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From the Chair

This past year has been an exciting one in the Department, so exciting that it delayed the publication of this Newsletter as we waited—quite literally—for the dust to settle. Now, however, the Michele Smith Collaboratory for Visual Culture, the conception of which was described in last year's Newsletter, is a reality.

Thanks to a generous gift from Robert H. Smith and support from the College of Arts and Humanities, construction for the Collaboratory was able to begin during the summer of 2009. Five months of dust, noise, detours, noise, a minor flood, noise, and the general disruption caused by construction—which entailed asbestos abatement, the sledge-hammer demolition of cinder-block walls, the ripping off of ceiling tiles and prying up of flooring, and the construction of new cinder-block walls, doorways, doors, and ceilings, and the

installation of lighting, air-handling ducts and air-handlers, flooring, and appliances—finally ended in December 2009. Equipment was installed by January 2010, and the space was inaugurated with a celebrational Town Hall Meeting for the Department on February 17. The reality is even better than the plans projected.

At this time, in which digital technology, collaboration, and inter-disciplinary scholarship have transformed the processes of learning and research, the Collaboratory forms a welcoming space in which professors and students can gather to work, share ideas, and find the resources necessary to develop new teaching materials and pursue broad intellectual interests. Incorporating leading-edge technology and an adaptable workspace, the Collaboratory is assured to work in the present while keeping one



The Collaboratory plays host to more informal gatherings as well. Faculty, staff, and graduate students often gather in the 'Great Room' over lunch to offer feedback on one another's work.

(projector) eye fixed firmly on the future.

The heart of the Collaboratory, both conceptually and physically, is the visualization facility, officially dubbed the “Great Room” in a naming contest won by Professor Bill Pressly. The rear wall of the room is devoted to floor-to-ceiling bookshelves to accommodate a Smith-family gift of 843 volumes on the history of art, providing a study collection for the department and creating added warmth for the nurturing environment the Collaboratory is envisaged to create. The focus of the room, however, is a large, curved floor-to-ceiling projection surface approximately twenty-one feet long, which is complemented by three ceiling-mounted digital projectors to provide maximum flexibility for visual presentations of multiple types, which are controlled by a powerful computer with an NVIDIA Quadroplex system to support a variety of visualization environments. This configuration of cutting-edge technology is planned to support ambitious projects that encourage and promote new understandings through visualization, and it has already begun to serve its purpose.

During the Spring 2010 semester, the Collaboratory became the site of technological exploration and of professional

talks, demonstrations, meetings, and workshops. We studied paintings made available in high resolution through the Prado’s partnership with Google Earth: On the large projection surface, for example, a tear on the cheek of the Virgin in Rogier van der Weyden’s *Deposition* can be projected to a height of more than twelve inches and, simultaneously, a contiguous slice of restoration becomes emphatically clear. Motivated by the technology being explored in the Collaboratory, Professor Jason Kuo assigned his graduate seminar a project involving the creation of a virtual exhibit within a choice of real spaces. Using the modeling program, Sketch-Up, downloadable without cost from Google, seminar participants created the virtual space and experimented with the best way to hang the objects included in their exhibit. Concurrently, graduate students (whose accomplishments are detailed elsewhere in this newsletter) practiced their conference talks on the large projection surface, permitting them to receive feedback on both content and presentation from their colleagues and, simultaneously, permitting their audience to share their research. Graduate students also became adept in the use of a Wiimote to turn the large projection surface into an interac-

tive white board (at a tiny fraction of the cost), devising learning tools for discussion sections, including a Jeopardy board that premiered on Maryland Day. Students in undergraduate colloquiums and lecture classes were afforded workshops in best practices of PowerPoint and the best uses of other software to enable their classroom presentations. Most recently, a major inter-College, collaborative research project has been proposed and is in its nascent state.

The Michelle Smith Collaboratory for Visual Culture provides the Art History Department with a truly exceptional opportunity to develop the intellectual richness and depth of its own discipline and to collaborate with colleagues in other departments in intellectual exploration. Art history is an inherently visual discipline. It is also multidisciplinary in conception, combining history, religion, philosophy, psychology, anthropology, economics, politics, literature, and sciences as integral elements in understanding the art and material objects created by human beings. Art history is multicultural, as well, studying the transmission of ideas communicated among peoples across political, geographical, religious, and social boundaries. In our current culture, with its emphasis on commu-

nication, collaboration, multiculturalism, and visualization, art historians are especially well situated to provide insight and context in evolving intellectual and pedagogical exploration, and the Michele Smith Collaboratory for Visual Culture affords a means and an incentive toward this achievable goal.

As well as the addition of the Collaboratory, this year also witnessed an addition to our faculty. Despite the grim economic climate, the Department was fortunate to be permitted to mount a search for an Assistant Professor of Modern Latin American Art History, and we welcome Abigail McEwen to our ranks. Dr. McEwen received her BA with honors from Brown University and her PhD from the Institute of Fine Arts of New York University with a dissertation entitled, “The Practice and Politics of Cuban Abstraction, c. 1952–1963.” While writing her dissertation, she taught a graduate seminar at the Massachusetts College of Art and Design, the second-half of the Western Art History survey at NYU, and a number of upper-division undergraduate art-history courses at Pace University. Concurrently, she worked on a project leading to the catalogue raisonné of the Havana-born Modernist Agustin Fernandez. We are delighted that Abigail McEwen will join our faculty and that she will introduce a new vibrant area of study into our curriculum.

This year also saw the creation of a new grant, The Erik B. Young International Travel Grant, which is intended to support graduate-student overseas research travel, and it also witnessed the first recipients of two of the five-year fellowships provided through the generosity of Robert H. Smith: the Arthur K. Wheelock Doctoral Fellowship for specialists in Dutch and Flemish art history and the Franklin Kelly Doctoral Fellowship in American Art.

With a new facility, a new faculty member, and a new fund, the Department of Art History and Archaeology looks forward with great anticipation to even more exciting years ahead.

—Marjorie Venit

In Memoriam

All members of the Department of Art History and Archaeology are deeply saddened by the death on December 29, 2009 of Robert H. Smith. Mr Smith’s interest in art—especially that of the Italian Renaissance—recently drew him to the Department, where he became a major benefactor. Despite his insistence that everything occur immediately, only now has his generosity been able to begin bear fruit. His vision for the Department was one of national excellence—a precept to which we unanimously subscribe—and his benevolence has furthered that goal. His beneficence has energized the Department, permitting the exploration of new avenues in this era of transformative education.

Through Mr Smith’s generosity, three graduate fellowships intended to provide support for outstanding graduate students were established: the Arthur K. Wheelock Doctoral Fellowship for specialists in Dutch and Flemish art history, the Franklin Kelly Doctoral Fellowship in American Art (each named for a member of the Department’s faculty, who is also at the National Gallery of Art, with which

Mr Smith had a long association), and the Robert H. and Clarice Smith Doctoral Fellowship in Art History. Spring 2010 marks the inauguration of the Arthur K. Wheelock and Franklin Kelly awards.

Mr Smith’s generosity also permitted the transformation of the Visual Resources Center into the Michelle Smith Collaboratory for Visual Culture, a facility designed to foster innovation in teaching and research by combining cutting-edge visual technology with a physical environment that encourages collaboration among faculty, students, and external scholars (see page 1).

We greatly regret that Mr Smith did not live to witness the full effect of his benevolence, but his gifts to our Department certainly serve as part of his legacy. Mr Smith’s commitment to excellence will be maintained: this too is part of his legacy. We deeply mourn the death of this lively, energetic, and dedicated man, who was taken all too soon, but whose spirit lives on in the Department, and we celebrate excellence and innovation in his name.

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 Abigail McEwen
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 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 Greg Metcalf
Professor Juliet Wiersema

Affiliate Faculty

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

Zulu-speakers, by their neighbors, and by foreigners. It is scheduled to open at the Newark Museum in fall of 2012.

Anthony Colantuono

Anthony Colantuono has pursued widely varied research interests in the past year. His book-length study entitled *Titian, Colonna and the Renaissance Science of Procreation* is being published by Ashgate and will appear in 2010. The book examines two famous monuments of Italian Renaissance culture—Bellini's and Titian's mythological "bacchanals" for Alfonso d'Este's camerino, and Francesco Colonna's literary romance entitled *Hypnerotomachia Poliphili*, showing that the two are profoundly related both in terms of their natural-philosophical arguments and in terms of their didactic functions.

Colantuono also examines the role of Mario Equicola as Bellini's and Titian's iconographic adviser and as a reader of the *Hypnerotomachia*. In his main field of Baroque art, Colantuono has published an article entitled "Guido Reni's Latona for King Philip IV: An Unfinished Masterpiece Lost, Forgotten, Rediscovered and Restored," which appeared in *Artibus et Historiae* (2008), showing that Reni's lost painting is identical with a canvas now in private hands in Atlanta. In September 2009, Colantuono presented a paper on Cesare Ripa's theory of images at the University of Heidelberg. He is currently collaborating with Steven Ostrow of the University of Minnesota on a future volume of essays concerning interpretative approaches to Roman Baroque sculpture; and he is also working

on a broader study of iconographic advising from the later Middle Ages through the eighteenth century.

Meredith J. Gill

Meredith Gill spent 2008–2010 in the company of the angels with her book project, *Flights of Angels: The Order of Heaven in Medieval and Renaissance Italy*. In December, 2008, at the invitation of our former colleague, Sally M. Promey, and the Institute of Sacred Music at Yale University, she gave a paper at a symposium on Bach's Christmas Oratorio. The symposium accompanied a rare performance of the complete work by Yale Camerata. Her presentation, "Let Us See This Word That Has Come to Pass: The Nativity in the Visual Arts," gave Professor Gill the opportunity

to reflect on the tradition of the Nativity in European art as well as the interconnections between visual and musical cultures in the Early Modern era. She was also delighted to be invited to join the Yale Initiative for the Study of Material and Religious Cultures of Religion (co-directed by Sally, Richard Meyer, and Mia Mochizuki), joining Yui Suzuki as a Fellow. In January, 2009, she presented her paper, "Reformations: The Painted Interiors of Augustine and Jerome," at a conference on *Augustine Beyond the Book: Intermediality, Transmediality and Reception*, hosted by the Netherlands Institute for Advanced Study in the Humanities and Social Sciences (Wassenaar). She is a co-editor of the interdisciplinary collection of papers to be published shortly in *Intersections* (Brill). In March, she organized and chaired a session at the Renaissance Society of America's Annual Conference (held, felicitously, in Los Angeles) entitled "Angels: Harmonies, Bodies, and Intelligences in Early Modern Europe." In support of her Summer travel and research, she received a Renaissance Society of America Samuel H. Kress Fellowship in Renaissance Art History, enabling her to visit Rome and Venice and points in between. In the Fall, 2009, for the lively forum of the Renaissance and Early Modern Colloquium, Princeton University Renaissance Studies Council, Professor Gill shared her research in her paper, "Closer Than the Shirt on Our Body: Lucifer and the Fall of the Rebel Angels." She published her essay, "Guillaume d'Estouteville's Italian Journey," in *Possessions: Renaissance Cardinals—Rights and Rituals*, eds. Mary Hollingsworth and Carol M. Richardson (Penn State University Press). She remains an active book reviewer for *Renaissance Quarterly*, and a member of the Board of Advisors for Renaissance Studies.

June Hargrove

June Hargrove was one of five participants in a round table discussion to celebrate the Fortieth Anniversary of the Founding of the *Revue de l'art*, which took place at the National Institute of the History of Art in Paris, in December of 2008. Join-



At the farewell party, outside the offices of the Van Gogh Museum, Professor June Hargrove with students and staff of the Museum and the University of Amsterdam strike poses from paintings by Gauguin after her week-long seminar on the French artist.



June Hargrove leads her undergraduate students on a tour of the battlefield at Gettysburg, Pennsylvania. The class visited Gettysburg as part of Professor Hargrove's seminar on the visual culture of war in the nineteenth century.

ing Pierre Rosenberg, Cesare de Seta, Jean-Paul Bouillon, and others, before an audience of several hundred colleagues, Professor Hargrove spoke of her recollections of André Chastel, who founded the *Revue*. The discussion ultimately turned to the question of the future of scholarly journals and how the profession on both sides of the Atlantic needs to collaborate in its efforts to sustain serious publications and how to best use the potential of technology. Opinions were lively!

In the spring of 2009, Professor Hargrove was the Van Gogh Museum Fellow in the History of Nineteenth-Century Art, organized jointly by the Van Gogh Museum, Amsterdam, and the Modern Group of Art Historians at the University of Amsterdam. She led a seminar on "Paul Gauguin: decorating our dreams," in which she discussed Gauguin through his peregrinations, beginning with Paris and Brittany, and ending with the South Pacific. To take advantage of the latest research in the Netherlands, however, the heart of the seminar was constructed around Gauguin's relationship with two

Dutch painters, Vincent van Gogh and Meijer de Haan (1888–1891), which had a determining impact on his art. She also gave a public lecture, "Gauguin's Muses, the artist and his feminine 'Other,'" at the Van Gogh Museum, where a group of the University of Maryland alums by chance heard the announcement in the galleries and came to support a fellow Terp. Her current research focuses primarily on Gauguin in the Marquesas Islands, a subject about which she has five new articles at press, including one in *Van Gogh Studies: Current Issues in 19th-Century Art*, and another in the *Revue de l'Art*. She wrote an introductory essay for an exhibition on Degas for Athens, Greece, and Beijing, China. She contributed an essay to an exhibition on the French sculptor Auguste Rodin in Italy next autumn.

Among her many professional activities, she now serves on the Comité scientifique international de la *Revue de l'Art* and 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 in France), ICOM (International Council of Museums), the International Church Monument Society (Great Britain), Momus (protection of patrimony in France), Public Monument and Sculpture Association (Great Britain), and the Société d'histoire de l'art français. In America, she belongs to the College Art Association of America and to Association of the Historians of Nineteenth-Century Art.

Shannen Hill

Shannen Hill convened a panel of scholars in African art history for the College Art Association conference in Los Angeles. "Water is Power: African Visual Culture" offered new ways of thinking about a prevalent medium with great metaphorical uses across the continent. For the university, she raised funds to bring several scholars and artists to campus. Dr. Henry Drewal shared more than thirty years of research into the fascinating iconographic history of Mami Wata (mother water), a being not unlike a deity who has millions of patrons worldwide. Artists Penelope Siopis (South Africa), António Olé (Angola), and Aimé Mpané (Democratic Republic of Congo and Belgium) all shared aspects of their practice in campus gatherings that were very well attended. Her review of the book *Between Union and Liberation: Women Artists in South Africa 1910–1994* was published in the journal *African Arts*. Additionally, she won a grant from the Graduate Review Board of the University of Maryland that will enable her to complete her book *Biko and Black Consciousness in South African Art* in the coming year.

Jason Kuo

In February 2009, Jason Kuo organized the interdisciplinary conference "The Status of Theory in Contemporary Chinese Film and Visual Culture," in collaboration with University of Maryland's Confucius Institute. The conference focused on the status of theory originating in non-Chinese places in the creation, curating, narration, and criticism of contemporary

Chinese visual culture (broadly defined to include traditional media in the visual arts as well as cinema, installation, video, etc.). More specifically, it emphasized the appropriateness of Western theory. Also in 2009, his article entitled "Art History and Historiography" was published in the four-volume reference work, *Encyclopedia of Modern China*.

This year, Kuo participated as a discussant at two panels at the 2010 Annual Conference of the Association for Asian Studies in Philadelphia: "Reading Between the Fine Lines: Analyzing Painting of the Song and Ming (A Panel in Honor of Professor Emerita Ellen Johnston Laing)," chaired by Susan Erickson, and "Art History is Not a Dinner Party: Aesthetics and Artistic Practice in Late Imperial and 20th-century China (A Panel in Honor of Professor Emerita Ellen Johnston Laing)," chaired by Katharine Burnett.

In late spring, Kuo received an invitation from Cambridge University to give a Lent-term lecture in the Darwin College Lecture Series in February 2011. The annual Darwin College Lecture Series features speakers from different disciplines addressing a common theme. The theme of the 2011 Darwin series is "Beauty," and Kuo will be speaking on "Beauty in Chinese art." The lectures are always well-attended, and are expected to be collected and published by Cambridge University Press.

Additionally, Kuo's most recent book, *Chinese Ink Painting Now*, was published this year by Distributed Art Publishers in New York.

Steven Mansbach

Although I missed teaching at the university during the 2008–2009 academic year, I deeply appreciate the opportunities that a sabbatical leave afforded me. As commencement was taking place in College Park in May 2008, I was delivering the keynote address to an international conference of specialists on Balkan architecture and modern identities, who had gathered in Bucharest. From Romania, I flew to Stockholm to speak on Dadaism and its reception in eastern Europe. And from Scandinavia, I dashed back to

the U.S. to change briefcases in order to return immediately to Europe for delivery of the keynote address in Munich to celebrate the 200th anniversary of the Bavarian Academy of the Fine Arts, the institution at which aspiring artists from America to the Russian realm had frequently received their formal training.

From Germany, I flew to New York where I took up the academic co-directorship of the National Endowment for the Humanities (NEH) Summer Institute devoted to the role and uses of visual imagery in the scholarly study of Russian modernism. This three-week institute for university and college professors of east European and Russian literature, history, religion, and art enabled me to present my work on the topic, as well as to benefit from the breadth of experience and interests of the thirty participants.

After so much early summer travel and so many academic presentations, I made a brief escape to Hawaii, there to rest and to plan the implementation of the remainder of my sabbatical program.

In September I began serious research on my principal project; namely, investigating the nature of the various architectural modernisms that took place in the newly-independent Baltic States during the 1920s and 1930s. While working with the New York Public Library's extraordinary holdings in the Baltic fields, I also began mapping out a series of lectures to be delivered later that fall. Thus, in October I flew to Germany to speak in Hannover on modern landscape design, and later that same month I journeyed to Berlin to make a presentation on Baltic modernism in the short-lived "Kaunas" Lithuanian Republic. From Europe, I dashed back to the United States in order to lecture in Philadelphia at the annual convention for Slavic Studies; and then I repaired to New York in order to complete sufficient library and museum study in anticipation of a research trip to Latvia in early 2009. But before traveling to the Baltic region, I made a quick trip to London in order to give the keynote speech for a conference devoted to the relationships that existed between British and Baltic sculptors before World War II.

In a significant way, preparing this lecture helped to sharpen my focus on Baltic aesthetics, a focus which was only "solidified" by the winter weather that awaited me in Riga.

Much of the spring I spent in Spain, where in Barcelona I studied the architecture (and the decorative arts) of Antonio Gaudí. What intrigues me with this singular Catalan figure are the parallels with his exact contemporary from Slovenia, Joze Plečnik, on whom I continue to write and lecture.

Returning from Spain, I had just sufficient time to put the finishing touches on a talk to be delivered in Warsaw, where my Polish talks took place at the same time, alas, as this year's commencement exercises in College Park. From Poland, I returned to the U.S. and once again exchanged suitcases before catching a plane to London in order to deliver the keynote address, paradoxically, to an international congress on Polish studies. Being so often away from home, I endeavored to affirm (in London) a 'virtual' connection to the U.S. by speaking on the American reception of Polish modern art over the course of the twentieth century.

Unusually, but happily, I had almost an entire month in the U.S. before I jetted back to Europe, this time to Prague in order to finish some research on the historic gardens surrounding the Royal Castle.

Despite spending much of my sabbatical year flying back and forth across the Atlantic Ocean for research purposes or to lecture, I was gratefully connected to earth by regular and rewarding contact with Maryland students; in particular with the undergraduate honors student who completed her thesis with me this May, as well as with the talented graduate students whom I have the privilege of advising. In addition, the pleasure of working collaboratively with fellow faculty members kept me in touch with university developments. Thus, I return for the 2009–10 academic year ready to remain mostly rooted in the department, where I anticipate introducing to my seminars and lectures much of what I learned during a peripatetic sabbatical

year, and where I look forward to adapting for publication the research that I presented so often abroad.

William Pressly

Bill Pressly stepped down as Chair on July 1st of last year to resume work on finishing his book on James Barry's murals at the Royal Society of Arts in London. He is on leave for the academic year 2009–10, having been able to combine a Sabbatical Semester with a Semester Grant from the University's General Research Board in order to devote the entire year to this project. In October, 2009, he traveled to Rome and Naples to complete research on how the artist's student years in these cities profoundly influenced his later art. In order to use the outstanding collections at Yale University, he will undertake a Residency Fellowship at the Yale Center for British Art for the month of March. Two books of essays on Barry have recently appeared. He co-edited with Tom Dunne of the University of Cork in Ireland *James Barry, 1741–1806: History Painter*, a collection of essays first given as papers at the Barry International Conference held at Cork and London in 2006. For this book he also contributed the Foreword and an essay. He contributed three essays for another book, *Cultivating the Human Faculties: James Barry (1741–1806) and the Society of Arts*, edited by Susan Bennett. His essay "Crowning the Victors at Olympia: Transmitting the Values of the Classical Olympic Games into the Modern Era" is scheduled to appear in a third book of essays, *Olympic Rules, Olympic Games: The Modern Contests and the Classical Tradition*, which will be published by Duckworth Academic Press in time for the games to be held in London in 2012.

Pressly has continued as well to be involved with the career of Johan Zoffany. In November, 2009, he participated in a two-day workshop held on Zoffany at the Yale Center for British Art, and he wrote the Foreword for Penelope Treadwell's new biography on the artist *Johan Zoffany: Artist and Adventurer*. In addition his essay "Les Prédécesseurs de Blake: Mortimer, Fuseli, et Barry" appeared in the exhibition catalogue *William Blake: Le*



Professor Bill Pressly celebrates in a London restaurant after speaking in February 2009 at the unveiling of the Green Plaque placed at the site of Barry's last home. With him is Tom Dunne, his co-editor of the book of Barry essays.

Génie visionnaire du Romantisme Anglais, held at the Petit Palais, Paris, in 2009. This past February he attended the luncheon held to honor Charles Ryskamp on the occasion of the opening of the exhibition *Varieties of Romantic Experience: Drawings from the Collection of Charles Ryskamp* held at the Yale Center for British Art.

In the fall he looks forward to returning to teaching. At that time, he will embark on a new project involving another eighteenth-century artist of the English School, Joseph Wright of Derby.

Joshua Shannon

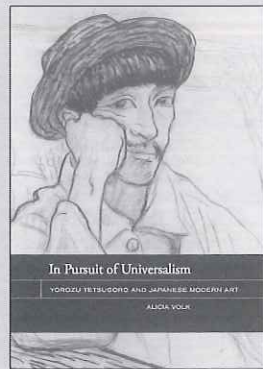
Last fall, Professor Joshua Shannon was on leave in Germany, as the Terra Visiting Professor of American Art at the J.F.K. Institute for North American Studies and the Kunsthistorisches Institut of the Freie Universität Berlin. In the spring, he stayed on in Berlin as a semester fellow of the University of Maryland's General Research Board. While in Germany, Professor Shannon conducted work toward his new book project, *The Recording Machine: Photography and Truth after Modernism*.

The year away comes on the heels of Professor Shannon's publication last March of his first book, *The Disappearance of Objects: New York Art and the Rise of the Postmodern City* (Yale University

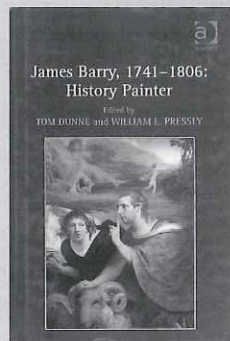
Press, 2009). The book was the winner of a Wyeth Foundation for American Art Publication Grant of the College Art Association and was chosen as a finalist for the Phillips Collection Center for the Study of Modern Art book prize. Its publication was also supported by awards from the University of Maryland's Graduate Research Board.

While away last year, Professor Shannon also published two short methodological essays about the state of the field of contemporary art history, one in October and one in American Art. A new organization that he co-founded, The Society for Contemporary Art Historians, held its first annual panel at the College Art Association in 2009 in Los Angeles. He spoke as the respondent there, on the topic "What is Contemporary Art History?" Since last year's newsletter, he has also spoken at The Sterling and Francine Clark Institute in Williamstown, Mass., at American University in Washington, at Bryn Mawr College, at the Freie Universität Berlin, and at the Terra Foundation's Scholars' Center in Paris. Another organization he recently co-founded, Contemporary Art Think Tank, held its third annual meeting in 2010 at the Phillips Collection Center for the Study of Modern Art. Professor Shannon returns to campus this fall and assumes the posi-

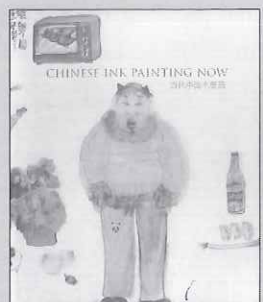
**SELECTED
RECENT
PUBLICATIONS
BY FACULTY**



In Pursuit of Universalism: Yorozu Tetsugoro and Japanese Modern Art, by Alicia Volk (University of California Press, 2010), was the inaugural recipient of the Phillips Book Prize.



William Pressly co-edited *James Barry, 1741–1806: History Painter* (Ashgate, 2010).



Chinese Ink Painting Now, by Jason C. Kuo (D.A.P./Distributed Art Publishers, 2010)

(Continued on next page)

tion of Director of Undergraduate Studies. His teaching and research this year are focused on photography since the 1960s.

Richard Spear

During the past year Richard Spear finished a number of long-term projects. The book he has directed and co-edited, *Painting for Profit: the Economic Lives of Seventeenth-century Italian Painters*, was accepted by the Yale University Press (London) and is scheduled for publication early next spring. He lectured on his research for his section (on Rome) in the volume at Oberlin College, and presented a paper on a narrower aspect of his findings, “The Bottom Line of Painting Caravaggesque,” at the annual meetings of the Renaissance Society of America in Los Angeles. In San Francisco he gave two gallery talks, to advanced docents and to a select group of trustees and donors of the Palace of Legion of Honor, on a recently-discovered landscape by Domenichino that is on loan to the museum.

He also submitted to the Getty Research Institute the data on more than 800 prices paid to painters in seventeenth-century Rome, which will become a searchable, online database administered by the Getty. An article by Professor Spear in the new Getty Research Journal describes the project, which invites other scholars to add data from all periods of Western painting, thereby increasing its potential as a major resource for the study of art history, economics, and social history.

Professor Spear completed two other projects. “A Century of Pigment Prices: Seventeenth-Century Italy” will appear in a volume of papers titled *Trade in Painters’ Materials: Markets and Commerce in Europe to 1700*, ed. Jo Kirby, Susie Nash and Joanna Cannon, London: Archetype Publications. Tabulating over 400 sales, it provides the most thorough documentation of what artists’ pigments cost in baroque Italy.

For a book devoted to the collections in the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (Prince of Wales Museum), Mumbai, India, Professor Spear, as consultant to the museum, is contributing “The Tata Collection of European Paintings.” Following an Introduction

to the collection, it catalogues 21 examples of the most notable Old Master and nineteenth-century works, and includes an appendix documenting Sir Ratan Tata’s buying and selling at Christie’s (London), particularly during 1906, 1908–09, and 1917, based on Professor Spear’s research in Christie’s archives.

Yui Suzuki

Yui Suzuki spent much of this past year completing her book manuscript, *Healing Matters: The Iconic Worship of the Medicine Buddha in Heian Japan (794–1185)*. Her article, “The Aura of Seven: Reconsidering the Shichibutsu Yakushi Iconography,” will be published in *Archives of Asian Art*, vol. 60 (2010). In November



Professors Meredith Gill and Yui Suzuki, pictured here with Professor Sally Promey of Yale University, at the Yale Initiative for the Study of Material and Visual Cultures of Religion fellows seminar, held in May 2009 in Cape Elizabeth, Maine.

2009, she was invited to present, “Transmitting a Legacy: Saichō’s Medicine Buddha and its Replication” at the University of Kansas.” Her paper examined the non-extant Medicine Buddha statue which belonged to Saichō (767–822), the founder of the Buddhist Tendai school in Japan.

Professor Suzuki also spoke at a multi-disciplinary, international conference, “Nara, City of East Asia: Cosmopolitanism and Localism in 8th-Century Japan” at the University of Or-

egon this past spring. The conference celebrated the 1300th anniversary of the founding of Nara Heijō-kyō, the ancient Japanese capital from 710 to 784 CE. Her paper, “The Resplendent Hall of Healing: Shōmu and Kōmyō’s Shin Yakushiji” examined the correspondences between the recent archaeological excavations and the ancient textual sources regarding the Buddhist temple Shin Yakushiji and its monumental images of worship.

In addition, she is a participating fellow for the Yale Initiative for the Study of Material and Visual Cultures of Religion. This three-year collaborative project is directed by Sally M. Promey (Yale), Mia Mochizuki (UC Berkeley) and Richard Meyer (USC) and generously funded by the Henry Luce Foundation. Last May (2009), Suzuki, along with her colleague Professor Meredith Gill, attended the Yale Initiative’s first conference on religion, materiality and sensation.

Marjorie Venit

In April 2008, Marjorie Venit presented a paper, “Intimations of Hellenism in Ptolemaic- and Roman-Period Tombs in the Egyptian Chora,” at the Fifty-ninth Annual Meeting of the American Research Center in Egypt in Seattle. She enjoyed her stay in the Northwest so greatly that she returned to Washington in October 2009, delivering talks in Spokane (“Death and Taxes: Reflections of Mortality and Social Positioning in Tombs of Graeco-Roman Egypt”) and Seattle (“Memory and Metaphor in Tombs of Graeco-Roman Egypt”) and flying over the extraordinary landscape that connects the two cities and that renders manmade earthworks secondary, at best, to those of nature.

In November 2008, Venit visited the Netherlands as a participant in a symposium in Leiden on “The Archaeology of Culture Contact,” where she presented a paper entitled “Memory and Metaphor: Imagery as Currency of Cultural Exchange” and chaired a session. She then spent Thanksgiving Day 2008, dining luxuriously in Liège, Belgium (on other than turkey) after offering a paper, “Isis in Tombs of Alexandria and the Egyptian Chora: Tradition and Innovation,” in the table ronde, “L’Égypte en Égypte. Présence isiaque en Égypte hellénistique et romaine” at the University of Liège. The paper, extended and rewritten as an essay, now forms a chapter in the volume, *Isis on the Nile. Egyptian Gods in Hellenistic and Roman Egypt*. Proceed-

ings of the IVth International Conference of Isis Studies, Liège, November 27–29 2008, Michel Malaise in honorem edited by Laurent Bricault and Miguel John Versluys, which will be published by Brill in 2010. The visit also permitted her to bring home the holdings of the National Museum of Antiquities in Leiden and those of the Allard-Pierson Museum, the archaeological museum of the University of Amsterdam, on a series of memory cards

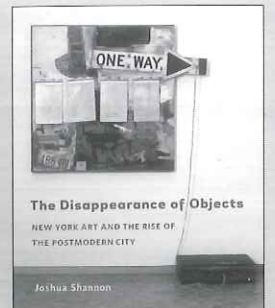
In Fall 2009, as well as her sojourn to Washington State, Venit made an additional two visits to the West, one to deliver the William D. E. Coulson Memorial Lecture in Denver and, later, to give the same lecture (“Egypt as Metaphor: Decoration and the Afterlife in the Monumental Tombs of Ancient Alexandria”) in San Diego.

In 2009, “Theatrical Fiction and Visual Bilingualism in the Monumental Tombs of Ptolemaic Alexandria,” a chapter in the volume, *Alexandria: A Cultural and Religious Melting Pot*, edited by George Hinge and Jens A. Krasilnikoff and published in Århus Studies in Classical Antiquity finally saw the light of publication as did, with far greater alacrity, Venit’s entry on “Tombs” in *The Oxford Encyclopedia of Ancient Greece and Rome* and her review of Mark Stansbury-O’Donnell’s *Vase Painting, Gender, and Social Identity in Archaic Athens in Classical Outlook*.

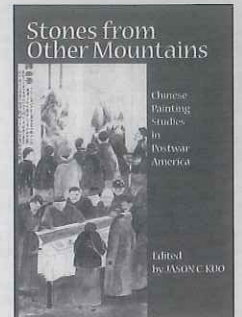
In Spring 2010, Venit happily completed her essay on “Alexandria” for *The Oxford Handbook of Roman Egypt*.

Alicia Volk

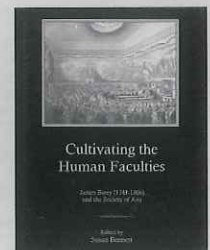
Professor Alicia Volk has recently seen one book through publication and begun moving full steam ahead on another. *In Pursuit of Universalism: Yorozu Tetsugoro and Japanese Modern Art* appeared in January 2010 as the first in the Phillips Book Series co-published by the University of California Press and the Phillips Collection Center for the Study of Modern Art. Publication was supported by a grant from the Metropolitan Center for Far Eastern Art Studies, which Prof. Volk was awarded in 2009. In celebration of the book’s release the Embassy of Japan generously hosted a book launch and lecture in December 2009. For her current book project, *Democratizing Japanese Art, 1945–1960*, Prof. Volk received a Summer Support Award from the Graduate Research Board of the University of Maryland as well as



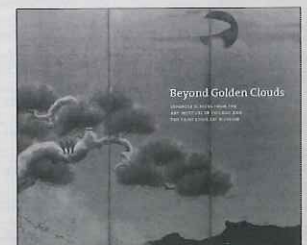
The Disappearance of Objects: New York Art and the Rise of the Postmodern City, by Joshua Shannon (Yale University Press, 2009)



Jason C. Kuo edited the volume *Stones from Other Mountains: Chinese Painting Studies in Postwar America* (New Academia Publishing, 2009)



William Pressly contributed three essays to *Cultivating the Human Faculties: James Barry (1741–1806) and the Society of Arts*, ed. Susan Bennett (Lehigh University Press, 2009)



Alicia Volk contributed to the exhibition catalogue *Beyond Golden Clouds: Japanese Screens from the Art Institute of Chicago and the St. Louis Art Museum* ed. Janice Katz (Art Institute of Chicago, 2009)

a Fulbright Research Award, which took her to Japan for the 2009-2010 academic year. As a Fulbrighter she was affiliated with Waseda University in Tokyo, where she joined a lively scholarly community in modern Japanese art. This follows upon her summer 2008 research trip to Japan, during which she participated in the activities of the Meiji Bijutsu Gakkai (an organization devoted to modern Japanese art studies) and the Tokyo Research Institute for Cultural Properties, among others. She also used her time in Japan to prepare materials for her courses "Japanese Art since 1945," "The Visual Cultures of Edo Japan, 17th-19th centuries," and "Arts of Japan."

In spring 2009 Prof. Volk traveled to

Manchester, England to deliver a paper titled "Global Art History, A Viewpoint from Japanese Modernism" for the Art History and Its Global Provinces session at the annual conference of the Association of Art Historians. On campus, she was a speaker at the Workshop on Using Japanese Visual Images to Support Teaching, Research and Publications in Japanese Studies sponsored by the North American Coordinating Council for Japanese Library Resources and the University of Maryland Libraries. Her essay "Screen Projections: Modern and Contemporary Byōbu" was published in the exhibition catalog *Beyond Golden Clouds: Japanese Screens from the Art Institute of Chicago* and the St. Louis Art Museum (Art Insti-

tute of Chicago and Yale University Press, 2009). A review of Kim Brandt's *Kingdom of Beauty: Mingei and the Politics of Folk Art in Imperial Japan* (Duke University Press, 2007) appeared in *The Journal of Modern Craft*, and a review of Tom Havens' *Radicals and Realists in the Japanese Non-Verbal Arts: The Avant-garde Rejection of Modernism* (University of Hawai'i Press, 2006) appeared in *The Journal of Japanese Studies*. Meanwhile, Prof. Volk was elected an officer of the Japan Art History Forum (JAHF), a position she will hold through 2011. After a fruitful and stimulating year in Japan, she looks forward to returning to the classroom to share her research and experiences with students in fall 2010.

Graduate Student News

Samantha Bellinger

Second-year graduate student Samantha Bellinger is excited to be studying Northern Baroque painting under the direction of Dr. Arthur Wheelock. Prior to coming to Maryland, Samantha spent two years working for Shelburne Museum in Shelburne, Vermont. In addition, she received her undergraduate degree from Dickinson College.

Benjamin Benus

Benjamin Benus is currently at work on his dissertation, which examines the origins of modern information graphics in 1920s Central Europe. This past year, with the support of an ACLS/Mellon Dissertation Fellowship, Benjamin traveled to Europe to conduct research for his dissertation at archives and museums in Prague, Cologne, Amsterdam, and The Hague. While in Prague, Benjamin delivered a three-part lecture series at the Museum Kampa on the subject of international avant-garde movements in early twentieth century Germany. This series, titled "Modernism as Universal Language," examined three historic episodes in which German-based artists and designers created artistic forms that were intended to be universally legible. In April Benjamin spoke at the Hirshhorn Mu-

seum and Sculpture Garden about works by George Grosz in the museum's collection, which were featured in the "Strange Bodies" exhibition.

Lyndsay Bratton

Last summer Lyndsay Bratton received several scholarships from the University of Pittsburgh to study Slovak at their Summer Language Institute. She spent six weeks in Pittsburgh and four in Bratislava, Slovakia. In the fall of 2009, Lyndsay began her PhD coursework and defended her thesis, titled "Form v. Function in Czech Cubism: Architecture, Furniture and Utilitarian Objects."

Sarah Cantor

Sarah Cantor completed her second and final year as the Dorothy J. del Bueno Curatorial Fellow in the Department of Prints, Drawings, and Photographs at the Philadelphia Museum of Art in June 2010. During her fellowship, she organized an exhibition entitled *Visions of Venice: Eighteenth-Century Prints from the Collection*, which was on view from April until July of 2010. In June of 2009, she presented a paper, "Caravaggio's Horses: Conflicting Ideals in the Two Versions of the Conversion of St. Paul," at a conference on the Renaissance and

Early Modern Horse held at Roehampton University in London. Sarah has been awarded a Fulbright grant for the 2010-2011 academic year to conduct research in Italy on her dissertation, "The Landscapes of Gaspard Dughet: Artistic Identity and Intellectual Formation in 17th-Century Rome."

Steven Cody

Steven Cody just completed his third year in the department, studying the Italian Renaissance with Professor Meredith Gill. During the past academic year, Steve served as a student coordinator for the Mid-Atlantic Symposium and completed his Masters degree. He also presented a paper titled, "Figurative Dialogues: Aimé Mpane, Post-Colonial Theory, and the Limits of Representation" at the Great Lakes History Conference in Allendale, Michigan. While Steve thoroughly enjoys being in the classroom, he looks forward to the coming semesters when he will be taking on new responsibilities as a departmental advisor.

Andrew Eschelbacher

In 2009, Andrew Eschelbacher won the Dahesh Museum of Art Prize for the Best Paper at the Art Historians of Nineteenth-Century Art Graduate Student

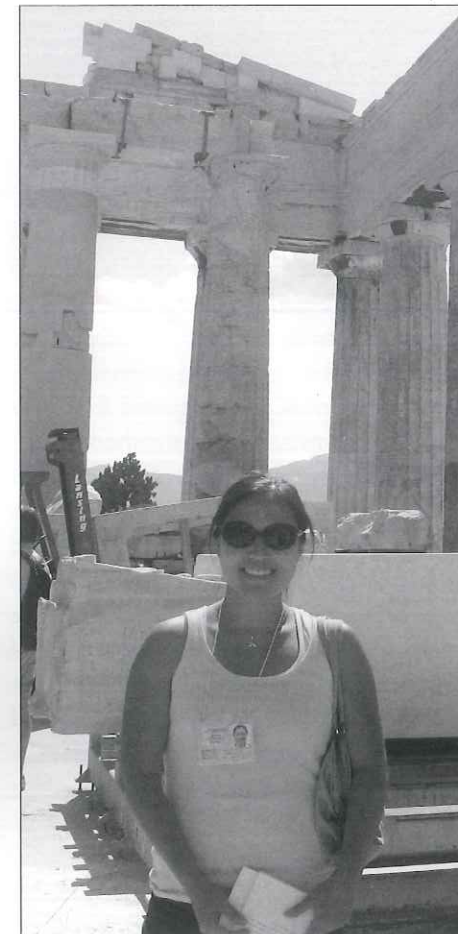
Symposium for a paper addressing monumental sculpture, the Paris Commune and a pervasive condition of social angst in France during the fin de siècle. *Nineteenth-Century Art Worldwide* published a modified version of Andrew's talk in its fall edition. During the spring of 2009, at the Philadelphia Symposium on the History of Art, Andrew presented an essay addressing the Republican painter Alfred Roll and his effort to create a new Republican icon through the representations of working women. This past academic year, Andrew successfully passed his comprehensive exams and defended his dissertation proposal. After spending the summer as the Dean of Students at the American School in Switzerland, he will hold a departmental Museum Fellowship at the Petit Palais in Paris, while conducting research for his dissertation, tentatively titled "Casting Labor's Role: The Artist and Worker in Jules Dalou's Post Commune Paris."

Abram Fox

Last year Abram Fox successfully defended his masters thesis, "A world of trouble: Joseph Wright of Derby in Bath, 1775-1777," and after continuing on as a doctoral student he finished his coursework in the 2009-10 academic year. For the past two years Abram has taught a Summer Session I course: in 2009 he taught ARTH200, after serving as a TA for ARTH200 and ARTH290 during the previous academic year; in 2010 he taught a course of his own design, ARTH389E: Dark Knight and Da Vinci: Comic Books and "High" Art in the 21st century, in which students engaged with questions of high and low art, and the intersection of word and text in popular art.

During the 2009-10 academic year Abram presented papers at several refereed conferences. In October 2009 he delivered a paper, "Glorious Sons of Gods: Visualizing the Afterlife in Early Fifth Century Athens," at the Classical Association of Atlantic States Annual Meeting, based on a paper written for Dr. Venit's Fall 2008 seminar "Imaging Greek Death in the Ancient Greek World." In

November he presented a paper at the Roger Rearick Forum titled "Looking Backward, Moving Forward: Czech Nationalism in Gymnastics and Postcards at the 1912 Sokol Slet." He then used that research as the basis for another paper, "These are not gymnasts. These are an army!" Photographic Postcards, Czech Gymnasts, and the Promotion of Slavic Nationalism in 1910s Bohemia," at the



As just one of the perks of the American School of Classical Studies in Athens' Summer Program, Suzy Hwang received a tour of the Parthenon from the inside and had an in-depth look at the renovations the historic monument is undergoing.

Traveling Photographies conference at Concordia University in Montreal, Canada. Abram also delivered a paper at the University of Maryland's Graduate Research Interaction Day, titled "Prisoner to Expectations: Joseph Wright of Derby's *The Captive* and the Grand Tour."

Abram is currently working on two additional academic projects. An article proposal based on his Sokol research, titled "A permanent motive force of in-

defatigable effort': Reframing the Role of Sokol in the Czech First Republic," was accepted for the forthcoming 'Ceremonies and Festivals in Central and Eastern Europe' themed issue of *Centropa: A Journal of Central European Architecture and Related Arts*. Furthermore, a paper proposal based on his experience teaching ARTH389E, called "Teaching Comic Books as Aesthetic Objects: A Case Study," was accepted for the 2010 SE-CAC/MACAA Conference meeting in October in Richmond, VA. During the 2009-10 academic year, Abram served as the GAHA Secretary. He will be serving as a TA for ARTH200 again in Fall 2010.

Angela George

Angela George received a 2009-2010 Henry Luce Foundation/ACLS Dissertation Fellowship in American Art, which allowed her to finish writing her dissertation, "The Old New World: Unearthing Mesoamerican Antiquity in the Art of the United States, 1839-1893." She spent 2008-2009 as a Maryland Museum Fellow at the National Gallery of Art, where she worked under the direction of Charles Brock in the department of British and American Paintings on a forthcoming exhibition on the artist George Bellows. In October of 2008 she attended the American Studies Association conference in Albuquerque, NM, where she presented a paper on the artist George de Forest Brush. For the summer of 2009, Angela was awarded an Andrew W. Mellon Foundation Fellowship from the Huntington Library in San Marino, CA, where she completed her dissertation research.

Mimi Ginsberg

Having spent the 2008-2009 academic year at the University of Maryland as an Advanced Special Student, Mimi Ginsberg is excited to be starting the doctoral program studying twentieth century modernism with Dr. Steven Mansbach. Prior to coming to Maryland, she received a degree in art from Williams College, and later studied at the Center for the Study of Modern Art, a joint pro-

gram of the University of Illinois and the Phillips Collection in Washington, D.C. She spent the summer of 2009 putting the finishing touches on a monograph of the Russian-American Jewish artist, Abraham Manievich, which she had been working on for the previous two years.

Tosha Grantham

Tosha Grantham completed Ph.D. coursework in fall 2008 and is now studying for comprehensives. She is serving as a teaching assistant for Art and Archaeology of Africa at University of Maryland and teaching African Art History at Howard University this year. As VMFA guest curator, her exhibition, "Darkroom: Photography and New Media in South Africa since 1950" opened in Richmond this past August; her accompanying catalogue, which was awarded the Gold Medal in the Multicultural Non-Fiction Adult category at the 2010 Independent Publisher Book Awards, was published in fall 2009.

Suzy Hwang

Suzy Hwang is in her third year of the Ph.D. program as a student of Classical Art and Archaeology under Dr. Marjorie Venit. Finished with her coursework in the department, she spent the summer of 2009 in six different countries. A few days after she completed her move from College Park to DC, she started her travels abroad in Berlin, visiting the Altes Museum, the Pergamon Museum and other historic sites. She then took a short break in France, enjoying the city of Nantes, taking in the beautiful scenery and delicious dairy products of Normandy, and finally a short stop in Paris. From there, she headed to Mantua, Italy, to continue research on the Palazzo del Te, and traversed most of the small city in two days. After a short stay in Milan, she flew to Greece to attend the Summer Session of the American School of Classical Studies in Athens, funded by the Hill Scholarship awarded by the American School as well as a Summer Research Grant from the Graduate Program of the University of Maryland. The six week program is designed to be an intensive study on

Greece from prehistoric to modern times, and Suzy was a part of a twenty person group made of undergraduate and graduate students as well as high school teachers. She traveled all over the mainland, spent a week on the island of Crete, and saw practically every rock in Greece. The program offered her an incomparable experience in seeing artifacts, architecture, works of art in situ, visiting numerous sites and museums she has dreamed of going to, and hearing lectures from some of the top professors, lecturers, archaeologists, and other professionals in the field who were in Greece during her stay.

At the end of the summer program, Suzy decided she had not had enough of ruins and made a short stop to the islands of Rhodes and Kos, then rode a ferry to Bodrum, the southwestern port of Turkey. From there, she went directly to Selcuk, where she visited the ancient sites of Priene, Didyma, Miletus, and Ephesus. Her excursions took her up the western coast with another stop in Bergama, the modern town that is better known as the ancient Pergamon, a city that thrived during the Hellenistic era under the Attalid Dynasty. Luckily, her visit to the museums in Berlin at the beginning of the summer filled in what once was, but no longer is present at Pergamon as well as some of the other Asia Minor sites she visited. Her final stop was in Istanbul, where she felt a bit like a whirling dervish, flitting between mosques, palaces, museums, ancient remains, other monuments, and bazaars all in three days.

In October, Suzy attended the Classical Association of the Atlantic States Fall Meeting in Wilmington, Delaware, to present a paper from Dr. Venit's seminar on Greek Death and the Afterlife titled, "Fathoming the Eschatological Significance of the Tomb of the Diver," as well as leading the panel on "Imaging the Journey of Death in the Ancient Greek World." She attended the conference with fellow colleagues Brighton Hanson, Abram Fox, and Lara Yeager.

Back in the US for the school year, Suzy presented a paper titled, "Fathoming the Eschatological Significance of the Tomb of the Diver," at the annual

meeting of the Classical Association of the Atlantic States (CAAS) in October with fellow colleagues, Brighton Payne, Abram Fox, and Lara Yeager. In April, Suzy represented the department at the Philadelphia Museum of Art Graduate Symposium presenting her paper, "Monkeying Around: Recovering the Missing Link in the Sala dei Giganti." After having successfully completed her PhD comprehensive examinations, Suzy will spend the summer teaching art history to high school students in Lugano, Switzerland.

Elizabeth Johnson

Elizabeth Johnson is entering her third year in the Ph.D. program this fall, specializing in contemporary art under the direction of Dr. Joshua Shannon. As a graduate assistant in The Art Gallery, Elizabeth is thrilled to be curating an exhibition of contemporary Japanese photography that is scheduled to open in March 2011. In conjunction with the exhibition, she is co-organizing a multidisciplinary graduate student conference dealing with the significance of the body in contemporary culture. As she is preparing to take her comprehensive exams this fall, Elizabeth is looking with anticipation towards her dissertation, a project of global scope in which she hopes to examine specific instances in contemporary culture where art and life have come closest to forming a symbiotic union.

Kate Kula

Kate Kula will begin her fourth year in the department this fall, studying nineteenth-century European art under Dr. June Hargrove. This past February, she successfully defended her Master's thesis, titled "Me and My Circle: James Ensor in the Twentieth Century." She spent the summer of 2010 working in the Michelle Smith Collaboratory for Visual Culture, playing with exciting new technological toys and trying to show LUNA who's boss.

Marie Ladino

Marie Ladino completed her Masters degree at the University of Maryland during the Spring 2009 semester. Her thesis

was entitled "In the Graces of His Highness the Grand Duke: Caravaggio's Roman Patron Del Monte as a Florentine Courtier and Agent." She also served as a teaching assistant during the fall and spring semesters of 2008-2010 for the survey courses Arts of Asia and Art of the Western World to 1300. During the summers of 2009 and 2010, Marie was the instructor of record for the summer courses entitled Introduction to Art and European Baroque Art. Each summer, she also participated in the university's archaeological program in Southern Italy entitled Archaeological Investigations in the Vesuvian Region, specifically at the sites at Stabiae and Pompeii. In early 2010, Marie presented a paper entitled "Messages for the West: The Strategic Application of European Art Forms and Traditions During the Reign of Sultan Süleyman the Magnificent" at the Cleveland Symposium, which was organized by Case Western Reserve University and the Cleveland Museum of Art. She also presented a paper entitled "Florentine Grand-ducal Diplomacy in the Roman Art World: Cardinal Francesco Maria del Monte as an Agent of Ferdinando de' Medici" at the South Central Renaissance Conference in Corpus Christi, Texas. Additionally, Marie served as co-chair of the Graduate Art History Association in 2009-2010. She looks forward to completing her PhD coursework in the fall.

Nora Lambert

Second-year graduate student Nora Lambert arrived at the University of Maryland after having spent much of the past two years working with various public and private collections in New York, including The Morgan Library & Museum, The Frick Collection, and the Joseph F. McCrindle Foundation. Prior to that, Nora graduated from Mount Holyoke College in 2007 with a BA in Art History and French, and spent the following summer in an Italian language immersion program near Venice. She is thrilled to return to academia and study cross-cultural exchange during the Renaissance under the direction of Dr. Meredith Gill.



Marie Ladino and Lara Langer participated in the University of Maryland's Stabiae program, investigating the archaeology of the Vesuvian region of southern Italy.

Sarah Mellott

Sarah Mellott is a second-year M.A./Ph.D. student in Italian Renaissance art. A graduate of Georgetown University where she studied art history and Italian (B.A. 2009), Sarah wrote her senior thesis on Domenico Ghirlandaio and the Sasseti Chapel in Florence, focusing on the intersections between family honor, piety, and Franciscan iconography. This summer, as she has for the past two years, she served as the teacher's assistant for Georgetown's summer program at the Villa Le Balze in Florence, Italy. In addition to coursework, Sarah will also be TAing the Arts of Africa course with Dr. Hill in the fall.

Brighton Payne

A student of seventeenth-century Dutch and Flemish art with Professor Arthur Wheelock, Brighton Payne is currently preparing for her comprehensive exams. Her current research interest is in the art and writings of Karel van Mander. During the summer of 2009, she traveled extensively through Italy, Bavaria, and Switzerland. In October 2009, she presented her paper, "Playing for Eternity: A New Interpretation of the Kazanlak Tomb" in a panel with Abram Fox, Suzy Hwang, and Lara Yeager at the Classical Association of Atlantic States conference. She was also a co-chair of the Graduate Art History Association (GAHA) with Marie Ladino during the last academic year.

Nicole Riesenberger

Nicole Riesenberger came to the department in the fall of 2009 from Tampa, Florida, where she completed a BA in Humanities and Italian Language & Literature at the University of South Florida. After graduating in 2008 Nicole moved to Italy where she worked as an *au pair* for a host family in Tuscany, enabling her to become highly proficient with the Italian language. Nicole is thrilled to join the department and works with Dr. Meredith Gill, pursuing interests in Italian Renaissance art.

Breanne Robertson

Last summer Ph.D. candidate Breanne Robertson enjoyed a six-week sojourn to Japan, where, as a recipient of a CASVA Predoctoral Fellowship for Historians of American Art to Travel Abroad, she was able to recreate the 1886 journey of American artist John LaFarge by touring the historical sites and art institutions of Tokyo, Kamakura, Nikko, Kyoto, Osaka, Uji and Nara. She expanded this itinerary to include a visit to Hiroshima and the famed "floating torii gate" of Itsukushima Shrine (picture attached). When not traveling to Asia, Breanne spends her time working her dissertation, which examines pre-Columbian imagery in American art during the Interwar Period. With generous funding from the Cosmos Club Foundation, the Children's Literature

2010 Thesis & Dissertation Titles

Theses & Dissertations Completed, 2009 & 2010

Dena Crosson (Ph.D., 2009)
"Ignacio Zuloaga and the problem of Spain"
Advisor: Hargrove

Jung-sil Lee (Ph.D., 2009)
"The intersection between nationalism and religion: 'The Burghers of Calais' of Auguste Rodin in the French Third Republic"
Advisor: Hargrove

Sohee Kim (Ph.D., 2009)
"Jacques le Moyne de Morgues (c. 1533–1588) and the origins of seventeenth-century Netherlandish flower still lifes"
Advisor: Wheelock

Xiaoqing Zhu (Ph.D., 2009)
"Pang Xunqin (1906–1985)—A Chinese avant-garde's metamorphosis, 1925–1946, and questions of 'authenticity'"
Advisor: Kuo

Jonathan Walz (Ph.D., 2010)
"Performing the New Face of Modernism: Anti-Mimetic Portraiture and the American Avant-Garde, 1912–1927"
Advisor: Promey

Association, and the Latin American Studies Center, she has traveled to San Diego, Honolulu, and Mexico City to conduct archival research for her dissertation project. In addition, she has presented various aspects of her research at conferences including the "New Critical Perspectives on African American Art History" at the University of Maryland (2008); National Popular Culture and American Culture Associations Annual Conference (2009) in New Orleans; and the Space Between Society Conference "Belief and Disbelief in the Space Between, 1914–1945" at the University of Portland (2010). Her article "'The Cultivation of Corn in Mayan and Modern Times': Lowell Houser's Winning Design for the Ames Mural Competition" will appear this winter in the scholarly journal *The Annals of Iowa*. In the coming year, Breanne will continue her dissertation research and writing as a Douglass Foundation Predoctoral Fellow at the Smithsonian American Art Museum.

Lyrice Taylor

Lyrice Taylor is delighted to be entering her fourth year in the Department of Art History and Archaeology at the University of Maryland studying eighteenth and nineteenth-century British art with Professor William Pressly. In summer 2009, she had the wonderful opportunity to intern in the Department of Prints and Drawings at the Smithsonian National Portrait Gallery working with curators Wendy Wick Reaves and Anne Collins Goodyear. She also taught Arth 200 during the second summer session, and enjoyed both her internship and teaching immensely. During the 2009–2010 academic year, she will hold a Maryland Museum Fellowship at the Smithsonian National Portrait Gallery in the Department of Painting and Sculpture, working with Curator Brandon Fortune on several exciting projects, including research on nineteenth-century American miniature portraits. Lyrice will be participating in several conferences during the 2009–2010 academic year, including a conference held at St. Hilda's College at the University of Oxford, the Midwest Conference of British Studies held at the University of Pittsburgh, and CAA 2010 in Chicago.

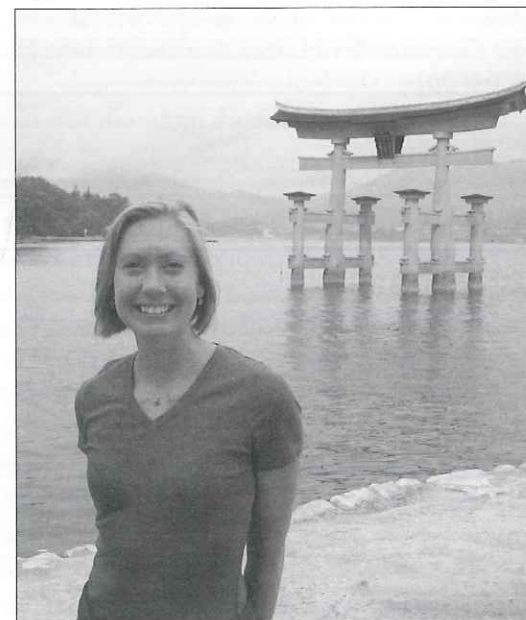
Ginny Treanor

Ginny Treanor (Ph.D. candidate, Northern Baroque Art) remains hard at work on her disser-

tation, "Amalia van Solms and the Formation of the Stadhouder's Art Collection." She was accepted into the Attingham Trust Summer Study Program which was funded by the Trust as well as the Netherland-America Foundation. This summer's Study program was held in the Netherlands and provided access to numerous private homes and collections, including the royal residence, Huis ten Bosch. Ginny also received the Ann G. Wylie Dissertation Fellowship for the Fall of 2010.

Jonathan Walz

Relocating to the area in late August 2008, Jonathan F. Walz began a year-long residency in September at the National Portrait Gallery as a Smithsonian Pre-doctoral Fellow. During his tenure he was privileged to participate with his institutional sponsors, Anne Goodyear and Wendy Reaves, in two curatorial colloquia regarding works on paper germane to his dissertation research: John Cover's *Portrait of William Carlos Williams* and (two autograph versions of) Jean Crotti's *Portrait of Marcel Duchamp*. In mid-October, Jonathan and UMCP alum Jason LaFountain travelled to Williamstown, Massachusetts, to attend the day-long symposium at the Clark Art Institute held in conjunction with the exhibition *Like Breath on Glass: Whistler, Inness, and the Art of Painting Softly*. At the College Art Association conference in Los Angeles



Breanne Robertson received a 2009 CASVA Predoctoral Fellowship for American Art Historians to Travel Abroad, which allowed her to spend six weeks visiting palaces, temples and museums in Japan. She is seen here before the famous "floating" torii gate at Itsukushima Shrine near Hiroshima.



Jonathan Walz and former UMD graduate student Hannah Wong study a print at the National Portrait Gallery.

in February 2009, Jonathan attended a handful of interesting panels, caught up with otherwise far-flung colleagues and friends, visited several local art museums, and co-chaired the Queer Caucus for Art's annual business meeting. To fulfill the Smithsonian fellowship program's requirement that each scholar-in-residence give a paper on their current research, in mid-May Jonathan presented a talk entitled "'The Jump between Fact and the Imaginative Reality': The Stieglitz Circle's 'Portrait Photographs.'" In early June he travelled to New York City where he and Italian art historian Sergio Cortesini were fortunate enough to be invited to the opening of the newly renovated American Wing of the Metropolitan Museum of Art as the guests of Karen Lemmey. Jonathan spent much of the summer drafting his dissertation manuscript, an activity that he will be able to complete during academic year 2009–2010, thanks to the generous offer of a Mary Savage Snuffer Dissertation Fellowship by UMCP's College of Arts and Humanities. Besides managing the details of co-chairing (with University of Leeds alum Miranda Mason) a panel on the theme of "queer desire" for the upcoming CAA meetings in Chicago, Jonathan is planning an exhibition of the work of Texas artist Heyd Fontenot for the University of Maryland Art Gallery to open in fall 2010.

Jen-yu Wang

Jen-yu Wang recently completed her third year in the department. In the summer of 2009, she

received the Jacob K. Goldhaber Travel Award to present "The Emotional and Dysfunctional Space in *The Wayward Cloud*" at the 15th Annual North American Taiwan Studies Conference (NATSA) at the University of Texas, Austin.

Xingkui Wang

In 2009–2010, Xingkui Wang held a department Museum Fellowship at the Freer and Sackler Galleries, Smithsonian Institutions, Washington D.C., working on modern Chinese painting under the supervision of Dr. Joseph Chang, curator of Chinese painting. His responsibilities included transcribing the inscriptions on the paintings by the great literati artist Huang Pin-hung (1865–1955) in the collection of the Sackler Gallery.

Juliet Wiersema

Juliet Wiersema spent her fourth and final fellowship year at Maryland (2008–2009) completing her dissertation "Architecture for the Afterlife: Architectural Vessels of the Moche of Peru" while developing and teaching (for the first time) the undergraduate survey course "Art and Archaeology of the Ancient Americas." This class allowed her to resume feasting on the art and traditions of a wide range of Mesoamerican and Andean cultures after four years of subsisting on a strictly Moche diet. This course also provided Juliet a venue and a "captive" audience for some of her shiny new research material including x-rays of 2,000 year-old pots and videos of them being played by contemporary Peruvian musicians.

At the Institute of Andean Studies 49th annual meeting at UC Berkeley in January, Juliet presented a paper on the vessel construction and acoustic properties of Moche pots in a section of the conference devoted to technical aspects of ancient Andean pottery. This was a novel focus for a meeting traditionally given to archaeological finds, meaning that Juliet and her fellow "techie" colleagues Gabriel Ramón, Martha Bell, and Agnès Rohfritsch had the paradoxical sensation of being avant-garde at conference on Andean pre-history.

In the spring of 2009, Juliet collaborated with St. Thomas School in Bellevue, Washington on an art appreciation unit focused on the Moche. Juliet provided them with course materials and was brought into the classroom through video conferencing facilitated by

2010 Thesis & Dissertation Titles (continued)

Juliet Wiersema (Ph.D., 2010)
"The architectural vessels of the Moche of Peru (C.E. 200–850): Architecture for the afterlife"
Advisors: Pillsbury, Venit

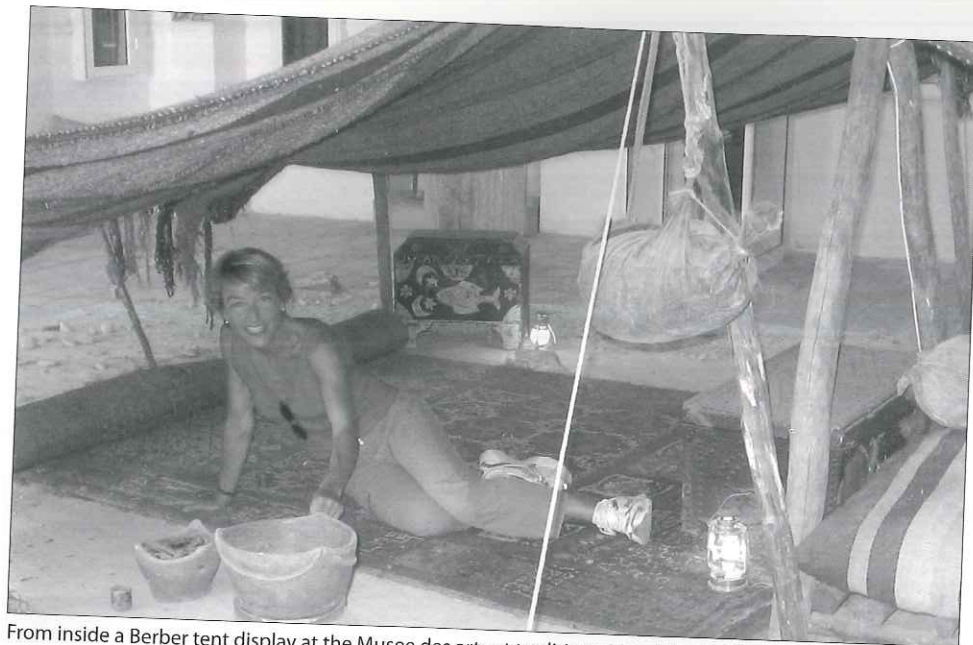
Lyndsay Bratton (MA, 2010)
"Function versus form in Czech Cubism: Architecture and furniture design"
Advisor: Mansbach

Steven Cody (MA, 2009)
"Mantegna's 'Mars and Venus': The pursuit of pictorial eloquence"
Advisor: Gill

Abram Fox (MA, 2009)
"A world of trouble: Joseph Wright of Derby in Bath, 1775–1777"
Advisor: Pressly

Kate Kula (MA, 2010)
"Me and My Circle: James Ensor in the twentieth century"
Advisor: Hargrove

Jen-Yu Wang (MA, 2010)
"Luo Qing's Paintings of Post-Industrial Taiwan and Their Incompatibility with Guohua"
Advisor: Kuo



From inside a Berber tent display at the Musée des arts et traditions populaires in El Kef, Tunisia, Juliet Wiersema wonders where she might find some more of that tasty halva and a spot of tea...

Skype, "Master" Quint Gregory, and Lauree Sails in the VRC. Juliet answered third graders' questions and was then able to ask students about the Moche-influenced art they had created.

As a result of her Fulbright fellowship in Peru (2007–2008), Juliet was invited to share preliminary results from her project with the US Department of State. This led to an invitation from the Pre-Columbian Society of Washington, DC to present her research ("Moche Architectural Vessels: Small Structures that Provide Big Clues about the Role of Architecture in Moche Religion") at their August meeting. She has also been invited to present finds to faculty and students at Harvard University this October. A condensed version of this talk will be given at the Northeast Andean Conference in New Paltz, New York.

Juliet was asked by Left Coast Press to review "Faking Ancient America," the book on Pre-Columbian forgery she and Chip Stanish had hoped to write until they learned it had already been penned by Karen Olsen Bruhns and Nancy Kelker. This important volume will form part of the curriculum for Juliet's upper level undergraduate course "Looting, Forgery, Collectors and the Art Market in the Ancient Americas," to be offered at University of Maryland this fall. Juliet will also incorporate aspects of work she under-

took with US Immigration and Customs Enforcement in 2007.

Fulfilling a ten-year dream in July, Juliet traveled to Tunisia. There she spent three weeks covering 1,000 kilometers, relying solely on the *louage* (shared minibus) system and hand gestures. The initial draw had been Roman mosaics and archaeological sites, but she was soon equally captivated by the aqua marine waters of the Mediterranean, mint tea with pine nuts, and the surprisingly addictive and brightly colored halva (sweetened sesame paste). Highlights of the trip included sublime swims at the pristine beaches of Kélibia and Nabuel, sunsets and cliff walks at remote El-Haouaria, a late afternoon alone at the singular site of Sufetula, a morning of marble, water, soap, and feminine flesh at a Tunis *hammam*, and the delicate and unforgettable scent of the caper flower.

In October 2009, Juliet successfully defended her dissertation. In light of this momentous event, she has begun reclaiming long-sidelined elements of her former life, including cycling on weekends, crafting and firing glass jewelry, watching films with subtitles, and communing with fireflies in the warm summer evenings.

Lara Yeager

In the spring of 2010 Lara Yeager, now in her fifth year of the direct Ph.D., suc-

cessfully completed her doctoral comprehensive exams in seventeenth-century Dutch and Flemish art, with a minor in the sixteenth-century Italian Renaissance. This summer she traveled to Los Angeles to present at the American Association of Netherlandic Studies' Biennial Interdisciplinary Conference for Netherlandic Studies at UCLA. Her paper, entitled "Michael Sweerts/François Duquesnoy: a Flemish Paragone," forms part of her larger dissertation on Michael Sweerts.

In the past year, Lara has also been busy teaching at the University of Maryland and working at the National Gallery of Art in Washington, DC. In the summer of 2009 she taught the Seventeenth-Century Art in the Netherlands course, and continued at the National Gallery after her museum fellowship to complete work on the Dutch Systematic Catalogue Project. In October she briefly left the Netherlands for classical Greece, presenting a paper entitled, "Models of Mourning: The Iconography of Female Lamentation after Solon's Legislation," at the Classical Association of the Atlantic States annual conference in Wilmington, Delaware.

Lara had the opportunity to return to the Department of Northern Baroque Painting at the National Gallery this summer as well. This fall, she looks forward to continuing her Teaching Assistantship in the department, advancing to candidacy, and beginning full-time research and writing on her dissertation.

Jingmin Zhang

Jingmin Zhang held a department Museum Fellowship during the 2008-2009 academic year at the Freer and Sackler Galleries. There, she assisted Dr. Keith Wilson, Deputy Director and Curator of Ancient Chinese Art, on the re-installation of their ancient Chinese art galleries. In the summer of 2008, Jingmin participated in the Stabiae program for archaeological investigation of the Vesuvian region, including site analysis of Pompeii city blocks, excavating an ancient Roman garden, and visiting major sites around Naples.

Undergraduate Students

The undergraduate Art History Association (AHA) had a very successful 2009-2010 year. As a group we went on many excursions to museums in cities beyond DC such as Baltimore, Philadelphia, and New York. In the fall, AHA visited the Corcoran Gallery in Washington, DC for the Sargent and the Sea exhibition. Showcased there were over 80 paintings, watercolors, and drawings of sea and coastal scenes all created during the early career of John Singer Sargent. While visiting the Philadelphia Museum of Art in the spring, students saw Picasso and the Avant-Garde in Paris exhibition.

This show included works throughout the entire career of the internationally renowned artist. In early May AHA had its annual New York City adventure. For this day trip, AHA partnered with the UMD student group Quench and requested that all students attending give a \$10 donation. All donations went to Charity: Water, a non-profit organization that aims to bring clean, safe drinking water to people in developing nations. While in New York City, students were given free rein on what museums to visit. Many students opted for the Metropolitan Museum of Art. Others visited

the MoMA and the New Museum. This spring semester was especially exciting as AHA hosted its first Student Film Festival at the Hoff Theater in Stamp Student Union. Many student-made films were submitted and ten were selected to view. Prizes were given out for audience voted favorites and the judges' panel selected a top-prize winner for 'Best Film'. In the coming school year, AHA looks forward to travelling to a number of museums, attending art lectures, and hosting a second film festival in the spring.

Events

Middle Atlantic Symposium (2009 & 2010)

The Middle Atlantic Symposium, co-sponsored by the Department of Art History & Archaeology and the National Gallery of Art Center for Advanced Study in the Visual Arts (CASVA), celebrated its fortieth anniversary in March 2010. Dr. Nicholas Mirzoeff, Professor of Media, Culture and Communication at New York University, presented the George Levitine Lecture on Friday evening. His talk, "The Right to Look: Visuality and Countervisuality in the Abolition of Slavery (1685-1962)," examined visuality and countervisuality in the plantation complex in the Atlantic world.

During Saturday's symposium, eight outstanding graduate students from across the region presented their own work. Eowyn McHenry represented the University of Maryland, delivering her paper, "Embodying Modernity: William H. Johnson's Jitterbugs and Machine Aesthetics."

The previous year's Middle Atlantic Symposium was equally successful. Dr. Patricia Fortini Brown, Professor of Renaissance Art in the Department of Art History & Archaeology at Princeton University, presented the 2009's George Levitine Lecture, titled "Venice outside

Venice: Toward a Cultural Geography of the Venetian Republic." The following day, Maryland graduate student Adam Greenhalgh represented the Department with his talk, "Counting George Bellows' Forty-two Kids."

The Graduate Art History Association Distinguished Guest Lecture Series

After hosting their inaugural lecture in October 2007, the Graduate Art History Association (GAHA) has continued to welcome distinguished scholars from across the country. In the fall of 2008, GAHA invited Dr. Marcia Hall, Professor of Italian Renaissance Art History at Temple University, to campus. Dr. Hall presented a lecture titled "The Sacred Image Before and After Trent," drawn from her research on religious images produced during the Counter-Reformation. Dr. Hall then led a colloquium for the Department's graduate students the following afternoon.

Last spring, GAHA welcomed Dr. Renata Holod, Professor of the History of Art and Curator of the Near East Section, Museum of Archaeology and Anthropology, at the University of Pennsylvania. Dr. Holod presented a talk titled "Recovering a Sectarian Landscape in Medieval and Early Modern Tunisia," based on her archaeological and archi-

tectural fieldwork on the island of Jerba, Tunisia. The following day, a lively colloquium with Dr. Holod was held in the Department's "Great Room."

After a number of successful and enriching events, GAHA looks forward to continuing its lecture series in the coming academic year.

Distinguished Alumni Lecture Series

In March 2009, the Department of Art History & Archaeology was pleased to welcome back to College Park Dr. Elissa Auther (Ph.D., 2000), Assistant Professor of Contemporary Art and Director of the Art History Program at the University of Colorado at Colorado Springs. Her lecture, "Warhol, Wallpaper, and Contemporary Installation Art," stemmed from an essay she recently contributed to the anthology *Extraordinary: Craft Culture and Contemporary Art* (ed. Maria Buszek). In addition to her teaching and research activities, Dr. Auther founded and is currently Co-Director of Feminism & Co.: Art, Sex, Politics at The Museum of Contemporary Art, Denver.

"African Art, Modernist Photography, and the Politics of Representation"

On November 13 & 14, 2009, the Phillips Collection, the David C. Driskell Center for the Study of the Visual Arts



A golden education

Elderly students pursue knowledge, not degrees

BY KRISH TOSIGNANI

Joan Kennedy Kinnaird was nervous the first time she stepped into a university classroom.

"What would it be like? Would I be accepted?" Kinnaird said.

This wasn't your typical case of freshman nerves — Kinnaird is 81 years old. And though she may be decades older than her peers, all it took was one small gesture to bridge the gap between generations.

"In the first class I ever took, an Italian class, a month into the course a student turned around and offered me a stick of gum and I thought, 'I've been accepted.'"

Though it may seem unusual to take a class with someone the same age as your grandparents, older students are finding their way in among a student body dominated by the babies of the 1980s and '90s.

"[Older students] add points to

see ELDERLY, page 2

Eda Levitine, 82, is taking a seminar on 19th-century French art this semester. CHARLIE DEBOYACE/THE DIAMONDBACK

Levitine is one of about 60 state residents who use the Golden ID program to take university classes. Golden ID members generally attend class but aren't expected to take tests or complete papers. CHARLIE DEBOYACE/THE DIAMONDBACK

Eda Levitine was featured on the front page of *The Diamondback* newspaper in February 2010, in an article covering the University's Golden ID program.

and Culture of African Americans and the Africa Diaspora, and the Department of Art History & Archaeology co-hosted "African Art, Modernist Photography, and the Politics of Representation." The

symposium, held in conjunction with The Phillips Collection's exhibition, *Man Ray, African Art and the Modernist Lens*, examined the representation of African art within the context of 20th-century

modernism. Department alumna and curator of the exhibition Wendy Grossman delivered a talk at the symposium; Professors Renée Ater and Adrienne Childs served as moderators, and Professor Steven Mansbach as a respondent.

Antônio Ole, Aimé Mpane, and Henry J. Drewal Visit

In February 2009, artist António Ole, from Angola, and artist Aimé Mpane, from the Democratic Republic of Congo, presented their dynamic work to undergraduate students in ARTH 275 (Arts of Africa). The Smithsonian Institution's Educational Outreach Program sponsored their visit, held in relation to their multimedia exhibition at the National Museum of African Art.

The following month, the University of Maryland and the Department of Art History & Archaeology hosted distinguished scholar Henry J. Drewal, Evjue-Bascom Professor of Art History at the University of Wisconsin-Madison. Dr. Drewal presented a talk titled "Mami Wata: Arts for Water Spirits in Africa and Its Diasporas," and related to his concurrent exhibition of the same name at the Smithsonian's National Museum of African Art.

ies in European Decorative Arts, 1700–1900.

Dorit Yaron

Dorit Yaron (M.A. 2000) has been the Deputy Director of the David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora at the University of Maryland, College Park, since 2004. She has curated several exhibitions for the Center including Highlights from the David C. Driskell Center Permanent Collection in 2008.

Her recent work includes curating "An American Consciousness: Robin Holder's Mid-Career Retrospective," which was on view at the Center's gallery, located

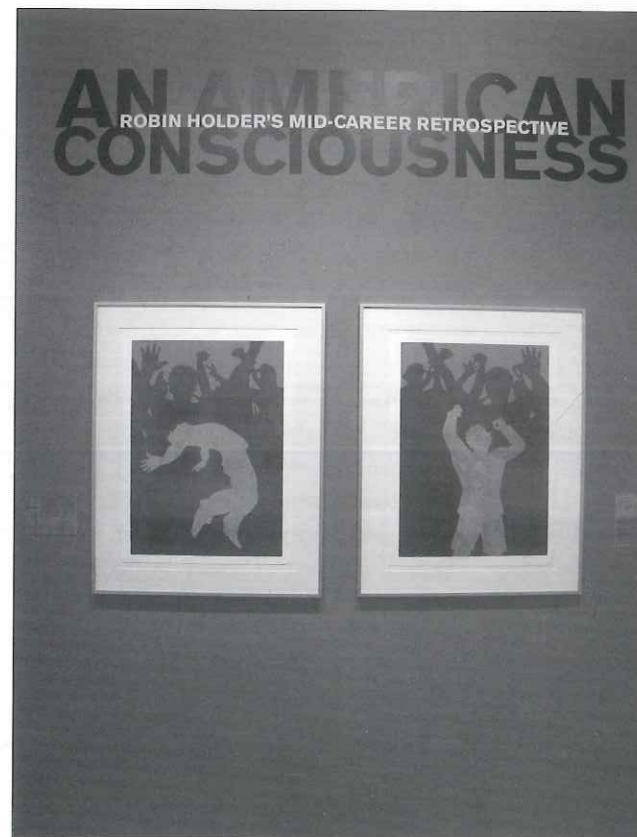
in the Cole Student Activities Building, from October 8 through December 11, 2009. The exhibition features 65 works by New York City printmaker Robin Holder, who integrates layered images with a unique social and political consciousness to create her own voice. Dorit wrote her master's thesis on the work of Robin Holder, specifically on a series of works entitled *What's Black and White and Red All Over? An African American Russian Jewish Red Diaper Baby*. This autobiographical series focuses on the artist's childhood and adolescence, growing up during the 1960s in New York City. The exhibition highlights this series as well as works from six other series. With support granted to the Center by the Ford Foundation, a full-color exhibition catalogue featuring "In Her Own Words: A Conversation with Artist Robin Holder and Curator Dorit Yaron", is available in print and online at: <http://www.driskellcenter.umd.edu/robin-holder/>.

The Ford Foundation also supports

the Center's Arts and Education Program for High School Students, which aims to increase knowledge of African American art, validate creativity and encourage artistic development. Under Dorit's leadership, the Program has reached more than 600 high school students and several hundred middle school students in Prince George's, Montgomery, and Anne Arundel counties in Maryland. Thirteen selected student works were displayed at the Driskell Center in conjunction with "An American Consciousness."

Among her responsibilities as the Deputy Director of the David C. Driskell Center, Dorit manages the Center's permanent collection, curates some exhibitions, oversees catalogue production and writes grant requests for the Center. Before coming to the Center she was the Assistant Director of The Art Gallery at the University of Maryland.

Further information about the David C. Driskell Center can be found on the website at www.driskellcenter.umd.edu.



Dorit Yaron, Deputy Director of 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, curated the 2009 exhibition "An American Consciousness: Robin Holder's Mid-Career Retrospective."

Julia R. Myers

Julia R. Myers (Ph.D. 1989) is a professor of art history at Eastern Michigan University. Her exhibition "Energy: Charles McGee at Eighty-Five" opened at the Eastern University Art Galleries on November 9, 2009. The exhibition ran until January 23 and later traveled for the months of March and April to Center Galleries, College of Creative Studies, Detroit. The exhibition was accompanied by a 100-page catalogue on the life and work of this important Detroit African-American artist. Myers also gave a talk titled "Charles McGee and the Black Arts Movement in Detroit" at the 2010 Midwest Art History Society Conference in

Omaha. She is currently working on an exhibition on Detroit African-American artists from 1940–1980.

Michelle Kloss

Michelle Kloss (M.A. 1994, Ph.D. 2000) was hired in 2009 as Assistant Professor in the General Education Department of South University Online. When she is not teaching online courses, Kloss is busy spending time with her three sons, ages 7, 5, and 3.

Dennis Weller

(Ph.D. 1992) As curator of northern European art at the North Carolina Museum of Art, Dennis recently completed the systematic catalogue of the Seventeenth-Century Dutch and Flemish Paintings at the NCMA. It became available in December 2009. In addition, he is currently organizing an exhibition devoted to Rembrandt Paintings in America, to be shown in Raleigh, Cleveland, and Minneapolis, beginning in November 2011. Dennis also curated and wrote a catalogue essay for *Rethinking Landscape: Contemporary Photography from the Allen G. Thomas, Jr., Taubman Museum of Art, Roanoke, VA* (2008). His other publications include an article devoted to the NCMA's *Portrait of Aernout van Overbeke* (The Burlington Magazine, February 2009), and a number of entries found in David Gariff's book *The World's Most Influential Painters and the Artists They Inspired* (Barron's, 2008). Dennis also presented a number of lectures during the year, including ones devoted to W. R. Valentiner at a symposium on the collecting of Dutch art in America at The Frick Museum, New York, in May; Jan Miense Molenaer and his paintings of Bredero's Lucelle at The Renaissance Society of America Conference in Los Angeles in March; and Molenaer and Jan Steen at the Museum of Fine Arts in St. Petersburg, FL, last December.

Julia Dabbs

Julia Dabbs (Ph.D. 1999), Assoc. Prof. at the University of Minnesota, Morris, had her article "Anecdotal Insights: Changing Perceptions of Italian Women

Artists in 18th-century Life Stories" published in *Eighteenth-Century Women*, vol. 5(2008):29–51. Her book, *Life Stories of Women Artists, 1550–1800: an Anthology*, will be published by Ashgate in Nov. 2009. Greetings from the prairie to all UMD faculty and alums!

Kristen Hileman

Kristen Hileman has accepted the position of Curator of Contemporary Art and Department Head at the Baltimore Museum of Art and will begin at the museum in early November 2009. Her exhibition "Anne Truitt: Perception and Reflection" opens at the Hirshhorn Museum and Sculpture Garden, where Kristen is currently the Associate Curator of Contemporary Art, on October 8 and is on view through January 3, 2010. Accompanied by the only monographic catalogue on the artist to date, this exhibition is the first full-scale retrospective of Truitt's work since 1974. Based in Washington, DC for most of her career, Truitt taught in the studio art department of the University of Maryland, College Park from 1975 to 1996.

Paula Martino

Paula Martino (M.A. 2005) continues to pursue her career as an adjunct member of the faculty at the College of Southern Maryland and in February was awarded the Adjunct Faculty Excellence Award for 2009. As President of the newly formed Charles County Archaeological Society, Paula worked on the 2008 Field Session at historic Port Tobacco, Maryland searching for the location of Civil War era dwellings inhabited by some of the infamous characters of the Lincoln Conspiracy. Unfortunately, she was unable to join her friends and colleagues for the 2009 Field Session because her interest in Bronze Age archaeology took her to Tel-Kabri, Israel to participate in the project co-directed by Dr. Eric Cline of George Washington University and Dr. Assaf Yassar-Landau of Haifa University.

Paula assisted in the excavation of an MBA Canaanite palatial complex where possibly the earliest examples of Aegean-style floor and wall frescoes have been

found in the Middle East. Her interest in the transmission of artistic motifs, techniques, and strategies between Bronze Age civilizations compelled her to join this exciting project. She is now back in the States researching a very unusual pomegranate motif found on a fragment of floor plaster in one of the ceremonial halls of the palace. Hopefully, her research will be fruitful (pun intended) and will allow her to make even a small contribution to the study of cultural exchanges between the Aegean and the Levant during the Bronze Age.

Christopher Slogar

Christopher Slogar (Ph.D. 2005) completed his fourth year as Assistant Professor in the Department of Visual Arts at California State University, Fullerton, where he teaches African art and the first half of the global art history two-course survey. He published a catalogue coauthored with Ekpo Eyo, *The Terracottas of Calabar: Selections from the Archaeological Collections of the Old Residency Museum* (Washington, DC: The Cultural Preservation Fund, 2008). Chris and Letty Bonnell were the contributing editors for Ekpo Eyo, *From Shrines to Showcases: Masterpieces of Nigerian Art* (Abuja, Nigeria: The Federal Ministry of Culture and the Ford Foundation, 2008). His review of Chip Colwell-Chanthaphonh and T. J. Ferguson (eds.)'s *Collaboration in Archaeological Practice: Engaging Descendant Communities* (Lanham, MD: AltaMira Press, 2008) is posted on Humanities and Social Sciences OnLine (H-Net), Michigan State University. Chris's catalogue entries, "Female Headdress," "Animal Goldweight (Abrammuo)," and "Female Figure (Akua'ba)," appeared in Wendy Grossman, *Man Ray, African Art and the Modernist Lens* (Washington, DC: International Art and Artists, 2009). At the College Art Association meeting in Dallas, Chris presented the paper, "Continuities in Clay: Terracotta Images from Calabar, Nigeria." His article, "Africa Consumed: Cultural Inertia, Looting and Legitimation in Art History" is now undergoing peer-review for *Critical Interventions*. His current research focuses

on iconogenesis and the relics of modern African saints. On June 4, Chris married Cristina Stancioiu (Ph.D., UCLA 2009), whom he met at UMD. They reside in Long Beach, CA.

Kate Markert

In May 2010, Kate Markert (M.A. 1977) was appointed Executive Director of the Hillwood Estate, Museum & Gardens in Washington, D.C. Hillwood is the former home of Marjorie Merriweather Post, and holds one of the country's most important collection of 18th-century French and Russian decorative arts. Markert comes to Hillwood from The Walters Art Museum in Baltimore, where she spent seven years as the Associate Director.

Colette Crossman

In July 2010, Colette Crossman (Ph.D. 2007) began a new position as Administrator of Art and Programs at the Blanton Art Museum at the University of Texas in Austin. She formerly served as Curator of Academic Programs at Oberlin College's Allen Memorial Art Museum, where recent curatorial projects included "Out of Albion: British Art from the Allen Memorial Art Museum;" "The Mexican Revolution in Prints and Paintings;" and overseeing student-curated exhibitions designed to accompany courses in astronomy, classics, and East Asian studies. Through a \$1.25 million grant from the Andrew W. Mellon Foundation for academic initiatives, she launched a new art conservation course, faculty curriculum development grants, and a museum-wide celebration of 2009 as the national "Year of Science." Crossman also chaired the session "British Art: Survey and Field in the Context of Glocalization" at CAA 2010 and presented at the American Association of Museums' Technology, Interpretation, and Education 2010 Web Conference. She continues to serve on the board of Historians of British Art.

Penny Morrill

Penny Morrill (Ph.D. 2001) has finalized text and photographs for a new book that will be out next summer, *Infatuated with*

Color: Margot Van Voorhies and the Art of Mexican Enamelwork. In April, she attended the Renaissance Society of America's conference in Venice, Italy, as Co-Organizer and Chair for three sessions entitled "Italian Influence in Colonial Latin American Art and Architecture."

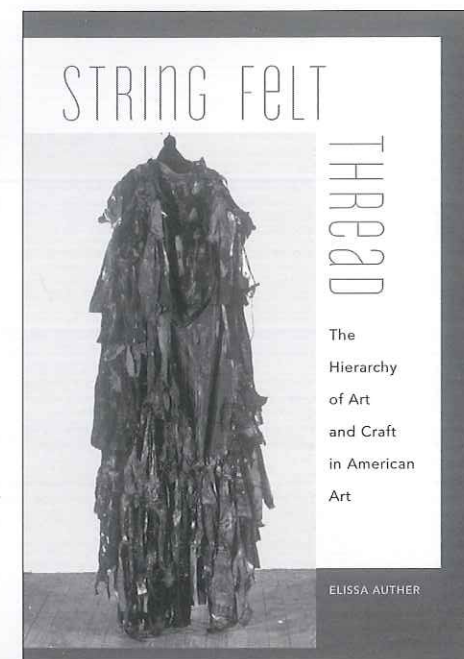
Elizabeth Tobey

Elizabeth Tobey (Ph.D. 2005) is currently working as Director of Communications and Research at the National Sporting Library, a small research library on horse and equestrian sports in Middleburg, Virginia. She manages public relations for the Library and also coordinates the John H. Daniels Fellowship program. Since 2007, the Fellowship program has hosted 23 researchers at the Library in many disciplines who are working on topics related to the Library's collections, from throughout the United States and from several foreign countries.

Tobey also manages the Library's Saturday Public Lecture series and an annual symposium. This year's speakers included Patricia Junker, a curator from the Seattle Art Museum who lectured on Winslow Homer's angling pictures. In fall 2009, Tobey organized the NSL's first-ever symposium on the sport of fly fishing and its connections with conservation. Speakers included noted author and artist James Prosek and author and filmmaker, Hoagy Carmichael. This year's symposium, "Lives of Dogs: Origins & Evolution of Hunting & Sporting Breeds," will be held on October 23rd, and will feature such noted scholars in the field of animal studies as Harriet Ritvo (MIT), James Serpell (U.Penn.), and Emma Griffin (Univ. of E. Anglia, UK).

Tobey has continued to be active as a scholar. She has co-translated (with Dr. Federica Deigan of the University of Maryland) "Gli Ordini di Cavalcare," (The Rules of Riding) by Federico Grisone. This important book in the NSL's collections, first published in 1550, is the first Renaissance text on classical riding or dressage. It has been accepted for publication by the Arizona Center for Medieval and Renaissance Studies. Last

summer, Tobey presented two papers on palio racing in Renaissance Italy at two conferences at the University of Bristol and Roehampton University in London. Her article on the palio will appear in a special issue on the Visual in Sport in the *International Journal for the History of Sport*. She is also preparing a chapter on Grisone for *The Renaissance and Early Modern Horse*, to be published by Brill Academic Publishers. She will also be presenting a paper on Jan van der Straet's Equili series at the 2010 Sixteenth Century Studies Conference in Montreal.



Elissa Author's book, *String, Felt, Thread: The Hierarchy of Art and Craft in American Art*, was published in December 2009 by the University of Minnesota Press.

Tobey is collaborating with former UMD faculty member, Sandy Kita, on curating an exhibition on the horse in Japanese art at Berea College in Berea, Kentucky. She and Kita have recently also taken fly-fishing lessons and have fished for brook trout on the Rapidan River in Shenandoah National Park. Tobey hopes to hear from former UMD students and faculty. Her email is etobey@nsl.org.

Wendy Grossman

Wendy Grossman (Ph.D. 2002) spent the last year bringing to fruition the exhibition "Man Ray, African Art, and the

Modernist Lens" and completing the accompanying catalogue. The publication was awarded grants by the National Endowment for the Arts, the Terra Foundation for American Art, and the Dedalus Foundation. The exhibition opened on October 10, 2009, at The Phillips Collection in Washington, D.C. and will travel to three venues in the United States and Canada over the course of the next year. Grossman is looking forward to returning to the department to teach the history of photography in the spring.

Debora Rindge

In 2007 Debora Rindge (Ph.D. 1993) left North Central College in the greater Chicago area, where she was Chair of the Art Department and Associate Professor, to return to her family in New Mexico. There she founded the fine art consulting business Mirari, which provides research on art and antiques. She lectured in June 2009 with Mireille Sprengers-Dohmen of Brussels for the Las Cruces Museum of Art on the history of collecting art in Europe and the United States. She has just returned from a two-week trip to Rome with New Mexico State University MFA students as part of a course she is teaching this semester as an adjunct Associate Professor of Art History on the human figure in art.

Elissa Author

Elissa Author (M.A. 1993, Ph.D. 2000) is a 2009 scholar-in-residence at the Georgia O'Keeffe Museum Research Center in Santa Fe, NM where she is working on her new book, *The Countercultural Experiment: Consciousness and Encounters at the Edge of Art, 1965–1977*.

Quint Gregory

In between the final planning for the new Michelle Smith Collaboratory for Visual Culture (about which more see the main article in the Newsletter - edit as needed) and moving everything out of the old VRC to prepare for the new construction, Quint Gregory (M.A. 1992, Ph.D. 2003) took a break to lead six intrepid students on a three-week

study-abroad course “Rembrandt’s Amsterdam” in June 2009. As you can see from the picture the students certainly got their time with the master, though the course also delved deeply into the life of the city of Amsterdam, its history, customs, and culture. Though exhausted by the end, Quint absolutely loved his experience with these students and the helpful colleagues in Amsterdam and the Netherlands who made the course such a success. And natuurlijk, a return trip is in the works!

Malia E. Finnegan Serrano

Malia Finnegan Serrano (M.A. 1991) presented a paper at last year’s CAA conference in Los Angeles based on her UMCP master’s thesis (Dr. William Pressly, advisor). The title of her paper was “Unintended Consequences: The Stylistic Influence of François Balthazar Solvyns’s Work on the Company School Painting,” and was presented as part of the Artistic Itinerary in Early Modern Art session chaired by Dr. Lloyd De Witt. For the fall 2009 semester, Malia taught teaching art history in Paris through the consortium of San Diego Community Colleges. When she returns, she will begin her tenure as Chairwoman of the Department of Arts & Humanities at Grossmont College, where she is a full Professor of Art History.

Akela Reason

Akela Reason (M.A. 1993, Ph.D. 2005)’s book, *Thomas Eakins and the Uses of History*, was published in early 2010 with the University of Pennsylvania Press. It is based on her 2005 dissertation, “Beyond Realism: History in the Art of Thomas Eakins.”

Jorgelina Orfila

It has been an exhilarating year for Jorgelina Orfila. In August 2008, she began to teach at Texas Tech University, where she is an Assistant Professor in 20th- and 21st-century art and critical theory. In October of the same year, she presented a paper in the Art History Faculty Series organized by the University’s



Former graduate student and current Associate Director of the Michelle Smith Collaboratory for Visual Culture, Quint Gregory led a group of students on a three-week sojourn to the Netherlands for the university-sponsored summer course, “Rembrandt’s Amsterdam.”

School of Arts. In December, she delivered the paper “Measuring the Chester Dale Collection and the Canon of Modern Art” at the International Conference Art and Measure organized by the Ecole Normale Supérieure in Paris. The article was published on this institution’s website in March of 2009. That same month she presented “A Painter’s Collection: The Chester Dale Collection of Modern French Art,” at the international symposium *The Artist as Collector*, organized by the Center for the History of Collecting in America, Frick Art Reference Library of the Frick Collection, New York.

In May 2009, she traveled to Vienna in order to do research. Her greatest accomplishment was to attend the Maryland State Approved Driving School and obtain her first driver’s license ever. In June, after a whole year testing the patience and skill of Lubbockite drivers, she went on a road trip to New Mexico with her sister María Belén.

Grayson Lai

Grayson Lai (M.A., 1999, Ph.D., 2006) was appointed Assistant Curator at the National Palace Museum in Taipei in 2009. In May of that year, he coordinat-

ed the International Symposium entitled “Confluence: Exchanges in the Making of Asia.”

Ann Prentice Wagner

Ann Prentice Wagner (Ph.D. 2006) is currently enjoying teaching art history for the Freshmen Connection Program at the University of Maryland. Ann is the principal author of *1934: A New Deal for Artists*, the catalogue for an exhibition at the Smithsonian American Art Museum for which Ann is co-curator with Deputy Chief Curator George Gurney. Ann has spoken about the exhibition at SAAM and published articles on it in *The Federalist and Antiques & Fine Art*. The 1934 exhibition will tour the United States from 2010 to 2013. Ann also conducted research for *Telling Stories: Norman Rockwell from the Collections of George Lucas and Steven Spielberg*, the catalogue for an exhibition curated by fellow University of Maryland alumna Virginia Mecklenburg. Dr. Mecklenburg wrote the catalogue for “Telling Stories,” which opened at SAAM in July 2010.

Kate Grandjouan

Kate Grandjouan (M.A. 1997) was awarded her Ph.D. by the Courtauld Institute of Art in January 2010 for a thesis entitled “Close Encounters: French Identities in English Graphic Satire c1730-90s.” She has received a six-month fellowship from the Paul Mellon Centre in London to prepare the thesis for publication. Kate will be teaching two new courses on eighteenth-century British Art at the Courtauld Institute during the spring semester of 2011.

Aneta Georgievska-Shine

Aneta Georgievska-Shine’s book, *Rubens and the Archaeology of Myth (1610–1620): Visual and Poetic Memory*, was published by Ashgate in September 2009 (reviewed in the *Renaissance Quarterly*, Summer 2010). Her 2010 peer-reviewed studies include an essay on Rubens’s copying of Titian for the *Nederlands Kunsthistorisch Jaarboek* and on Velázquez’s *Las Hilanderas* for the volume *The Subject as Aporia in Early Modern Art* (Ashgate, 2010). She also contributed a number of exhibition

reviews to *ArtUS*, on artists ranging from Francis Bacon and Arshile Gorky to Anne Truitt and William Kentridge. In addition to her part-time teaching at the University of Maryland, she continues to present lectures at institutions such as the Smithsonian and the Baltimore Museum of Art, as well as associations such as The Art Seminar Group. Her forthcoming publications include an essay on Velázquez’s philosophers from Torre de la Parada for a peer-reviewed anthology, as well as a review of the Judith Leyster exhibition from the NGA for the journal *Early Modern Women*. In April 2010, she travelled to Holland and Belgium as an art lecturer for the Smithsonian Journeys.

Xiaoqing Zhu

Last October, Xiaoqing Zhu (Ph.D. 2009) presented a paper titled “Parisian Ambience and the Transnational Space” in the panel “Crossings: Asian Art Exchange” at the conference of the Universities Art Association of Canada (UAAC), University of Alberta, Edmonton, Canada.



Jorgelina Orfila pauses for a picture during a road trip through the Southwest.

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, email: kvkula@umd.edu. This publication will be the last Newsletter published as hardcopy. From now on, for ongoing news of the department, see the Department's website at: <http://www.arthistory-archaeology.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

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



Name: _____

Address: _____

Telephone: _____ Email: _____

Updates, comments, suggestions:

