From the Chair

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

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

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

Professor Renee 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 essay 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 "Artists Havens Abroad" discussion in a Global Centers symposium sponsored by the Smithsonian American Art Museum; served as the respondent for a paper delivered by Cheryl Finley titled "‘Hi Part of My DNA’: The Embedded Life of the Slave Ship Icaron" 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 Perspectives: 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 Tani and continued in calendar year 2004 with a grant from the National Endowment for the Humanities. The book deals with the problems of the so-called "learned advisor" in Early Modern European art, that is, the role of professional rhetoricians and poets in conceiving the iconographic content of images. Long considered a minor phenomenon or worse, the futility of misguided art-historical iconographers, the "learned advisor" was in fact a crucial part of the creative process in almost every significant commission in the Renaissance and Baroque eras. Colantuono's study will explore the written instructions penned by these advisors in order to guide the artists in creating their works, as well as the written correspondence and contractual instruments documenting the collaboration between advisor and artist over a roughly four hundred year span covering the later Middle Ages through the early eighteenth century.

Professor Meredith J. Gill

Meredith J. Gill enjoyed her second year back in the Department. In October, she presented a paper on "Augustine and the Daim of Solitude in the Early Modern Imaginination" 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 Dis- perse: 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 and early seventeenth centuries onwards. The papers from this interdisciplinary panel, one 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 Shannon Hill with her husband, Peter Britzholder, being swept up by Cozie van Bruggen and Clas Oldenbourg’s Big Swish, 2006, at the Denver Art Museum.

Professor June Hargrove


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

Professor Shannon Hill

As a Post-Doctoral Fellow of the Getty Institute, Professor Shannon Hill spent much of last year advancing completion of her book Bioko and Black Consciousness in South African Art. The study interprets three trajectories of portraiture imaging Batu Stephen Bioko—as the embodiment of self-actualized pride, as icon of political abuse through his postmodern 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 Schonberg Center for Research in Black Culture in New York City that complement archival material found in South Africa. She also enjoyed the opportunity to visit the Art Museum’s new wing designed by Daniel Libeskind, and wrote an extended review of the African galleries for the journal African Impressions.

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. Turner and Edward Hopper, and on a survey of the English painter John Martin’s paintings, watercolors, and prints scheduled for 2009.

Professor Jason Kuo


Professor Steven A. Manbash

Steven Manbash published a host of articles in scholarly journals, introductions to exhibi-
tion catalogues, and essays—tellingly an aspect 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 exhibit on Graphic Modernism from the Baltic to the Balkans, 1910–1957, to open in October 2007 at The New York Public Library, for which he has also written the catalogue. Marsbach 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**

Elizabeth Marlowe had a very busy year, the main events of which were the birth of her second daughter, Delila, in January and her family’s move to Maryland in December. In between these two activities, she managed to finish off an article that will appear next year in an edited volume with Cambridge University Press and his employers 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 colonial statue of the Sun-god which stood behind it. She also continues to serve as field editor for ancient art caixa reviews. Since moving to Maryland, she has given a talk at Johns Hopkins University but has otherwise been focusing quite intently 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. 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, Cloistering the Sirens, was published 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 game to the contemporary one. In addition, three of Pressly’s essays on other aspects of Barry’s art will appear in "Catalyzing the Human Faculties: James Barry Commemorated," a book edited by Susan Jeffords 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 included Fuseli, Barry, and Romney, were presented with the challenge of how best to compete with the continental old masters who 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 went to mission theater in England (one of his 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, along with Venuti 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 acquired itself as another peripatetic adventure for Marjorie S. Venit, who delivered nine public lectures under various aegis in diverse venues that extended geographically from San Francisco to Buenos Aires. She delivered the Archaeological Institute of America’s Manton lecture to local AIA Societies in Baltimore, Appleton, and Madison, Wisconsin and the keynote address at "The Secrets of the Dead," the tenth anniversary celebration of the Robert V. Fulleron Art Museum at California State University, San Bernardino. In November she gave the Es- tella Schott Beeman Memorial Lecture for the Caracomb Society at the Museum of Fine Arts in Boston and, in December, the Helen H. Loebel Memorial Lecture for the Archaeological Society of Stony 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 Phidias," at the Annual Meeting of the AIA in San Diego.

In the past year, too, one book review and two articles revealed in the light of publication. "Painting and Counterpainting: Painted Vases on Artic Painted Vases" was published in the Swiss scholarly journal, Antike Kunst, and "Images of Alexandria" appeared in Kadmos: Studies in Honour of Margaret Anderson, volume 39 in the Athenaios Studies. 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, entitled *Portrait of 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 Califor-
nia Press. During the same year Dr. Volk traveled extensively to con-
duct 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, Izu, Hakone, Nagoya, and other Japanese locales. In Italy she surveyed works by the 19th-century landscapist Antonio Fontanesi (the first Italian to teach oil painting in Japan), a rare and enlighten-
ing opportunity to study the palette of this influential painter. The exhibition Tokyo-Berlin-Tokyo: The Art of Two Cities brought her to Berlin and afforded an opportunity to view the spectacu-
lar Chinoiserie and Japonaiserie of Sams 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 Eu-
rope in the 16th through 19th centuries, and Western art and interior decoration under its influence. She intended 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 Hol-
land 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 Rajput Art: Experi-
ences in Japanese Art 1950–1975 held at the Getty Research Institute. Meanwhile, she has been preparing two articles for publication—one on Japanese artists' collections in the early twentieth century, and the other on modern and contempo-
ary folding screens.

Professor Arthur Wheelock

This past year Arthur Wheelock helped organize Siberia 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 Il Principe e le Arti: Dipinti e sculture dalle Collezioni Liechtenstein that accompanied an exhibition held at the Museum Poldi Pezzoli, 2006. He also edited the exhibition brochure for In Celebration of Jan Davidsz de Heem: Still Life with Grapes, a small exhibition that focused on a new acquisition at the Frick Collection and the Japanese Art at the Frick Collection. Other publications include an article on "A Museum Curator's Perspective," which appeared in The Eildon Proceed-

He gave a large number of lectures this past year, including from Roadside to Ruins: Art in the Polish Realities and Fantasy in Rembrandt's Landscapes," Hood Museum of Art, Dartmouth Col-
lege, Hanover, New Hampshire; "The Creation and Marketing of Two Tew-
century German Vermeer Forgeries," Winter-
terthur Museum; "Rembrandt: The Art-
ist and His Collection," Cooperation-Hewitt National Design Museum; "The Build-
ing of a Collection: Flemish Painting in the National Gallery of Art," National Gallery of Art; "Innovation and Tradit-
ion in Rembrandt's Religious Prints," The Treas Gallery, Lectures in the His-
tory of Art, Dickinson College, Carlisle, PA; "Rembrandt and the Dutch Repub-
lic," Humanities West Rembrandt Con-
ference, San Francisco, as well as at the Dayton Art Institute, the Museum of Fine Arts, Cambridge, MA; "Vermeer of the Cam-
brous Oeuvre," Bruce Museum of Arts and Sciences, Greenwich, CT; "Strokes of Genius: Rembrandt and the Human Ex-
perience," National Gallery of Bermuda; "The National Gallery Collection: Be-
Past Attribution?" Rembrandt Sympo-
sium, Musée du Louvre, Paris. He gave a lecture on Vermeer at the retirement celebration of Michael Mack-Gerald, curator at the Städel Museum in Frank-
furt; and, finally, presented a lecture at Williams College, Williamstown, MA on the topic, "What Makes a Vermeer a Vermeer? Searching for Chies 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 decor-
ated by the Belgium Government at a cer-
emony at the Belgian 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 Mo-
ment Cathedrals to Venice, 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 ART1351 (Twentieth century Art since 1945) at the University.

Sarah Cantor

Sarah, a second year Ph.D. student, is preparing to take her qualifying exam before beginning research on her disserta-
tion, 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, includ-
ing researching French drawings at the National Gallery of Art through a Uni-
versity of Maryland Museum Fellowship, organizing an exhibition of drawings by members of the Ogle family (material mobility 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 pre-
seminated her paper entitled "Cos non mi-
noi botheria 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 included "Japanese prints and paintings," "Contemporary African-American art," and "Selections," a bilingual exhibition in Eng-
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 me-
dia and video installations titled Dark-
room: Photography and New Media from South Africa, 1950–Present, which will open in VMFAs 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 David C. Driskell Fellow at the Wal-
ters Art Museum in Baltimore.

Since the late 1990s, she has taught contemporary art seminars at Virginia Commonwealth University, George Ma-
son University, and Howard University. She has contributed essays to catalogues for the University Gallery of Art and De-
sign 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 publica-
tions include entries 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/Corcor-
an, School 33 in Baltimore, MD, and the Corcoran Museum of Art. She lectured at the Bridging the Gap conference, Harvard University, the James A. Por-
er Colloquium, Howard University, the 6th Asia-Pacific Triennial, Queensland Art Gallery, Brisbane, and the Hirschcr Museu, 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 confer-
ce of the International Association of Asian Studies in Baton Rouge.

Graduate students play a crucial role in organizing and presenting the annual Middle Atlantic Symposium. Six graduate students (left) headed student volunteers at this years event, including Breanne Robertson and Jonathan Wilt.
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 Levine fellow Nathan Rees spent the 2006-2007 academic year as a graduate assistant in the Vizual 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 Pictures of the Bon-damenti Pizet at the Questioning Renaissance" at the Princeton University, and successfully completed his comprehensive exams. He is currently working on his dissertation proposal, with plans to write about the influence of Theology in early twentieth century depictions of Native Americans in New Mexico.

Megan Roos-Koonsel
Second year M.A. student of Contemporary Art, Megan Roos-Koonsel 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 Biello and assistant contemporary art curator Sarah Newman. Also this summer, Megan begins work on her thesis under the direction of Joshua Shannon.

Adam Rudolph
During his second Ph.D. year at UMD, Levine fellow Adam Rudolph contributed to the community of the department in a variety of ways. A weekly attendee of the VRC’s Tech Talks series, Adam demonstrated his contribution to the group's technological discoveries for teaching at UMD’s 2007 Innovations in Teaching and Learning conference. Adam used the hyperlinking feature in PowerPoint that constituted his contribution to the conference presentation to good effect in both of his weekly Tech Talks, taking ART 200 under Drs. Marjorie J. Veit (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 (GAAH), and began developing ideas to enrich GAAH and further its goals during his tenure. Adam also continued working as a part of the National Gallery of Art Library/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.

Jonathan Waltz
In mid-October 2006 Jonathan F. Waltz had the great pleasure of traveling with Italian art historian Sergio Cortenisi to Lancaster, Pennsylvania, to visit the former residence of local artist Charles Demuth and to explore Amish culture. Jonathan spent much of the summer crafting his dissertation proposal, which he successfully defended in late October, subsequently advancing to candidacy. On the 29th of November 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 to 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 to UM’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 Stump 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 pod cast 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 Gerjda, 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-sponsor.
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 2017-2018 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 osteological community of Lc 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 Millaflora 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 Convención Nacional Plata del Peru (Peruvian National Silver Contest) to be held in Chiclayo this June.

At CAA 2017, Juliet co-chaired the Association for Latin American Art sponsored session in New York with Franciscan art historian Pam Huckkins, 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 J. Irshad Khalif 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 Yarzari and Jalisco similar to that of the Moche in Peru. At the LOC, interdisciplinary research was undertaken with Nels Olson, head of the LOC research laboratory, and Ron Bishop, Senior Research Archaeologist at the Smithsonian Institution. Neutron activation analysis (NAA) was conducted on the eight objects studied with the aim of approximating their geographical origins.

A Coecons 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 architects will be an integral aspect of this phase of dissertation research.

Lara Yeager

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

Xiaoqing Zhu

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

In January, 2007, she was selected to receive the Missouri 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, Jewelry 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 2007 International Congress of the History of Art in Melbourne, Australia, from 13-18 January, 2008. The award was sponsored by both the National Committee for the History of Art (NCHA) and the Department of Art History and Archaeology, University of Maryland.

Undergraduate Student News

In April, the Undergraduate Art History Association sponsored their second annual undergraduate symposium. Three outstanding papers were selected for inclusion, which were then further refined as the undergraduate presenters worked with a committee of graduate students to polish their work. The resulting excellent program was comprised of Jennifer Grejda’s “Catavaggia’s Caffè in All: Art Observation on Bellini’s Iconographic Method,” Emily Newton’s “Musee Lademann Ukeles: I Make Maintenance Art One Hour Every Day and the Crux of Cultural Value,” and Luisa Vallo’s “Michelangelo, Planelli, and the Taming of the Lion.”

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

Juliet Wiersema examines recently developed x-rays of Moche vessels on the grounds of the MINAMIP in Lima, Peru.
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 Gide's 'Passion of the Belle,'" 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 new insights 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. Valenstein outlined her investigation into stylistic influences in ancient ceramics that crossed cultures from China to Central Asia. Tales from her vast experience in the field included accounts of discoveries both scholarly and material—stories of recognizing works of great rarity and importance in shop inventories were particularly fascinating. Among the numerous publications that Valenstein has authored is *A Handbook of Chinese Ceramics*, a standard in the field since 1975.

Middle Atlantic Symposium

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

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

From left to right: Professor Yul Suzuki, Suzanne Valenstein, and Professor Sally Prower.

# Correction

The last edition of the Newsletter incorrectly listed the title of Vivien Tsung's 2005 M.A. thesis. The correct title is "Style and Subjectivity in HBO's Art."
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 Tech Talks, with the participants working together to solve teaching problems by adopting and adapting technological concepts to develop new techniques for presenting their material.

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

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 Titianretto exhibition, January-May 2007, the first monographic Titianretto 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 “Titianretto the Painter,” a biographical section, and many individual catalogue entries. The show was an enormous success with the public, attracting 432,000 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 Titianretto 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 Titianretto’s oeuvre, substantially different from that in the standard monographs. Bob notes that his approach to Titianretto, which was reflected in the Prado exhibition, grew out of the ideas of his advisor at the University of Maryland, the late W.R. Reisch.

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 Bowden Center for the Study of the Family, “Bottecelli and the Spirit of 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.

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 2007. Along with Reeni 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 Archaeology and will take place in March of 2008.

Childs gave a paper entitled “Sugarboxes and Blackamoreos: 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 printer 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.

2007 Smithsonian American Art Museum Fellows included (from left to right) Heidi Applegate (M.A. 2001), Korey Roeder (M.A. 1999) and current Maryland student Laura Groves Napolitiano.
Aneta Georgievska-Shine (MA. 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 Kruger Estate Museum, as well as on the occasion of the exhibition of Old Master paintings at the Royal Netherlands Embassy in Washington, D.C.

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 Raben's 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 UMCMP Department of Art. Her recent reviews in ArtUS have covered exhibitions such as Jasper Johns: An Allegory of Painting (Phillips, Washington) and the Unconference 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 Metropolitan Museum in Prague, Czech Republic (May-July, 2007), and The Early Silk-screens of Andy Warhol (July-September, 2007).


In addition to buffing to digital perfection the pixels on choice Vermeers and Nûtsen scenes in the Visual Resources Center, Quint loves teaching bright students in the Honors Program here at the University. His original course, Attending the Blackbrush: 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 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 colleagues attended the event, which was followed by an international competition 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)


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

Alexa Reason has accepted a position as a permanent librarian at Georgetown University in Atlanta, where she will be teaching a wide range of courses and advising undergraduate and graduate students. She has also signed a contract with the University of Pennsylvania Press to publish her manuscripts. 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 (MA. 2001)

Brooke Rosenblatt is Education Specialist for Public Programs and Interpretation at the Phillips, 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. 1999)

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.

Julia Myers (Ph.D. 1989)

Julia R. Myers is a Professor of Art History at Eastern Michigan University. In October of 2006, she published her article, “Shinnic Peace, Shinnic Nature’s Discipline” 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’s 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 at the University Art Gallery in fall 2009.

Christopher Slogar (MA. 1997, Ph.D. 2005)

Christopher Slogar, a specialist in African art, is Assistant Professor of Art at California State University, Fullerton. His early, “Earliest Ceramics from Cala- bar, Nigeria: Towards a History of泥 teens,” which includes illustrations of two terracottas from the Department’s collection on view in the Hands-On Seminar Room was published in African Arts 40, 1 (2007). A research note, “New Archaeological Material from Cross River State: A Terracotta Image of a ‘Bearded’ Figure from Odokpaa,” appeared in Legos Historical Review 9 (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. J. Jones, at the Arts Council of the African Studies Association (ACASA) 14th Biennial 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 Affie 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. Slogar@hcmu.edu

Moreland Stevens (MA. 1967)

Moreland Stevens is currently teaching part-time and researching the works of four California artists: Hiram Bloomer, Gideon J. Denny, Ernest Nasjot 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 Cavalleria, (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.

Grieme 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 NSF 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 at the “Teaching Art at the National Gallery,” at the National Gallery of Art, Washington D.C. His lecture was entitled “Clever Fictions of Daily Life.” He also conducted an all-day seminar at the NCAI de- cepted to “Celebrated Cities of the Dutch Golden Age.”

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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