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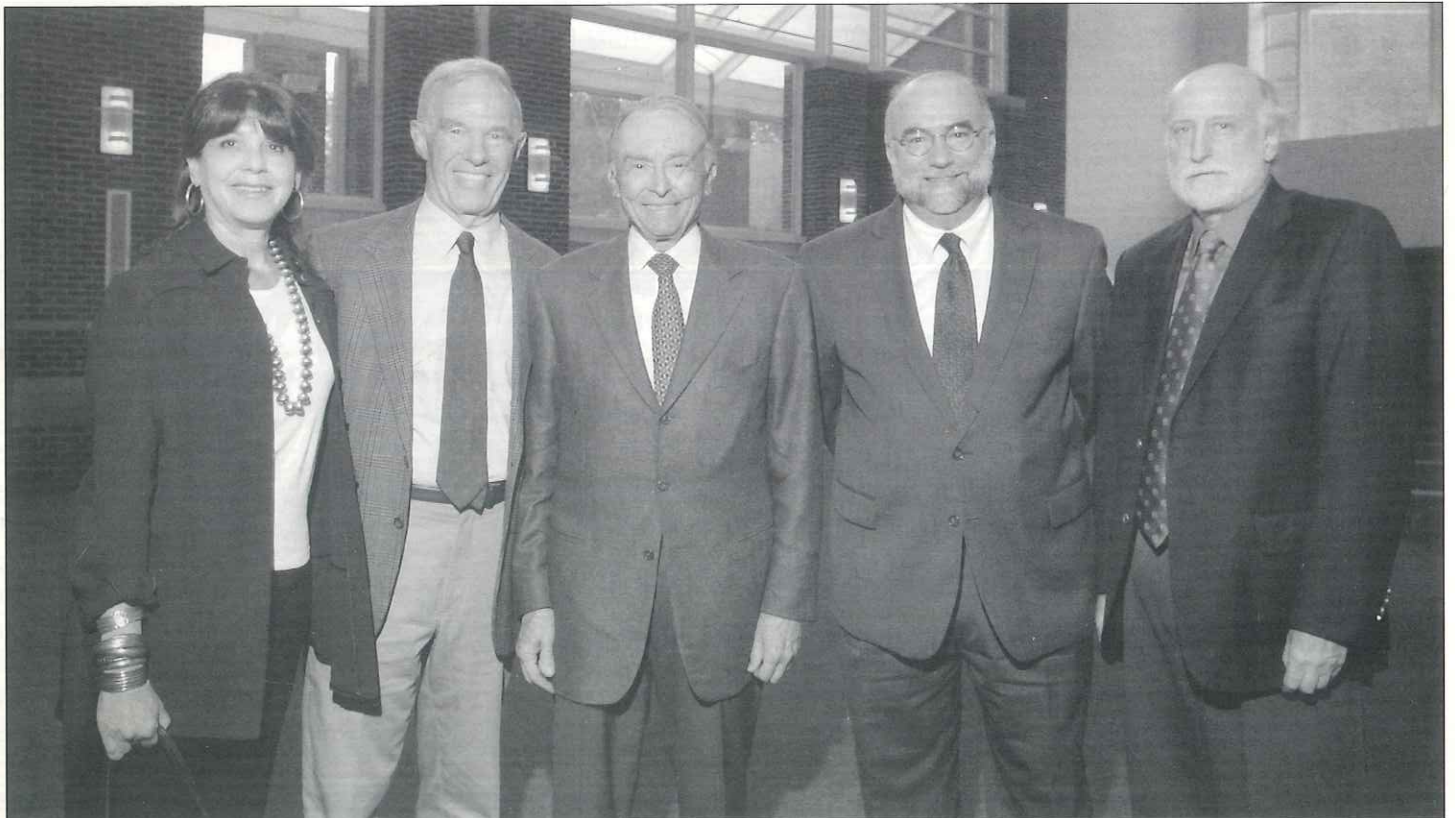
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### From the Chair

The department's future has never been brighter. Its greatly enhanced prospects are due to the generosity of the Robert H. Smith family. The Smiths' gift is in keeping with their already long and distinguished legacy of support to the university. Robert Smith, his wife Clarice, and their daughter Michelle are making it possible for us to recruit more easily outstanding graduate students. Three fellowships are to be offered twice over a ten-year period for a total of six fellows. They are the Arthur Wheelock Doctoral Fellowship in Northern Baroque Art, the Franklin Kelly Doctoral Fellowship in American Art, and the Robert H. and Clarice Smith Doctoral Fellowship in Art History. Each offers five years of support, two of which are as Teaching Assistants. Summer funding and increased stipends also form part of each package. It is a great pleasure that we have this opportunity to honor Arthur's and

Frank's contributions to the department as well as their ongoing distinguished careers in their respective fields. In addition, we will be able to increase ten other teaching assistantships, enabling us to offer more than the standard university funding. These ten Smith Teaching Scholars will each receive two years of enhanced support. The University has put up matching funds to make all this possible, and we are most grateful as well to Dean James Harris, Provost Nariman Farvardin, and Laura Brown, the College's Director of Development, for their considerable support and help.

As exciting as this news is, it does not stop there. The Visual Resources Center is being transformed into the Michelle Smith Collaboratory for Visual Culture. The east side of the fourth floor will, beginning immediately, undergo an extreme makeover that will help bring about fundamental changes in the de-



The College of Arts and Humanities Convocation, September 9, 2008. Pictured from left to right are: Michelle Smith, Professor Arthur Wheelock, Robert H. Smith, Professor Franklin Kelly, and Professor William Pressly. Not pictured: Clarice Smith.

partment's culture and in its approach to the discipline of art history. Part of this space will be converted into a student-faculty lounge that will enhance our already strong sense of community. More importantly, the Michelle Smith Collaboratory for Visual Culture will be central in creating a nurturing environment for academic quality and creative learning. This new space will permit ample workspace for meetings, workshops, forums, and the execution of large-scale technical projects. The Faculty Forums that I started last year in which faculty members have presented their work-in-progress, have proven so successful that they will be expanded to include graduate students. The reconfigured space will, for the first time, give us a venue in which such on-going research can be more easily shared. In addition, enhanced resources will be available to promote new technical expertise in a rapidly changing networked world of innovation and learning. These collaborations and problem solving activities will extend beyond the department to include what is happening in other departments on campus and in other institutions in order to promote interdisciplinary exchange. It is fitting that the slide room, which represents an old, outmoded technology, is providing

the venue for this new digitized world. By encouraging experimental approaches, the Michelle Smith Collaboratory will put us in the vanguard of a world where technology is evolving at astounding speeds and collaboration has become a standard learning practice. We may be the only program in the country that has two Ph.D.'s overseeing visual resources. Lauree Sails and Quint Gregory give us a distinguished nucleus for spearheading this program.

In order to let our colleagues and potential graduate students around the country know about the new developments within our department, we will be mailing a large color poster announcing the new initiatives made possible by the Smiths' generosity. This poster will also foreground the faculty and its impressive accomplishments as well as the university's ample resources. Even a cursory glance at this Newsletter will demonstrate how productive the faculty, graduate students, and alumni/a have been. In addition, the revamping of the Web site will form an important part of our campaign to present a new face to the world. Ben Benus has already made an excellent start in creating a new design for this purpose. In time, we will also establish an e-journal that, by reprinting publica-

tions and talks of both the faculty and students, will promote our department to a national and international audience.

This is the last year that I will be serving as Acting Chair, and I am glad for this opportunity to be able to thank the faculty and students for all of their support over the two and a half years I will have served. They have made this a rewarding and valued experience. What also has made my job a lot easier is our superb staff. I am most grateful to Ania Waller, Deborah Down, Teresa Morse, and Jennifer Runnels for the smooth running of the department. They anticipate problems and have been enormously helpful in arriving at creative solutions. Lauree Sails and Quint Gregory, as always, have been responsive to faculty needs and have been extremely creative in the management of our visual resources. The search for a new chair is scheduled to be an internal one. As a result, the department will move into its next phase with someone at the helm who knows its potential inside and out. This is indeed an exciting and promising time.

—Bill Pressly

## Faculty Listed by Fields

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

Professor Shannen Hill

### Art & Archaeology of the Americas

Professor Renée Ater  
Professor Franklin Kelly  
Professor William Pressly  
Professor Joshua Shannon

### Arts of Asia

Professor Jason Kuo  
Professor Yui Suzuki  
Professor Alicia Volk

### Art & Archaeology of Europe

Ancient Art & Archaeology  
Professor Elizabeth Marlowe  
Professor Marjorie S. Venit  
Professor Emerita Marie Spiro

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

Professor Emeritus Don Denny

### Renaissance and Baroque

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

### Eighteenth and Nineteenth Century European Art

Professor June Hargrove  
Professor William Pressly

### Twentieth-Century & Contemporary Art

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

### Adjunct Faculty 2006–2007

Professor Martha Bari  
Professor Hélène Bernier  
Professor Beryl Bland  
Professor Adrienne Childs  
Professor Aneta Georgievska-Shine  
Professor Wendy Grossman  
Professor James Hutson  
Professor Amelia Kahl-Avdic  
Professor Louise Martinez  
Professor Marcia Kupfer  
Professor Greg Metcalf

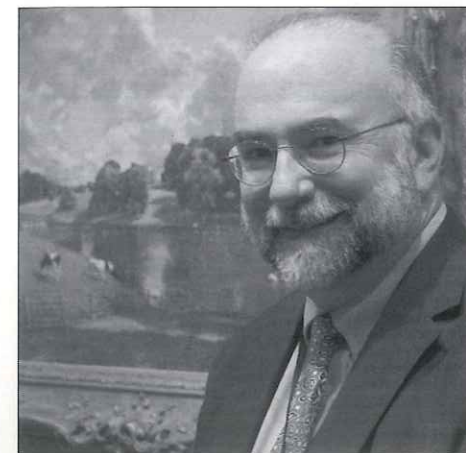
### Affiliate Faculty

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

## Franklin Kelly Appointed as Deputy Director and Chief Curator at the National Gallery of Art

In May 2008, Earl A. Powell III, director of the National Gallery of Art, Washington, announced the appointment of Dr. Franklin Kelly as the Deputy Director and Chief Curator at the National Gallery of Art. Kelly has held his post as Senior Curator of American and British Paintings since 2002. As Deputy Director and Chief Curator, Kelly is responsible for numerous departments including curatorial, conservation, education, imaging and visual services, lending services, library, publications and the Web site, and registrar.

Kelly's appointment follows 21 years of distinguished service at the Gallery. He is recognized as one of the world's leading authorities on American art, with expertise on the artists of the Hudson River School. Kelly was a co-organizer of such critically acclaimed Gallery exhibitions as *Winslow Homer* in 1995–1996 and *Frederic Edwin Church* in 1989–1990. Among the significant masterpieces he has helped the Gallery to acquire are



Dr. Franklin Kelly in front of John Constable's *Wivenhoe Park, Essex* (1816) in the Gallery's British collection.

John Martin's *Joshua Commanding the Sun to Stand Still upon Gibeon* (1816), Thomas Cole's *Italian Coast Scene with Ruined Tower* (1838), Albert Bierstadt's *Lake Lucerne* (1858), Winslow Homer's *Home, Sweet Home* (c. 1863), William Michael Harnett's *The Old Violin* (1886), and Martin Johnson Heade's *Giant Magnolias on a Blue Velvet Cloth* (c. 1890).

Kelly has authored numerous books and exhibition catalogues such as *Frederic Edwin Church and the National Landscape* (1988), *John Francis Cropsey: The Spirit of War and The Spirit of Peace* (1994), and *Thomas Cole's Paintings of Eden* (1995).

Kelly was curator of collections at Washington's Corcoran Gallery of Art from 1988 to 1990 and was Associate Curator of Paintings at The Minneapolis Institute of Arts from 1983 to 1985. Before that, he spent two years as a Samuel H. Kress Fellow at the National Gallery of Art's Center for Advanced Study in the Visual Arts. He has been Professor in the Department of Art History and Archaeology since 1990. Kelly formally retired from this position in August 2008, but maintains a post as Adjunct Professor. The Department is grateful for Kelly's many years of service and wishes him warmest congratulations for his appointment as Deputy Director and Chief Curator.

## Faculty News

### Professor Renée Ater

Professor Renée Ater co-organized with Adrienne Childs of the David C. Driskell Center the two-day conference *New Critical Perspectives on African American Art*, held March 7-8, 2008, at the University of Maryland. Ater and Childs framed the conference around Driskell's landmark 1976 exhibition *Two Centuries of Black American Art*, a major force in the institutionalization of African American art as an academic and critical field. Thirty years later, the conference considered new scholarship in the field of African American art history dealing with race, gender, and the body in visual art as well as issues related to globalization and cosmopolitanism. Sponsored by the Henry Luce Foundation and the Terra Foundation for American Art as well as the College of Arts and Humanities at the University of Maryland, the conference featured fourteen speakers who re-

considered artists such as Henry Ossawa Tanner, Aaron Douglas, and Jean-Michel Basquiat. In May 2008, Ater participated in a symposium on Aaron Douglas at the Smithsonian American Art Museum in conjunction with the exhibition *Aaron Douglas: African American Modernist*. She delivered a paper titled "The Hard Inner Core of Life? Aaron Douglas and the Reframing of History at the Texas Centennial Exposition," reexamining how competing interpretations of the past and present were realized at the Texas Centennial Exposition. Ater is in the final revisions of her manuscript (tentatively titled) *Meta Warrick Fuller: The Sculpture of Racial Uplift* for the University of California Press.

### Professor Anthony Colantuono

Professor Anthony Colantuono is Associate Professor of Early Modern European Art History, with an emphasis on

Italy, France and Spain. In the past year he has completed a book project dealing with the work of Giovanni Bellini and Titian, soon to appear. He is currently editing with Steven Ostrow (University of Minnesota) a volume of essays on interpretative problems in seventeenth-century Roman sculpture; and working on a critical edition of Orfeo Boselli's treatise on sculpture, the *Osservazione della Scoltura Antica* (1650s). An article on the rediscovery of a lost work by Guido Reni is forthcoming in December. In fall 2008 he will teach an undergraduate seminar on seventeenth-century Italian and French Sculpture.

### Professor Meredith J. Gill

Meredith J. Gill spent the academic year, 2007–2008, on sabbatical leave with the support of a General Research Board Semester Award to finish her book project, *Flights of Angels: The Order of Heaven in*



Professor Meredith Gill and Xiaoqing Zhu at the National Gallery of Victoria, Melbourne, Australia, during the Thirty-Second International Congress of the History of Art: "Crossing Cultures: Conflict, Migration, Convergence."

*Medieval and Renaissance Italy.* In the fall, she completed five articles on the humanists Leonardo Bruni, Pico della Mirandola, Coluccio Salutati, and Pier Paolo Vergerio the Elder, and on the "Visual Arts, 1200–1600," for the compendium *After Augustine: A Historical Guide to the Reception of Augustine*, Oxford University Press. Her contributions led to an invitation to participate in a workshop on Augustine ("Beyond the Book") at the Netherlands Institute for Advanced Study in January, 2009. This year, Professor Gill also published her chapter, "Speaking Books, Moving Images," in the collection, *The Renaissance World*, edited by John Jeffries Martin, Routledge. In October, she shared sections of her forthcoming book at the "New Voices in Renaissance Research Colloquium," sponsored by the Center for Renaissance and Baroque Studies, with her paper, "Pure Act: Dante's Angels and Renaissance Cosmology." She continues to enjoy her engagement with the Center, including the board and the planning committee of "Attending to Early Modern Women—and Men;" she remains, as well, an active

member of the Board of Advisors for Renaissance Studies. In April, she traveled to Bloomington, Indiana, as a guest of the Renaissance Studies Program of Indiana University, where she discussed her new research in a paper entitled "Augustine and Renaissance Angels." She then visited John Carroll University, in Cleveland, to deliver The Augustine Lecture, sponsored by The Institute of Catholic Studies. In "Augustine and His Heaven," she analyzed the Church Father's searching meditations on death and the hereafter, on the substance of angels, the body, and soul, and the ways in which these shaped artistic imagination in the Renaissance. In examining portrayals of heaven, the celestial hierarchies, and the Day of Judgment, she situated Augustine's theology within the larger cultural history of the afterlife.

#### Professor June Hargrove

June Hargrove spoke at the symposium, "Histoire de l'art du XIXe siècle (1848–1914): bilans et perspectives," organized in 2007 to mark the twentieth anniversary of the opening of the Orsay Mu-

seum, Paris. Her talk "Beyond identity: international perspectives on the public monument," addressed the dramatic transformation of the public sphere over the last 200 years and the impact that has had on our perceptions of the sculpture of the nineteenth century. The acts of the colloquium are at press. In January with fellow scholars of the nineteenth century, she attended the exhibition *La matière de l'étrange, Jean Carriès*, at the Petit Palais, in Paris.

She attended the celebration held at the Pierpont Morgan Library in New York in November 2007 to launch the *Van Gogh Studies: Current Issues in 19th-Century Art*, published by the van Gogh Museum in Amsterdam. Her essay "Against the Grain: the Sculpture of Paul Gauguin and his Contemporaries" appears in the inaugural volume. In spring 2009, she will hold the annual Van Gogh Museum Fellowship in the History of Nineteenth-Century Art, organized by the Van Gogh Museum, together with the Modern Group of Art Historians at the University of Amsterdam.

Over spring break, Professor Hargrove spoke at different ports in French Polynesia, while pursuing her research on the Symbolist artist Paul Gauguin during the final years of his life in the Marquesas Islands. She was the celebrity lecturer on the *MS Paul Gauguin*, owned by the Silver Seas Cruise Line. She was able to meet with Polynesian scholars and to visit private collections pertinent to her research.

Among her many professional activities, she continues to serve on the Editorial Board of *Studiolo*, the art history journal of the Académie de France in Rome. Her active participation in international scholarship is reflected in her diverse memberships abroad, including Aux Appels d'Orphée (Society for Protection of Funerary Monuments), ICOM (International Council of Museums), the International Church Monument Society, Momus, protection of patrimony in France, Public Monument and Sculpture Association, and the Société d'histoire de l'art français.



Professor June Hargrove lays a necklace of Bougainvillea on the statue of Oviri, marking Paul Gauguin's grave on Hiva Oa, the Marquesas Island, in March 2008.

#### Professor Shannen Hill

Shannen Hill enjoyed her work last year as Director of Graduate Studies for the department. Standing in for Dr. Gill, Shannen assisted several students (incoming and presently enrolled) secure external funds for their studies and led efforts to help meet the needs of all students through the channels available to us. Her research into representations of Steven Biko was recognized by colleagues at Ohio State University who invited her to speak at a colloquium that addressed his legacy to South Africans and in the Pan-African world. She offered two papers—at the annual conference of the African Studies Association and at the National Museum of African Art—that stem from a forthcoming article about representing the so-called Angolan Civil War (1975–1991). She gathered scholars for inclusion in the panel she has devel-

oped for the upcoming College Art Association Conference. This panel, entitled "Water is Power: African Visual Culture," won the endorsement of the Arts Council of the African Studies Association. She devoted most of her energy to teaching and administrative matters, and fulfilled commitments outside of campus: She acted as a peer reviewer for South Africa's leading art journal, *de Arte*, and for that nation's National Research Council; she also completed her first year of two on the Acquisitions Committee of the African, Asian, Americas, and Oceanic Art Department of the Baltimore Museum of Art.

#### Professor Franklin Kelly

In May 2008, Franklin Kelly was appointed as Deputy Director and Chief Curator at the National Gallery of Art. This past year, two major exhibitions that he co-organized appeared at the National Gallery in 2007–2008: *Edward Hopper* and *J.M.W. Turner*. The Hopper exhibition, which had previously been seen at the Museum of Fine Arts, Boston, went on after its presentation at the Gallery to the Art Institute of Chicago during the winter-spring of 2008. *Turner* premiered at the Gallery in the fall of 2007, traveled

to the Dallas Museum of Art, and then to the Metropolitan Museum of Art for its final venue in the summer of 2008. For the catalogue accompanying the exhibition, he wrote an essay entitled "Turner and America," which considered the wide and profound influence Turner's art has had on American painters from the early 19th century to the present, and traced from the 1840s on the acquisition of his works by American collectors and museums.

#### Professor Jason Kuo

Professor Jason Kuo published *Perspectives on Connoisseurship on Chinese Painting* (2008). The book, supported by the Henry Luce Foundation, has grown out of material presented at the Summer Institute of Connoisseurship of Chinese Calligraphy and Painting at the University of Maryland, funded by a generous three-year grant from the Luce Foundation. The Institute, which he directed, was held from 2001 to 2003. It was attended by scholars from Harvard University, Columbia University, The Ohio State University, the University of California at San Diego, the University of California at Los Angeles, the University of California at Santa Barbara,



At the launching of the new Van Gogh Studies volumes, November 2007, are Axel Rüger, Director of the Van Gogh Museum, Amsterdam; Charlotte Hale, painting conservator of the Metropolitan Museum of Art, NY; Ann Hoenigswald, Senior Conservator of Paintings, National Gallery of Art, Washington, DC; and Professor June Hargrove.

the University of Pennsylvania, and the University of Maryland, as well as the Palace Museum in Beijing and the National Palace Museum in Taipei. The institute was established to provide intensive training in connoisseurship through firsthand experience with works of art in the Washington, D.C. area. The goal of the institute was to promote the study both of original works of art and of the fundamental problems in the connoisseurship of Chinese calligraphy and painting, and to enhance the quality of art-historical research and teaching. In addition to editing the book, he contributed an essay "Reflections on Connoisseurship on Chinese Calligraphy and Painting." In October 2007, he presented a paper "How to Be a Creative Artist During Political and Cultural Crisis," at the national conference "Art Education, Religion and the Spiritual" in New York City; he also organized a panel "Crisis and Innovation in Modern Chinese Art" and a paper "Art, Cultural Politics, and the Invention of Tradition: The Mirror of Writing (Shujing) by Kang Youwei" at the 36th Annual Conference of the Mid-Atlantic Region Association for Asian Studies in College Park. An essay on the contemporary Chinese artist Gu Wenda was published in the Festschrift in honor of Professor Chao Tien-yi of Providence University, Taiwan. In April and May 2008, he organized a contemporary Chinese film festival with a grant from the Center for East Asian Studies. Since January 2008, he has served as the department's Director of Undergraduate Studies. He was featured in the special issue on China in *The Faculty Voice* in May 2008.

#### Professor Steven A. Mansbach

This has been among the most busy (and productive) years of the past thirty of my professional career. With fourteen guest scholarly lectures around the globe treating topics ranging from modern landscape architecture in Prague and Ljubljana, modernist architecture in the Baltic nations of Lithuania and Estonia, Hungarian modern painting, Balkan design issues from Romania and Bulgaria and

Poland, and including talks presenting new methodological paradigms for the study of modernism in eastern and western Europe, I have spoken at universities, museums, and in lecture halls in almost a dozen countries. In addition, I have conducted new research on themes extending from Aalto (in Finland and Estonia) to Zenithism (in Yugoslavia); organized international conferences on Central European modernism in New York, Washington, and Hannover; and saw the appearance of publications ranging from the book/catalogue for the exhibition I



Professor Steven Mansbach delivering a lecture on Hungarian modern painting for the April 2008 opening of the exhibition *Hungarian Masterworks* at the Charlotte Jackson Project Space, Santa Fe, New Mexico.

curated on *Graphic Modernism, from the Baltic to the Bazkans, 1910–1935*, to (articles on) modern architecture in Estonia, and to Russian & Slavic modernist art and literature. Continuing to serve on a host of editorial and advisory boards for academic publications, grant-making agencies and foundations, and acting on periodic review committees for several universities, I have found myself more engaged this year by more aspects of the academe than ever before.

Perhaps the most fulfilling dimension to these varied scholarly activities is the genuine pleasure I continue to derive from teaching and advising within the department. The roster of courses I have been able to teach this academic

year—and the students enrolled in these courses—has been a source of intellectual stimulation. Yes, I have enjoyed the themes of the lectures and seminars—mostly inspired by my research interests—but then the professor has the right to choose these. What has revealed itself to be exhilarating is the engagement of the students, their industry, and their conviction. Thus, I commence a year's sabbatical leave thankful to my departmental colleagues and inspired by the promise of returning to the lecture and seminar rooms in 2008–2009 with the fruits of new research.

#### Professor Elizabeth Marlowe

Elizabeth Marlowe led a study-abroad course in Rome this January, gave a talk at Stanford University in the spring, organized the Middle Atlantic Symposium, and accepted a second three-year appointment as field editor for Greece and Rome at caareviews.org, the online book review journal of the College Art Association. She spent much of the summer at the Cornell University library, working on her book manuscript, tentatively entitled *Customary Magnificence: Emperor and City on the Arch of Constantine*.

#### Professor William Pressly

During this academic year, Bill Pressly will have traveled twice to London on projects related to the Irish artist James Barry (1741–1806). In September, he gave a talk on Barry's mural *Crowning the Victors at Olympia* at the international conference "Thinking the Olympics: Modern Bodies, Classical Minds" held at the Institute of Classical Studies, Senate House, University of London. On February 6, 2009, he will speak at the ceremony unveiling the plaque marking the site of the house in which Barry lived for the last two decades of his life. Barry spent his last day in this house on February 6, 1806, when, on going out to dinner that evening, he fell ill and was taken to other lodgings. He died a fortnight later on February 22. The Westminster City Council is installing the green plaque on the house now occupying 36 East Castle Street, which is just

north of Oxford Street near Oxford Circus. A reception at the Paul Mellon Centre for Studies in British Art will follow the unveiling. Two books on Barry will appear around this time. Pressly has three essays in the first *"Cultivating the Human Faculties": James Barry Commemorated*, and co-edited the second, *James Barry: History Painter*, to which he also contributed an essay as well as the Foreword. The cover of his latest book *The Artist as Original Genius: Shakespeare's "Fine Frenzy" in Late-Eighteenth-Century British Art*, which appeared at the beginning of 2008, is reproduced in the margin. In the spring, he has been invited to speak at Rollins College as a Distinguished Visiting Scholar and is authoring an essay for the catalogue of the William Blake exhibition that will open at the Petit Palais, Paris, on April 1, 2009. After stepping down as Acting Chair at the end of this academic year, he is looking forward to his sabbatical in 2009–10, when he will complete the manuscript for his next book *Writing the Vision for a New Public Art: James Barry's Murals at the Royal Society of Arts*.

In addition to being involved in all things Barry, he became a grandfather for the second time in August, when Caitlin Elizabeth Pressly joined her two-year-old brother William. David and Megan, who live in Atlanta, are the proud parents, but they certainly are no prouder than Caitlin's beaming grandparents.

#### Professor Joshua Shannon

Since the last appearance of this newsletter, Joshua Shannon has completed his book *The Disappearance of Objects: New York Art and the Rise of the Postmodern City*. The book, which considers New York art around 1960 as a means for understanding the postmodernization of the city, will be published this winter by Yale University Press. The book has been honored with the Wyeth Foundation Publication Grant of the College Art Association and a General Research Board award from the University. Last year, *The Disappearance of Objects* was also selected as a finalist for the book prize of the Phillips Collections Center for the Study of Modern Art.

While completing work on the book, Professor Shannon presented related lectures last year at the City University of New York and the Archives of American Art. With Professors Alexander Dumbadze of George Washington University and Suzanne Hudson of the Uni-

versity of Illinois, he founded the Contemporary Art Think Tank, an annual seminar for leading scholars, critics and curators. With the same two colleagues, he also founded the Society for Contemporary Art Historians, which is now an affiliate of the College Art Association. Meanwhile, he has begun work on a second book project, on realism and the representation of place under globalization.

Professor Shannon developed new courses last year on the methods of art history (for graduate students) and on the history of modern and contemporary landscape art. This fall, he is again teaching the methods seminar, while offering a general course on contemporary art to undergraduates. He will be continuing in his roles as advisor to the Art History Association, member of the Art Gallery Advisory Board, and member of the Art Department's Visiting Artists' Committee.

#### Professor Richard Spear

A book entitled *Painting for Profit: the Economic Lives of Seventeenth-Century Italian Painters*, co-edited by Richard Spear and written by an international team of authors he directed, was recently completed and submitted for publication. The data he collected on prices paid to painters in seventeenth-century Rome (more than 800 documented transactions) will become an online database administered by the Getty Research Institute. During the past year Spear spoke on his contribution to the book in a lecture "Painting for Profit in Baroque Rome" at the National Gallery of Art in Washington, D.C., the Denver Art Museum, and the Nelson-Atkins Museum of Art in Kansas City.

In addition to his research on Italian art and economics, he published:

"San Sebastiano e le repliche di Reni" / "Saint Sebastian and Reni's Multiple Versions," in *Guido Reni. Il tormento e l'estasi: I San Sebastiano a confronto / The Agony and the Ecstasy: Guido Reni's Saint Sebastians*, Palazzo Rosso, Genoa, and Dulwich Picture Gallery, London, 2007, pp. 32–49

"Colonial Collectors: the Tata Bequests of Nineteenth-century European Paintings in the Mumbai Museum," *The Burlington Magazine*, CL, 2008, pp. 15–27.

"What is an Original?," in *Perspectives on Connoisseurship of Chinese Painting*, ed. Jason Kuo, New Academia Publishing: Washington, D.C., 2008, pp. 89–135.

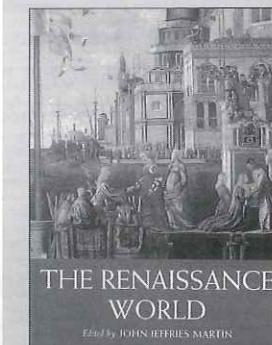
### SELECTED RECENT PUBLICATIONS BY FACULTY

#### PERSPECTIVES ON CONNOISSEURSHIP OF CHINESE PAINTING



Edited by JASON C. KUO

Jason C. Kuo edited the volume, *Perspectives on Connoisseurship of Chinese Painting* (New Academia Publishing, 2008).



Meredith Gill contributed a chapter to *The Renaissance World*, ed. John Jeffries Martin (Routledge, 2007)

#### The Artist as Original Genius

Shakespeare's "Fine Frenzy" in Late-Eighteenth-Century British Art



*The Artist as Original Genius: Shakespeare's "Fine Frenzy" in Late-Eighteenth-Century British Art*, by William Pressly (University of Delaware Press, 2008).

In conjunction with the exhibition of Reni's paintings of St. Sebastian at the Dulwich Picture Gallery, Spear attended an invitational "study day" in February that focused on the problem of Reni's replicas. His research in Christie's London archives for his article in *The Burlington Magazine* surveying nineteenth-century paintings in the Mumbai (Bombay) museum was funded by the Sir Dorab Tata Trust. During his trip to London he traveled in Germany as well to attend Documenta XII in Kassel and the exhibition of outdoor sculpture held every ten years in Münster. In the autumn he visited the museums and archaeological sites of Sardinia and Corsica.

#### Professor Yui Suzuki

Professor Yui Suzuki spent the 2007 academic year on departmental leave working on various exciting projects. Recently, her article, "Temple as Museum, Buddha as Art: Horyuji's Kudara Kannon and its Great Treasure Repository" was published in the journal *Res: Anthropology and Aesthetics* 52 (Autumn 2007). In January 2008, she was invited by the Society for the Study of Asian Religions at Yale University to present a talk titled, "From Demon-Queller to Mid-Wife: The Transformation of the Medicine Buddha in Heian Japan." In February she delivered a paper, "Reconstructing the Icon: Saicho, the Medicine Buddha, and Tendai Yakushi Worship" for the New England East Asian Art History Seminar at Harvard University. Professor Suzuki has made several short trips to Japan this past year to collect data for her current book project. One of the highlights of her most recent trip was to view the eighth century bronze statues of the bodhisattvas "Moonlight" and "Sunlight" from Yakushiji temple which were on special exhibit at the Tokyo National Museum. Suzuki remembers being completely spellbound when she saw the two statues at such close range. During such priceless encounters, she remembers why she became an art historian. Aside from writing her book, she is currently working on an article, "The Aura of Seven: Reconsidering the Shichibutsu Yakushi Iconography in Japanese Buddhist Art."



Professor Yui Suzuki in front of Toji (Eastern Temple) in Kyoto, Japan.

#### Professor Marjorie Venit

This past year was again a peripatetic one for Marjorie S. Venit. In November, she represented the East Coast of the United States at a colloquium at Malibu, presenting a paper titled "Colonizing Osiris: Constructing the Afterlife in Graeco-Roman Egypt." Chaired by Erich Gruen and sponsored by the J. Paul Getty Museum, the colloquium titled "Foundation Legends and Cultural Integration" brought together scholars from Germany, France, and the West Coast of the USA (as well as Venit's East Coast contribution) for a lively day of papers and responses, leaving

time for visits to the Getty Villa, Malibu, and Venice Beach.

In early March, immediately after serving on an ACLS panel in New York, Venit toured the northeast USA, delivering three public lectures in three cities in three days: "Ancient Egyptomania: The Lure of Egypt in Graeco-Roman Alexandria," to the Long Island Society of the Archaeological Institute of America in Hempstead, New York; "Egypt as Metaphor: Decoration and the Afterlife in the Monumental Tombs of Ancient Alexandria," to the Hartford Connecticut AIA Society; and "The Articulate Vase and the Power of Images in Classical Athens," as the Sheldon H. Solow Lecturer of the AIA to the New Haven Society. Then, in later March, she hared off to Britain to present her paper, "Death and Taxes: Eschatological Representation and Social Positioning in Alexandria and the Egyptian Chora" at the conference, "The World in a City," sponsored by the United Kingdom Classical Association at the University of Liverpool and to enjoy the Lady Lever Museum in Port Sunlight and the Beatles'-famed Liverpool streets, including Penny Lane.

In an interstice, Venit submitted her contribution on "Tombs" to the Encyclopedia of Ancient Greece and Rome, to be published by Oxford University Press, and though articles from past years still languish with their publishers, 2007 did see the publication of three book reviews: reviews of Jenifer Neils, *The Parthenon Frieze*, published by Cambridge University Press and *The Parthenon and its Sculptures* edited by Michael B. Cosmopoulos (also Cambridge University Press) in *Classical Outlook*; a review of Christina Riggs, *The Beautiful Burial in Roman Egypt* (Oxford University Press) for *caa.reviews*; and a review of Ann Steiner, *Reading Greek Vases* (Cambridge University Press) also in *Classical Outlook*.

#### Professor Alicia Volk

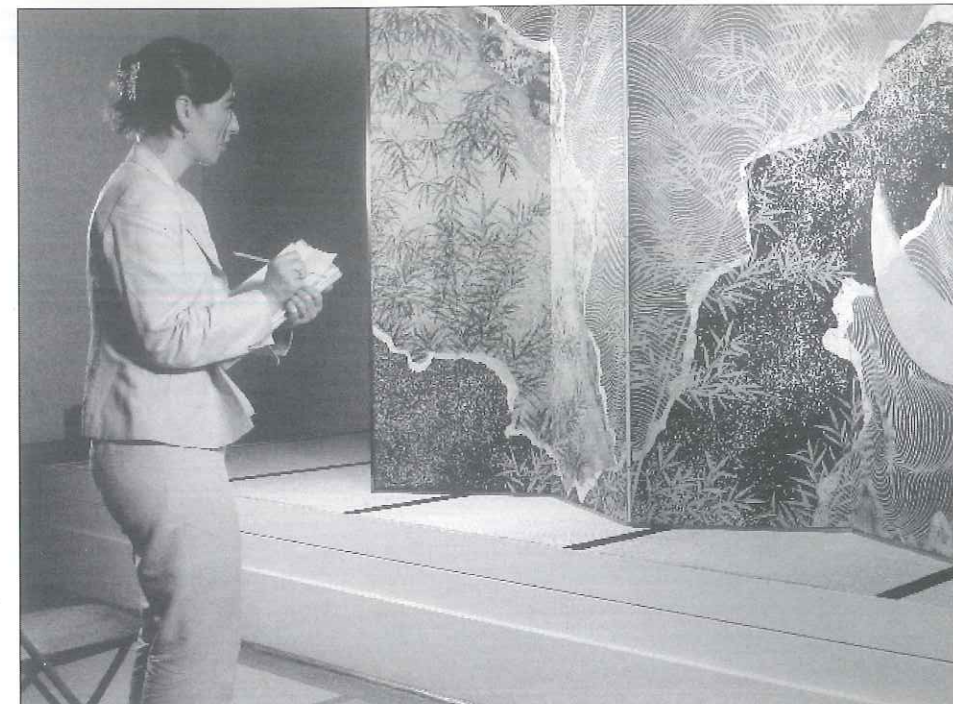
Alicia Volk's first year teaching in the Department was a busy but also very rewarding one. Both in the classroom and out, she has been happy to find the Maryland community intellectually exciting

and supportive. In the fall she convened the colloquium "Japan and the West in Japanese Art" to coincide with the Freer and Sackler Galleries' exhibition *Encompassing the Globe: Portugal and the World in the 16th and 17th Centuries*, which proved to be a wonderful opportunity for her and her students to study rarely-exhibited objects firsthand. In the spring she and her graduate students in "Modern Art in Japan" took several stimulating field trips—to see the Price Collection of Edo-period painting (on display at the Freer and Sackler) and to view the World's Fair objects in the collection of the Walters Art Gallery.

Dr. Volk is happy to report that she completed her manuscript *In Pursuit of Universalism: Yorozu Tetsugorô and Japanese Modern Art* (University of California), which will hit the bookstores in 2009. She also authored two articles. The first examines Japanese artists' various approaches to the folding screen format from the late nineteenth century to the present, and will soon appear in an exhibition catalog (Art Institute of Chicago and Yale University Press, 2009). The second, titled "Authority, Autonomy and the Early Taishô 'Avant-garde,'" is slated for a special issue of *Positions: East Asia Cultures Critique* devoted to twentieth-century artists' collectives in Japan. In the meantime, her "Modern Japanese Prints at Yale" was published in the 2007 *Bulletin of the Yale University Art Gallery*. Using the University of Maryland's Prange Collection archives, Dr. Volk has also been busy researching her second book project, *Democratizing Japanese Art, 1945-60*, a topic on which she spoke at a symposium dedicated to East Asian resources on campus. She spent most of the summer holiday in Japan making the rounds of museum collections related to her current project, and also preparing for two new courses for 2008-9: "Japanese Art since 1945" and "From Edo to Meiji: Rethinking the 19th Century in Japanese Visual Culture."

#### Professor Arthur K. Wheelock, Jr.

Arthur Wheelock's scholarly endeavors this past semester has been devoted to



Professor Volk traveled to the Art Institute of Chicago and the St. Louis Art Museum to examine artworks in preparation for her essay "Projections: Modern and Contemporary Byōbu," which will appear in the catalog accompanying an exhibition of Japanese screens co-organized by these institutions. Here she is seen with Kayama Matazô's gorgeously decorated *Star Festival* of 1968, in the collection of the St. Louis Art Museum.

finalizing the catalogues for two major exhibitions he has organized that will open this coming October. The first, which will open at the National Gallery of Art before traveling to the Milwaukee Art Museum and the Rembrandthuis in Amsterdam, is a large monographic exhibition on the Dutch painter, draughtsman, and printmaker, Jan Lievens. The second is an exhibition on Dutch cityscapes that will open in the Mauritshuis in The Hague before coming to the National Gallery in February 2009.

Lievens was a contemporary of Rembrandt and is generally thought to be one of the Dutch master's many students or followers. Nevertheless, it now is clear that Lievens initiated many of the stylistic and thematic ideas that characterize their early work and that he had a long and successful career that has been largely forgotten. Lloyd DeWitt, who recently wrote his dissertation on Lievens at Maryland, has been an important collaborator in this project, and has written a number of entries and an essay for the catalogue. Ginny Treanor, who has been assisting at the National Gallery of Art, has been an invaluable member of the

team, and has taken on many of the responsibilities of coordinating the show with the other museums. She has also written entries for the catalogue.

The *Dutch Cityscapes* exhibition will bring together about 50 paintings as well as maps, atlases and city histories that will explore the great sense of pride of the Dutch for their cities. Dutch cities had had a long and distinguished past, but in the seventeenth century they were also becoming even more important within the country's cultural and political fabric than they had previously been as their population and wealth increased. Many major Dutch artists, among them Jan van Goyen, Gerrit Berckheyde, Jacob van Ruisdael and Jan Steen, painted the city, sometimes from afar and sometimes from within urban centers, including Amsterdam, Haarlem and Delft.

This past semester Wheelock also gave a number of public lectures, including talks on Vermeer for the Newport Symposium and for DACOR in Washington D.C.

## Graduate Student News

### Benjamin Benus

In June Benjamin Benus traveled to Germany, the Netherlands, and the UK to conduct archival research for his dissertation, which examines the origins of modern information graphics in 1920s Central Europe. Benjamin spent September in Los Angeles, where he conducted further research at the Getty Research Institute. In May Benjamin received a Summer Research Fellowship from the University of Maryland and this September began an ACLS/Mellon Dissertation Fellowship for the 2008–2009 academic year. Over the previous years Benjamin has taught modern and contemporary art courses at both Georgetown University and at the Corcoran College of Art.

### Lyndsay Bratton

After completing her first year of the M.A. program, Lyndsay won a FLAS award to study Czech during the summer of 2008. She will spend eight weeks at Indiana University learning to read Czech in order to better serve her research interests in Czech Modernism. She plans to write her thesis in 2008–2009 which will focus on an aspect of the artistic exchange between Paris and Prague during the early twentieth century.

### Sarah Cantor

Sarah successfully completed her Ph.D. qualifying exams in September and began work on her dissertation entitled “The Landscapes of Gaspard Dughet: Artistic Identity and Intellectual Formation in Seventeenth-Century Rome.” She received a grant from the Cosmos Club Foundation in February to conduct research for the dissertation in Madrid, examining the paintings commissioned for the Buen Retiro Palace. In April, she presented a paper on Michelangelo’s early drawings after Giotto and Masaccio at the Renaissance Society of America annual conference. Her catalogue entries appear in *One Hundred Stories: Highlights from the Washington County Museum of*

*Fine Arts*, edited by Elizabeth Johns. Additionally, she organized the exhibition ‘A Polite Recreation’: Landscape Drawings by the Ogle Family, opening in October at the Belair Mansion and Stable in Bowie, Maryland. This past May, Sarah was named the Dorothy J. del Bueno Curatorial Fellow in the Department of Prints, Drawings, and Photographs at the Philadelphia Museum of Art, where she will work for the next two years.

### Steven Cody

Steven Cody is entering his second year of graduate course work, specializing in the art of the Italian Renaissance. He has recently sat on the Graduate Student Advisory board for the Dean of Humanities and is currently a departmental representative on the Campus Advisory Board for the Center of Renaissance and Baroque Studies and MA co-chair of the Graduate Student Art History Association. Steven continues to hold a teaching assistantship and was recently the instructor of record for a summer course on sixteenth-century Italian art. In the near future, Steven hopes to explore his interests in the Early-Modern intersections of art, philosophy, and faith in a master’s project, and he will present a paper titled, “The Patron’s Saint: Cosimo I de’ Medici, Michelangelo, and the Origins of the Accademia del Disegno” at the Renaissance Society of America Conference in Los Angeles.

### Abram Fox

Between June and August 2008 Abram Fox worked as a graduate assistant in the VRC, creating multiple self-contained teaching modules with Powerpoint and Photoshop for faculty usage over the summer and beyond. He also visited the Yale Center for British Art to view “Joseph Wright of Derby in Liverpool,” the inspiration and chronological precursor to his MA thesis topic, “Joseph Wright of Derby in Bath,” under the direction of William Pressly. This fall he began taking courses in the department toward his

Ph.D., while also working as a teaching assistant.

### Angela George

For the 2007–2008 academic year, Angela George received a Mary Savage Snouffer Dissertation Fellowship from University of Maryland, which allowed her to continue work on her dissertation, “The Old New World: Unearthing Mesoamerican Antiquity in the Art and Culture of the United States, 1839–1893.” She spent the summer of 2007 in Worcester, Massachusetts, conducting research at the American Antiquarian Society, where she received a Jay and Deborah Last Fellowship. In March she participated in the 2008 Getty Dissertation Workshop at the Getty Research Institute in Los Angeles. Angela also traveled to Taos, New Mexico, to present her research on George de Forest Brush in the paper, “Fashioning Artistic Ancestry: Aztecs and Indians in the Work of George de Forest Brush,” at the 2007 Southwest Art History Conference. In 2007–2008 she worked with Dr. Elizabeth Johns (as well as current Ph.D. student Sarah Cantor and Ph.D. alumna Ann Prentice Wagner) on the catalog, *One Hundred Stories: Highlights from the Washington County Museum of Fine Art*, which was recently published by Giles Ltd. Lastly, Angela continues to teach at the MA program in the History of Decorative Arts offered by the Smithsonian and the Corcoran College of Art and Design in Washington, DC.

### Suzy Hwang

Suzy Hwang defended her masters thesis titled “Uncoiling the Laocoön: An Analysis of the Statue Group’s Significance During the Age of Augustus” this past fall and continued straight into her coursework towards a Ph.D. The spring brought about the thirty-eighth annual Middle Atlantic Symposium (MAS), in which she acted as a Co-Student Coordinator along with Lyrica Taylor. At the end of the semester, she was appointed Ph.D. Co-Chair of the Graduate Art History



GAHA members enjoy dinner out with the fall’s guest speaker, Monica Dominguez Torres, Assistant Professor of Art History at the University of Delaware.

Association (GAHA) for the academic year 2008–2009. She stayed on campus and worked in the Visual Resources Center this summer, digitizing thousands (though just a small portion) of Dr. Marjorie Venit’s slide collection. Due to the great company, Euro Cup, and spontaneous summer festivities, her summer went by quickly and enjoyably. This year, Suzy Hwang will be the Student Coordinator for the MAS again, this time with Steven Cody. Additionally, as co-chairs of GAHA, the two are looking forward to exciting events this year such as the bake/book sales, departmental T-shirt design contest, and GAHA Guest Speaker Lecture at which the prominent Renaissance scholar Marcia Hall of Temple University will be speaking.

### Kate Kula

Kate is excited to begin her second year in the department, studying 19th-century European art with Dr. June Hargrove and flexing her Photoshop muscles in the VRC. During the summer and fall of 2008, Kate was an intern in the Fine Arts department of the General Services Administration, where she conducted research relating to the Federal Art Project. This spring, she will begin work on her Master’s thesis, in which she hopes to ex-

plore aspects of the art and aesthetic theory of Symbolism in late 19th-century France.

### Marie Ladino

Levitine Fellow Marie Ladino has just completed the first year of her studies at the University of Maryland under the direction of Dr. Anthony Colantuono. Marie specializes in 17th-century Southern European Art and has begun to conduct research for her Master’s thesis. She plans to explore the complex and intriguing relationships between Caravaggio and his patrons. During the summer of 2008, Marie held an internship at the National Museum of Women in the Arts in Washington, DC.

### Jung-Sil Lee

Jung-Sil Lee is a Ph.D. ABD student in nineteenth-century European Art with a minor in twentieth-century American Art and an emphasis on feminism and ritual theory. With advisor Prof. June Hargrove, she is writing a dissertation titled “The Intersection between Nationalism and Religion in the Burghers of Calais of Auguste Rodin.” Recently she presented papers “Reevaluation of the Erotic Imagery of Ukiyo-e Painting” in “Carnal Knowledge: Desire, Consump-

tion and the Visual at George Mason University’s 4th Annual Visual Symposium, and “Democratic Representation in Public Sculpture of August Rosin” in “Humanism, Human Rights and Ethics in French and Francophone Studies” at the UC Irvine and UC Santa Barbara Graduate Conference at the University of California, Santa Barbara, May, 2008. She has been teaching numerous art history courses at the Corcoran College as an adjunct faculty since 2006. She also wrote a book chapter titled “Monochrome Painting and Its Expansion of Yves Klein” in *Abstract Art*, which will be published in the fall 2008, Seoul, Korea.

### Jennifer Quick

This past year, Jennifer Quick completed her coursework and began her Master’s thesis, which she defended in November 2008. The title of her thesis is “Rineke Dijkstra and Contemporary Subjectivity.” Jennifer continues to work at the Smithsonian National Portrait Gallery as a Research Assistant for the forthcoming exhibition *Inventing Marcel Duchamp: The Dynamics of Portraiture* (March 27–August 2, 2009). Jennifer also contributed to the exhibition *To Remain* at The Art Gallery at the University of Maryland (September 3–October 17, 2008). Her

**2008 Thesis & Dissertation Titles**

**Brighton Hanson (MA)**

"Coloring the Narrative: Color Symbolism in Seventeenth-Century Dutch Paintings"  
Advisor: Wheelock

**Eowyn McHenry (MA)**

"Reclaiming the Modern American Body in the Age of the Machine: William H. Johnson's Jitterbugs and the Articulation of 'Humanized Machines Aesthetics'"  
Advisor: Ater

**Jennifer Quick (MA)**

"Rineke Dijkstra and Contemporary Subjectivity"  
Advisor: Shannon

**Megan Rook-Koepsel (MA)**

"The Wrapped Reichstag and Memorial for the Murdered Jews of Europe: Some Difficulties with Contemporary Monuments in Post-Reunification Berlin"  
Advisor: Shannon

**Lyrice Taylor (MA)**

"Exalted Ideas of the Arts: John Francis Rigaud's Vision of the Role of the Artist in Eighteenth-Century England as seen in his Portraits of Fellow Artists and in his Self-Portraits"  
Advisor: Pressly

(continued next page)



Graduate students Rachel Pollack, Jingmin Zhang, and Lyrice Taylor enjoy a hair-raising taxi ride through Capri, Italy. They represented the department at the university's Stabiae program during the summer of 2008.

essay, "The Dialectics of Time: Reflections on the Work of Andreas Gursky, Omer Fast, and Allan Sekula" was published in the exhibition catalogue.

**Nathan Rees**

Third year PhD student Nathan Rees is writing his dissertation, "Esoteric Primitivism: The Transcendental Painting Group and Native American Cultures." Nathan represented the department at the Middle Atlantic Symposium in the History of Art, presenting his paper, "Marsden Hartley's *Morgenrot*." He participated in the conference "American Religious Liberalism: Retrospect and Prospect," at Princeton University with the paper, "Theosophical Primitivism: Race and Religion in the Art of Emil Bisttram."

**Breanne Robertson**

Fourth-year Ph.D. student Breanne Robertson spent the 2007–2008 academic year working at the National Gallery of Art, where she compiled research and composed entries for the Systematic Catalogue. In October, she traveled to Taos, New Mexico, where she delivered a paper at the Southwest Art History Conference. Her lecture, "Aztec Ambassadors and Artistic Ambitions: George Martin Ottinger and the Philadelphia Centennial Exposition," stems from her MA thesis, which examines the relationship between Ottinger's "Aztec" paintings and the beliefs and missionary efforts of

Mormon Utah. In March, Breanne presented a paper at the conference "New Critical Perspectives in African American Art History" sponsored by the David C. Driskell Center and the Department of Art History and Archaeology at the University of Maryland. Her paper, titled "America Past and Future in Charles White's Hampton Mural," is an outgrowth of her dissertation research on United States artists' fascination with pre-Columbian subjects during the 1930's and 1940's. With the aid of grants from the State Historical Society of Iowa and the University of Maryland, Breanne continues to gather research for her dissertation proposal. She plans to advance to candidacy this fall.

**Adam Rudolphi**

Over the course of the last year, many changes have come to pass for Adam Rudolphi. After passing his comprehensive examinations in September 2007, Adam went on to TA for Prof. Ater in the "Survey of African Art," his first non-western course ever, as well as for Prof. Colantuono in 201, the first time he'd TAed that material since 2004 under his MA advisor at the University of Delaware. An unexpected move and a job offer also changed things for Adam—he now lives in Takoma Park, and works full time at the National Gallery of Art as the Samuel H. Kress Foundation Image Specialist on a two-year project of scanning and quality control of film and glass negatives of the Kress Collections hold-

ings, pre-dispersal, as well as cataloguing them for subject content and searchability on the Library Image Collections portion of the National Gallery of Art Library's Mercury Online Catalogue. At this writing, Adam's dissertation proposal was inches from being accepted by his defense committee, an event that will usher in another new phase in his life and career: the ABD years.

**Lyrice Taylor**

Lyrice Taylor completed her master's degree at the University of Maryland, College Park in May, and is looking forward to continuing in the Ph.D program here in the fall, studying British art with Professor William Pressly. Lyrice had the wonderful opportunity of participating in the Restoring Ancient Stabiae program in Italy in June. Recently, she had the exciting project of curating a small exhibition of watercolors for the Huntington Library, Art Collections, and Botanical Gardens in San Marino, California for their British Art department. The exhibition is titled *At Home and Abroad: Watercolor Paintings by British Artists in the Eighteenth and Nineteenth Centuries*. The exhibition opened in August and will be on display for approximately three months.

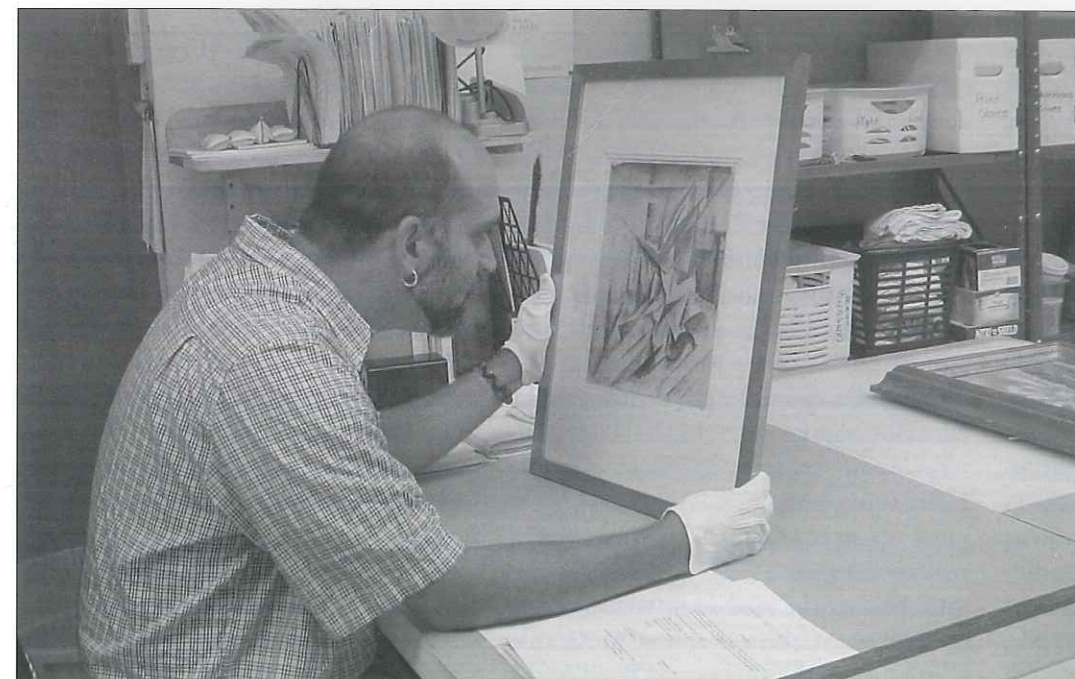
**Ginny Treanor**

Ginny Treanor (Ph.D. candidate, Seventeenth-Century Dutch and Flemish Art), was granted

a fellowship from the American Friends of the Mauritshuis in 2007, making it possible for her to travel to the Netherlands for a month last September to conduct dissertation research. In addition to writing her dissertation, Ginny has been working at the National Gallery of Art with Arthur Wheelock on the upcoming exhibition, *Jan Lievens: A Dutch Master Rediscovered* which opened on October 26th. In addition to various duties related to the exhibition, Ginny wrote several entries for the catalogue.

**Jonathan Walz**

After receiving notification of a twelve-month fellowship at the Georgia O'Keeffe Museum Research Center, Jonathan F. Walz relocated to Santa Fe in early September 2007. He traveled to Fort Worth for the day-long symposium on October 6 organized in conjunction with the Charles Demuth exhibition at the Amon Carter Museum. The following week Jonathan attended the Southwest Art History Conference, held at Mabel Dodge Luhan's former home in Taos, where he presented his preliminary findings on American modernist Andrew Dasburg's mural for the Colorado Springs Fine Arts Center. Jonathan resumed this exploration in December by observing Dasburg's wall painting in situ; in January he discovered a cache of unpublished correspondence about the artwork among architect John Gaw Meem's papers, conserved at the Center for Southwest Research,



During his yearlong sojourn in the desert Southwest, Jonathan Walz traveled to the Roswell Museum and Art Center to examine *Sermon on the Mount*, a rare early watercolor by Andrew Dasburg.

**Xingkui Wang (MA)**

"The Changing Evaluations of the Four Wangs in Twentieth-Century China"  
Advisor: Kuo

**Joy Heyrman (Ph.D.)**

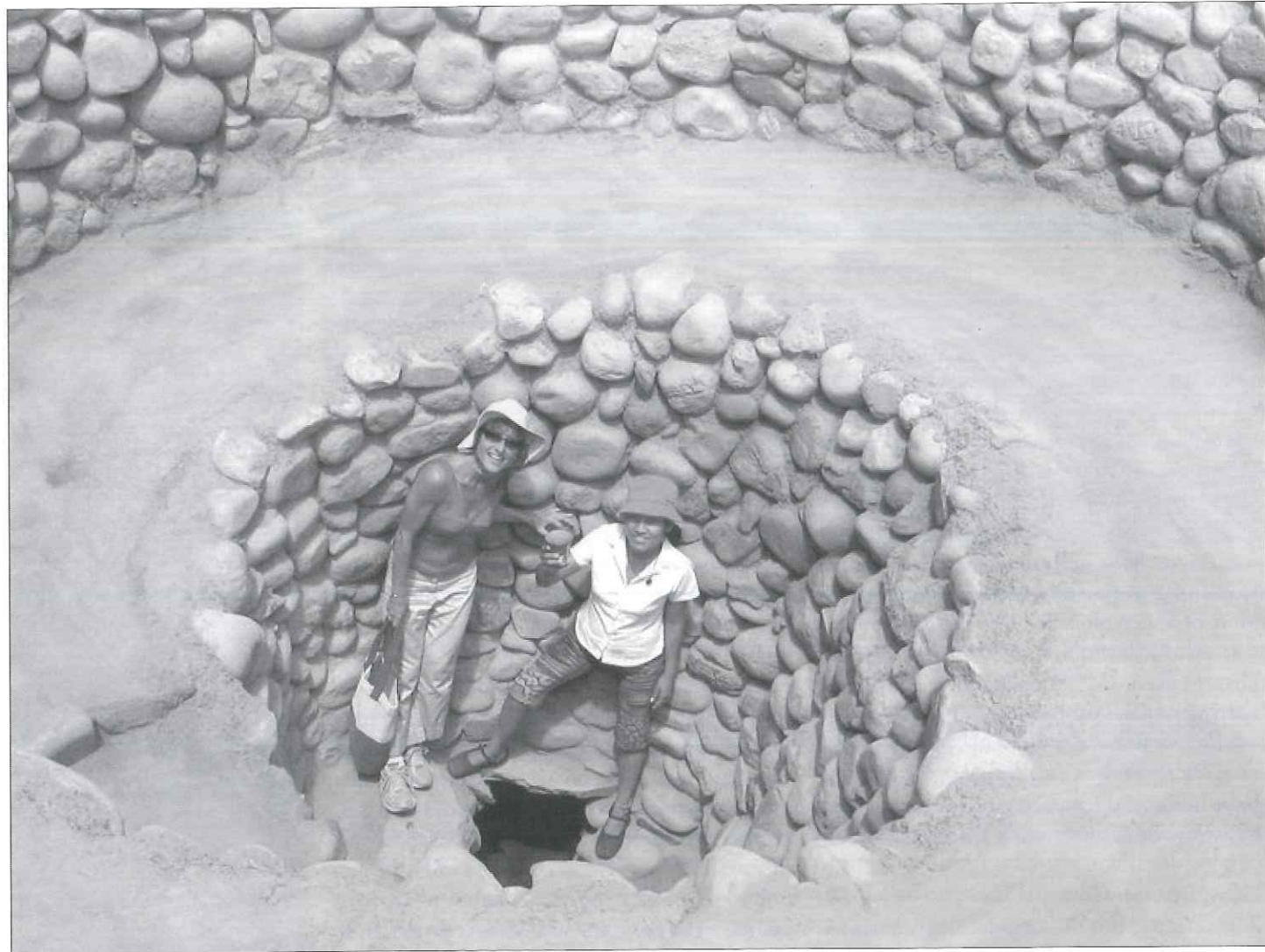
"Signature Drawings: Social Networks and Collecting Practices in Antebellum Albums"  
Advisor: Promey

**James Hutson (Ph.D.)**

"Modalities of the Idea: Stylistic Change and L'Idée della Bellezza in Early Modern Italy"  
Advisor: Colantuono

**Laura Groves Napolitano (Ph.D.)**

"Nurturing Change: Lilly Martin Spencer's Images of Children"  
Advisor: Promey



Juliet Wiersema drinking from the pukio of youth at Cantalloc in the Nasca Valley, Peru (the woman at right looks young, but is rumored to be 200 years old!).

University of New Mexico. Jonathan presented the most recent results of his research, "Drama Offstage: The Politics and Poetics of the Colorado Springs Fine Art Center Theater Lounge Murals," during the Visual Arts of the West panel session, part of the Southwest/Texas Popular Culture & American Culture Association proceedings, held in Albuquerque, February 13–16, 2008. Jonathan attended the College Art Association annual conference in Dallas, where he explored the city's cultural arts district and caught up with many past and present classmates and colleagues. At the business meeting of the Queer Caucus for Art (an affiliated society of the CAA) he was elected male co-chair for a two-year term. As part of their tenure at the O'Keeffe Research Center, each scholar-in-residence is re-

quired to give a public lecture on their current project; Jonathan's presentation, entitled "Abstract Portraiture and the American Avant-Garde, 1912–1927," took place on May 7 to a standing-room-only crowd. As Jonathan has been offered a twelve-month Smithsonian pre-doctoral fellowship in order to continue work on his dissertation in progress, he will be moving back to the DC area in late August to take up residence at the National Portrait Gallery.

#### Juliet Wiersema

Juliet spent the 2007–2008 academic year in Peru on a Fulbright IIE fellowship. During the nine-month stint south of the equator, she was able to finish collections research in Lima and Trujillo and begin writing chapters for her disserta-

tion, "Architecture for the Afterlife: Architectural Vessels of the Moche of Peru." She was also able to spend time with friends and family who came to visit and even undertake a few new projects.

From an unfurnished apartment by the sea, Juliet greeted visitors and even some repeat visitors. Hannah Wong, esteemed alum of Maryland's art history department, arrived in Lima just in time to ring in the New Year a lo Peruano, with Pisco sours and eventually food poisoning (not caused by the Pisco sours, which are, incidentally, a terrific remedy for food borne illnesses). Together with Stephanie Hornbeck, friend and conservator at the Smithsonian's National Museum for African art, Juliet rented a Fiat Uno and headed south on the Panamerican highway, where she and Stephanie

spent the first weeks of February swimming in the Bay of Paracas, taking in the Nasca archaeological site of Cahuachi, viewing the Nasca lines, and battling food poisoning. In March, with members of Juliet's family, bags were packed for the Amazon region where fishing for piranhas, capturing caiman, and communing with rescued river otters formed part of the daily itinerary. In April, the Fulbright Commission sponsored a grantees' pow wow, held in Quito, Ecuador. Metered taxis, architecture with finished roofs, and the general cleanliness and prosperity in evidence prompted Juliet and the three other Peru-based Fulbrighters to wonder why they hadn't committed to a lifetime of research in that country.

With Chip Stanish, from UCLA's Cotsen Institute, Juliet traveled by yellow archaeological project truck from Cusco to Puno, stopping along the way for rotisserie chicken, photo ops, and auto parts. During this trip, they discussed the possibility of researching the forged antiquities trade in Peru and met up again in June to do a brief reconnaissance. Largely because it was warm and incredibly relaxing (in part due to forced rest caused by food poisoning), they based themselves in the department of Lambayeque on the north coast. They set out in search of local artisans who replicated ancient artifacts and sold them as tourist art. Instead, in the town of Morrope, they found that an as yet undocumented change in local ceramic technology was underway in this traditional town. For centuries, Morrope potters have used simple paddle and anvil techniques to produce large and small ceramic vessels. Chip and Juliet discovered a recent migration to the pottery wheel and observed that some potters have even moved from traditional open kilns (wood burning) to electric ones, electricity permitting, of course.

One of the professional highlights was participating in a conference series organized by the Museo Nacional de Antropología, Arqueología, e Historia in Lima. The series focused on musical traditions in the ancient Andes. Juliet

was invited to present her work on architectural whistling vessels. In addition to showing how these vessels were constructed (using x-rays taken at the museum), she was also able to share how these ancient instruments were played, thanks to the live in-house performance by the ethnomusicological research team, Waylla Kepa.

In 2007, the Library of Congress published the The Jay I. Kislak Collection at the Library of Congress catalog. Juliet contributed to the catalog with a short essay on eight ancient West Mexican ceramic house models from the Kislak Collection. During her time as a Smithsonian fellow in 2007, Juliet collaborated with US Immigrations and Customs Enforcement, flying to Laredo, Texas to help identify and repatriate ancient artifacts considered Peruvian national patrimony. She also translated into English the Museo Arqueológico Rafael Larco Herrera's guide to the museum and its holdings.

This fall, Juliet is teaching the introductory survey on Art History and Archaeology of the Ancient Americas (ARTH250) to a full house of University of Maryland undergraduate students while continuing to write her dissertation.

#### Lara Yeager

Ph.D. student Lara Yeager completed an exciting second year in the program. In October 2007 she presented her paper, "A Flemish Artist Amongst His Own? A closer look at the problematic nature of Michael Sweerts' Roman Street Scene with a Young Artist Drawing Bernini's 'Neptune and Triton,'" at a conference held at the University of Padua, jointly organized by the Universities of Padua, Milan and Genoa. The paper will be published in the forthcoming conference volume, *Nord/Sud, ricezioni fiamminghe al di qua delle Alpi*. During the 2008–2009 academic year Lara will hold a University of Maryland Museum Fellowship at the National Gallery of Art, working with Dr. Wheelock in the Department of Northern Baroque Painting.

## New Graduate Students

### Elizabeth Dorris

Elizabeth Dorris enters the department this fall as a Ph.D. candidate studying Japanese art under the direction of Alicia Volk. After completing a M.A. degree at The Pennsylvania State University in 2004, Elizabeth was selected to participate in the Japan Exchange and Teaching Program through which she taught English language at a High School in Kyoto city. During the 2007–2008 academic year, she served as a lecturer in art history at Knox College in Galesburg, Illinois. Most recently, she has returned from Kanazawa, Japan where she spent the summer studying Japanese in an intensive language program run by Princeton University. A recipient of the Levitine Fellowship, Elizabeth's research interests lie at the intersections of space, physicality, and identity. Her master's thesis examined the transformative potential of theatrical space and masquerade as articulated in the photographic work of Yanagi Miwa.

### Andrew Eschelbacher

Andrew Eschelbacher is a new graduate student studying 19th-Century European art. Prior to coming to Maryland, Andrew completed an MA degree at Tulane University in New Orleans, where he wrote a master's thesis focusing on Republican monuments in Third Republic Paris. After several years away from the region, Andrew is very happy to be back in the Washington, D.C. area.

### Lara Langer

New Ph.D. student Lara Langer comes to Maryland from Hartford, Connecticut, where she spent a year working in the curatorial department of the Wadsworth Atheneum. Additionally, she holds degrees from the University of Connecticut and the Courtauld Institute of Art, and spent four years at the Metropolitan Museum of Art in New York. Lara is excited to be working with Dr. Meredith Gill and pursuing her interests in the painting and sculpture of the Italian Renaissance.



## Events

### The Graduate Art History Association Distinguished Guest Lecture Series

The Graduate Art History Association (GAHA) inaugurated its annual guest lecture series on October 9 and 10, 2008 with a lecture and colloquium given by Professor Monica Dominguez Torres, Assistant Professor of Art History at the University of Delaware. Professor Dominguez Torres specializes in Renaissance and Baroque art in the Hispanic World, with particular interest in the interaction of Mesoamerican and European visual cultures during the 16th and 17th centuries. On October 9, she gave a lecture entitled "Knights at the Crossroads: Mesoamerican and European Chivalric Codes in the Visual Culture of Sixteenth-Century Mexico." The lecture was drawn from her most recent research on the importance of chivalric ideals in the visual culture of post-Conquest Mexico. On October 10, Professor Dominguez Torres followed up her lecture with a colloquium, in which graduate students and faculty were invited to discuss assigned readings in an informal seminar-style setting. The topic of the colloquium was "Painting, Writing and Recording History After the Conquest of Mexico: Two Case Studies." This first lecture and colloquium, both of which were enriching experiences for all involved, constituted a promising beginning to the Distinguished Guest Lecture Series.

### The Middle Atlantic Symposium

The Middle Atlantic Symposium in the History of Art, jointly sponsored by the Department of Art History and Archaeology and the Center for Advanced Studies in the Visual Arts, National Gallery of Art, took place on March 28 and 29, 2008. Dr. Alex Potts, the Max Loehr Collegiate Professor in the Department of the History of Art at the University of Michigan, presented this year's George Levitine Lecture on Friday, March 28, at the University of Maryland. His talk, "The Anti-Aesthetic and the Commit-



Breanne Robertson, Professor Joshua Shannon, and Ph.D. Co-Chair Adam Rudolphi in conversation at the reception following Professor Dominguez Torres's lecture.

ment to Art: Painting in Postwar Europe," was drawn from his latest research on the artistic culture of postwar Europe and America and on the new understandings of the artist's project and artistic commitment that emerged both in response to and in reaction against the consumerism of the 1950s and 1960s. On Saturday, March 29, graduate students selected by eight universities in the mid-Atlantic region presented papers at the National Gallery of Art. Nathan K. Rees represented the University of Mary-

land with his talk "Marsden Hartley's *Morgenrot*," in which he explored how the Hartley's personal brand of spirituality shaped his artistic vision.

### Distinguished Alumni Lecture Series

Last spring, the department was delighted to welcome back Dr. Kimberly Jones (Ph.D. '96), Associate Curator of French Paintings at the National Gallery of Art. Dr. Jones's talk, "A qui la forêt? Art, Industry and Issues of Ownership in the Forest of Fontainebleau in the Nine-



GAHA officers at the reception following Professor Monica Dominguez Torres's lecture. From left to right: Megan Rook-Koepsel, Treasurer; Adam Rudolphi, Ph.D. Co-Chair; Lara Yeager, MA Co-Chair; Lyrica Taylor, Secretary.



The panel on "Reconsiderations of the Canon" at the conference New Critical Perspectives on African American Art History, held March 7 and 8 at the University of Maryland. Co-sponsored by the David C. Driskell Center and the Department of Art History and Archaeology. Pictured left to right are Jacqueline Serwer, Chief Curator, National Museum of African American History and Culture; Nora Niedzielski-Eichner, Ph.D. Candidate, Department of Art History, Stanford University; Richard Allen May, III, Independent Scholar; Dr. Kristin Schwain, Department of Art History and Archeology, University of Missouri-Columbia.

teenth Century," was associated with her most recent exhibition, *In the Forest of Fontainebleau: Painters and Photographers from Corot to Monet*. In addition, she has co-curated exhibitions on the work of Edgar Degas and Edouard Vuillard. Prior to joining the staff of the National Gallery in 1995, Dr. Jones was a museum fellow at the Musée national du château de Pau and the Musée d'Orsay, Paris.

### Sue Williamson Lecture

In the fall of 2007, the department welcomed to campus artist Sue Williamson, who discussed her work in a lively talk entitled "Making Art in South Africa." In addition to participating in many solo and group exhibitions, Williamson is the author of several books on contemporary South African art, and the founder and editor of the online journal, *Artthrob*.

### "New Critical Perspectives on African American Art History"

On March 7 & 8, the David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora and the Department of Art History & Archaeology co-hosted "New Critical Perspectives on African American Art History." This conference examined the evolution of scholarship in African American art history over the past 30 years and highlighted new approaches to the field. The two-day event featured talks by department faculty members Renée Ater and Adrienne Childs, among the many other distinguished scholars from across the country.

### Undergraduate Art History Association Events

In April, the Undergraduate Art History Association (AHA) sponsored the third annual undergraduate symposium. Two outstanding students were selected and worked with graduate students from the department to refine and present their academic work. This year's program included Grace Lahneman's "Gauguin's



Artist Sue Williamson (center) stops for a picture with Professor Shannen Hill, and Dr. Robert E. Steele, Executive Director of the David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora.

Ethnography: An Anthropological Approach to the Artist's Works from Tahiti," and Katherine McDonald's "The Artist as Teacher: An Analysis of José Bedia's Sarabanda."

The Undergraduate Art History Association also provided a wide variety of events and trips for its members last fall. The semester started out with a successful trip to Jazz Nights in the Garden at the National Gallery. Here while listening to music in the sculpture garden, the members were able to interact and enjoy one of the last days of summer weather. For the October event, the Art History Association hosted a movie night in collaboration with a new campus group, Operation Smile. Fitting with the Halloween spirit of the night, the film *Spell-*

*bound* was shown, which featured the quintessential psychological drama of famed director Alfred Hitchcock and climaxes with the help of set designs by Salvador Dalí.

In an effort to explore a variety of museums in the DC metropolitan area, in the month of November the Art History Association ran a trip to Hillwood House. This is a local historic mansion that houses a large collection of Russian and French Art. During the course of the museum tour, members were able to see famed Fabergé Eggs, Russian icons, and French porcelain among other things. Along with seeing the objects, the tour allowed members to learn the history behind them and how they made their way into the collection of Mrs. Marjorie

Post. Also in November, the AHA ran a day trip to Baltimore to explore both historical and contemporary art. The club first went to the Walters Art Museum, seeing art from across history and cultures. They then made their way to the Visionary Art Museum to discover artists who are self-taught. The day ended with members taking in the sights at Inner Harbor, enjoying the city of Baltimore. As the fall semester ends, the Art History Association is preparing for spring – with plans to visit more local museums and extended trips to both New York City and Philadelphia, along with their annual participation in the College of Arts and Humanities's Access2Alumni.

### Michelle Smith Collaboratory for Visual Culture A Transformative Gift



The dragon is back! As slides have been replaced by digital media, faculty shelves in the VRC have been removed, revealing our dragon in all its red and yellow glory. The dragon, painted in 1997 by students working in the VRC, will be preserved in the new Michelle Smith Collaboratory for Visual Culture.

The generous gift from the Smith family, described in the letter from the Chair, will be transformative for the department's exploration of visual resources. We have been experimenting with collaborative space for several years. The Newsletter last year described our reconfiguration of the Visual Resources Center's workroom into a flexible space with a large projection surface, digital projection equipment, and moveable furniture. This ex-

perimental project quickly became an instance of "build it and new uses will arise." Events in our small collaboratory have included Faculty Forums in which current research is presented, weekly Tech Talks exploring pedagogical uses of technology, lectures and instructional sessions, and celebrations of events too numerous to mention, which now, because equipment is easily available, usually include visual components.

With these new activities, we have become increasingly aware of the potential that such a space provides for enhancing intellectual collaboration and academic projects, as it generates enthusiasm and camaraderie among faculty and grad students. The success of the experimental space has also made us aware of the limitations of the present facility. Instead of one room, we need a large space that is designed to be easily configured to accommodate to groups of varying size. Lighting, sound, and projection equipment all need to be easily adaptable for multiple purposes. In the Michelle Smith Collaboratory, which is replacing the Visual Resources Center, all this and more will be possible.

Planning for the new facility necessarily focuses on the physical space, furnishing, and equipment. However, the real resource will be the people who gather there. The interaction of creative minds exploring shared interests—the true benefit of the collaborative process—provides vital ingredients for intellectual growth and scholarly excellence in the dynamic 21st century. The Smith family gift provides not only a facility, but encouragement and support for those activities.

### News from Alumnae and Alumni

#### Elissa Auther (Ph.D. 2001)

Elissa Auther is an Assistant Professor of Contemporary Art at the University of Colorado at Colorado Springs (UCCS). Her first book, *Rope, String, Felt: The Hierarchy of Art and Craft, 1960–1980*, will be published by The University of Minnesota Press (2008). This project was supported by a 2004/5 J. Paul Getty Postdoctoral Fellowship. Her most recent publication related to this project, "Fiber Art and the Hierarchy of Art and Craft, 1960-1980," appeared in the inaugural issue of the *Journal of Modern Craft* (March 2008). An earlier essay derived from research for the book about the criticism of Clement Greenberg and the history of the decorative has been translated to German for a forthcoming edited collection published by the Institute for Cultural Studies in the Arts, Zurich. Her new project, which will appear as a book and an exhibition, focuses on the visual and material culture of counter-cultural settlements in the Rocky Mountain West, the Southwest, and the West Coast. At CAA 2008 she presented a

related paper on Paolo Soleri's radical architectural compound in Arizona known as Arcosanti. For CAA 2009 she is co-chairing a panel titled "The Aesthetics of the Counterculture" which will also focus on visual practices that connect to alternative social, political, and ecological systems and habitats. Auther is the co-editor (with Mary Jo Aagerstoun, Ph.D. 2004) of a special issue on feminist activist art for *The National Women's Studies Association Journal* (spring 2007). She is the founder and co-director of Feminism & Co.: Art, Sex, Politics, an institute housed at The Lab at Belmar dedicated to exploring feminist issues in popular culture, social policy, and art through creative forms of pedagogy (www.belmarlab.org). Auther directs the Art History Program at UCCS and will apply for tenure this year.

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

Adrienne L. Childs is curator in residence at the David C. Driskell Center for the study of the Visual Arts and Culture of African Americans and the African Diaspora at the University of Maryland. The Driskell Center opened their new gallery space in October of 2007 with *Evolution: Five Decades of Printmaking by David C. Driskell*, an exhibition curated by Childs that will travel to The Wichita Art Museum (August–November 2008), the High Museum of Art (April – August 2009) and The Portland Art Museum (October 2009–January 2010). In March of 2008 she and Renée Ater co-chaired the conference "New Critical Perspectives in African American Art History," a program co sponsored by the UMD Department of Art History and Archaeology and the Driskell Center. Adrienne's current curatorial project is *Arabesque: The Art of Stephanie E. Pogue*, scheduled to open at the Driskell Center in October of 2008. Along with Dr. Susan Libby, Adrienne will co-chair the panel "Blacks and Blackness in European Visual Culture of the Long Nineteenth

Century" at the 2009 College Art Association conference in Los Angeles. Dr. Childs continues to adjunct for the Department of Art History and Archaeology at the University of Maryland and work on her upcoming book on renowned printmaker and Maryland faculty member Margo Humphrey.

#### Colette Crossman (Ph.D. 2007)

In July 2007 Colette Crossman accepted a position as Curator of Academic Programs at Oberlin College's Allen Memorial Art Museum, one of the top five college or university art collections in the country. She is responsible for integrating the museum more deeply into the curriculum at both the College of Arts and Sciences and the Conservatory of Music by teaching to Oberlin classes in the galleries, leading pedagogical workshops for faculty, organizing student activities, and developing interdisciplinary course-related exhibitions. Colette's exhibition *Repeat Performances: Seriality and Systems Art since 1960* (fall 2007) was reviewed favorably in the international contemporary art journal *Art Papers*, and in fall 2008 she will open an exhibition of British works from the AMAM collection. In addition, she currently serves as the Treasurer and Membership Coordinator for the Historians of British Art.

#### 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 Resi-



Alumnae Elissa Auther is the co-director and founder of Feminism & Co.: Art, Sex, Politics, an institute dedicated to exploring feminist issues in popular culture, social policy, and art through creative forms of pedagogy.



Colette Crossman in front of Sol LeWitt's Wall Drawing #1222 (Scribbles: Curved Horizontal Bands) (2007) and Alan Sonfist's Crystal Column #2 (1970), both of which were featured in her exhibition "Repeat Performances: Seriality and Systems Art Since 1960."

dent 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 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 continued her part-time teaching appointment at the Department of Art History and the Department of Fine Arts of the University of Maryland, and her active lecturing schedule in the Washington/Baltimore area.

Following a course on the history of European museums for the Smithsonian RAP (Jan-Feb), she presented a lecture on the cultural heritage of her country of origin (Macedonia) in April, and a day-long seminar on Northern Renaissance

painting (October, 2008). In Baltimore, she continues to present talks for docent-training sessions at the Baltimore Museum of Art, as well as for groups such as the Art Seminar.

One of her publications this year includes an article in an issue of the *Nederlands Kunsthistorisch Jaarboek* dedicated to artistic self-fashioning in the Netherlands (co-edited by Joanna Woodall and H. Perry Chapman). Another one is an essay on Vélazquez's *Las Hilanderas* in a volume that explores pictorial subjects as aporias in early-modern painting (co-edited by Alexander Nagel and Lorenzo Pericolo). Her ongoing interest in artistic dialogues was in evidence in her presentation on Vélazquez and Rubens at the annual conference of the Renaissance Society of America in the session "New Approaches to Vélazquez."

Last but not least, she tries to keep her eyes open to the contemporary art world by writing for the journal *ArtUS* (with recent reviews of the inaugural exhibition at the New Museum in NY, the Yuriko Yamaguchi show at the UMD Art Gallery, and the Guggenheim exhibition of Cai Guo-Chiang).

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

Though occasionally dreaming in technicolor pixels and seeing the world through Photoshop-filter glasses (actually not yet!) Henry D. "Quint" Gregory loves working with the faculty, staff and students in the Department of Art History and Archaeology at Maryland as Coordinator of User Services in the department's Visual Resources Center. As he has since 2002, Quint enjoys robust discussions and exchanges with students in his popular Honors course exploring temporary exhibitions, their cultural impact and the future of museums. For the 2007 edition of *Aurora: The Journal of the History of Art*, Quint also reviewed *Art in the Making: Rembrandt* (New Haven: Yale University Press, 2006), the second, revised edition of the ground-breaking technical study of Rembrandt's paintings by the curatorial and conservation staff at the National Gallery (London).

**Wendy Grossman (Ph.D. 2002)**

Wendy Grossman recently returned to the D.C. area following a year as Visiting Associate Professor at Middlebury College. Her essay "From Ethnographic Object to Modernist Icon: Photographs of African and Oceanic Sculpture and the Rhetoric of the Image" was published in the December issue of *Visual Resources*. Her article titled "Man Ray's Lost and Found Photographs: Arts of the Americas in Context" appeared in the summer issue of the online *Journal of Surrealism in the Americas* (<http://jsa.asu.edu/index.php/jsa>), and she is editing the next volume of this journal dedicated to photography. She is currently working on an exhibition at the Pace/MacGill Gallery in New York of the private collection of Roz Jacobs for the fall of 2008. Grossman's major activity for the next two years is working on her exhibition *Object and Image: Man Ray, African Art and the Modernist Lens*. The exhibition opens in October 2009 at the Phillips Gallery and will travel to three other venues.

**Emily Hage (M.A. 1999)**

After three years at the Philadelphia Museum of Art, where she began working in 2005 as an Andrew W. Mellon Curatorial Fellow in the Department of Modern and Contemporary Art, Emily Hage (Ph.D, University of Pennsylvania, 2005) has accepted a tenure-track position as Assistant Professor at Saint Joseph's University in Philadelphia, where she will be teaching art history in the Fine and Performing Arts Department.

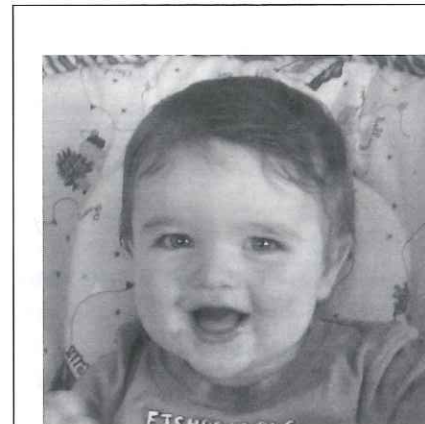
**Kristen Hileman (M.A. 2001)**

Kristen Hileman was promoted to Associate Curator at the Hirshhorn Museum and Sculpture Garden in early 2008. Her exhibition *Realisms*—a look at the work of nineteen contemporary film, video, and digital media artists co-organized with Anne Ellegood—opens at the Hirshhorn on June 19. The major retrospective on American sculptor Anne Truitt (1921-2004), which she is organizing for October 2009, has received funding from the Henry Luce Foundation,

The Andy Warhol Foundation for the Visual Arts, and The Judith Rothschild Foundation. A Smithsonian research grant enabled Kristen to travel to Argentina, Brazil, Chile, and Mexico in fall 2007 to meet with contemporary artists and museum professionals.

**Guy Jordan (Ph.D 2007)**

Guy Jordan just completed his first year as an Assistant Professor of Art History at Western Kentucky University. In December of 2007 he, along with Jennifer Greenhill, Dorothy Moss, and Maryland-alum Jason LaFountain co-organized a colloquium at the Sterling and Francine



With great joy, at 2:30 AM on October 14th, 2007, Guy Jordan and his wife Carol welcomed their son Benjamin Albert Jordan into the world.

Clark Institute of Art entitled "Practicing American Art History."

Guy's chapter essay, "Walking the Chalk: Taverns, Alcohol, and Ambiguity," is slated to appear in the soon-to-be-published catalogue *Charles Deas: Telling Tales to 1840s America*. Another article, "Race in Transit: Intoxication and Slavery in the Art of Charles Deas," is due to appear in an upcoming special issue of *Visual Resources* devoted to the visual culture of race in American art. With great joy, at 2:30 AM on October 14th, 2007, Guy and his wife Carol welcomed their son Benjamin Albert Jordan into the world.

**Grayson Lai (MA, 1999, PhD, 2006)**

Grayson Lai completed his two-year postdoctoral fellowship at the National

Cheng Kung University in July 2008 and will continue to teach there beginning in the fall of 2008.

**Tang Li (MA, 2006)**

Tang Li has accepted a full-time position with the East Asia Library at Yale University, New Haven.

**Susan Libby (Ph.D. 1996)**

Susan Libby is chair of the Department of Art History at Rollins College. At Rollins, she taught an interdisciplinary, team-taught course on "Culture Wars: Politics, Ethics, Aesthetics."

During this past year, Libby has received a number of grants, including a Cornell Faculty Research Grant for her project, "Race, Politics, and the Visual Rhetoric of French Abolitionist Imagery in the French Revolution." She also was awarded the Petters Faculty Internationalization Initiatives Grant, which allows her to travel to Morocco for teaching and scholarship enhancement.

This past year, Libby published "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 Belle," in Alden Cavanaugh, ed. *Performing the Everyday: The Culture of Genre in the Eighteenth Century*, Studies in 17th-and 18th-Century Art and Culture. Newark: University of Delaware Press, 2007: 106-119. Her article "Culture/War: The Visual Politics of Representation in the Abu Ghraib Photographs," was also published in the *International Journal of the Arts in Society*, vol. 1, no.5, March 2007: 43-49.

In February 2008, Libby gave her paper "Quatremère, Girodet, and the Politics of Originality in the French Revolution" at the College Art Association Annual Conference in Dallas, where she also sat on the panel "The Visual Arts in Revolutionary and Napoleonic France." With Alden Cavanaugh, she served as panel co-chair, and also as a respondent, for "Race and Popular Culture in the Long Eighteenth Century" at the American Society for Eighteenth-Century

Studies in Atlanta.

Libby was the Distinguished Alumni Lecture at the Department of Art and Art History Distinguished Alumni series, College Park, Maryland, in March 2007. Her talk was entitled: "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: The Many Beginnings of One Essay."

**Paula Martino**  
(M.A. 2005)

Paula Martino continues to introduce the world of art history and archaeology to students in Southern Maryland as an adjunct member of the faculty at the College of Southern Maryland. In October, 2008 Paula is coordinating another book talk at CSM featuring noted scholar, archaeologist and professor at George Washington University, Eric Cline, Ph.D. who will present his latest book, "From Eden to Exile," to students, faculty and the community-at-large. Last year, Paula coordinated the book talk given by her good friend, Col. Matthew Bogdanos, the Marine who led the investigation of the looting of the Iraq Museum in Baghdad in 2004. Scholars will recall that Col. Bogdanos and his team are responsible for the return of the Warka Vase and thousands of other priceless objects of our shared cultural heritage to the Iraq Museum and to the world. As an active at-large member of the Archaeological Institute of America and Saving Antiquities for Everyone (SAFE), Paula has become directly involved in the protection of cultural property and hopes to be able to use her strengths in grass root advocacy and lobbying to the benefit of groups who share her passion to recover, preserve and protect cultural property.

In addition to teaching, Paula is the first president of the newly formed Charles County Archaeological Society. Members of the CCAS will be excavating a site that is believed to be a pre-Revolutionary Dutch colonial settlement and a nearby prehistoric artifact cluster in Port Tobacco, the location of the colonial county seat in Charles County,

Maryland. In early June, Paula will travel to Europe again. This time, she will explore Paris with a very special student - her 13 year-old daughter, Katherine. Both women expect it to be the trip of a lifetime.

**Penny Morrill**  
(Ph.D. 2001)

Penny Morrill will be teaching a Pre-Columbian and Early Colonial Latin American Art survey and an upper level Modern and Contemporary Latin American Art course this Fall at George Mason University. Dr. Morrill has finished the book on the Casa del Dean murals, the subject of her dissertation, and is now busily putting together yet another monograph on a Mexican silver designer, Margot van Voorhies (Margot de Taxco).

**Julia R. Myers**  
(Ph.D. 1989)

Julia R. Myers is a professor of art history at Eastern Michigan University, where she is in charge of the writing intensive program for the art department. In 2007 she curated at the Eastern Michigan University Art Gallery the exhibition "Michigan Collects Ruth Weisberg," which was accompanied by the catalogue *Completing the Circle: The Art of Ruth Weisberg*. Dr. Myers is currently curating *Energy: Charles McGee at Eighty-Five*, a retrospective exhibition of the work of Detroit, African-American artist Charles McGee (b. 1924), which will open at the Eastern Michigan University Art Galleries in the 2009-2010 academic year.

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

Akela Reason has been appointed full-time Lecturer in Art History at Georgia State University in Atlanta, where she teaches American, African-American, 20th century, and Ancient Greek Art. This year she served as the department's Area Coordinator in Art History. Currently, she is preparing the manuscript: "Beyond Realism: History in the Art of Thomas Eakins" for the University of Pennsylvania Press. This year she also

gave several lectures on American art at the High Museum of Art. Akela and her husband Stephen are expecting their second child this summer.

**Brandy Robertson Naughton**  
(M.A., 1998)

Brandy Robertson Naughton, Director for Tutoring, Service-Learning, and Disability Services at Harford Community College, was named recipient of the 2008 National Institute for Staff and Organizational Development (NISOD) Award. NISOD is the outreach organization of the Community College Leadership Program and the University of Texas at Austin. NISOD supports the pursuit of excellence in teaching and leadership at more than 600 member colleges.

Brandy joined Harford Community College in 1999 as an art history instructor. Since that time, she has served as assistive technology specialist, student support services counselor, and coordinator for tutoring. Brandy received the NISOD award for creating and coordinating the following programs that support the teaching and learning process: service-learning; the College Survival Conference; the Rites of Passage mentoring program for students of color; and crisis intervention services for students.

**Malia E. Finnegan Serrano**  
(M.A. 1991)

Malia E. Finnegan Serrano has been nominated to the rank of full professor of art history at Grossmont College, in greater San Diego. In January of 2008, Malia was a session chair at the Hawaii International Conference on Arts & Humanities in Honolulu, where she presented a paper entitled "European Images of Sati during Colonial India: Fact or Fiction? An analysis of paintings and engravings." Her UMCP master's thesis was cited and quoted in Robert Hardgrave Jr.'s, *A Portrait of the Hindus: Balhazar Solvyns & the European Image of India 1760-1824* (Oxford University Press), published in 2004.

She is finishing up a spring semester sabbatical and will return to Grossmont for the summer session.

Malia lives with her husband, jazz guitarist, José Molina Serrano, in the San Diego area. She welcomes messages from classmates and friends and may be reached at malia.serrano@gcccd.edu

**Elizabeth Tobey**  
(Ph.D. 2005)

Elizabeth Tobey is working as Director of Communications and Research at the National Sporting Library in Middleburg, Virginia. She is coordinating a visiting fellows program at the Library, which in 2008 will sponsor seven scholars and journalists who are researching the Library's collections on the history of horse and field sports. In February, Liz coordinated the Library's first research symposium, on the art of British sporting artist and Royal Academician, Sir Alfred Munnings. Liz has been working on a translation of Federico Grisone's "The Rules of Riding," the earliest Renaissance text on classical riding on dressage, and will be presenting a paper at the Sixteenth Century Studies Conference in St. Louis in October 2008. She hopes to hear from past and present UMD alumni and students, and can be contacted at etobey@nsl.org

**Heather Turnbow Awan (M.A. 2003)**

Heather Turnbow Awan is currently a Ph.D. candidate, A.B.D., at the Institute of Fine Arts in New York, and has been living alternately in New York and Washington, D.C. She has spent the last five summers doing archaeological work at Aphrodisias in Turkey, as a member of both the Excavation and Regional Survey teams. Her dissertation on sarcophagi and funerary display in Roman Aphrodisias is also underway. She spent the 2006-2007 year doing research at the Metropolitan Museum of Art as a Bothmer Fellow, and the past academic year traveling around Italy, Greece and Turkey with the Olivia James Traveling Fellowship from the AIA. She is currently working on two articles about Aphrodisian sarcophagi, one for the catalogue of an exhibition opening this September in Istanbul, and another for the Aphrodisias Regional Survey volume of articles, to be

published in 2009.

This fall, Heather looks forward to finishing her travels, returning to New York and curling up with her laptop for a year of dissertation writing. She can be reached at heatherawan@yahoo.com.

**Jorgelina Orfila**

After graduating in May of 2007, Jorgelina Orfila has been very busy. In the second semester of 2007 she was Master Lecturer at the Corcoran Gallery of Art and adjunct professor at the School of Art and Design. In 2008, she became Dale exhibition Research Fellow at the National Gallery of Art, a position that she will leave to become Assistant Professor of Modern Art at Texas Tech University. In April she delivered the paper "Seeing Art History Work: The Use of Site Photographs in Cézanne Studies" at "Seeing Knowledge Work," a symposium organized by the Department of Art and Architecture of the University of California, Santa Barbara. At the end of this year she will present a paper on the Chester Dale collection at the Arts and Measurement International Congress that will take place in Paris. The paper will be subsequently published. "A Plea for the Re-Enchantment of the Discipline of Art History," her contribution to the book *Re-enchantment* edited by James Elkins and David Morgan, is forthcoming.

**Ann Prentice Wagner**  
(Ph.D. 2006)

Ann Prentice Wagner has recently completed twenty entries for the National Portrait Gallery's 2009 publication *Reflections: Self-Portraiture in the Twentieth Century*. The book is edited by and the associated exhibition is curated by the NPG's Curator of Prints and Drawings, Wendy Wick Reaves. Ann also wrote entries for the recent publication *One Hundred Stories: Highlights from the Washington County Museum of Fine Arts*, Hagerstown, Maryland, edited by Elizabeth Johns. In addition, Ann wrote an essay about contemporary artist Robert Ecker whose paintings and mezzotints are being shown at the Washington County Museum of Fine Arts in autumn 2008.

**Dennis Weller**  
(Ph.D. 1992)

After completing his two-year appointment as chief curator at the North Carolina Museum of Art, Dennis is currently completing the draft for the museum's systematic catalogue of seventeenth-century Dutch and Flemish paintings. The volume should be available by April 2010, a date coinciding with the opening of the museum's new building. Recent publications include "The Drawings of Jan Miense Molenaer" in *Master Drawings* (summer 2007); "Riches in Haarlem," a review of *Paintings in Haarlem 1500-1850: The Collection of the Frans Hals Museum in Apollo Magazine* (June 2007); and "Old Masters in the New World: The Hudson-Fulton Exhibition and Its Legacy," a chapter in *Going Dutch: The Dutch Presence in America 1609-2009*, published by Brill (2008).

**Bryan J. Zygmunt**  
(Ph.D., 2006)

Bryan J. Zygmunt was Assistant Professor of Art History at Northwest Missouri State University in the 2006-2007 academic year, and joined the faculty at Clarke College in Dubuque, Iowa as an Assistant Professor of Art History in June 2007. Zygmunt received the Guy D. McElory Trust Grant for joint Faculty and Student Research during the spring of 2008, and was a Summer Fellow at the Freeman Institute in Honolulu, Hawaii, during summer 2008. He will deliver the second annual Lecture on American Art in Honor of Professor Ellwood C. Parry, III, at the University of Arizona in October 2008.

Image: © Board of Trustees, National Gallery of Art



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

The Art History & Archaeology Department welcomes updates, comments, and suggestions from our alumni and friends. Please submit items to Kate Kula, Newsletter Editor 2008–2009, email: kvkula@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 Meredith Gill, Director of Graduate Studies, email: mgill@umd.edu

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Updates, comments, suggestions:

