (AIA) in January, 2015. She has also given a series of public lec

the international conference, entitled “Egidio

With each passing semester, the Collabora-

site, embarking on a conversation promising

plative practices support teaching, learning, and

moving an essay on the topic of the “affective land

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New methods.

of students in the Department. Genhaiser and her graduate students are sup

By Susan Broomhall of the Center for the His-

ological Institute of America (AIA) in January, 2015. She has also given a series of public lec

the exhibition, “The Achilles and Penthesilea

in spring 2016, examining the artist both in his

assemblage of prints and printblocks. Most recently,

ulation Prize. The book manu-

lary Reception at the Baths of Caracalla

2015. Following his undergraduate winter term

むに学びましたか？他に哪些の国で、どの研究者と

John G. Hargrove in February 2015, focusing on the career of one of the preeminent artists of early modern Italy—Michaelangelo Merisi da Caravaggio, known as Caravaggio. In 1995, Ater published the definitive study

nology for our

The Artist Grows Old

anatomy of a project to bring a symposium to campus next year on

In November, 2014, the Collaboratory hosted a successful

of Fine Arts, New York Uni

for the

2015 and 2016-17 academic years. This book is being phas

or “Talking About Art” video series, videos that define new directions for the series and en

that in guiding students and faculty to meaningful experiences working in these new methods.

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sional to appear in a volume on Murder in the Renaissance (the Allbritton Art

illar Reception at the Baths of Caracalla

of a project to bring a symposium to campus next year on

acknowledged Oxford Handbook of

Greek and Roman Art and Architecture (2015). Beyond the Beltway, Genhaiser’s research is conducted at two archaeological excavations of Roman Asia Minor: at the Ephesus Settlement Project and at the Archaeological Park of Dumbarton Oaks. In 2014, she will be conducting a summer field season at the Ephesus Settlement Project.

Gensheimer has presented her research at a number of international conferences, most recently at the annual meeting of the American

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Aneta Georgievska-Shine has been writing two single-authored books (both under contract, Dedalus Foundation fellowship). Her book manuscript, 2014 after a yearlong leave, supported by a Dedalus Foundation fellowship, was published in a special festschrift volume dedicated to the scholarship of Donald F. McCallum, a renowned scholar of Japanese art, in the journal Artibus Asiae (vol. 74, no. 1). Suzuki also co-edited the volume with Sherry Fowler (University of Kansas) and Chari Pradip (Caltech, now president of the Lois Roth Foundation). In addition to her research, Professor Suzuki has also been spending much of her time studying the effectiveness of mindfulness practices in higher education after attending a stimulating weeklong workshop on contemplative modes of inquiry in liberal arts education with Professor Renee Ater. Together, they have been designing and implementing mindfulness-based instructional tools for their undergraduate and graduate courses.

Abigail McEwen Abigail McEwen returned to campus in the fall 2014 after a yearlong leave, supported by a Dedalus Foundation fellowship. Her book manuscript, provisionally titled Revolutionaries: Art and Polemics in 1930s Cuba, is under contract with Yale University Press and slated for publication in 2016. An article on the New York-based, Puerto Rican artist, Olga Albizu, presented as research in progress at the Department’s Research Grants Forum in 2013, will appear in the summer 2015 issue of American Art. McEwen also reviewed new publications on post-Revolutionary Cuban art and a recent exhibition for the Revista Hispanica Moderna (2014) and on Wifredo Lam for caa reviews (2015). Her essay, “Traveling Blackness,” on the Afro-Cuban artist, Agustín Cidrinas, will accompany an exhibition at Akits Gallery in London this year (May 20–July 2). In the past year, she gave papers at the Haus der Kunst in Munich, as part of the conference Postwar—Art Between the Pacific and the Atlantic, 1945–1965, and at the University of Cologne during the workshop, “Experiences of Exile in Latin America during the 20th Century.”

Last summer, McEwen participated in the workshop, “Beyond the Digitized Slide Library,” held at UCLA, and has begun to explore the possibilities of digital technologies in research and in teaching. Using Omeka, graduate seminar students create a companion website for the exhibition, Occasional Papers: Selections from the Art Museum of the Americas, held at the Art Gallery on campus this spring. Both undergraduate and graduate students contributed to the exhibition, adding content to the print catalogue and facilitating outreach through numerous events and interactive features both on- and off-line.

**William L. Pressly, Emeritus**

In December, 2014, Bill Pressly went on a book tour to Cork, Dublin, and London to promote the publication of James Barry’s Murals at the Royal Society of Arts: Environment for the New Public Art. Meanwhile, in London, he gave a talk on the murals in the room where they are hanging, enabling him to illustrate his paper with something better than slides or pictures. While in London, Pressly had the chance to meet with classmates from a 1973 study tour of the Louvre. In addition, he met with the author of the series that has much gone unperceived for 230 years. At the beginning of this year, he published the following two essays: “Benjamin West’s Royal Chapel at Windsor: Who’s in Charge, the Patron or the Painter?,” in Transatlantic Romanticism: British and American Art and Literature: 1780-1860; ed. Andrew Hemingway and Alan Wallach (University of Massachusetts Press); and “Limits to the Artist’s Freedom: The Role of Modernities,” in “Moder- nity’s Discontents: Antimodom thought and Culture,” ed. Andrea Reverso: Essays in Honor of Ronald Pickard, ed. Ashley Marshall (University of Delaware Press). The first discusses the greatest religious commission of this period - West’s work on a new royal chapel for George III. Contrary to West’s assertion, a careful examination of the visual evidence establishes that a committee of Anglican divines composed the chapel’s original conception. Only with the death of a great patron and the favor of a far more grandiose concept did the proj- ect collapse as it became increasingly unaffordable. The essay was written for a conference organized for the West family and presented at the University of Maryland, College Park, in 2013. The second essay, “The French Revolution as Blasphemy: Demonstrating that a politi- cal caricature by James Gillray was an important- ly missed aspect of the French Revolution,” was published in the forthcoming volume, The Great to Hysteria. An Archaeological Guide to the Feminine in Modern and Contemporary Caricature (2015). A chapter of the book, which will be published in Greek and in English, is “Greek Mortuary Architecture,” written for the Dos Grekoi Handbook: Greek Architecture.
A Moment with Maryl B. Gensheimer
Assistant Professor of Roman Art and Archaeology

Tell us a little bit about your background prior to coming to Maryland. What led you to our Department?

Like Professor Wheelock, I spent my undergraduate years at Williams College, where I was introduced to the idea of art history as both a discipline and a career path. I went on to earn my M.A. and Ph.D. at the Institute of Fine Arts (IFA), NYU, where I specialized in Classical Art and Archaeology. My major required me to spend my academic years in New York, Rome, and, my summers on excavation at ancient Roman sites in Turkey. As I approached graduation, I was most interested in joining a dynamic department that would facilitate my continued exploration of those dual aspects of my research and teaching — that is, both on campus and time abroad, in an excavation trench or archive. In that sense, the University of Maryland seemed like an ideal fit, since our Department has a rich tradition of both local and global engagement with the objects, monuments, and sites that we study.

On a more personal level, I was struck by the warm and obvious collegiality between the faculty and students when I visited campus. The prospect of joining a department with such a supportive culture seemed quite special. When offered the opportunity, I was delighted to follow in the footsteps of Professors Hargrove, McEwen, Pressly, and Venit and come to Maryland from the IFA a few months after defend-
Tell us about the undergraduate and graduate courses that you teach here at Maryland. What is your teaching philosophy?

At the undergraduate level, I have had the opportunity to teach our introductory survey courses on western art from the age of the Egyptian pyramids to the modern era. I keep an eye on the latest curatorial trends, as the fields change focused exclusivity on ancient and medieval art to a focus on modernist art. I feel that my undergraduate teaching with both field-specific and more general goals. In a narrow sense, I aim to provide students with an understanding of the ways in which art historians and art historians work together. When students recognize the significance of the work they are viewing, I encourage them to participate in our laboratory classes to understand the relationship of history. My broader, undergraduate courses are intended to improve students’ abilities to articulate both verbally and in writing what they see in an art object, and to support their in-class work by offering them the opportunity to write their reflections on art in a more formal setting.

At the graduate level, I have taught courses on broad-spectrum topics, such as the art and archaeology of Roman society, the history of education, and the history of art. My teaching at the graduate level is always open, and I welcome the opportunity to work with students to develop their seminar papers into a conference presentation or article.

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

My current book project, entitled Decoration and Display in Rome’s Imperial Thermae: Messages of Power and their Reception at the Baths of Caracalla, examines the extensive artistic decoration of the best preserved of Rome’s imperial thermal baths. Caracalla. I examine the interplay between the architectural form of Rome’s imperial thermal baths and the political identity of the Roman imperial house. My research is currently under review; I hope to submit the final revisions to the publisher in the upcoming academic year, so I look forward to a future monograph on the topic.

Beyond the subject of Roman baths and bathing cultures, I also have begun work on another major project concentrated on the elite Romano-British villas of the first-century AD, and I am currently considering the ways in which that research has informed my broader research agenda.

Student News

Graduate Student News

Sarah Berkowitz (Italian Renaissance and Baroque Art)

Sarah Berkowitz is a first-year Ph.D. student studying representations of the body in early modern Italian art with Professor Antonio Candelino. This past fall, she served as a teaching assistant under Professor Yuri Suzuki for ARTH 290: “Art and Society in Asia,” and in the spring she accompanied Professor Maryl B. Gensheimer to Stabiae, along the Bay of Naples, this summer. She will assist in archival and archaeological research at Stabiae, and she will use this time abroad to refine their own working methods and scholarly interests.

Lauren Berkowitz is a second-year student working on her dissertation proposal. To that end, she'll be applying for various grants and fellowships to support her time abroad. She will be using her time in Italy to conduct first-hand research at Stabiae, and her project will cover the fundamental works of the sixteenth-century academy and its context.

Amanda Chen (Ancient Roman Art and Archaeology)

Amanda Chen is a second-year student working on her dissertation proposal. She worked as a teaching assistant under Professor Maryl B. Gensheimer in the summer of 2015. She recently published two reviews in Art Libraries Journal and ARLS/NA/Media & Technology Reviews. In March, 2015, Lyndsay Bratton and Amanda Chen presented their paper “Art and Archaeology in the Eternal City, 1600-1700.” This spring, she presented her research on hermaphrodites in Pompeian domestic spaces at the University of Oregon’s Graduate Student Symposium in Art History. She also presented a paper on representations of the castrato body, entitled “Disembodied Desire: Representing the Castrato in Italian Baroque Art,” at the Storia dell’arte and had another presentation in the Visual Arts. In addition to these projects, she is working on her dissertation proposal on the theory, style, and viewer reception of Roman art and archaeology. Her interests cover the fundamental works of the sixteenth-century academy and its context.

Over the past year, Gent has presented her research at conferences at Duke University, George Washington University, and the Philadelphia Museum of Art. She is currently working on her dissertation on 1920s comics and cartoons from Shanghai. Next spring, Gent will serve as a guest curator in conjunction with an exhibition opening in 2016 in Washington, Paris, and Dublin. Recently, Gent has presented her research both at the Renaissance Society of America’s annual meeting (March, 2014), Catholic University’s graduate student conference, and at the 2013 conference of the Society for the Study of the History of Collecting. Gent has been invited to participate in the annual meeting of the Renaissance Society of America organized a series of talks in the Department in which advanced graduate students presented their research. Last spring, Gent was presented her research at conferences at Duke University, George Washington University, and the Philadelphia Museum of Art. She is currently working on her dissertation on 1920s comics and cartoons from Shanghai. Next spring, Gent will serve as a guest curator in conjunction with an exhibition opening in 2016 in Washington, Paris, and Dublin. Recently, Gent has presented her research both at the Renaissance Society of America’s annual meeting (March, 2014), Catholic University’s graduate student conference, and at the 2013 conference of the Society for the Study of the History of Collecting. Gent has been invited to participate in the annual meeting of the Renaissance Society of America.”

Molly Harrington (Seventeenth-Century Dutch and Flemish Art)

Molly Harrington advanced to candidacy in December, 2014, and her dissertation focuses on the theory, style, and viewer reception of paintings created for private Catholic worship contexts in the officially Protestant Dutch Republic. In fall 2015, she will work with the department of the National Gallery of Art’s Department of Sculpture and Decorative Arts.

Madeline Gent (Chinese Art)

Madeline Gent currently works as a graduate assistant in the Art History & Archaeology / University of Maryland, College Park Graduate Student News. My primary goals for this year revolve around my book projects. On the one hand, I'd like to get all revisions for my dissertation proposal. To that end, I'll be applying for various grants and fellowships to support my time away from campus in the 2016-17 academic year. On the other hand, I'm conscious of my upcoming sabbatical leave, which I'd like to use to advance the research on my villa project. To that end, I'll be applying for various grants and fellowships to support my time away from campus in the 2016-17 academic year. In the near term, I have shorter trips planned – to Memphis, San Francisco, Rome, and elsewhere – to present my work at various international conferences.

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American sculpture of the 1960s and 1970s. Last year, she also acted as moderator for the inaugural graduate student workshop for the Potomac Center for the Study of Modern Art, which she founded to nurture postgraduate students. At the University of Maryland, Maryland, she directed her dissertation project on "The Art of Modernity: Discontents: anti-Modern Thought and Culture." She recently curated two exhibitions: "Choice Encounters" at the Arlington Arts Center in 2015 and "Bring and Boundary" at the American University Museum at the Katzen Arts Center in 2014. As an independent cura-
tor and critic, she has organized shows for Flashpoint Gallery and Gallery 102 at George Wash-
ington University and has contributed to publications such as Flashpoint's "Art Paso." She also earned her Master's degree in art history from George Washington University in 2011 and has worked in cu-
ratorial departments at the Baltimore Museum of Art, the National Portrait Gallery, and The Phillips Collection.

She is currently based in Washington, D.C.

Bart Pushaw (Global Modernism)

Bart Pushaw is a Ph.D. student working with Professor Steven Mansbach and exploring global modernisms, especially the intersections of race, gender, and multiculturalism in the arts of the first half of the 20th century, with a focus on the relationship between art and science in the Dutch Golden Age (e.g. botanical illustration, optics, and images of rare/peculiar plants). His dissertation will contribute to scholarship that took place between the Dutch Republic and Japan in the seventeenth and early eighteenth cen-
turies. He is particularly interested in the exchanges that took place between the Dutch Republic and Japan in the seventeenth and early eighteenth cen-
turies. He is particularly interested in the exchanges that took place between the Dutch Republic

Matthew Lincoln

Matthew Lincoln has continued to delve into digital methods for the study of historical issues. In 2014, in addition to his work at the Getty, he defended his dissertation proposal. In 2014, he was awarded a fellowship for the Kress Summer Institute for Digital Mapping and Art History hosted at the University of Maryland Museum Fellowship at the National Archives in Washington, D.C.

In his research, he uses computational network analysis to explore long-term changes in the organiza-
tion of print designers, engravers, and publishers in the early modern Netherlands. He presented research on this topic at the annual meetings of the Sixteenth Cen-
tury Society and the College Art Association this year. He was also honored to be invited speaker for the Cultural Programs of the National Academy of Sciences DASER forum in May, 2015, and will be presenting at the 2015 International Digital Humanities Conference in Sydney, Australia and the Keystone Conference at the University of Pennsylvania this summer.

Danielle O'Stein

Danielle O'Stein is a Ph.D. candidate in the Depart-
ment of Art History, with a focus on postwar and contemporary art. In 2014, she completed her doctoral exams and be-
gan preparing a dissertation on the role of plastics in the development of modern and contemporary art. Her dissertation will explore how plastic's role in the development of modern and contemporary art has been shaped by its interaction with other materials and techniques, and how these interactions have shaped the artistic practices of artists working in the 20th and 21st centuries.

Nicole Riesenberger

Nicole Riesenberger is a Ph.D. candidate in the Department of Art History, with a focus on postwar and contemporary art. Her dissertation will explore the role of plastic in the development of modern and contemporary art, with a particular emphasis on its interaction with other materials and techniques. Her research will also examine how these interactions have shaped the artistic practices of artists working in the 20th and 21st centuries.
What was specifically appealing to you about our Department and its curriculum?

I was attracted by the way our Department endorses museum practice alongside more traditional, academic career trajectories. I like that our faculty tends to share a focus on the art object as a physical, material presence, whether we’re dealing with Michelangelo or classic women’s Blues music, Dutch still life or modern Lithuanian architecture. I had begun to experiment with digital platforms on the museum side as a way of broadening access to art and was impressed by our Collaboratory and Digital Innovation Group. Quint empowers us to get our feet wet with a variety of digital tools (in my case, mostly focused on video editing, collections management, and web publishing) while thinking hard about the potential of digital art history as a method. I feel our Department strikes a strong balance between unfiltered and rigorous academic training and opportunities to explore new contexts and applications for that work.

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

So far it’s been a terrific experience. Each of my seminars has been valuable in its own way. I’ve enjoyed conducting primary research in the Archives of American Art, Art Museum of the Americas, and Walters Art Museum, and studying artworks in person at the National Gallery of Art and Smithsonian American Museum. I got to co-curate the exhibition, *Streams of Being: A Selection from the Art Museum of the Americas,* at The Art Gallery as part of a seminar led by Professor McEwen and build its online counterpart (http://streams-of-being.interart.org/onaksa/) with my colleagues, Grace Yauamaura and Ali Singer, both processes instructive for my professional development. I’ve also participated in the Critical Theory Colloquium, hosted by the Department of English. It’s been useful to hear what matters to grad students in other fields—English, Women’s Studies, Communication, Kinesiology—and to dig into complicated theoretical material in a laid-back, supportive environment. The recent SoundPlus conference organized by the English Department, along with my research on Fluxus for a seminar with Professor Mansbach, has helped me thinking in the direction of sound art for my Master’s. The GAGA guest lecture and graduate colloquium with Duke’s Professor Kristine Stoles was also a highlight.

You successfully completed and defended your Master’s thesis last spring. Tell us about your project.

I had a great time researching my Master’s thesis. I was lucky to find a topic that continuously challenged and stimulated me over the months it took to complete. I focused on a temporary sound installation called Pandemonium by Canadian artist duo, Janet Cardiff and George Bures Miller, which occupied the Eastern State Penitentiary historic site in Philadelphia from 2005 to 2007. Because the artwork was a temporary project, organized by an independent curator at a defunct nineteenth-century prison, it had not received the archival attention it might have in a more traditional art space. I was able to recover commission records and talk with many of the people instrumental in bringing the work to life. As it turned out, Pandemonium provoked big questions about the relationship of sound art and music to the documentary tradition. So I learned a great deal, and was forced to contend with the problem of presenting a sound installation in print. Needless to say, it’s impossible to illustrate works of this kind with still images. Thanks to my training in the Collaboratory, I was able to edit together a multimedia presentation for my defense, and I’m working to take the project a step further using a web-publishing platform called Scalar expressly designed to share audio and video.

What are your plans for the summer and for your third year?

I am interning at the Baltimore Museum of Art with Contemporary Curator, Kristen Hileman. It’s been a deep dive into research on a selection of photographs made after 1980, as well as a bootcamp in interpretive label writing. I’m preparing for a busy year ahead in a new role as graduate coordinator of The Stamp Gallery. The Stamp is not only an exhibition space and incubator for student artists and curators, but also home to a growing collection of contemporary artwork, acquired by and for our student population. This year marks the tenth anniversary of this Contemporary Art Purchasing Program. Already in this short time, the CAPP collection has emerged as an important regional force, creating a home in Maryland for the work of nationally and internationally-recognized artists such as Richard Prince, Reena Spicia, Emma Marks, Jeff Deitch, Kevin Lee, Leonardo Drew, and Lorna Simpson, to name just a few. I see this as a momentous year for our campus community to become more involved in the work of nationally and internationally-recognized artists.

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

I suppose I would pass along a couple of really excellent pieces of advice that I received early on in my graduate career. The first comes from Professor Gill. When we were talking about ideas for my Master’s thesis, she mentioned that she liked projects that focus on a single painting. I suppose I would pass along a couple of really excellent pieces of advice that I received early on in my graduate career. The first comes from Professor Gill. When we were talking about ideas for my Master’s thesis, she mentioned that she liked projects that focus on a single painting. They tend to have a natural shape, she said, and they lend themselves to conference presentations and to publications. I took this advice to heart. Most of my seminar papers have focused on single works of art, a fact, I believe, that has helped me present these projects in other venues. The second piece of advice comes from Professor Colautt, who taught a seminar in my first year on early modern artistic patronage (which was great, by the way). I remember him saying in the beginning that we need to keep an eye on what’s happening in our fields now. That’s a strong encouragement, inspiring even. If my dissertation started with the spark of an idea, she provided the oxygen that helped that spark grow in its own due course.

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

When I think of my favorite experiences as a graduate student, I think of the countless hours I used to spend in the Collaboratory, bouncing around ideas with some of my friends in between coffee runs. In terms of professional experiences, however, my favorite memories involve presenting research. This past year, I spoke at the Middle Atlantic Symposium in the History of Art, and it was a real honor to be there, representing the “home team.”

What is your plan for the summer and for your third year?

I’m excited to have finished a project. But on the other hand, I’m a bit sad to be leaving Maryland. I’ve enjoyed my time here very much, and I’ll be hard not seeing everyone as often as I’d like.

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

The members of our faculty are great teachers. And I’m not just referring to the amount of time and energy they put into developing engaging seminars—although this, too, deserves attention. I’m thinking, especially, about the time and energy they invest in us (the graduate students) personally and professionally.

Here’s an example of what I mean. In my second year at Maryland, I did a practice run of a paper that I was to deliver at a professional conference. It was my first presentation, and I was nervous. My delivery needed a lot of work. Afterwards, Professor Gill met with me. She had already read the paper, and we had dinner together. We talked about how to make my delivery more engaging. She helped me be present—she said that it was important to really engage with the audience. As a result, I think my presentation was much better.

I also think that the Department is really good about providing support and resources for graduate students. For example, there are several different groups that provide support and resources for graduate students. There are groups like the Collaboratory, which is open to all graduate students, and there are also groups like the Art Museum of the Americas, which is specifically for art museum students.

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

I would encourage younger graduate students to take advantage of the resources available to them. This includes attending conferences, participating in workshops, and seeking out opportunities to present their work. It’s also important to establish relationships with faculty members and other students in the program, as these relationships can provide guidance and support as they work on their research.

What are your plans for the summer and for your third year?

I plan to take a break from writing my dissertation and spend some time working on a project related to my research interests. Specifically, I am interested in exploring the relationship between art and technology, particularly in the context of new media and digital art. I will be working on this project both in the United States and in Europe, where I will be visiting several museums and galleries to conduct research.

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

I would recommend that younger graduate students be open to new ideas and be willing to take risks. It’s important to be adventurous in your research and to be willing to explore new avenues. Additionally, it’s important to be open to feedback and to be willing to revise and refine your work as needed.

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award for excellence in teaching. In 2011, she was selected as one of three candidates to represent Missouri State in the national professor of the year competition. Since 2011, she is also the recipient of numerous grants for research and for curriculum development in sixteenth-century Spanish studies. She co-authored an exhibition catalog for the University of Kansas, Lawrence, in 2008 and 2015, for which she received 2008 and 2015 MSU Faculty Research Grants and a 2015-16 V from the College of Arts and Sciences at Missouri State. She is also the recipient of a grant from the College of Arts and Sciences for her research on the history of Peruvian silver. Anyone who is out in the Los Angeles area, please feel free to make it a real experience. More information is available on the following website: http://collections.lacma.org/node/688396.

Christopher Slogar

Christopher Slogar (Ph.D. 2005) is Associate Professor of Art History at California State University, Fullerton. As a 2014 African- American Educator Development Fellowship for post-doctoral research in Belgium. She spent the first half of the year as a Research Associate in the Department of Art History at KU Leuven. There, she completed her forthcoming book, Michael Sweerts (1618-1664): Shaping the Artist and the Academia in Rome and Brussels, which will appear in the series, Pictura Nova: Studies in 16th- and 17th-Century Flemish Painting and Drawing (Brepols Publishers). The study demonstrates the critical role that Sweerts played in the emergence of a Netherlandish academic tradition and the academy's significance as a site of artistic learning and innovation in the La color-barrier in the early modern southern Netherlands. Lara's most recent publication explores the international exchanges of Netherlandish artists and ambition in seventeenth-century Brussels. The drawing academy of Michael Sweerts, has appeared in the interdisciplinary volume Facts & Feelings: Retracing Emotions of Art, 1600-1800 (Turnhout: Brepols, 2015). In 2014 she also co-authored a catalogue of several gifts of objects by such artists as Alan Ehrsholm, Douglas Watson, Robert Schatz, Herman Maril, Dan Christensen, and Frederick Hammersley. She has served as the Art of Portraying and the Art of Dying: Charles Demuth ‘Faces Mortality,’ will appear in Ricerche di Storia dell’arte in early 2016. In addition to his responsibilities at the Sheldon, he is co-curating This is a Portrait if I Say So: Reimagining Representation in American Art. His recent curatorial efforts focus on the College Art Association’s Professional Practices Committee since February, 2013. At UNLV’s Cedarview Graduation 2015, he received the Chancellor’s Outstanding Contributions to the CLGT Community Award.

Lara Yeager-Crassard

For the academic year 2014-15, Lara Yeager-Crassard (Ph.D. 2013) was awarded a Belgian American Educational Foundation Fellowship for post-doctoral research in Belgium. Since 2011, Lara Yeager-Crassard has been a Research Associate in the Department of Art History at KU Leuven. There, she completed her forthcoming book, Michael Sweerts (1618-1664): Shaping the Artist and the Academia in Rome and Brussels, which will appear in the series, Pictura Nova: Studies in 16th- and 17th-Century Flemish Painting and Drawing (Brepols Publishers). The study demonstrates the critical role that Sweerts played in the emergence of a Netherlandish academic tradition and the academy’s significance as a site of artistic learning and innovation in the early modern southern Netherlands. Lara’s most recent publication explores the international exchanges of Netherlandish artists and ambition in seventeenth-century Brussels. The drawing academy of Michael Sweerts, has appeared in the interdisciplinary volume Facts & Feelings: Retracing Emotions of Art, 1600-1800 (Turnhout: Brepols, 2015). In 2014 she also co-authored a catalogue of several gifts of objects by such artists as Alan Ehrsholm, Douglas Watson, Robert Schatz, Herman Maril, Dan Christensen, and Frederick Hammersley. She has served as the Art of Portraying and the Art of Dying: Charles Demuth ‘Faces Mortality,’ will appear in Ricerche di Storia dell’arte in early 2016. In addition to his responsibilities at the Sheldon, he is co-curating This is a Portrait if I Say So: Reimagining Representation in American Art. His recent curatorial efforts focus on the College Art Association’s Professional Practices Committee since February, 2013. At UNLV’s Cedarview Graduation 2015, he received the Chancellor’s Outstanding Contributions to the CLGT Community Award.

Dr. Breanne Robertson at Machu Picchu, Peru

Breanne Robertson (Ph.D. 2012) is a postdoctoral fellow at the Crystal Bridges Museum of American Art, where she is working on her second book project, a study of portraiture in the early modern southern Netherlands. In the past year, she has organized several exhibitions, including Dialogues: Recent Acquisitions of the Shelburne Museum of Art; A New Line of Thinking: Recent Sculpture by Robert Schatz; Will Wilson: Crises, Crossroads, and Land of Enchantment: New Mexico as Cultural Crossroads. Walz has been instrumental in the development of a number of initiatives, including the creation of a permanent collection of modern Mexican and Peruvian silver. Anyone who is out in the Los Angeles area, please feel free to make it a real experience. More information is available on the following website: http://collections.lacma.org/node/688396.

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A Moment with Aneta Georgievska-Shine
Alumna and Lecturer

Tell us a little about your recent professional activities:

I’ve been quite busy, I have to say. My course load at the University of Maryland over the last decade has been fairly full. Typically, I have taught two classes for the Department of Art History and Archaeology per semester and one class for the Department of Art. Last year, I was teaching a bit less, but that was compensated for by courses and lectures I gave at different institutions in the Washington metropolitan area – from the Smithsonian, where I lecture on various aspects of art history to adult audiences at the National Endowment for the Arts and The Walters Art Museum, where I have done numerous docent training sessions or spoken to private groups.

Which of the courses that you have taught for the University of Maryland remain your favorites?

It is difficult to choose – there have been many, and they have varied quite a bit. Some semesters, I have focused on courses that are closer to the area I was trained in – seventeenth-century art in the Netherlands or seven-teenth-century European art in general. In other instances, I have ventured further, teaching colloquia on methods of art-historical research or on specialized aspects of art theory. One thing is certain: I have been fortunate to work in a very supportive environment, and encouraged to design a number of original offerings. The course on the reception of classical mythology in the early modern period, which encompasses the visual culture of Italy, France, Spain, Flanders, and Holland from around 1500 to 1700, is definitely one of my favorites. Though I could antici-pate the students’ interest in classical myths, I was surprised to see the degree to which they could get excited about Ovid’s Metamorphoses, the principal classical source we were studying. Another course I find very compelling was on self-portraiture as a genre. The colloquium on art history and the museum world has been just as rewarding. It involves weekly visits and discussions in Washington museum areas and other art institutions, as well as a range of assignments that allow the students to gain a more practical understanding of writing for different audiences. Last semester, for instance, the students from this course got an opportunity to learn about the art program of the World Bank group and develop three small focus shows for the main building of this international institution. The course on the actual insights about the material world as well as to ourselves. Though the academic environment has changed dramatically over the last few decades – fewer full-time positions, tectonic shifts in terms of the “canon” and what is taught do not need to be included in a typical survey course – the core history of study, and an ongoing emphasis on interdisciplinary research and approaches – the old paradigm about specialized scholarship is still very much alive, however problematic it may be in terms of the actual teaching demands in most colleges around the country, and with respect to jobs outside academia.

How have those changes influenced your own career decisions?

By making me more aware of the need for flexibility, that would be the simplest answer. Due to family circumstances, I have never sought full-time positions in the traditional sense, but rather have taken advantage of opportunities to teach a wide range of courses that are closer to the area I was trained in – seventeenth-century art in the Netherlands or seven-teenth-century European art in general. Similarly, while Washington D.C. is one of the museum capitals of the world, curatorial positions in narrowly-defined areas of specialization are few and far between… and then you have the famous problem of being regarded as over-quali-fied for the number of publications you have taught. Given these circumstances, I have decided to pursue a somewhat less conventional career path as a lecturer, author, and art consultant.

Can you elaborate a bit more on the challenges and rewards of that “less conventional career path”?

Job security, lack of stable income, absence of institutional support – whether the kind that comes from tenure-track positions in academia, such as a substantial leave to write, or from the museum world, such as the ability to organize and curate a significant exhibition – all of these are challenges. Being an independent scholar has never been easy, even for those of independent financial means. The decrease in the number of peer-reviewed journals and academic presses, as well as opportunities to work as a guest curator (especially in more established fields, such as the Dutch Masters), which has considerably limited my opportunities to find a job as a specialist in seventeenth-century northern European art. Similarly, while Washington D.C. is one of the museum capitals of the world, curatorial positions in narrowly-defined areas of specialization are few and far between… and then you have the famous problem of being regarded as over-quali-fied for the number of publications you have taught. Given these circumstances, I have decided to pursue a somewhat less conventional career path as a lecturer, author, and art consultant.

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Department Awards

Mark H. Sandler Award (graduate) 2014
Caroline Dubinsky 2015
Raino Isto

Jenny Reel Award (graduate) 2014
Bart Pushaw and Hannah Schockmel 2015
Caroline Pagunassi and Gretchen Stricker

Kathy Canavan Award (graduate) 2014
Suze Kim 2015
Alison Singer

Judith K. Reed Commencement Award (undergraduate) 2014
Hiji Nam 2015
Eric Crân

George Levitine Book Award (undergraduate) 2014
Marie Wiggins 2015
Sophie Huget

Frank Dilserfico Book Award (undergraduate) 2014
Katherine Millhorn

Judith K. Reed Scholarship (undergraduate) 2014
Zoe Copeman 2015
Zoe Weldon Yochum

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on Rubens in 2009, Rubens and the Archaeology of Myth 1610-1620, this collaborative effort was even more rewarding. Given the importance of interdisciplinary work in our field, as well as the need to cross boundaries between traditionally delineated areas of focus – whether in terms of national schools or centuries – I feel that we can all benefit from such collaborations. No one is who is asking complex questions about rela-tionships between different artists, cultural traditions, visual culture and literature or philosophy can control the amount of data and information available in our post-internet age. In an even more extreme way, such complex questions are critically about our own opinions and biases. Furthermore, working with another scholar side by side, writing and re-writing a manuscript until you forget who made which suggestion and who provided which primary or secondary sources, is a very liberating experience in terms of your academic ego after a while, you become acutely aware that Department is the most to get the work done, and do service to the subject you are addressing, rather than to give expression to your individual perspective.

Does this mean you are pursuing only collaborative projects at this point?

Not really. I will definitely continue to work with scholars such as Professor Silver in the future, as well. Indeed, we are contemplating another book collaboration. I am also working with a scholar of comparative literature, especially in non-Western fields such as Asian and African art. All of these choices and requirements – for there were rather well-defined requirements concerning the curricu-lum of study, and an ongoing emphasis on interdisciplinary research and approaches – the old paradigm about specialized scholarship is still very much alive, however problematic it may be in terms of the actual teaching demands in most colleges around the country, and with respect to jobs outside academia.

How do you decide which projects to take on?

I have tried to attend conferences such as those organized by the Renaissance Society of America and the Histo-rians of Netherlandish Art on a regular basis. There is nothing that compels you to work and focus on an art-his-
Do you see this combination of activities as something you will continue to do in the future, as well?

Most definitely — and I am certainly not excluding other options, as well. I will continue to write and publish academic work, as well as take part in scholarly conferences, as I have done almost every year to date. The pleasures of doing original research are too great to give up because of the lack of traditional rewards. I will also continue to think of other opportunities for introducing art history to a wider range of people — whether through courses for informal groups, workshops for adults from different professional fields, or writing and publishing for non-academic venues.

I chose art history because of my faith in the importance of art and the humanities, not just in the context of educating the college-level population, but also for maintaining and cultivating the crucial values associated with them throughout one’s life.

For the Love of Art(s)

by Christopher Blair Levitine Woodside

Most of those who read this Newsletter are most certainly familiar with my grandfather’s name, George Levitine — and the University of Maryland’s prestigious endowment and lecture, which carry it. Chairman of the University of Maryland’s Department of Art between 1964 - 1978, my grandfather was both a great lecturer himself, and an even greater appreciator of the arts. My grandmother, Eda (also a well-known person-about-campus for many, many years), loved the arts, as well — a love that was second only to her love for George. What some of you may not know, however, was that my grandparents, both Holocaust survivors and self-made first-generation Americans, lived perhaps one of the greatest love stories of all time — and it, too, played out through the arts.

My grandmother, who was deeply supportive of and committed to her husband’s work, rarely stepped out of the shadows during his teaching years. She was a protective force of nature, shielding him from any perceived negativity, and building him up at all times. She was a loyal, doting wife. After his passing in 1989, however, Eda was forced to make a decision: choose to mourn the loss of her soul mate in a manner that would consume all of her remaining joy for life, or find a way to soldier on by honoring George through the greatest passion they had ever shared together — the arts. She chose the latter.

I was only nine when my grandfather died, and much of my deep admiration for him and his work has been instilled in me through the recounting of stories. I was able to bear witness to my grandmother’s transformation into a public supporter of the arts. When considered in light of their love for each other, it was also indescribably romantic; Eda became a tireless champion in the decades that followed, both on campus at the University of Maryland, in George Levitine lecture and associated events, and by hosting Levitine Fellows in her home. She supported the National Gallery of Art, the University of Maryland’s prestigious endowment and lecture, and by hosting Levitine Fellows in her home. She supported the National Gallery of Art, which is second only to her love for George.

While I certainly do not possess the inherent abilities of many of those reading this to carve out a career as an artist or performer, it is thanks largely to my grandfather that I did develop such a personal passion for music that I now make a living advocating for its role in schools. I have no deep or profound understanding of the arts my grandfather studied, nor of the classical composers my grandmother admired most, but I did get the message that they were trying to impart: find joy during your brief time here on Earth and through whatever inspires you.

Oftentimes in life, we matriculate to an institution of higher learning, we come to know and revere the achievements of the ghosts of that place’s past: vaunted names from history, surely connected with greatness, in particular, with disciplines of learning. The name Levitine is certainly synonymous with such associations at the University of Maryland. But lest there be any doubt, my grandparents were not elitist intellectuals, for they were merely two individuals who believed strongly in the power of the arts to bring all kinds of people together — and, in their own lives, they fell in love because of them. In the end, George and Eda wanted nothing more than for everyone to have access to these special kinds of experiences, to benefit from a lifetime spent embracing self-expression.

With my grandfather’s passing roughly three years ago, there now resides an enormous hole, both in my heart and among the greater Washington, D.C. arts community. In my grandparents’ absence, and in the spirit of the examples which they set, I am trying my best to live my own life as a steward of the arts and as an advocate for their transformative power to change lives. I share all of this with you because I feel it is important that those pursuing their dreams in the arts at the University of Maryland know that, in spite of the enormous importance that they placed on academic achievement, the true reason why my grandparents devoted their entire lives to the arts was not at that at all. In a word, it was love.
The Potomac Center’s fall 2014 graduate workshop hosted in the Michelle Smith Collaboratory

Sara Berkowitz in Rome as a TA for Professor Calarcoona’s class during winter term 2015

Students in Professor Ater’s classes visited the Schomburg Center for Research in Black Culture during the fall trip to New York, sponsored by the Robert H. Smith Family Foundation

Sara Berkowitz in Rome as a TA for Professor Colantuono’s class during winter term 2015

UMD architecture students use LIDAR to laser scan the atrium of the Villa San Marco, Stabiae

UMD architecture students use LIDAR to laser scan the atrium of the Villa San Marco, Stabiae

Graduate students Sara Berkowitz and Amanda Chen examine wall paintings in the atrium of Villa A, Oplontis

Graduate students from the Department participate in “What Was Antihumanism?”, the Potomac Center’s spring 2015 symposium hosted at the National Air & Space Museum

Steven Cody with daughter Isabella at the Taubman Museum of Art in Roanoke, Virginia

Jonathan Walz looking at work in storage at the O’Keeffe Museum in Santa Fe, NM

Eloy Areu, The Metropolitan Museum of Art (ink and watercolor) (made during the fall trip to New York)
Jennifer Plyler and Brighton Payne (foreground) with Caroline Shields and Andrew Eschelbacher (background) at the Wheelock Symposium, May 2014

Arthur K. Wheelock, Jr. with friends at the symposium in his honor, May 2014