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From the Chair

This year saw the publication of a new annual index that measures the respective merits of graduate programs throughout the country. The Faculty Scholarly Productivity Index rates the output of faculty members in around 7,300 doctoral programs by basing its results on the number and types of publications, journal citations, awards, honors, and grants received. *The Chronicle of Higher Education* in its January 12, 2007 issue published the rankings based on this report of the top 10 programs in 104 disciplines. The Faculty Scholarly Productivity Index's approach offers a more objective basis for assessing programs than those such as *U.S. News & World Report's* annual rankings that are strongly biased in favor of reputation, a subjective criterion that can lag well behind current reality. Based on faculty members' productivity and peer acknowledgments of merit, the Department of Art History and Archaeology at the University of Maryland ranked no. 8 in the entire country. Programs such as

Harvard's and Princeton's did not even appear in the top 10. However one wants to judge the adequacy of the measurements used to reach these conclusions, our program, as never before, is definitely in contention for national honors and recognition. The faculty is to be congratulated for its remarkable progress in rising to the challenge of creating a program that embodies academic excellence.

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



The Department gathered in December to bid farewell to outgoing professor and department chair Sally Prome, who is now professor of religion and visual culture in the Yale Institute of Sacred Music and Yale Divinity School, deputy director of the Yale Institute of Sacred Music, and professor of American Studies in the Faculty of Arts and Sciences at Yale.

joined our faculty in fall 2005, followed by Yui Suzuki in fall 2006 and Elizabeth Marlowe in spring semester of this year. This fall Shannen Hill and Alicia Volk, who both held Getty Postdoctoral Fellowships this past year, will begin teaching in the department. We very much welcome their arrival and are grateful to Shannen for having agreed to fill in as Director of Graduate Studies while Meredith Gill is on leave.

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

in our drive toward excellence.

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

Throughout this past academic year there have been a number of occasions when members of the department were able to get together to celebrate. My wife Nancy and I especially enjoyed hosting the departmental party held in February in New York City during the College Art Association's annual meeting. It was a pleasure to see so many faces from the past along with the current members of our program together in the same room. The photograph accompanying this forward records another departmental gath-

ering, this time for Sally's farewell party, which took place here at home on the 4th floor. This occasion was to celebrate her tenure at Maryland and to thank her as well for all that she has done over the years for the department. She played a very important role in our success even before she became chair, and we hope to continue to see her frequently in the years to come. The photograph also commemorates many of those who have participated in and are responsible for the department's rise to the level of a top-ten program, showing faculty members, students, and staff. I take no responsibility for the fact that in the photo an ascending angel appears behind my head, while a descending devil appears behind Tony Colantuono's. However, as an admirer of William Blake, I cannot help but point out that in *The Marriage of Heaven and Hell* the devils represent positive energies and the angels negative (i.e. bureaucratic) ones. Both, though, are required if progress is to be made. Through the interaction of these two polar opposites, creativity and excellence can flourish. The department is definitely in a dynamic and energized state of mind that continues to propel us forward.

—Bill Pressly

Faculty Listed by Fields

Arts of Africa and the African Diaspora

Professors Renée Ater and Shannen Hill

Arts of the Americas

Art of the United States

Professors Renée Ater, Franklin Kelly, William Pressly, Joshua Shannon, and Professor Emerita Josephine Withers

Arts of Asia

Art of China

Professor Jason Kuo

Art of Japan

Professors Yui Suzuki and Alicia Volk

Arts of Europe

Ancient

Professors Elizabeth Marlowe, Marjorie Venit and Professor Emerita Marie Spiro

Western Medieval

Professor Emeritus Don Denny

Renaissance and Baroque

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

Eighteenth and Nineteenth Centuries

Professors June Hargrove and William Pressly

Arts of the Twentieth Century

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

Adjunct Faculty 2006–2007

Professor Hélène Bernier

Professor Aneta Georgievska-Shine

Professor Louise Martinez

Professor Greg Metcalf

Professor Adrienne Childs

Professor Agnes Kedzierska

Professor Amita Sarin

Professor Guy Jordan

Professor Seojeong Shin

Professor Dena Crosson

Professor Jeffrey Cudlin

Professor Beryl Bland

Professor Marcia Kupfer

Professor Katharina Pilaski

Professor Susan Power

Affiliate Faculty

Professor Matthew G. Kirschenbaum, Department of English and Associate Director of Maryland Institute for Technology in the Humanities (MITH)

Faculty News

Professor Renée Ater

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

Professor Anthony Colantuono

Professor Anthony Colantuono will be on sabbatical leave in Fall 2007. His

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

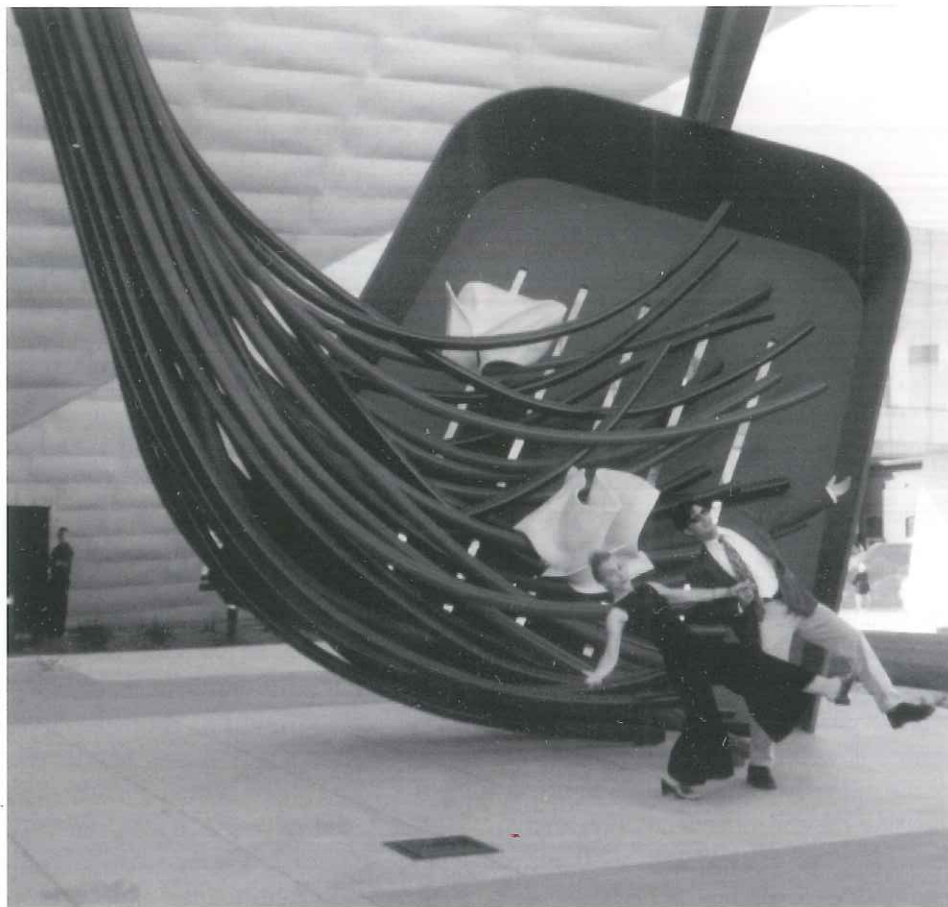
Professor Meredith J. Gill

Meredith J. Gill enjoyed her second year back in the Department. In Octo-

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



Professor June Hargrove (left) with a study group for the restoration of the Versailles Hall of Mirrors on the roof of the Schloss Herrenchimesee—the German castle is a replica of the French chateau built in the 1870s by Ludwig II, the "Mad King" of Bavaria.



Professor Shannen Hill with her husband, Peter Burkholder, being swept up by Coosje van Bruggen and Claes Oldenburg's *Big Sweep*, 2006, at the Denver Art Museum.

her contribution "Curiosity and Pleasure: Renaissance Augustine." Professor Gill is currently preparing a series of commissioned entries for the ambitious multi-author compendium, *After Augustine: A Historical Guide to the Reception of Augustine*, Oxford University Press. Her entries include articles on the authors, Leonardo Bruni, Giovanni Pico della Mirandola, and Coluccio Salutati, as well as one on the "Visual Arts, 1200–1600." Among her shorter publications in 2006–2007 were reviews of Caroline Campbell and Alan Chong et al's *Bellini and the East*, in *Renaissance Studies*; Caroline Bruzelius's *The Stones of Naples: Church Building in Angevin Italy, 1266–1343*, in *Church History*; as well as William Tronzo, ed., *St. Peter's in the Vatican*, in *Renaissance Quarterly*. While she will miss her role as Director of Graduate Studies next year when she has a sabbatical leave, she is also looking forward to completing her book project, *Flights of Angels: The Order of Heaven in Medieval and Renaissance Italy*.

Professor June Hargrove

June Hargrove continued as the Invited Professor at the Centre André Chastel, Paris IV - Sorbonne, until her sabbatical year ended in August 2006. In the fall, she had a General Research Board Semester Award from the University of Maryland. During this time she published three articles: "Woman with a Fan: Paul Gauguin's Heavenly Vairaumati—a Parable of Immortality," *The Art Bulletin*, September 2006, LXXXVIII, no. 3, 552–66; "Paul Gauguin and his Muses: the Feminine Ideal as "Other" in the Myth of the Artist," *L'Artiste et sa muse. Mythification du créateur et de son modèle XIX–XX siècles*, Rome, Académie de France, Villa Medici, 2006, 117–139; and "Les monuments de la guerre de 1870–1871 et la représentation politique," *La République en représentations autour de l'oeuvre de Maurice Agulhon*, Annette Becker and Evelyne Cohen, eds, Paris: Publications de la Sorbonne, 2006, 173–181.

She presented part of her latest re-

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

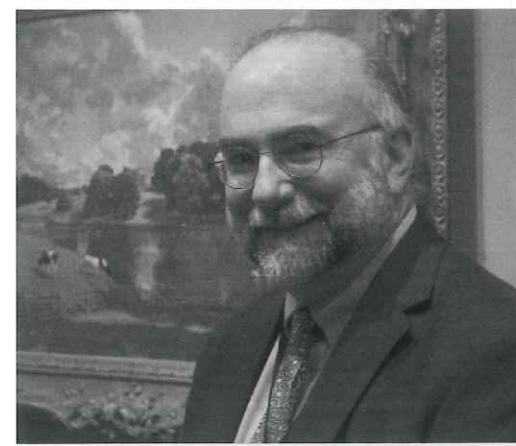
Professor Shannen Hill

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

ership Award Committee for the Arts Council of the African Studies Association. Together with her husband and two sons, she relocated from Denver, Colorado to their new home in Hyattsville last spring.

Professor Franklin Kelly

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



Professor Franklin Kelly with Wivenhoe Park, Essex in the exhibition *Constable's Great Landscapes: The Six Foot Paintings* at the National Gallery of Art.

Turner and *Edward Hopper*, and on a survey of the English painter John Martin's paintings, watercolors, and prints scheduled for 2009. During 2006–2007 Professor Kelly lectured on Winslow Homer at the Chrysler Museum of Art in Norfolk, Virginia, on Asher B. Durand at Princeton University, and on Frederic Edwin Church at the Nelson-Atkins Museum in Kansas City, Missouri. He contributed an essay entitled "A Harmony of Equals: Nature, Architecture, and Art at the Ebsworth Resi-

dence," to the book *Art + Architecture: The Ebsworth Collection + Residence*. Professor Kelly continued to serve as Senior Curator, Office of the Deputy Director and Senior Curator of American and British Paintings at the National Gallery

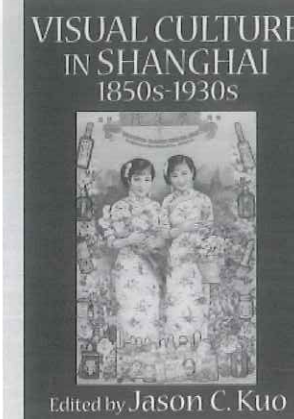
Professor Jason Kuo

Professor Jason Kuo edited two volumes: *Discovering Chinese Painting: Dialogues with Art Historians*, second edition, Dubuque, IA: Kendall/Hunt Publishing, 2006, for which he also wrote a chapter, and *Visual Culture in Shanghai, 1850s–1930s*, Washington, DC: New Academia Publishing, 2007. In addition, he has published three articles and chapters in other edited volumes, including "Fu Baoshi," in *Allegemeines Künstlerlexikon*, Leipzig: Saur, 2005, vol. 46, pp. 15–17; "On George Kung-chao Yeh," in Michael Knight, ed., *The Elegant Gathering*, San Francisco: Museum of Asian Art, 2006, pp. 35–42; and "Huang Binhong: Clear Dawn on Lake and Mountains," in Vivian Patterson, ed., *Encounter: Williams College Museum of Art*, Williamstown: Williams College Museum of Art, 2006, pp. 130–131. Professor Kuo presented "A Tale of Two Scholars: Cahill and Fong on Chinese Painting," at the College Art Association of America Annual Meeting, New York, February 2007; and "James Cahill and the Making of American Scholarship on Chinese Painting in the Postwar Era," at the Association for Asian Studies Annual Meeting, Boston, March 2007. He also chaired the panel on "Missionary Influence on Culture and Religion in China Today" at the international conference, *A Bridge between Cultures: Commemorating the 200th Anniversary of Robert Morrison's Arrival in China*, co-organized by the Library of Congress and the University of Maryland. He reviewed article manuscripts for *East Asian History*, Australia, and *Acta Universitatis Carolina, Philologica 1, Orientalia Pragensia*, Prague, Czechoslovakia, and evaluated grant and fellowship proposals for the John Simon Guggenheim Memorial Foundation, New York City, and the Social Sciences and Humanities Research Council of Canada (SSHRC)/Conseil de recherches en sciences humaines du Canada, Ottawa, Canada.

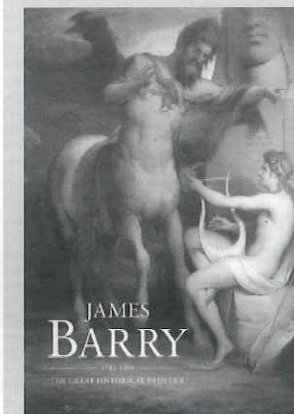
Professor Steven A. Mansbach

Steven Mansbach published a host of articles in scholarly journals, introductions to exhibi-

SELECTED RECENT PUBLICATIONS BY FACULTY



Jason C. Kuo edited the volume, *Visual Culture in Shanghai, 1850s–1930s* (New Academia Publishing, 2007).



William Pressly contributed to *James Barry (1741–1806): The Great Historical Painter*, the catalog for an exhibition held at the Crawford Art Gallery in Cork, Ireland, from October 22, 2005 to March 4, 2006.



"The Dance of the Brush: History and Development of Chinese Calligraphy", the 8th Annual Wang Fangyu Memorial Lecture in Chinese Calligraphy Education, was given by Dr. Bertrand Mao (holding calligraphy) on April 10, 2007. Professor Jason Kuo (center), Director of the Wang Fangyu Endowment for Calligraphy Education organized the event in co-sponsorship with the Confucius Institute at the University of Maryland.

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

Professor Elizabeth Marlowe

Liz Marlowe had a very busy year, the main events of which were the birth of her second daughter, Dahlia, in August, and her family's move to Maryland in December. In between those two activities, she managed to finish off an article that will appear next year in an edited volume with Cambridge University Press

on emperors and urban benefactions in ancient Rome, and to win the Arthur Kingsley Porter prize for her *Art Bulletin* article (June, 2006) on the relationship between the Arch of Constantine and the colossal statue of the Sun-god which stood behind it. She also continues to serve as field editor for ancient art at *caa.reviews*. Since moving to Maryland, she has given a talk at Johns Hopkins University but has otherwise been focusing quite intensely on her teaching (the ancient survey and a graduate seminar on imperial monuments in Rome), which she has found enormously challenging and rewarding.

Professor William Pressly

Bill Pressly is serving as Acting Chair after Dr. Promey's departure for Yale University in January. He is continuing work on his book-length study of James Barry's murals at the Royal Society of Arts on the theme of the Progress of Human Culture. This issue of the *Newsletter* also reproduces the cover of last year's Barry exhibition catalogue, in which Pressly was a major participant. With Professor Tom Dunne, he is co-editing a volume of essays produced from the talks given at the international conference that was held

in conjunction with this exhibition. His own essay on Barry's painting *Crowning the Victors at Olympia* will appear in this volume, which will be out well in time for London's hosting of the Olympic Games in 2012, making it easy to compare Barry's version of the games to the contemporary one. In addition, three of Pressly's essays on other aspects of Barry's art will appear in "*Cultivating the Human Faculties*": *James Barry Commemorated*, a book edited by Susan Bennett to be published by Associated University Presses for Fairleigh Dickinson University Press. His most recent book *The Artist as Original Genius: Shakespeare's "Fine Frenzy" in Late-Eighteenth-Century British Art* will appear later this year, published by Associated University Presses for the University of Delaware Press. This work examines the first generation of artists in Britain to define themselves as history painters, attempting what was then considered to be art's most exalted category. These ambitious artists, a group that includes Fuseli, Barry, Romney, and Blake, were presented with the challenge of how best to compete with the continental old masters when they had only an impoverished native tradition on which to build. For psychological support, they relied on their perception of William Shakespeare, whom they recast as the original genius incarnate, striving to accomplish in art what he had accomplished in literature. They were all too willing to misread Thebes's lines in *A Midsummer Night's Dream* as the Elizabethan playwright's personal artistic manifesto: "The poet's eye, in a fine frenzy rolling, / Doth glance from heaven to earth, from earth to heaven." Under the banner of Shakespeare's fine frenzy, they interjected a new intensity and vitality into the increasingly moribund academic tradition that they had inherited and in the process heralded the beginnings of the Romantic movement.

Professor Joshua Shannon

During his leave in the fall of 2006, Professor Shannon wrote the final chapter of his book, *The Disappearance of Objects: Art and New York's Postmodernization, 1960*. The book, to be published

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

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

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

Professor Richard Spear

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

On the basis of his research as consultant to the Prince of Wales Museum in Mumbai (Bombay) on their collection of nearly 200 little-known European paintings, he published the lead article, "Antoine Dubost's 'Sword of Damocles' and Thomas Hope: an Anglo-French skirmish," in the August, 2006 issue of "The Burlington Magazine." Currently he is preparing a sequel article for "The Burlington Magazine" on other nineteenth-century paintings in Mumbai,

some of which were exhibited at the Royal Academy, such an immense canvas by the Irish painter Daniel Maclise (shown at the R.A. in 1837) but which, like the Dubost, have been considered as "lost." His research for the second article, which took him to London in July, was funded by the Sir Dorab Tata Trust. On that occasion he also visited the contemporary art exhibition, *Documenta 12*, in Kassel, Germany, and the outdoor sculpture exhibition that takes place every ten years in nearby Münster.

Last March the Allen Memorial Art

The most recent issue of *Artibus et Historiae* (no. 55, 2007) is dedicated to William R. Rearick (1930-2004), who, in addition to being on the editorial board of the journal for many years, was a professor in the Department of Art History and Archaeology at the University of Maryland from 1969 until his retirement in 1994. Roger Rearick, as he was known, was a renowned scholar of Italian Renaissance Art, specializing in Venetian Drawings and the work of Jacopo Bassano. The Department's annual graduate student forum, from which one participant is selected to represent the University at the Middle Atlantic Symposium, is named in his honor.

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

Professor Marjorie S. Venit

This past year acquitted itself as another peripatetic adventure for Marjorie S. Venit, who delivered nine public lectures

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

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

Professor Alicia Volk

Alicia Volk spent the 2006–2007 academic year as a J. Paul Getty Postdoctoral Fellow in the History of Art and Humanities. She was resident in London as a research associate of the Sainsbury Institute for the Study of Japanese Arts and Cultures, and was based at the School of Oriental and African Studies, University of London. This opportunity allowed her to complete her book manuscript on early twentieth century Japanese modernism, titled *In Pursuit of Universalism: Yorozu Tetsugor and Japanese Modern Art*. For this project she was recently named the inaugural recipient of the Phillips Book Prize, an award sponsored by the Center for the Study of Modern Art at

the Phillips Collection to support innovative modern art research in a first book manuscript. Her book will be published by the University of California Press. During the year Dr. Volk traveled extensively to conduct research towards her book and several other writing projects, and in preparation for courses she will teach in 2007–2008. She spent the summer months in two of her favorite cities—Tokyo and Yokohama—with visits to museums and sites in Kyoto, Nara, Ise, Kaakura, Hakone, Nagoya and other Japanese locales.



Professor Volk is pictured in the Calouste Gulbenkian Museum in Lisbon, where she studied 18th-century Chinoiserie and Japonaiserie objects (here, a desk assembled in France of Japanese lacquer panels and French mounts; and tapestries after the "Chinoiserie" series of paintings by Jean Pillement).

In Italy she surveyed works by the 19th-century landscapist Antonio Fontanesi (the first European to teach oil painting in Japan), a rare and enlightening opportunity to study the palette of this influential painter. The exhibition *Tokyo-Berlin/Berlin-Tokyo: The Art of Two Cities* brought her to Berlin and afforded an opportunity to view the spectacular Chinoiserie and Japonaiserie of Sans Souci palace in Potsdam. This was one of numerous research trips she has taken within Europe to survey Japanese and other Asian art objects exported to Europe in the 16th through 19th centuries, and Western art and interior decoration under its influence. She intends to bring such experiences into the classroom in her courses "Japonisme," "Arts of Asia," and also "Japan and the West in Japanese Art." For the latter course, visits to Holland and Portugal, two former colonial powers with a strong presence in Asia, have been particularly eye-opening. She also traveled to Los Angeles to speak at a symposium titled *Rajikaru! Experimentations in Japanese Art 1950–1975* held at the Getty Research Institute. Meanwhile, she has been preparing two articles for publication—one on Japanese artists'

collectives in the early twentieth century, and the other on modern and contemporary folding screens.

Professor Arthur Wheelock

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

Other publications include an article on "A Museum Curator's Perspective," which appeared in the Edited Proceedings of *IFAR Conference Journal on Catalogues Raisonnés and The Authentication Process*, "Ethics and Potential Conflicts of Interest," International Foundation

for Art Research, New York, 2001; and a review of Ben Broos and Araine van Suchtele, eds., *Portraits in the Mauritshuis: 1430-1790*, for the *Burlington Magazine* 148, 123–124.

He gave a large number of lectures this past year, including "From Roadside Cottages to Hills in the Polders: Reality and Fantasy in Rembrandt's Landscapes," Hood Museum of Art, Dartmouth College, Hanover, New Hampshire; "The Creation and Marketing of Two Twentieth-Century Vermeer Forgeries," Winterthur Museum; "Rembrandt: The Artist and His Collection," Cooper-Hewitt National Design Museum; "The Building of a Collection: Flemish Painting in the National Gallery of Art," National Gallery of Art; "Innovation and Tradition in Rembrandt's Religious Prints," The Trout Gallery, Lectures in the History of Art, Dickinson College, Carlisle, PA; "Rembrandt and the Dutch Republic," Humanities West Rembrandt Conference, San Francisco, as well as at the Dayton Art Institute and at the Portland Museum of Art; "Vermeer and the Camera Obscura," Bruce Museum of Arts and Sciences, Greenwich, CT; "Strokes of Genius: Rembrandt and the Human Experience," National Gallery of Bermuda; "The National Gallery Collection: Beyond Attribution?" Rembrandt Symposium, Musée du Louvre, Paris. He gave a lecture on Vermeer at the retirement celebration of Michael Mack-Gerard, curator at the Städel Museum in Frankfurt; and, finally, presented a lecture at Williams College, Williamstown, MA on the topic: "What Makes a Vermeer a Vermeer? Searching for Clues in the Conservation Laboratory." In January he was also a panel discussant in a program at the Portland Museum of Art entitled: *Collecting Dutch Painting at the Portland Museum of Art*.

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

Graduate Student News

Jennifer Beck

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

Sarah Cantor

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

Tosha Grantham

Grantham served as Assistant Curator of Modern and Contemporary Art at the Virginia Museum of Fine Arts (VMFA) in Richmond for six years. Her VMFA exhibitions include *Generations*, featuring contemporary African-American art, and *Selections*, a bilingual exhibition in Eng-



Graduate students play a crucial role in organizing and presenting the annual Middle Atlantic Symposium. Sybil Gohari (left) headed student volunteers at this year's event, including Breanne Robertson and Jonathan Walz.

lish and Spanish, which included 20th-century Latin American art. While on academic leave, as VMFA Guest Curator, she is currently working on an exhibition of photography, photo-based new media and video installations titled *Darkroom: Photography and New Media from South Africa, 1950–Present*, which will open in VMFA's new galleries in 2009. Grantham began work on a Ph.D. in Art History and African Diaspora Studies at the University of Maryland, College Park (UMD) in Fall, 2006, and is currently the David C. Driskell Fellow at the Walters Art Museum in Baltimore.

Since the late 1990s, she has taught contemporary art seminars at Virginia Commonwealth University, George Mason University, and Howard University. She has contributed essays to catalogues for the University Gallery of Art and Design at NC State University in Raleigh, NC, The Studio Museum in Harlem, the Anderson Gallery at VCU, and the City Gallery of the Charleston, SC Office of Cultural Affairs. Selected publications include items in *OneWorld*, *ArtNet*, and the *Washington Review for Literature and the Arts*. She has curated exhibitions

at the District of Columbia Art Center Washington Project for the Arts/Corcoran, School 33 in Baltimore, MD, and the Corcoran Museum of Art. She lectured at the *Bridging the Gaps* conference, Harvard University, the *James A. Porter Colloquium*, Howard University, the *4th Asia-Pacific Triennial*, Queensland Art Gallery, Brisbane, and the Hirshhorn Museum and Sculpture Garden. Grantham received a BA in Art History from Georgetown University (1991), and an MA in Art History from Howard University (1997).

Suzy Hwang

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

Grayson Lai

Grayson Lai presented a paper entitled "Learning from Japan and Maintaining National Pride: Early Twentieth Century Chinese Painting" at the annual conference of the International Association of Asian Studies in Baton Rouge.



Professor Marjorie Venit (left) and Professor Meredith Gill (right) attended the University's Center for Teaching Excellence Award Ceremony in May with Suzy Hwang, where she was presented with a 2006-2007 Distinguished Teaching Assistant Award.

Asma Naaem

Asma recently completed her dissertation proposal defense. Her dissertation, "The Imagery of the Ear: The Visual Culture of Sounds and Sound Technology in America, 1848-1948," examines images that depict sound (or non-sound) in terms of the phenomenological experiences of the viewer and the contemporary historical, cultural, and scientific issues surrounding noise, sounds, and the act of listening. This fall, she will be the Sara Roby Predoctoral Fellow in American Realism at the Smithsonian American Art Museum for a twelve-month fellowship.

Laura Napolitano

Laura Napolitano spent the first six months of 2007 as a Sara Roby Predoctoral Fellow in American Realism at the Smithsonian American Art Museum, where she completed the first draft of her dissertation, "Growing Pains: Lilly Martin Spencer's Images of Children." While in residence, she also participated in the Fellows Lectures in American Art

symposium. Laura is the recipient of an Ann G. Wylie Dissertation Fellowship from The Graduate School. With the aid of this fellowship, she plans to finish her dissertation in the spring of 2008.

Nathan Rees

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

Breanne Robertson

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

Megan Rook-Koepsel

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

Adam Rudolphi

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

Ginny Treanor

Ginny Treanor, a fourth-year Ph.D. student, has been working for the past year at the National Gallery of Art in the department of Northern Baroque Paintings with curator Arthur K. Wheelock, Jr. on an exhibition of the art of Jan Lievens (1607-1674) that is scheduled to open



Breanne Robertson in Hawaii, where she traveled to give a paper at the Hawaii International Conference on Arts and Humanities.

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

Rachel Wadsworth

Rachel Wadsworth was named a Center for American Art Summer Fellow at the Philadelphia Museum of Art where she is engaged in both exhibition and permanent collection research. Rachel recently finished a Maryland Museum Fellowship at the National Gallery of Art—her two main projects were research on *The Stranded Ship* by Asher B. Durand and *His First Appearance in Public* by Charles Caleb Ward. In addition, Rachel is preparing to compete in her first triathlon on June 24 in Philadelphia.

Jonathan Walz

In mid-October 2006 Jonathan F. Walz had the great pleasure of traveling with Italian art historian Sergio Cortesini to Lancaster, Pennsylvania, to visit the former residence of local artist Charles Demuth and to explore Amish culture. Jonathan spent much of the autumn crafting his dissertation proposal, which he successfully defended in late October, subsequently advancing to candidacy. On the 29th of that month he presented his talk "Singing the Blues: Charles Demuth and the Queer Color of Love," at the annual *Mid-Atlantic Popular/American Culture Association* conference, held in Baltimore, Maryland. For the four weeks prior to his departure from the National Gallery of Art, where he was employed as a research assistant in the Department of Modern Prints and Drawings for calendar year 2006, Jonathan showed his mixed media drawing *Something Queer Is Going On* in the staff art exhibition space. The piece identified numerous LGBTQ artists in the permanent collection of the museum and the locations of their works within the building complex. Jonathan taught an upper level survey on

the early twentieth-century movements of dada and surrealism for UMD's 2007 Winter term. He served as TA for ARTH 275 (African art) during spring semester, while simultaneously teaching a course on the history of contemporary art at the Catholic University of America. The exhibition that Jonathan organized for the Stamp Student Union Gallery, *I Walk the Line: Three Abstract Artists in the 21st Century*, opened to much positive comment on March 1, 2007. The show was the Gallery's first to include podcast commentary by the curator and artists; these interviews were made available to visitors in the actual exhibition space as well as online. For the Department's second annual undergraduate symposium Jonathan managed the design and production of the event's poster, served on a graduate advisory team, and introduced Jennifer Grejda, one of the student speakers. For the third year in a row he coordinated *Quick and Dirty*, the University's graduate student symposium on LGBTQ topics, which took place on April 25, 2007, with the yearly proceedings' best attendance to date. Jonathan gratefully acknowledges the Department's co-spon-



Jonathan Walz (left) and Sergio Cortesini (right) investigated American vernacular architecture outside York, Pennsylvania, in October 2006.

**Spring 2007
Graduation &
Dissertation Titles**
PhD

Martha A. Bari
"Mass Media is the Mes-
sage: Yoko Ono and John
Lennon's 1969 Year of Peace"
Advisor – Ater

Colette M. Crossman
"Art as Lived Religion:
Edward Burne-Jones as Painter,
Priest, Pilgrim, and Monk."
Advisor – Pressly
Tuliza K. Fleming
"Thomas Satterwhite
Noble (1835–1907):
Reconstructed Rebel."
Advisor – Promey
Guy D. Jordan
"The Aesthetics of Intoxication
in Antebellum American Art and
Culture"
Advisor – Promey
Margaret A. Morse
"The Arts of Domestic Devotion
in Renaissance Venice:
The Case of Venice."
Advisor – Colantuono
Jorgelina Orfila
"The Art of Paul Cézanne and the
Making of Modern Art History"
Advisor – Hargrove

MA

Emily R. Grey
"Dada Exhibitions"
Advisor – Mansbach

Hyosil Suzy Hwang
"Situating the Laocoön in its
Roman Context"
Advisor – Venit
Jennifer J. Lee
"Venus Imaginaria: Reflections
on Alexa Wilding, Her Life, and
Her Role as Muse in the Works of
Dante Gabriel Rossetti."
Advisor – Pressly
Hannah Wong
"A Riveting 'Rosie': J. Howard
Miller's We Can Do It! Poster and
Twentieth-Century American
Visual Culture"
Advisor – Promey

sorship and support of this event. As he has received a twelve-month fellowship to work on his dissertation at the Georgia O'Keeffe Museum & Research Center, Jonathan will be relocating to Santa Fe, New Mexico, in early September. jwalz1@umd.edu

Juliet Wiersema

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

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

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

In 2006, Juliet received a Jay I. Kislak Fellowship through the Kluge Center at the Library of Congress to study eight Ancient West Mexican ceramic house models bequeathed to the Library. These objects represent a funerary tradition practiced by the pre-Hispanic cultures of Nayarit and Jalisco similar to that of the Moche in Peru. At the LOC, interdis-

ciplinary research was undertaken with Nels Olson, head of the LOC research laboratory, and Ron Bishop, Senior Research Archaeologist at the Smithsonian Institution. Neutron activation analysis (NAA) was conducted on the eight objects studied with the aim of approximating their geographical origin.

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

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

In the 2007–2008 academic year, Juliet will return to Peru on a Fulbright IIE fellowship. During this period she will focus on the relationship between Moche architectural remains and Moche architectural vessels. Collaborative work with Peruvian archaeologists and



Juliet Wiersema (left) and Hannah Wong (right) at Peru's most sophisticated winery.



Juliet Wiersema examines recently developed x-rays of Moche vessels on the grounds of the MNAHP in Lima, Peru.

architects will be an important aspect of this phase of dissertation research.

Undergraduate Student News

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

In addition to the symposium, the Art History Association provided numerous opportunities for undergraduates to encounter works of art first hand. AHA sponsored trips to the Guggenheim Museum and the Museum of Modern Art in New York City, and the Philadelphia Museum of Art, and organized a private

Lara Yeager

Lara Yeager has just finished a very productive first year at Maryland working with Dr. Arthur Wheelock. After teaching a summer course in the department, she will continue in her second year of the direct Ph.d. program and will also serve as MA co-chair of the Graduate Art History Association. In the meantime, she will happily continue research on Flemish artist Michael Sweerts and humor in seventeenth-century Dutch art.

Xiaoqing Zhu

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

lished in the forthcoming conference proceedings.

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

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



tour of prints and drawings at the National Gallery of Art. The Association's community service this year included a student-led workshop at the Art and Learning Center on Maryland Day for

children and families, with an art activity that had kids painting like Jackson Pollock and Jacob Lawrence. For more information, contact Rikki Rabbin (rikkir@gmail.com).



From left to right: Professor June Hargrove, Dr. Christa Clarke, and Professor Sally Promey.

Distinguished Alumni Lecture Series

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

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

male dress and the widely divergent but important roles that clothing plays in defining male identity in Africa.

Susan Libby, Associate Professor of Art History at Rollins College, presented



From Left to Right: Professor Yui Suzuki, Suzanne Valenstein, and Professor Sally Promey.

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

Suzanne Valenstein Lecture

On September 19, 2006, Suzanne Valenstein, longtime curator at the Metropolitan Museum of Art and world renowned expert on Chinese Ceramics, joined students and faculty of the Department for a conversation about her latest book project. Vantenstein outlined

her investigation into stylistic influences in ancient ceramics that crossed cultures from China to Central Asia. Tales from her vast experience in the field included accounts of discoveries both scholarly and material—stories of recognizing works of great rarity and importance in shop inventories were particularly fascinating. Among the numerous publications that Valenstein has authored is *A Handbook of Chinese Ceramics*, a standard in the field since 1975.

Middle Atlantic Symposium

The Middle Atlantic Symposium in the History of Art, jointly sponsored by the Department of Art History and Archeology, University of Maryland and the Center for Advanced Study in the Visual Arts, National Gallery of Art, took place on March 30-31, 2006. The George Levitine Lecture was delivered on Friday, March 30, by Wu Hung, Harrie A. Vanderstappen Distinguished Service Professor and Director of the Center for the Art of East Asia at the University of



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



Chicago. His address was entitled, "Absence as Presence: Exploring a Fundamental Representational Mode in Chinese Art and Visual Culture."

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

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

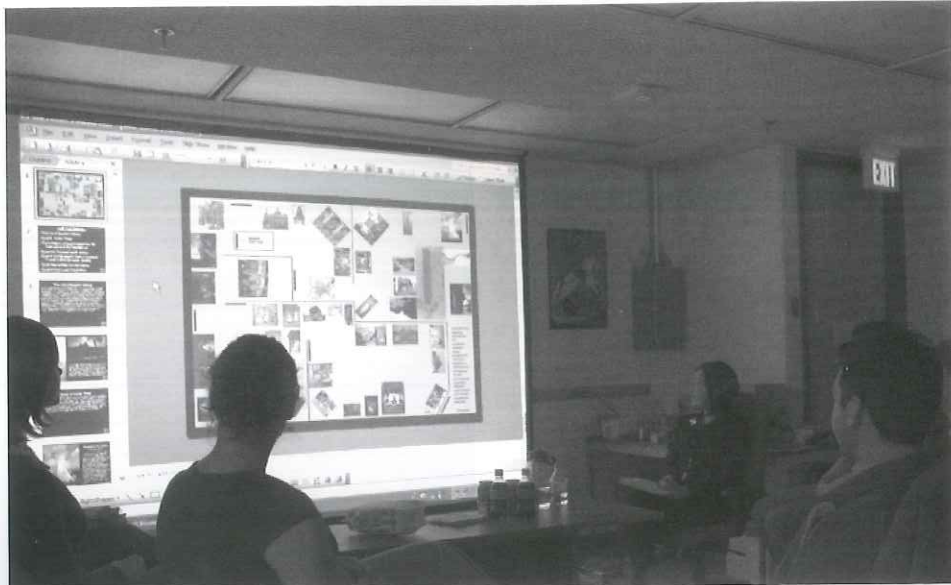
Correction

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

Visual Resources Center's Collaboratory

Communication and collaboration continue to be guiding concepts in Art History's transition to digital media. In 2006, those ideas provided the impetus for transformation of the VRC workroom into a "collaboratory"—a place for people to meet and work together to share ideas and solve problems encountered in teaching. Furniture and computers were moved out of the room, creating an open area conducive to group interaction. A large (9' x 6') projection screen was installed on one wall, and a tall storage cabinet was adapted to house a digital projector and laptop across the room, creating an informal viewing area for digital presentations inside the VRC.

This newly configured space quickly became the venue for presentations and group projects, such as the VRC's "Tech Talks"—a series of informal meetings held regularly on Thursday afternoons at 3:00. Each week, the Tech Talk began with a short and simple demonstration of a specific digital resource or application that might be used in teaching. In the informal atmosphere of the collaboratory, the demo elicited questions and suggestions from participants about how that particular technology might solve specific problems encountered by individuals while teaching. Those questions and ideas became the real topics of the



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

Tech Talks, with the participants working together to solve teaching problems by adopting and adapting technological concepts to develop new techniques for presenting their material.

Teaching materials from the Tech Talks were demonstrated at the *Innovations in Teaching and Learning* conference at the University of Maryland in February, 2007, in a presentation titled "Brainstorming in the Collaboratory: How Rearranging the Furniture Helped Foster Innovation in Teaching." High-

lights included Prof. Yui Suzuki's presentation of a Japanese scroll as a moving image, visually unrolling in the appropriate manner from right to left, using the motion path feature of PowerPoint. Adam Rudolphi demonstrated how the hyperlink feature in PowerPoint can be used to create a non-linear PowerPoint lecture, in which the instructor is able to move easily among PowerPoint slides without being constrained by the linear ordering of the images in the standard PowerPoint format.

News from Alumni

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

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

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

Colette Crossman, (Ph.D. 2007)

Colette Crossman earned her Ph.D. in spring 2007 with a doctoral dissertation

entitled "Art as Lived Religion: Edward Burne-Jones as Painter, Priest, Pilgrim, and Monk." A specialist in late eighteenth- and nineteenth-century British art, she has held research fellowships at the Huntington Library, the Paul Mellon Centre for British Art, and the Yale Center for British Art. She recently accepted an appointment as Curator of Academic Programs at Oberlin College's Allen Memorial Art Museum, where she will collaborate with faculty and students in all disciplines to integrate the museum's collections more deeply into the college curriculum.

Robert Echols
(M.A. 1987, Ph.D. 1993)

For the past decade, Robert Echols has had dual careers as an independent art historian, specializing in Venetian Renaissance painting, and a consultant for the American Bar Association. Most recently, he served as an advisor to the Museo del Prado in Madrid, Spain, for its historic Tintoretto exhibition, January-May 2007, the first monographic Tintoretto exhibition in 70 years and the first ever outside Venice. Bob assisted the Prado in the selection of pictures and was a principal author of the catalogue, to which he contributed the essay "Tintoretto the Painter," a biographical section, and many individual catalogue entries. The show was an enormous success with the public, attracting 423,000 visitors, and acclaimed by critics, drawing attention from the *New York Times*, the *New Yorker*, and other major publications, as well as scholarly journals. At a scholarly conference held in conjunction with the exhibition, Bob presented a paper "Toward a New Tintoretto Catalogue." The published version of the paper, written in conjunction with Frederick Ilchman of the Museum of Fine Arts in Boston, will include a new checklist of Tintoretto's oeuvre, substantially different from that in the standard monographs. Bob notes that his approach to Tintoretto, which was reflected in the Prado exhibition, grew out of the ideas of his advisor



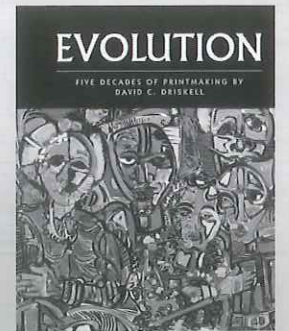
2007 Smithsonian American Art Museum Fellows included (from left to right) Heidi Applegate (M.A. 2001), Kerry Roeder (M.A. 1999) and current Maryland student Laura Groves Napolitano.

at the University of Maryland, the late W.R. Rearick.

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

David M. Gariff
(Ph.D. 1991)

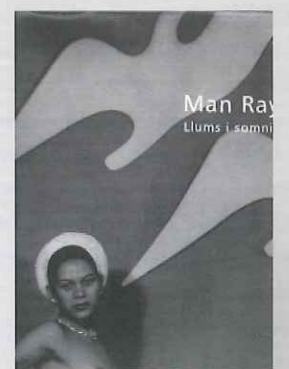
In addition to monthly Gallery Talks at the National Gallery of Art, where he serves as lecturer, David presented a lecture as part of the Gallery's *Jasper Johns in Context* series titled: "Purposeless Play: Jasper Johns, Collaboration, and the Non-Art of Marcel Duchamp, John Cage, and Merce Cunningham."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



Evolution: Five Decades of Printmaking by David C. Driskell, ed. by Dr. Adrienne Childs, ed. (Pomegranate Communications, 2007)



Dr. Wendy Grossman contributed the article "African Art in the Age of Mechanical Reproduction: Photography at the Crossroads," to the volume, *Die Schau des Fremden: Ausstellungskonzepte zwischen Kunst, Kommerz und Wissenschaft*, ed. Cordula Grewe (Stuttgart, 2006).



"Modernism between the Ethnographic and the Surreal: Man Ray's Photographs of African Art in the Goldberg/D'Aflitto Collection," an article by Dr. Wendy Grossman, was published in *Man Ray: Llums i somnis* (Girona, 2006).

history. He contributed essays for two contemporary art exhibitions in Washington, D.C.: *Janis Goodman: Shifting Waters, New Drawings*, at The Flashpoint Gallery; and "On Sculpture, Drapery, Dialogue, and the Greeks," for the catalogue to the exhibition, *Tomás Rivas: Left to My Own Devices*. David was a juror for the new media section at the recent *artDC* fair. He is currently at work on a book dealing with influence and inspiration in western painting scheduled for publication in 2008.

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

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

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

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

Her interest in modern and contemporary art has continued to benefit from the courses in art theory she teaches at the UMCP Department of Art. Her recent reviews in *ArtUS* have covered exhibitions such as *Jasper Johns: An Allegory of Painting*, National Gallery of Art, Washington (2007) and *The Uncertainty of Objects and Ideas, Hirshhorn Museum and Sculpture Garden*, Washington, D.C.

(2006). This year, she is also engaged in curatorial work on two exhibitions at the Kampa Museum in Prague, Czech Republic: *Mondrian and Kupka* (May-July, 2007), and *The Early Silk-screens of Andy Warhol* (July-September, 2007).

Henry "Quint" Gregory
(M.A. 1992, Ph.D. 2003)

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

Wendy Grossman
(Ph.D. 2002)

In addition to adjunct teaching at George Washington University last year, Wendy Grossman continues work on her exhibition and book on Man Ray, modernist photography and the arts of Africa, Oceania and the Americas. Publications over the past year include: "Portfolio Man Ray," *TRIBAL Magazine*, Winter 2005-2006; "Unmasking Man Ray's *Noire et blanche*," *American Art*, Summer 2006; "African Art in the Age of Mechanical Reproduction: Photography at the Crossroads," in *Die Schau des Fremden: Ausstellungskonzepte zwischen Kunst, Kommerz und Wissenschaft*, ed. Cordula Grewe, Stuttgart, 2006; and "Modernism between the Ethnographic and the Surreal:

Man Ray's Photographs of African Art in the Goldberg/D'Aflitto Collection," in *Man Ray: Llums i somnis*, Girona, 2006. Her article "From Ethnographic Object to Modernist Icon: Photographs of African and Oceanic Sculpture and the Rhetoric of the Image," will appear in the winter 2007 issue of *Visual Resources*. The highlight of 2007 was her stint aboard *Brilliance of the Seas* lecturing on art related to the Mediterranean ports of call visited on the cruise, presenting variations on the theme "Virgins, Vamps and Vampires: Representations of Women in Art Through the Ages" (and mapping out her retirement career!). Wendy will be a visiting professor at Middlebury College in Fall 2007, teaching courses on modernist primitivism and African art related to the exhibition *Resonance from the Past* on display during the semester.

Kristen Hileman (M.A. 2001)

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

Julia Myers (Ph.D. 1989)

Julia R. Myers is a Professor of Art History at Eastern Michigan University. In October of 2006, her article "Catherine Shinnick: Nature's Disciple" appeared in *Ceramics Monthly* magazine. Myers has recently curated a forty-year retrospective of the work of feminist, Jewish artist, Ruth Weisberg, which opened at the Eastern Michigan University Art Gallery on March 12, 2007. The exhibition is accompanied by a catalogue titled *Completing the Circle: The Art of Ruth*

Weisberg. She is currently working on an exhibition of Detroit, African-American artist Charles McGee to open at the University Art Gallery in fall 2009.

Akela Reason
(M.A. 1993, Ph.D. 2005)

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

Brooke Rosenblatt
(M.A. 2005)

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

Malia Serrano (M.A. 1991)

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

Christopher Slogar
(M.A. 1997, Ph.D. 2005)

Christopher Slogar, a specialist in African art, is Assistant Professor of Art at California State University, Fullerton. His article, "Early Ceramics from Calabar, Nigeria: Towards a History of *Nsibidi*," which includes illustrations of two terracottas from the Department's collection on view in the Hands-On Seminar Room, was published in *African Arts* 40, 1 (2007). A research note, "New Archae-

ological Material from Cross River State: A Terracotta Image of a Seated Woman from Odukpani," appeared in *Lagos Historical Review* IX (2006). Last March, Chris presented his paper, "Before Old Calabar: Ceramics and Art History in the Cross River Region of Nigeria," during the session, *Art in Southeastern Nigeria: A Tribute to G. I. Jones*, at the Arts Council of the African Studies Association (ACASA) 14th Triennial Symposium on African Art, held at the University of Florida. He received a New Faculty Stipend from Cal State to return to Nigeria during summer 2007. Chris also contributed as Associate Researcher, United States, to the documentary film, *King Leopold's Ghost: A Story of Greed, Terror, and Heroism in Colonial Africa*, narrated by Don Cheadle and Alfre Woodard (Linden Productions, 2006). The film, based on the 1998 book of the same title by Adam Hochschild, premiered at the 2006 Palm Springs International Film Festival to widespread critical acclaim. slogarc@hotmail.com

Moreland Stevens
(M.A. 1967)

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

Elizabeth Tobey
(Ph.D. 2005)

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



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

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

Dennis Weller (Ph.D. 1992)

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

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

Weller's current publications include "The Drawings of Jan Miense Molenaer," *Master Drawings*, vol. 45, no. 2, Summer, 2007, pp. 147-166; and "Riches in Haarlem," review of *Paintings in Haarlem 1500-1850: the Collection of the Frans Hals Museum*, *Apollo Magazine*, vol. CLXV, no. 544, June, 2007, pp. 113-114.



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 Art History & Archaeology Department welcomes updates, comments, and suggestions from our alumni and friends. Please submit items to Jennifer Beck, Newsletter Editor 2007–2008, email: jebeck@umd.edu

For more information about the program, prospective students may contact Deborah Down, Graduate & Undergraduate Program Coordinator, telephone: (301) 405-1487 / email: ddown@umd.edu or Professor Shannen Hill, Director of Graduate Studies, email: shill@umd.edu

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