

Volume 1

ART HISTORY & ARCHAEOLOGY NEWSLETTER

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UNIVERSITY OF MARYLAND, COLLEGE PARK
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Statement from the Chair, June Hargrove

THE DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY has a long history of involvement in international scholarship with a particular strength in the diversity of its faculty and the range of non-European courses offered. Our collective fields offer a microcosm of our society, indeed our world, today. This world is in flux, and institutions of higher learning are facing epic transitions. The Department is striving to position itself not only to adjust to these changes but to embrace them. The twin forces driving the transformation of our civilization, those that most concern us, are globalization and technology.

Globalization is transforming our world. The interest in traditional Eurocentric periods inherited from the last generation of art historians has now expanded to encompass fields that cover the globe. Likewise, students far from Rome or Paris, for example, are also studying western fields, asking new questions, offering new perspectives. The old "Noah's Ark" thinking about our programs is rapidly becoming outmoded. The interdisciplinary approaches that are essential to build adequate conceptual frameworks for the new material and fresh ideas pose a challenge to the new generation of art historians and archaeologists. We need to redefine ourselves and learn to think beyond the narrow confines laid out in the last century. To survive as a strong intellectual force,

colonized (if not plundered) by other disciplines, we must articulate how we differ, even as we relate to other disciplines.

What makes us global citizens?
What will make us global leaders?

Technology will play a key role in this transformation, like it or not. The revolution in images and publications give us unparalleled access to the art of the world. Our potential in the classroom is expanding daily. We are making a concerted effort to keep our place in the forefront. We are in the process of implementing a series of dramatic improvements in our Visual Resource Facilities that will catapult us into the new millennium, and we have the responsibility to teach in ways that anticipate the future. We aim to be leaders in synthesizing the best of the tradition of our disciplines with the exciting array of potential changes that lie before us.

We should see the crisis of confusion on the cusp of the new century as opportunity. This is a terrific chance to play a vital role in ensuring the growth of art history and archaeology. My ambitions as a new chair are not fundamentally different from those of my immediate predecessors: to realize the full potential of the department in the university and in the discipline. Our goal is to attract and to train graduate students of the highest caliber.

The graduate program is more than the focus of our enterprise, it is the essence. If it has previously been described as the



June Hargrove lecturing on the outdoor sculptures of the Rodin Museum, Paris.

"crown" of our endeavors, it can also be seen as the heart—the engine that generates the life of the whole organism. It is imperative that we ensure its healthy maintenance. Moreover, a strong graduate program guarantees an excellent undergraduate program. We are deeply committed to bringing the best of the newest ideas and technologies to our undergraduates.

This department is enjoying a dynamic new energy, with great support from the Dean of the College of Arts and Humanities. We are poised to profit from the future, and we are blessed with the caliber of students, at both the graduate and undergraduate levels, to make our project at once exciting and challenging.

The Department of Art History and Archaeology Celebrates Thirty Years of Hosting the Middle Atlantic Symposium

The year 2000 marks the 30th year that the Department of Art History and Archaeology has hosted the Middle Atlantic Symposium in the History of Art, cosponsored annually by the Department and the Center for Advanced Study in the Visual Arts at the National Gallery of Art, Washington, D.C. Each year, graduate degree granting institutions throughout our region send representatives to participate in the symposium. In 1971 only five institutions sent student speakers. Now we have thirteen regular partners, including American University, Bryn Mawr, the University of Delaware, Duke University, Emory University, Johns Hopkins University, Howard University, the University of North Carolina, Penn State, the University of Pennsylvania, the University of Pittsburgh, the University of Virginia, and George Washington University. All gather annually at College Park to establish and renew ties with colleagues, both faculty and graduate students, and to hear presentations both from a well-established scholar and from those scholarly voices only now appearing on the scene.

Since 1989 the annual keynote address has been given in memory of **George Levitine**, the professor and chair of this department whose vision gave shape to both our graduate and undergraduate programs. Levitine Lectures have been given by such major figures in the many fields of art history and archaeology as **Svetlana Alpers**, **Jonathan Brown**, **Wanda Corn**, **Thomas Crow**, **Oleg Grabar**, and **Ernst Kitzinger**. This year, we are fortunate to host **Peter J. Ucko**, Director of the Institute of Archaeology at the University of London, who will deliver the keynote address "A Face Is a Face: But When Is It a Human Face? An Inquiry into Archaeological and Art-Historical 'Confusion'." A formal reception precedes the Levitine Lecture in the atrium of our building. A dinner, which is attended by all official participants in the symposium and by many who come from the wider community, follows.

The second day of the symposium is held at the National Gallery of Art, in the West Building. Graduate students from each participating institution present the results of their ongoing research, bringing us a great variety of topics (this year alone, ranging from Pergamon to spacesuits), and helping to keep us all aware of the latest developments in theory and methodology. Our own representative this year is **William Breazeale**, who will speak on "Prudence, Rhetoric, and the Sketchbook: Girolamo da Carpi's Roman Drawings." He was chosen from among the advanced graduate students on the basis of papers presented at an earlier symposium within the Department. We have been fortunate in our cosponsor: each year **Henry A. Millon**, Dean of the Center for Advanced Study in the Visual Arts, and his staff have made sure that everything runs smoothly, and at the end of the day they host another reception to allow us to wind down and exchange a few last thoughts. This year Dr. Millon will provide the welcoming remarks at the morning session, and **Therese O'Malley**, also of CASVA, will serve as moderator at the afternoon session.

This year, to celebrate 30 years of working together and with additional support from the Graduate School of the University of Maryland, we have added an extra component to the symposium. Before the Levitine Lecture on the first day, we will have a panel discussion of "Theory and Art History for the Next Generation." The panel will be composed of scholars who have spoken at one of the previous symposia, on behalf of one of the institutions that sent student speakers to our very first meeting in 1971, and who have since gone on to achieve prominence in their own fields. Panelists are **Leslie Brubaker**, **Frances Connelly**, **Genevra Kornbluth**, and **Susan Libby**. **Whitney Davis** will moderate the panel to help focus our discussion. Presently at Northwestern University, Davis is a well-known expert in theory, ancient Egyptian art, gay studies, and contemporary art. The diversity of his interests reflects well the varying fields of panelists and all participants.

CAA 2000

University of Maryland Art History and Archaeology faculty and students were well represented at the recent College Art Association annual conference in New York. The College Art Association, the world's largest forum for art professionals, hosted a gathering of art historians, artists, museum curators, critics and others who are interested in the visual arts. Professor **Sally Promey** was co-chair of the session "Art History and the Visual Culture of American Religions." Ph.D. students **Wendy Grossman** and **Billie Follensbee** gave presentations that highlighted their current research. Grossman presented "African Art, Photography, and the Shape of Modernist 'Primitivism'" and Follensbee gave the paper "Problematizing Gender in Olmec Art and Archaeology." Recent graduate **Julia K. Dabbs** also presented "Characterizing the Passions: Michel Auguier's Challenge to Le Brun's Theory of Expression."

Visiting Scholars, Speakers, and Symposia

A series of distinguished speakers came to the University of Maryland within the last year at the invitation of the Department of Art History and Archaeology. **Christo and Jean-Claude** spoke to a standing room only audience on their recent elegantly "wrapped" buildings and landscapes. **Linda Seidel** gave a dynamic reinterpretation of the tympanum at Autun and **Amy Ogata** spoke on the Belgian exhibition and its ramifications for art. **Maria Makela** spoke on Lovis Corinth and Nationalism in Germany, and **Hilary Robinson**, the Irish feminist artist, gave an inspiring presentation to an attentive audience. The recent roundtable discussion on science fiction art brought together artists, cultural historians, and astronomers. This past Fall, the University of Maryland hosted the Twenty-fifth Annual Byzantine Conference, a three-day event attended by more than 250 international scholars. In January 2000, the Department of Art History and Archaeology and the Office of International Affairs, together with the Freer and Sackler Galleries, hosted a highly successful conference on Japanese rare books. Attending the conference were representatives of institutions from Cambridge, Cologne, Dublin, Tokyo, Toronto, and Victoria, Australia, among others. In April, **Dr. Michael Phillips** of the Centre for Eighteenth-Century Studies at the University of York delivered the paper "William Blake, Lambeth and the Terror: In Search of Biography."

The Department's faculty and students alike frequently attend and participate in the events and conferences sponsored by the College Park campus's many interdisciplinary organizations. The University of Maryland is characterized by its rich, cultural diversity, and the Department of Art History and Archaeology is fully representative of the University's philosophy of inclusion. This year, the Department's curriculum has been augmented by

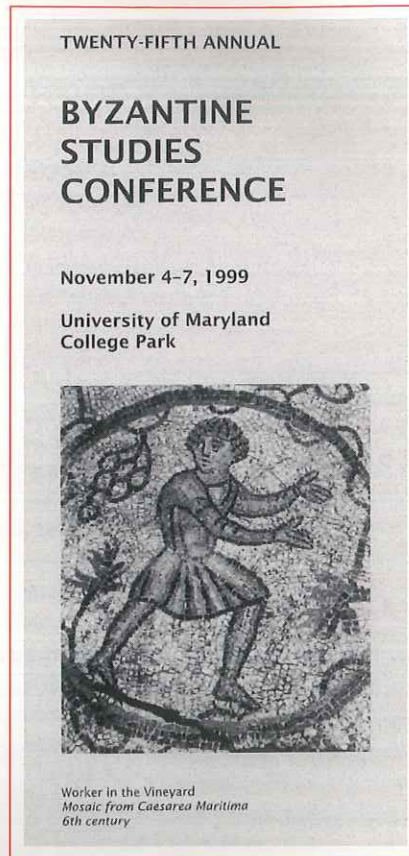
a number of courses taught by adjunct faculty from a variety of backgrounds and disciplines.

Distinguished Visiting Professor Richard Spear's primary field of research is seventeenth-century European art, especially Caravaggio, Domenichino, on whom he has written the standard catalogue raisonné (Yale, 1982), and Guido Reni, who was the subject of his recent publication *The "Divine" Guido: Religion, Sex, Money and Art in the World of Guido Reni* (Yale, 1997). Prior to his appointment at Maryland, Spear was long affiliated with Oberlin College; he also has served as distinguished visiting professor at George Washington University and the University of Florida. He has had extensive museum experience as well, directing the Allen Memorial Art Museum at Oberlin College (1972–83), organizing the international loan show *Caravaggio and his Followers* for the Cleveland Museum of Art (1971), and serving as the principal author of the exhibition catalogue, *Domenichino* (Rome, 1996).

Spear was Editor-in-Chief of the *Art Bulletin* from 1985–88 and is the recipient of many awards, including a postdoctoral Fulbright-Hays to Italy, the Daria Borghese gold medal, and grants from the American Council of Learned Societies, the National Endowment for the Humanities, the Center for Advanced Study in the Visual Arts of the National Gallery of Art, the National Humanities Center, and the Guggenheim and Rockefeller Foundations. He has just completed "Artemesia Gentileschi: Ten Years of Fact and Fiction" for the *Art Bulletin*. This essay-review discusses the scholarly literature on Artemesia since Mary Garrard's monograph of 1989, including two plays, a new French novel, and a controversial French film. Spear continues to write reviews and give lectures, and is currently acting as a critic-correspondent for the new website www.ArtStar.com.

The University of Maryland Hosts Twenty-Fifth Annual Byzantine Conference

More than 250 scholars from the United States, Canada, and Europe attended the twenty-fifth Byzantine Studies Conference at the University of Maryland November 4-7, 1999. This event is held at a different North American university each year and is the major forum for the presentation of new research in the history of early Christian, Byzantine, and allied cultures. The conference included sessions on such diverse topics as "Crusader Greece and Cyprus," "Death, Demons & Deviants," and "Archaeology and Material Culture." Two graduate students from the Department, Monika Hirschbichler and Ferdinanda Florence, presented papers and three faculty members, Professors Gerstel, Kornbluth, and Spiro, chaired sessions during the three-day event. High points of the conference included a reception at the Rossborough Inn (sponsored by the Department of Art History and Archaeology and the Department of History) and a liturgical drama, the *Play of the Three Children*, performed in the atrium of the Art/Sociology Building.



The Artist Between the Museum and the Marketplace: A Call for Papers

On October 7, 2000, the Department of Art History and Archaeology, along with the Association of Historians of Nineteenth-Century Art, will host **High Aspirations and New Realities: The Artist Between the Museum and the Marketplace** at the University of Maryland's College Park campus. This conference will examine the influence that the institutionalization of art history, through museums and private galleries, textbooks and reproductions, had on the aspirations of the artist, who was confronted with a new system of marketing works in the nineteenth century. The expansion of art history and art criticism coincided, not by chance, with the proliferation of museums and dealers. Cezanne's rich metaphor of the Louvre as "the book in which we learn to read" privileges the museum over other sites in the formative process of the artist. In a larger sense, it reflects the impact on artistic practice of a relatively new kind of institution for art, where the art of the past could be seen in a narrative display and where the artists of the present and future were yet to be consecrated. The rapid increase in illustrated texts about art, art history, catalogues and guides provided additional venues for the artist to see and to be seen.

Paper proposals are sought that address the impact of art history on the production of art during the nineteenth century around the globe. How did museums and the increasing visibility of art history affect the production of art during the nineteenth century? Do artworks reflect a desire on the part of their creators to secure for themselves a place in the history of art? Does the rise of the dealer system affect the production of the art? Proposals from scholars specializing in nineteenth-century art and culture will be considered. The participation of graduate students is especially encouraged. Subsidies for travel and housing are available.

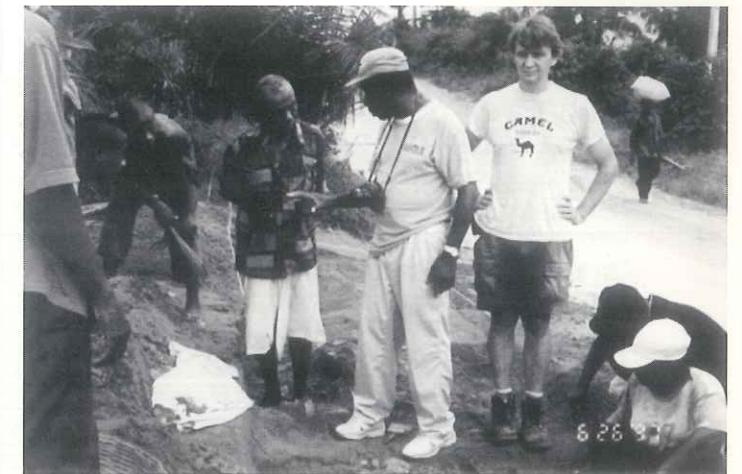
Please e-mail a one-page abstract and your CV to:
ahnca_conference@umail.umd.edu

Arts of Africa and the African Diaspora

Art History and Archaeology Professor Honored by Nigerian Government as a Millennium Personality

The Department of Art History and Archaeology has celebrated the various accomplishments and honors of **Professor Ekpo Eyo** for the past fourteen years. However, the recent tribute paid to Eyo by his home country, Nigeria, brought a particular measure of pride to the Department. Last year, Governor Donald Duke of the Cross River State, Nigeria, informed Eyo that his name was to be inscribed on a cenotaph as one of 100 individuals who have contributed to the achievements and growth of the area. Eyo attended the January 1, 2000 unveiling ceremony at the Millennium Park in the Cross River State, which was followed by an official dinner in honor of the Millennium Personalities.

Eyo points out that the University of Maryland is well known in Nigeria for the work that has uncovered the presence of Bantu peoples in areas far wider than had been previously realized, significantly altering Bantu anthropological and art historical scholarship. Last summer Eyo, along with Ph.D. students **Pawel Kozielski**, **Lidia Domaszewicz**, **Chris Slogar**, and **Leslie Brice**, as well as **Erika Greene**, an alumnus of the Department, and **Professor Suzanne Garrigue** and **Pauline Savage**, both of the Maryland Institute of Art, went to Nigeria to continue archaeological work on important sites in Calabar, Cross River State. The sites had already produced material evidence for the migration of some Bantu population (Qua and Efut) into the area in a northwesterly direction from the Republics of the Cameroon and the Congo. Until now, Calabar along with the rest of southern Nigeria, had been declared a "no Bantu" area by archaeologists, anthropologists and conventional historians. In addition, art historians had never even thought of the idea of a "Bantu art."



Ekpo Eyo (center) and Pawel Kozielski (right) excavating Bantu artifacts in Calabar, Nigeria.

This research will culminate in *The Arts of the Cross River Valley*, an exhibition dealing with the Bantu dispersion and settlements, which will open at the University Art Gallery in the near future and will coincide with an international symposium to be held at the College Park Campus. Eyo generously shares the credit for his achievements with his colleagues, such as graduate students Christopher Slogar and Pawel Kozielski, who have accompanied Eyo on several Nigerian expeditions and provide assistance with the preparations for upcoming exhibitions. *The Royal Art of Owo* is being organized for the National Museum of African Art in Washington with a tentative opening date of 2003, and it will then travel to the Detroit Institute of Arts and the British Museum.

As well as being named an Officer of the Federal Republic of Nigeria—the highest honor bestowed on a civil servant—Eyo's international honors include d'Officier dans L'ordre des Arts et des Lettres from the French government, d'Officier de L'Ordre de la Valeur from the Republic of Cameroon, and Honorary Life Member of the British Commonwealth Professional Association of Museums. As a Fellow of the Royal Anthropological Institute of Great Britain and Ireland since 1958, Eyo's longstanding ties with Britain (Eyo took degrees at Pembroke College, Cambridge) make it especially appropriate that he will serve as president of the section on African art at the Thirtieth International Congress of the History of Art—*Art History for the Millennium: Time* to be held this year in London in September.

Dr. Juanita Holland is leaving after this Spring semester to pursue other interests. She writes, "My time at Maryland has been a wonderful experience: the students I have taught, the colleagues I've had the pleasure of working with, and the friendships I have made. Enriched by the last five years, I now look forward to pursuing other scholarly roads that have long been of critical interest to me." During her stay at the University, Holland instituted African-American Diaspora studies in the Department and helped found the Arts of the African Diaspora Association (AADA), which holds conferences of scholars from around the world, hosted by the Department of Art History and Archaeology. Additionally, she organized "Theorizing the Diaspora," a symposium on African diaspora scholarship sponsored by the Department and the University's Committee on Africa and the Americas, and she also curated the traveling exhibition "Narratives of African American Art and Identity: The David C. Driskell Collection," which opened at the University's Art Gallery in 1998.

Holland will now work as consultant to the Thomas Day Education Project, which is developing curricula for American schoolchildren that exposes them to the rich body of scholarly work in African American history. Her work involves the creation of curricula and books for teachers to use in the classroom, the development and implementation of teacher training programs, the creation of distance-learning programs, and continuing research into aspects of nineteenth-century African American culture, which is her area of scholarly expertise. Holland is also putting the finishing touches on a book about nineteenth-century African American landscape painter Edward Mitchell Bannister and the strategies for survival and success that he and other contemporary black artists employed. She will continue to live in University Park, MD, and she looks forward to continuing associations with her colleagues in the Department of Art History and Archaeology.



Ph.D. student **Letty Bonnell** has previously traveled to Nigeria and is now in Britain to carry out research for her dissertation, "Yoruba Ivories."

Doctoral candidate **Pawel Kozielski** participated in excavations at Abasi Edem in 1996, and at Okang Mbang and Obot Okoho in 1997. In 1999 he led the excavation at Palm Street. His dissertation will examine the history of Bantu peoples in West and Central Africa, with particular focus on Calabar.

Christopher Slogar is a Ph.D. student specializing in southern Nigerian art. He currently holds a McElroy Fellowship and is working at the National Museum of African Art on an upcoming exhibition of Owo Yoruba art. Having participated in the excavations of 1996 and 1997, during the summer of 1999 he returned to Cross River

State, Nigeria to continue studies on archaeological material housed in the National Museum, Calabar. His dissertation will study the decoration and symbolism of these wares. His recent article, "Who Created the Oron Ekpu Figures? Preliminary Evidence of Workshop Production in Southeastern Nigeria," was published in *Oculus: Journal for the History of Art* 2 (1999).

Dr. Eyo's former student and recent graduate **Christa Clarke** has been appointed Curator of African Art by the Neuberger Museum of Art, Purchase College, New York. Dr. Clarke received her doctorate at Maryland in 1998, where her research and dissertation focused on the role of early twentieth-century American collectors in setting aesthetic and conceptual standards for the Western appreciation of African Art.

The Department of Art History and Archaeology at the University of Maryland, College Park is distinguished by the diversity of the areas of interest that are represented. Within the various fields, faculty and graduate students enjoy close working relationships and frequently collaborate on research projects and overseas fieldwork. This year J. Douglas Farquhar, Professor of Early Renaissance Art in Northern Europe and Marjorie S. Venit, Professor of Ancient Art and Archaeology are on research leave.

The Department wishes to thank all of the support staff for their continuous dedication to our mission and for making our working lives a little easier. We welcome the latest addition to our staff, Elaine S. Buggs, Director of Finance and Administration. She joined Kathy Canavan, Graduate Program Assistant and Beth Lingg, Academic Program Specialist—the core of our administrative assistants—this Spring.

Art and Archaeology of the Americas

Latin American Art: From Olmec Figurines to Twentieth-Century Silver

Dr. Arthur Miller carried out field work in Mexico and Spain and published several articles in Mexican journals on his current research. He wrote an exhibition catalogue on the art of Oaxaca and is working on a book on Oaxaca mural painting. He will continue to carry out research in Mexico during the Spring semester.



Billie Follensbee is currently Visiting Assistant Professor of Art History at the University of St. Thomas in St. Paul, Minnesota. In the Fall Follensbee presented her paper "Costume and Gender in Olmec Figurines" as part of a symposium on ceramic figurines at the American Anthropological Association annual meeting in Chicago. She was also selected as one of the three speakers in the Association for Latin American Art session at the College Art Association national conference 2000, where she presented her paper "Problematizing Gender in Olmec Art." This past Summer Follensbee was awarded the Kress Travel Fellowship, which financed her final dissertation research trip to Mexico, as well as the Hovey Fellowship, which supported her over the summer while she worked on her dissertation, "Gender in Olmec Art and Archaeology." She continues to write and plans to defend late this Spring.

Penny C. Morrill is an author, Mexican art specialist, and doctoral candidate in Colonial Mexican art, working on her dissertation, "The Casa del Deán Murals: The Dynamics of Tequitqui." Over the last fifteen years, Morrill has done

primary research in the area of contemporary Mexican silver, interviewing designers and master silversmiths and gathering original material. Her books on the subject include *Mexican Silver: 20th Century Handwrought Silver Jewelry and Metalwork*, published in 1994, and *Silver Masters of Mexico: Héctor Aguilar and the Taller Borda*, in 1996.

Morrill is curating a traveling exhibit of Mexican silver, *Mexican Silver Renaissance*, which, sponsored by the San Antonio Museum of Art, will open Fall 2001. The exhibit will focus on preeminent silver designers who have forged a distinctive art form out of influences as diverse as Pre-Columbian manuscripts and the Arts and Crafts and Modernist Movements.

Cynthia Pinkston is working on her doctoral dissertation on the Aymé Collection in the Smithsonian

Institution. She received a grant from the Foundation for Mesoamerican Studies to travel to Oaxaca, Mexico where she found the source of some of Aymé's objects now in the Smithsonian.



Penny Morrill (front row, left) receives the honored designation "Distinguished Citizen of Taxco, Mexico" from the Presidente Municipal and Town Council, January 1998.



Ernest C. Peixotto, *The Sargeant Decoration in the Staircase Hall, 1895*. Illustration for *Scribner's Magazine* 19 (January 1896): 91.

Dr. Franklin Kelly, Professor of American Art, is also Curator of American and British Painting at the National Gallery of Art. Kelly's concentration is on nineteenth and early twentieth-century American painting. His publications include *Frederic Edwin Church and the National Landscape* (1988), *Frederic Edwin Church* (1989), *Thomas Cole's Paintings of Eden* (1995), *Nineteenth-Century American Paintings in the National Gallery of Art* (1996), and articles and essays on a wide range of artists, including William Sidney Mount, Thomas Eakins, and George Bellows. In 1995 he was the co-curator of the Winslow Homer exhibition organized by the National Gallery of Art and co-author of the accompanying catalogue. He organized the exhibition *Twentieth Century American Art: The Ebsworth Collection*, currently on view at the National Gallery.

Dr. Sally Promey's most recent book, *Painting Religion in Public: John Singer Sargent's "Triumph of Religion" at the Boston Public Library* (Princeton University Press), appeared this summer in time for the June opening at the Museum of Fine Arts, Boston, of the recent Sargent retrospective exhibition organized by the Tate Gallery, London. Christine Temin, art critic for the *Boston Globe* has called Promey's book "a dense and dazzling must-read for anyone interested in the cultural life of turn-of-the-century America and Boston in particular." On 25 June 1999, Promey gave the capstone lecture—"Painting (Religious) Privacy in Public"—at a Sargent symposium in Boston, jointly sponsored by the Harvard University Art Museums, the Museum of Fine Arts, Boston, and the Boston Public Library. In anticipation of renewed interest in Sargent's work as a muralist and in conjunction with the beginning of a major project of cleaning and restoration for *Triumph of Religion*, Promey also wrote, with the Library, a new Sargent Hall brochure, now available to all visitors to the room. She is currently at work on her next book manuscript. Intended to complement the case study approach adopted in *Painting Religion in Public*, her new project represents a synthetic and broadly historical treatment of religion's public display in the United States.

Adjunct Faculty

Leigh Culver has previously taught American Art courses at Smith College and the University of Pennsylvania and is currently teaching the Survey of Western Art since 1300 at the University of Maryland. She received her doctorate last May from the University of Pennsylvania, with Elizabeth Johns as her advisor. Her dissertation, "Performing Identities in the Art of John Singer Sargent," explores how theatrical elements in Sargent's portraits functioned to maintain or challenge notions of social identity during the Gilded Age. In addition to a CAA book review on exhibition catalogues about turn-of-the-century American landscape paintings, she is currently producing articles that build on the work of her dissertation.

Greg Metcalf, Ph.D. in American Studies, has taught several courses for various departments at the University of Maryland and Johns Hopkins University over the past ten years that focused on visual culture. During the Spring 2000 semester Metcalf is teaching two undergraduate courses in the Department: Twentieth-Century Art and Film and Art History. Also a sculptor, Metcalf recently took first prize in a national juried show of portrait art in New Mexico that led to his own exhibit of carved ritual portrait sculptures of contemporary American life based in traditional African forms.

Thomas Somma of Mary Washington College is teaching the History of American Art this Spring semester at the University of Maryland. Somma is currently acting as guest curator at Tudor Place Historic House and Garden with an exhibit of the works of the internationally acclaimed American sculptor Paul Wayland Bartlett (1865–1925). Other recent museum work includes *Regions of Light: Paintings, Prints and Drawings by Peter Sculthorpe* (February 17–April 2, 2000), *Romare Bearden in Black and White: Photomontage Projections, 1964* (August 12–October 8, 1999), and *Religious Art 2000+* (October 21, 1999–February 6, 2000), all at Mary Washington College Galleries.

Renee Ater is a Ph.D. candidate in American art. She holds a 1999/2000 American Council of Learned Societies/Henry Luce Foundation Dissertation Fellowship in American Art. With the fellowship, she is writing her dissertation entitled "Cultural Narratives and the Sculpture of Meta Warrick Fuller." One of the focal points of her dissertation is Fuller's plaster sketch "Peace Halting the Ruthlessness of War," created for the Woman's Peace Party in 1917. This important work was unseen by the public for many years until Ater rediscovered the sculpture in 1997.

In 1999 Ater wrote an educational resource pack on African-American art for the Corcoran Gallery of Art and organized an exhibition of American Impressionist paintings and works on paper from the Corcoran's permanent collection. She has taught African-American art history at the Corcoran College of Art and Design, the University of Maryland, and the University of Maryland Baltimore County.

Leslie Brice is a second-year Ph.D. student studying sacred art of the African Diaspora. Her research interests include ritual space, images, and the body in Santería and Vodou contexts. In addition, she is currently pursuing a certificate in critical theory. This past Summer she spent four weeks in Calabar, Nigeria documenting ideograms and decorative patterns found on terracotta vessels unearthed in recent excavations.

Michelle Kloss is writing her dissertation, "The Constructed Self in Colonial American Portraiture." Her current research interests include colonial portraiture and eighteenth-century Anglo-American culture and society. She presented a paper at the Northeast American Society for Eighteenth-Century Studies entitled "Essays in Politeness: Portraits of New England Merchants and the Contemporary Press."

Kloss has worked for the past three semesters as the Assistant Director of the College Park Scholars in the Arts Program as well as teaching various art history courses at area colleges. She recently began work as Director of the Luce Paintings Project at the Maryland Historical Society. This is a two-year grant-funded position in which Michelle, working closely with a paintings conservator, will determine the research and conservation needs of all the paintings and miniatures in the MHS collection.

Akela Reason is a Ph.D. student in American art and is preparing for her Ph.D. exams scheduled for Spring 2000. She was a research assistant and a catalogue author for an exhibition of American landscape paintings from the collection of the Federal Reserve Board, which opened at the Bank of San Carlos in Madrid, Spain in October 1999. As curator of the exhibition "American Naive Paintings from the Garbisch Collection" at the Flint Institute of Arts in Michigan, she gave a lecture about the history of the Garbisch collection and the folk art tradition in America at the exhibit's opening last Fall.

Currently, Reason is a research assistant at the Philadelphia Museum of Art working on a major retrospective exhibition of the work of Thomas Eakins, scheduled for September 2001. She is preparing an essay about Thomas Eakins's portrait sketches for a handbook of the Philadelphia Museum of Art's Thomas Eakins Collection. Reason also teaches art history part-time at Delaware County Community College in Pennsylvania.

The Department of Art History and Archaeology has selected **Jennifer Strychasz** to receive the Luce American Art Dissertation Research Award for the year 2000. Additionally, the Cosmos Club Foundation has awarded her a Research Travel Grant. Strychasz is currently conducting research for her dissertation, "Christ is Black!: Power, History, and Faith in African American Church Art."

Ann Prentice Wagner is a doctoral student finishing her coursework in American art. Wagner's research centers on the graphic modernism of John Marin and other artists in the Alfred Stieglitz circle. Wagner is Assistant Curator of Prints and Drawings at the National Portrait Gallery, where she is currently writing catalogue entries for an exhibition of modern American portrait drawings. In 1998 and 1999 she curated the exhibition "Andy Warhol's Flash—November 22, 1963," which appeared at the Portrait Gallery and the Delaware Art Museum. Wagner's review of *Adirondack Prints and Printmakers: The Call of the Wild* appeared in the Summer/Autumn 1999 issue of *Winterthur Portfolio*.

Marian Wardle completed her Ph.D. in 1999 with a dissertation entitled "Genteel Production: Art and Labor in the Images of Women Sewing by Tarbell and Weir." In January she was appointed Curator at the Brigham Young University Museum of Art.

The Visual Culture of American Religions

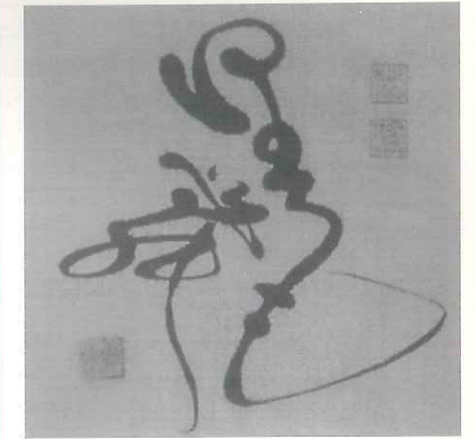
Over the last five years, Professor Sally Promey has co-directed (with Professor David Morgan, Valparaiso University) an interdisciplinary collaborative research project entitled **The Visual Culture of American Religions**. During Spring semester 1999, she and Morgan edited the volume of essays produced by project participants (including, in addition to Promey and Morgan: David Bjelajac, George Washington University; Gretchen Buggeln, Winterthur Museum, Library, and Gardens; John Davis, Smith College; Erika Doss, University of Colorado, Boulder; Claire Farago, University of Colorado, Boulder; John Giggie, Princeton University; Paul Gutjahr, Indiana University; Stewart Hoover, University of Colorado, Boulder; Harvey Markowitz, National Museum of the American Indian; Leigh Eric Schmidt, Princeton University; Ellen Smith, American Jewish Historical Society; and Thomas Tweed, University of North Carolina). Now under contract with the University of California Press, *The Visual Culture of American Religions* will be available in Autumn 2000. This book is one of a number of tangible outcomes of the larger project (funded generously by the Henry Luce Foundation and the Lilly Endowment Inc.). Project participants, joined by James Curtis of the University of Delaware and Martin Marty of the University of Chicago, had the opportunity to present their research at the Winterthur Conference on 22 and 23 October 1999. In addition, Promey and Morgan co-chaired a session titled "Art History and the Visual Culture of American Religions" at the College Art Association annual conference in February 2000. A small traveling exhibition of images and objects, accompanied by an exhibition catalogue, will open at the Brauer Museum of Art at Valparaiso University in September 2000. In November, the exhibition travels to the Gallery of the American Bible Society in New York City. Public symposia are scheduled at each venue and a Graduate Symposium, scheduled to coincide with the opening at Valparaiso University, will provide an opportunity for nine graduate students from five major universities (Chicago, Columbia, Delaware, Maryland, and Stanford) to share their research on topics related to the visual culture of American religions.



Speakers at the October 1999 Winterthur Conference, co-organized by Sally Promey and David Morgan on the subject of *The Visual Culture of American Religions*. Participants are, from left to right: David Morgan (Valparaiso University), David Bjelejac (George Washington University), Stewart Hoover (University of Colorado), Harvey Markowitz (National Museum of the American Indian), John Giggie (Princeton University), Gretchen Buggeln (Winterthur Museum and Library), James Curtis (University of Delaware), Claire Farago (University of Colorado), Thomas Tweed (University of North Carolina), Sally Promey (University of Maryland), Leigh Eric Schmidt (Princeton University), Ellen Smith (American Jewish Historical Society), Erika Doss (University of Colorado), Paul Gutjahr (Indiana University), and John Davis (Smith College).

Arts of Asia

The Department's Asian faculty have established ties not only in campus-wide international associations, but world-wide academia as well. Professor Jason Kuo was recently elected to a two-year term as chair of the University of Maryland's China Committee. Kuo, along with Professor Sandy Kita, have been actively involved in several events in the last year, organizing a major calligraphy conference, a successful lecture series on Korean American artists, and an international conference on Chinese Art and Cultural Politics. In November **Dr. Roderick Whitfield**, Percival David Professor of Chinese and East Asian Art of the University of London, gave a lecture on "Buddhist Reliquaries in China: The Famensi Treasure." In January 2000, the Department of Art History and Archaeology and the Office of International Affairs, together with the Freer and Sackler Galleries, hosted a conference on Japanese rare books. **Dr. Sandy Kita** provided the introductory remarks and organized the reception. **Dr. James Ulak**, Curator of Japanese Art at the Sackler Gallery, thanked Kita and Maryland's Department of Art History and Archaeology profusely for their "perennial enthusiasm" in supporting the study of Japanese art. Attending the conference were representatives of institutions from Cologne, Dublin, Cambridge, Tokyo, Toronto, and Victoria, Australia, among others. In March, **Dr. Marilyn Wong Gleysteen** spoke on "Written Bamboo and Silk: Ancient Chinese Writing and Its Influence on Later Calligraphers." This lecture was cosponsored by the Department of Art History and Archaeology, the Institute for Global Chinese Affairs, the Wang Fangyu Endowment for Calligraphy Education, the Committee on East Asian Studies, and the Department of Asian and East European Languages and Cultures—all affiliated with the University of Maryland. As part of the same lecture series, **Johnson Chang**, Curatorial Director of the Hanart T.Z. Gallery, Hong Kong and Taipei, gave the talk "Whose Audience? Creative Art in China, Hong Kong, Taiwan," in April.



Dancing Ink by Wang Fangyu. Gift to the University of Maryland in memory of Wang Fangyu and Sum Wai.

Dr. Sandy Kita's book *The Last Tosa: Iwasa Katsumochi Matabei, A Bridge to Ukiyo-e* was nominated by the University of Hawaii Press for the Charles Rufus Morey Award. Kita has been invited to curate an exhibition of Japanese woodblock prints and printed books at the Library of Congress, scheduled to open in 2002. Along with the catalogue for this exhibition, the Library of Congress will publish Kita and Hondo Shojo's *Bibliography of Pre-Meiji Books on Art*, and the authors have received a grant from the Packard Foundation to support this work. Kita is also curating an exhibition of Japanese art at the Art Gallery of the University of Maryland that will document the University's little known but long history of involvement in the collection, study, and development of interest in Japanese woodblock prints. A third exhibit will concern the collection of the University of Virginia and will be held at UVA's Bayliss Museum. Kita will deliver the state of the field address at the conference on Early Modern Japan in St. Louis and will speak on "Furyu: Elegance in Ukiyo-e" at the national meeting of the Association of Asian Scholars in San Diego.

Dr. Jason Kuo's book *Art and Cultural Politics in Postwar Taiwan* was published by the CDL Press and distributed by the University of Washington Press. He secured a loan of calligraphy couplets from the Lok Tsai Hsien Collection in Hong Kong and also received a donation of \$10,000 to study and catalogue these works. Dr. Kuo is curating the exhibition "Chinese Calligraphy Couplets from the Lok Tsai Hsien Collection," scheduled to open at the Art Gallery in September, 2001. An international conference is being planned in conjunction with the exhibition, and the show will travel to the Art Museum of the Chinese University of Hong Kong and other venues in 2002. Kuo is now Director of the Wang Fangyu Endowment for Calligraphy Education, which he was instrumental in bringing to the University of Maryland.

Kuo has just concluded his research project "Art in Shanghai," which is being supported by a major grant from the Henry Luce Foundation. Several scholars and their graduate students from the U.S. (University of California at Berkeley, The Institute of Fine Arts at New York University, The Ohio State University) and China (The Palace Museum, Shanghai Museum, Shanghai Art Gallery, and the Central Institute of Fine Arts) participated in this multi-year US-China Cooperative Research project. Results from the project have been gathered in a book edited by Professor Kuo and entitled *Visual Culture in Shanghai, 1850s-1930s*, which has been accepted for publication by the University of Washington Press. Other results from this international project will be gathered in another book also edited by Kuo entitled *Modern Chinese Poster-Calendars: History, Art, and Culture*, which will be published in Chinese by SMC Publishing in Taipei.

Kuo delivered the paper "The Uses of Written Chinese Characters in Contemporary Experimental Art in China" at the international conference "Art and Cultural Politics: China, Hong Kong, and Taiwan," which he organized in December, 1999. He has also received a grant from the Office of International Affairs to organize an international conference on culture and contested identities in East Asia to be held Fall, 2000.

Grayson Lai completed his Master's thesis, "Rescuing Literati Aesthetics: Chen Hengke (1876-1923) and the Debate on the Westernization of Chinese Art," and has been admitted to the Department's Ph.D. program. Lai is developing a website for Chinese art, www.ArtChina.com. He welcomes any suggestions regarding the website.

Jenny Lee joined the Masters program in Asian Art History this year and is working with Dr. Kita on various exhibitions. Lee is currently focusing her research on Hiratsuka Un'ichi, one of the most famous masters of the

Creative Japanese Print (Sosaku hanga), and a long-time resident of Washington, D.C. Lee also has a strong interest in Korean art.

Seojeong Shin joined the Ph.D. program in Fall 1999. She graduated from the Department of Archaeology and Art History from Seoul National University in Korea, where her Master's thesis was entitled "Chen Hongshou's Woodblock Prints of Figure." She has just begun as a research assistant in the Chinese Art Department at the Freer and Sackler Galleries.

Arts of Europe

Ancient Art
Late Roman/Early Christian, Byzantine, and Medieval
Italian Renaissance and Southern Baroque
Northern Renaissance
Northern Baroque
Eighteenth and Nineteenth Century
Twentieth Century

Late Roman /Early Christian, Byzantine, and Medieval Art



The Baptism of Christ Rock Crystal, Rowen, Musée Départemental des Antiquités de la Seine-Maritime.

Dr. Marie Spiro published an article ("Virgil in Albania: An Early Byzantine Mosaic Pavement at Arapaj") that appeared in a collection of symposium papers on Medieval Albanians sponsored by the Institute for Byzantine Research in Athens, Greece. She also read two papers: one at the Byzantine Studies Conference in Kentucky in 1998 on "An Itinerant Workshop in Central Greece and the Peloponnese;" the other was read in 1999 at the Meetings of the American Schools of Oriental Research in Cambridge, Massachusetts, "An Inhabited Vine Scroll from Caesarea Maritima." The scrolls in this mosaic are filled with vintners, and animals and birds and to date it is the only known pavement with this type of design and filling motifs from a secular context. A forthcoming paper that will analyze the iconography of the Tomb of Mnemosyne in Antioch will be given at the meetings of the North American Branch of l'Association Internationale pour l'Etude de la Mosaïque Antique at the Worcester Art Museum.

This past Summer, Spiro conducted two seminars at the Institute for Byzantine Research in Athens, Greece, entitled "An Itinerant Workshop in Greece: Patronage and Artistic Invention," and "Cosmographic Imagery in Secular and Religious Mosaics in the Greek East." At the present time, she is preparing these papers for publication and continuing her work on Albanian mosaics and on a book-length project on seasonal and calendrical cycles in Greece and the Greek East.

Dr. Sharon E.J. Gerstel had an active year of publication and fieldwork. In March her book, *Beholding the Sacred Mysteries: Programs of the Byzantine Sanctuary*, was published by the University of Washington Press as a College Art Association Monograph. Her article, "Painted Sources for Female Piety in Medieval Byzantium," appeared in *Dumbarton Oaks Papers* in May. She delivered a number

of papers, including talks at the International Congress of Medieval Studies at Kalamazoo and at a workshop on the interaction of the medieval East and West at Princeton University. Her Kalamazoo talk, entitled "The Sins of the Farmer: Illustrating Village Life (and Death) in Medieval Byzantium," will be published in a volume entitled *Word, Image, Number: Communication in the Middle Ages*. On leave in 1998-1999 with a fellowship from the Getty Grant Program,

Gerstel traveled to Istanbul and Paris to examine tenth- and eleventh-century Byzantine ceramic tiles for a multi-authored volume that she is editing on this material for the Walters Art Gallery. This volume will be published by Pennsylvania State University Press. During the grant period she also continued work at the site of Panakton, Greece, a fourteenth-century village that she excavated in 1991 and 1992. Work at this site was supported by a Dumbarton Oaks Project Grant and funding from the 1984 Foundation. The results of this season of fieldwork will be published in *Hesperia*. In 1999 Gerstel was elected to four-year terms on the Governing Board of the Byzantine Studies Conference and the Gennadeion Committee of the American School of Classical Studies. In August 2001, Gerstel will coordinate and deliver a paper in a session entitled "Aspects culturels de la vie villageoise" in the twenty-second Congrès international des Études byzantines to be held in Paris. Gerstel also contributed entries to the catalogue *Mother of God*, an exhibition at the Benaki Museum, Athens. She will also deliver a paper in the 2001 Dumbarton Oaks symposium "Thessaloniki in the Fourteenth Century."

Dr. Geneva Kornbluth is very active in the International Center of Medieval Art (ICMA), the primary professional organization for historians of western medieval art. Dedicated to the study of the visual arts of the Middle Ages in Europe, ICMA sponsors lectures at professional conferences, and publishes a scholarly journal, a newsletter, and various monographs. Kornbluth edits the internationally distributed ICMA Newsletter, gathering information from American, English, French, Greek, and German correspondents to produce a comprehensive list of recent medieval finds and acquisitions, upcoming exhibitions and conferences, and research funding opportunities, as well as short articles on resources available to medieval scholars and reports on the changing status of cathedrals, castles, and other monuments in the field. She is mid-way through a three-year term in office, bringing out the Newsletter every April, September, and December. Having just completed a term as chair of the ICMA Program Committee (choosing and supervising sponsored conference sessions), she also serves on the ICMA Publications Committee and the Executive Committee of the Board of Directors.

Kornbluth has recently published the article "Alfred and Minster Lovell Jewels," in *Medieval England: an Encyclopedia* and "Ein karolingischer Kameo am Dreikönigenschrein im Kölner Dom," *Kölner Domblatt* 62, and has four additional articles in press, all concerning early medieval art. Her book *Engraved gems of the Carolingian empire* (University Park: Pennsylvania State University Press, 1995), for which she received a Millard Meiss Publication Fund grant from the College Art Association, has just received its sixteenth scholarly review. Her current research interests have moved back from the ninth century C.E. to the sixth-eighth centuries, and she is currently preparing a new book on "Protecting the body, building the mind: gemstone amulets, divination, and the construction of identity in early medieval Europe."

In addition to yearly presentations in art history lunchtime seminars, Kornbluth will give the paper "Grave goods under Cologne Cathedral: Qui bono?" at the 35th International Congress on Medieval Studies, Kalamazoo, MI, May 2000, and has recently presented at other conferences in the US and England "Spinning in Her Grave: Early Medieval Women's Burials," "Christ the King on the Shrine of the Kings," and "Early Medieval Divination: physical and social functions of crystal polyhedra." She has co-organized recent special conference sessions on "As Bad As They Want(ed) To Be: Vice in Practice and Material Culture in the Middle Ages," "Defining the Early Middle Ages," and "Pain and Imagination in Medieval Art." Within the Department, Kornbluth serves as the Director of Undergraduate Studies and coordinates the annual Middle Atlantic Symposium on the History of Art.

This year the Department has an unusually strong contingent of new graduate students concentrating on medieval art, both eastern and western. These new arrivals join **Lidia Domaszewicz** (Early Christian), **Monika Hirschbichler** (Byzantine), and the continuing students working on Late Medieval & Early Renaissance Art in Northern Europe. The new students are **Jeremy Bartzak** (Early Christian); **Ozge Gencay**, **Minnie Micu** and **Rossitza Roussanova** (Byzantine); **Crista Bernat**, **Kathryn Gerry**, **Erin Mckinney**, and **Shannon Perry** (western medieval).

Lidia Domaszewicz is one of only three other graduate students who will read a paper at the conference this November sponsored by the North American Branch of the Association Internationale pour l'Etude de la Mosaïque Antique. She will speak on the Great Palace Mosaic in Constantinople.

Monika Hirschbichler, a Ph.D. student, presented papers at the 29th Middle Atlantic Symposium and at a workshop at Princeton University on "Greek East and Latin West: Anxieties of Influence," both held in May,

1999. In November, she delivered a paper at the Byzantine Studies Conference entitled "The Legend of Alexander the Great in the Morea: Two Paintings from the Gatehouse of Akronauplia, Greece," work that derives from research for her doctoral thesis on monumental painting in the Crusader East. Hirschbichler spent the summer examining Crusader coins and ceramics at Panakton, Greece, and recording painted programs at Crusader-sponsored churches in the region. In February 2000 she was invited to give a talk entitled "Cultural Interactions in Crusader Greece: The Painted Evidence From the Gate of Akronauplion" to a graduate seminar at Catholic University in Washington, D.C.

Recent Graduate **Ferdinanda Florence** presented a paper at the Byzantine Studies Conference in November entitled "The Sacrifice of Isaac in Armenian Illumination and Ritual Sacrifice in Medieval Armenia." The paper derived from her Master's thesis, which was an examination of the biblical theme of sacrifice in medieval Armenian gospel books and lectionaries.

Italian Renaissance and Southern Baroque

Dr. Anthony Colantuono is Associate Professor of Seventeenth-Century Italian, French, and Spanish Art. In November 1999 he presented a paper entitled "Poussin and the Poetics of the Heroic Baby" at the Cleveland Museum of Art's symposium accompanying the exhibition "Nicolas Poussin's Holy Family on the Steps." Colantuono's paper belongs to a larger project for a book tentatively entitled *Poussin's Heroic Infants: Giambattista Marino and Seventeenth-Century Pictorial Thematics*.

Colantuono has recently published an article entitled "Poussin's *Osservazioni sopra la pittura*: Notes or Aphorisms?" in *Studi Seicenteschi* (Spring 2000). The article reexamines a text written by the seventeenth-century painter Nicolas Poussin which has long been believed to be a collection

of casual notes that the artist took on his reading. Colantuono shows that the text was in fact written in a well-defined and recognizable literary form—that of the aphorism—and that it is actually a completely finished piece of writing that the artist intended to publish as part of his never-finished treatise on art theory. He has also recently published articles on "Emilian Art" and "The Carracci Family" in the new six-volume *Encyclopedia of the Renaissance* (ed. Paul Grendler, New York, 1999). In addition, several essays will be published within the next year, including "The Mute Diplomat: Theorizing the Role of Images in Seventeenth-Century Political Negotiations," to be published with the acts of the symposium "The Diplomacy of Art," held at Villa Spelman, The Johns Hopkins University Center in Florence, Italy, in July 1998; and "Scherzo: Genre and Generic Criticism in Bellori's *Vite*," an essay to be published with the acts of the symposium "Art History in the Age of Bellori," held at the American Academy in Rome in Fall, 1996 (Cambridge University Press).

This Spring semester Colantuono is on research leave in Italy and England examining documents and artworks relating to the collection of paintings that decorated Duke of Ferrara Alfonso I d'Este's private studiolo. Colantuono and his collaborator,

Professor Stephen J. Campbell of the University of Pennsylvania, who is currently on a Fellowship at Harvard's Villa I Tatti in Florence, are preparing for the publication of a book that will be the first to address the abstruse pictorial imagery of the studiolo as an aspect of the dynastic identity of the Este family.

Visiting Assistant Professor Deborah Krohn joined the department this semester. Most recently, Krohn was Associate Museum Educator at the Metropolitan Museum of Art. She was also teaching Renaissance Decorative Arts and related subjects in the Parsons/Cooper-Hewitt Masters Program in the History of Decorative Arts. Her Ph.D. is from Harvard University, and she also holds a Masters in Art History from Princeton. She is currently finishing a paper she will deliver in Florence this summer at an interdisciplinary conference entitled "The Art Market in Italy (15th–17th Centuries)" that will take place over three days at Georgetown's Villa le Balze, Syracuse University's Florence campus, and the Palazzo Medici Riccardi. Her paper is entitled "Taking Stock: Evaluation of Works of Art in Renaissance Italy." Over the past year, she served as an editor for a festschrift celebrating John Shearman's retirement from Harvard, entitled *Coming About*, which is scheduled for publication this summer. She also has an article in this collection, which consists of more than fifty essays by students of Professor Shearman from the Courtauld, Princeton and Harvard. An article on the work of the Hungarian-born art historian Frederick Antal has just appeared in the volume entitled *Memory and Oblivion: Proceedings of the XXIXth International Congress of the History of Art*, which was held in 1996, published 1999.

William Breazeale, a Ph.D. student in the Department, is currently researching Central Italian drawings on a University of Maryland Museum Fellowship at the National Gallery of Art. This April, he will represent the University at the Middle Atlantic Symposium on the History of Art with a paper entitled "Prudence, Rhetoric and the Sketchbook: Girolamo da Carpi's Roman Drawings."

Donald Myers is a Ph.D. student in Italian Renaissance Art. He is currently working on his dissertation, having advanced to candidacy in Spring 1999. He is completing a museum fellowship at the National Gallery of Art. Last Fall and through the month of January, Myers taught at Gustavus Adolphus College in Minnesota. He and his family are moving there in the near future, where he will begin a three-year teaching position. In Spring 1999,



Nicolas Poussin, *The Exposition of Moses*, 1654, Ashmolean Museum, Oxford.

Myers published an article in *The Medal*, entitled "Renaissance Portrait Sculpture Small and Large," which dealt with a Paduan bronze bust in the Minneapolis Institute of Arts that is related to a portrait medal of the same subject. His entries for the *MacMillan Dictionary of Art* have been updated and will appear in the two-volume "spin-off" *Dictionary of Italian Renaissance and Mannerist Art*.

Elizabeth Tobey is a third-year Ph.D. student in Italian Renaissance art. Currently, she is preparing to take her doctoral exams, scheduled for Spring 2000. In the past year, Tobey has completed internships in two Washington, D.C. museums. She worked at the National Gallery of Art in the Department of Southern Renaissance painting and in the Department of Prints and Drawings at the National Portrait Gallery, where she assisted in researching twentieth-century American portrait drawings for an upcoming exhibition. Among those she researched was the Austrian-

born Victor Hammer, an artist and book-printer who painted in a style reminiscent of the early Italian Renaissance.

Tobey completed an essay, "Imagined Space: Traditional and Familiar Architecture in Science Fiction Art," for the catalogue of the "Possible Futures" exhibition, which was held at the University of Maryland's Art Gallery in early 2000. She will present a paper "The Sala dei Cavalli in Palazzo Te: Portraits of Champions," based on her Master's thesis concerning fresco portraits of racehorses in a Mantuan palace, at the conference entitled "Games and Festivals" at the University of Edinburgh in Scotland in July 2000.

Recent graduate **Julia K. Dabbs** presented "Characterizing the Passions: Michel Auguier's Challenge to Le Brun's Theory of Expression" at the College Art Association in New York this year.

Northern Baroque Art

University of Maryland Professor Brings *The Art of Painting* to Washington

The Winter of 1995–1996 in Washington, D.C. is memorable for three reasons: federal government shutdowns, the January blizzard, and the National Gallery of Art's highly acclaimed exhibition *Johannes Vermeer*. **Arthur K. Wheelock, Jr.**, the Gallery's Curator of Northern Baroque Paintings and University of Maryland Professor, accomplished the formidable task of bringing together two-thirds of the seventeenth-century Dutch painter's known works through almost a decade of delicate negotiations and intense collaboration with several European institutions. Being the first exhibition to focus solely on Vermeer, all of the lenders—including the Queen of England—appreciated the great opportunity to participate in a truly special event and overcame their usual reluctance to part with their precious Vermeers.

Given that such an exhibition will almost certainly not be repeated in the foreseeable future, if ever, the exclusion of one particular painting from the show was especially regrettable. *The Art of Painting* contains the self-possessed, reflective young woman so evocative of the figures who inhabit many of Vermeer's other paintings. Yet the blatantly allegorical nature of this painting and the inclusion of what is possibly a self-portrait of the enigmatic artist, of whom so little is known, grants *The Art of Painting* an honored place among Vermeer's masterpieces. Clio, the Muse of History, stands in front of a map of the Netherlands, inspiring the artist to bring glory and honor to the newly founded Dutch Republic as well as the artist himself and indeed the art of painting. Although loaded with emblematic and allegorical associations, *The Art of Painting* also has the appearance of Vermeer's genre scenes—images of purified reality that isolate and immortalize common moments of everyday existence through their masterfully artful execution. It is known that after Vermeer's early death in 1675 his widow attempted to prevent the painting's acquisition by creditors, and the vicissitudes of the painting's after-



Arthur K. Wheelock, Jr. with Johannes Vermeer's *The Art of Painting*, on loan to the National Gallery of Art, Washington, D.C.

life, a history that Wheelock calls "one of the most fascinating sagas in the art world," includes a period of ownership by Adolph Hitler.

Initial concerns over the painting's condition and its ability to travel prompted Wheelock to persuade its owners, the Kunsthistorisches Museum, Vienna, to have the painting cleaned. However, upon close examination prior to cleaning, new fragilities were discovered and Wheelock was faced with the agonizing decision of whether to risk further damage to the painting through travel and exhibition, or to exclude it from the show altogether. Ultimately deciding on the side of caution, Wheelock formally withdrew his request to borrow the painting.

As the *Johannes Vermeer* exhibition closed and the paintings were dispersed throughout America and Europe, *The Art of Painting* began a five-year long process of careful restoration at the Kunsthistorisches Museum. Consequently, this Winter, through what Wheelock describes as "an extraordinary gesture of collegiality," the American public was again afforded the opportunity to experience the serene dignity of Vermeer's work. The excitement that accompanied the *Johannes Vermeer* show was recalled as lines formed to see the painting, and Wheelock's recent Sunday lecture at the Gallery devoted to *The Art of Painting* was heard by an over-capacity crowd.

Wheelock has been a valued faculty member of the Department of Art History and Archaeology since 1974 and remains committed to the University of Maryland's philosophy of teaching excellence. Initially intending to display the picture from November 24, 1999 through February 6, 2000, Wheelock persuaded Karl Schütz, director of the Kunsthistorisches Museum and *The Art of Painting's* courier, to remain in Washington one day longer so that Wheelock's graduate class might have the opportunity to experience a private tutorial in front of the painting. Wheelock's students frequently fulfill internships and fellowships in the Department of Northern Baroque Paintings at the National Gallery of Art. Research assistant and Ph.D. candidate **Quint Gregory** is credited with a substantial contribution to the catalogue accompanying *The Public and Private in the Age of Vermeer*, which opened in Japan at the Osaka Municipal Museum this April. Wheelock, named a Knight Officer in the Order of Orange-Nassau by the Dutch Government in 1982, has organized an exhibition that will commemorate 400 years of Japanese-Dutch relations. In early April he travelled to Osaka to deliver the keynote speech at the exhibition's opening ceremonies. In addition, Wheelock, along with guest curator **Ronni Baer**, has organized *Gerrit Dou: Master Painter in the Age of Rembrandt*, opening April 16, 2000 at the National Gallery of Art. University of Maryland graduate student **Samantha Cichero** has edited the text of the exhibition's online information site, which can be accessed through the Gallery's main website, www.nga.gov. *Gerrit Dou: Master Painter in the Age of Rembrandt* will travel to London's Dulwich Picture Gallery and then the Mauritshuis in The Hague after leaving Washington this August.

Phoebe Avery is currently in her third year of the Ph.D. program and preparing for her oral exams to be held in the Fall 2000 semester. Her major field is Northern Baroque art with a minor concentration in Northern Renaissance art. Avery plans to focus her dissertation on the reproductive engravers associated with the workshop of Peter Paul Rubens. During the 1998-99 academic year she worked with her advisor, Arthur Wheelock, as a museum fellow in the Department of Northern Baroque Paintings at the National Gallery of Art.

Lloyd Dewitt is a Ph.D. student in the field of Northern Baroque paintings. He is currently teaching a course at LaSalle University in Philadelphia. In March Dewitt gave the lecture "Rinaldo and Armida in Tasso, Tiepolo, and Algarotti" at the annual Southeast American Society for Eighteenth-Century Studies in Savannah, Georgia.

Since receiving her Ph.D. in 1999, **Aneta Georgievska-Shine** has been working on several projects, the most important of which is to revise her dissertation on the mythological paintings of Peter Paul Rubens

before offering it to a publisher. Last Fall she was a visiting adjunct professor at the Department, teaching the survey in Western art from the Renaissance through the Modern periods. At present, she gives occasional lectures for different audiences, such as the US diplomats in training at the Foreign Service Institute in Arlington, Virginia. Indeed, this institution has recently selected Georgievska-Shine as a recipient of its adjunct faculty award for her lectures on the visual arts in south-central Europe and the Balkans.

Other projects related to that cultural region include two upcoming exhibitions at the World Bank in Washington, D.C. beginning in April 2000 on contemporary Macedonian art and on photographs from the Balkans by the German photographer Fritz Wentzel from the first decade of the twentieth century. In addition to her teaching and curatorial activities, she has been invited to participate in the poster session at the upcoming International Congress of the History of Art in London with a presentation focusing on the representation of time in Peter Paul Rubens's painting *The Finding of Erichthonius*.

Eighteenth- and Nineteenth-Century Art

Professor William Pressly's book *The French Revolution as Blasphemy: Johan Zoffany's Paintings of the Massacre at Paris, August 10, 1792* was published last spring by the University of California Press. The book examines in depth Zoffany's two paintings *Plundering the King's Cellar at Paris* and *Celebrating over the Bodies of the Swiss Soldiers*, which, intended as counterrevolutionary propaganda, depict his version of the bloodiest day of the French Revolution and its aftermath. These works operate on a variety of levels. Their surface reading, detailing the horror and revulsion Zoffany felt at the events unfolding across the Channel, is immediately apparent, but they also break new ground in conveying Christian themes in a radically new format. Pressly will collaborate with Professor Michael Phillips of the Centre for Eighteenth-Century Studies at York University in presenting the seminar "British Art and the French Revolution," which will be held at the Folger Institute May 19 through June 16, 2001.

Pressly also has an essay on James Barry and the print market appearing in the first issue of the University of Delaware Press's *Studies in Eighteenth-Century Art and Culture*, which will appear later this year, and has been invited to participate in the book devoted to George Romney in Yale University Press's series *Studies in British Art* to appear in 2002. He has also been invited to serve on the editorial board of a new publication *The British Art Journal* and his article "The Reappearance of a Portrait by James Barry: D. Solly and 'thoughts exchange'" will be published in the journal's second issue. In London this summer, he will give a paper "Elysium's Elite: James Barry's Continuing Meditations on the Society of Arts Murals" in a symposium to be held at the Royal Society of Arts on June 2nd.

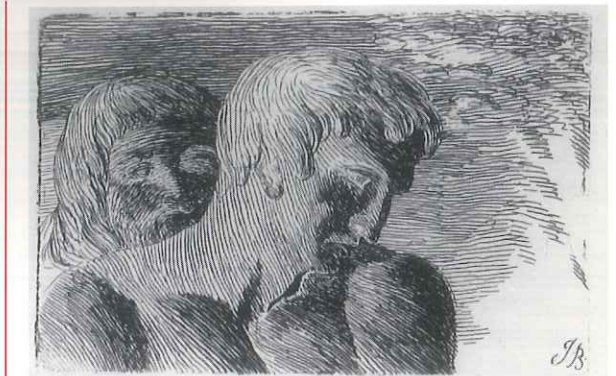
Professor June Hargrove began her five-year appointment as Department Chair this fall. She spent the summer in France doing research on a book about the monuments around the Franco-Prussian War, visiting regional capitals, such as Lyon, Le Mans, and Troyes, consulting the local and departmental archives, and photographing the sculptures. Hargrove continues work on Gauguin, particularly in the South Pacific. A three-week trip last spring to Australia, New Zealand, the Tahitian Islands, and the Marquesas provided new insights into Gauguin's experiences as they are revealed in his art. She is also engaged on Degas research. This past May, Hargrove was honored by being selected as one of ten scholars from around the world invited to participate in a closed colloquy at the National Gallery of Art, organized by CASVA, on Degas and his Working Methods and Materials. Hargrove published two articles on Degas's Little Fourteen-Year-Old Dancer, one in *Apollo Magazine* and the other in the *Sculpture Journal*. She lectured on the sculpture in the permanent collection of the Dahesh Museum in New York this fall, and she will speak in April on Gauguin and the decorative arts for the Coleman Mopper Memorial Lecture at the Detroit Institute of Arts. Hargrove spent the Winter semester in Riyadh lecturing a member of the Saudi royal family on Western art history.



Paul Gauguin. *Soyez Mystérieuses*, polychrome wood, 1890. Paris, Orsay Museum.

Heidi Applegate is a part-time Master's student with interests in late nineteenth-century American and Russian art; her current research concerns the reception of Russian paintings at the Paris 1900 Universal Exposition. She works full-time as the Curatorial Assistant for the Department of American and British Painting at the National Gallery of Art.

Dena Crosson, Director of the University of Maryland University College's Arts Program, is working on a catalogue for an upcoming exhibition: "A Stately Heritage: Selections from the Maryland Artists Collection," which is scheduled to travel to Frostburg University in September,



James Barry, *Pensive Sages*, ca. 1790s.

2000 and will also go to Salisbury University in the Spring of 2001.

Suzanne E. May is a Ph.D. student planning a dissertation on eighteenth-century British painter George Romney. In the past she has interned at the National Gallery of Art with Professor Wheelock and at the National Portrait Gallery in the Department of Prints and Drawings. Current publications are a review of the systematic catalogue of British paintings held by London's National Gallery in *Albion* 31 (2000) and "The Artifice of Depicting Reality: Caravaggio and the Theatrical Spotlight," *Rutgers Art Review* 19 (2000).

Jorgelina Orfila was the head of the Department of Education at the National Museum of Fine Arts in Buenos Aires, Argentina, where she co-curated several exhibitions. In 1997 she was awarded a Lampadia Foundation Fellowship to work at the National Gallery of Art in Washington, D.C. That institution invited her to stay for another year to continue her study of the Chester Dale Collection. While working at the NGA she decided to pursue her university studies in the United States at the University of Maryland.

Kristen Regina is currently working as the Librarian for Hillwood Museum and Gardens, an estate museum located in Washington, D.C. that was founded by Marjorie Merriweather Post. The museum's and in turn the library's focus is on eighteenth-century fine French furnishings and imperial Russian decorative arts. Her area of interest is eighteenth and nineteenth-century western European arts, specifically looking at Russian art from a European point of view. However, she is giving four lectures on early Christian imagery in May at the Old Presbyterian Meeting House, Alexandria, Virginia.

Recent Graduate **Pamela Potter-Hennessey** is an Assistant Professor of Art History at Ursinus College and has recently contributed essays to books about art in the U.S. Capitol Rotunda and about Confederate monuments. In February she presented the lecture "Behind the Façade: Sculptors, Architects, and the Art Academy of the Columbia Exposition" to the Latrobe Chapter of the Society of Architectural Historians at Naval Heritage Center, Washington, D.C.

Dr. Hargrove's former student **Susan Libby** is currently a visiting assistant professor at Rollins College in Florida, where for several years she has taught 19th- and 20th-century art, as well as Gender in Art, Politics in Art in the Modern World, French Impressionism, and the course Artists on Film: Creativity in the Popular Imagination. She recently presented a paper entitled "Girodet, 'Endymion,' and Originality as Revolution," at the Consortium on Revolutionary Europe, March 2000, and is participating in the Middle Atlantic Symposium Thirtieth Anniversary panel. She is also the book and book review editor for the AHNCA Newsletter. Forthcoming publications include the book in progress *The Republic of Genius: Jacques-Louis David's Studio and the Invention of the Original Genius in Revolutionary France* and an article, "Nascent Geniuses Smothered in their Cradles: The Politics of Genius and Originality during the French Revolution."

Lee Vedder has just successfully defended her dissertation *Contemporary History in the "Grand Style": Benjamin West, John Singleton Copley, and the Changing Aesthetic of Late-Eighteenth-Century History Paintings* and has been awarded a three-year curatorial position with the Terra Foundation as a Research Associate in American Art. She is based at the Huntington Library, Art Collections, and Botanical Gardens in San Marino, California, and will travel to the Terra Foundation's Museum of American Art in Giverny, France to create an exhibition of American Art for the Foundation.

Twentieth-Century Art



Dr. Josephine Withers demonstrating to her students the operation of *A Sun Drawing* in her Accokeek, Maryland home.

Dr. Josephine Withers is spending the Spring semester in virtual visual reality with her undergraduate honors course Visual Culture: From Museums to the Net. Withers's students are acclimating her to net culture, as she is training them in visual analysis. **Carol Riggles**, a new Masters student, designed an elegant webpage for this course: (http://www.inform.umd.edu/EdRes/Colleges/ARHU/Depts/ArtHistory/arthfac/jwithers/Courses/HON_R298V/). Withers's interest in developing this honors course comes out of her ongoing interest in how museums negotiate their positions as culture brokers by looking at both the predictable and creative ways in which they engage their publics through the use of web technologies.

On March 4th, the honors students made a site visit to Withers's home in Accokeek, Maryland to view a site-specific art installation, called *A Sun Drawing*, by artist Janet Saad Cook, who was also on hand to explain the technical, scientific and aesthetic aspects of her work. The house has, in fact, been a star performer in Withers's teaching. Both the architecture and the art have won awards and have been featured in the *New York Times* (Thursday, November 24, 1999, <http://www.nytimes.com/library/home/112599notebook.html>), *Residential Architecture* (upcoming), and other professional journals. Withers has given talks to graduate students both in the art history program, as well as the school of architecture about her roles as patron, client and design collaborator.

In the past several years, Withers's courses at the graduate and undergraduate levels have focused on feminist theory and contemporary feminist artists, postmodern perspectives on museums, the recent culture wars and their fallout. She continues to be affiliated with the Women's Studies Program and the Critical Theory Program, which is affiliated with Comparative Literature.

Mary Jo Aagerstoun edited a special issue of the online journal *Massage* (<http://www.nomadnet.org/massage.html>) on the monstrous feminine in women's art from 1960 to the 1990s. She also chaired a session on the monstrous feminine in women's art at the annual Barnard College Feminist Art and Art History Conference in October, 1999. The special issue went online at the same time.

She will also chair a roundtable at the National Women's Studies Association conference in June 2000 in Boston. The topic of the roundtable will be on bridging the gap between art/art history and women's studies in academic institutions and museums. Speakers will include Susan Sterling of the National Museum of Women in the Arts, Deborah Willis of the Smithsonian Program on African American studies, Caroline Jones, art history professor at Boston University, and Margo Machida, artist and curator who specializes in Asian American women artists.

Elissa Anne Auther, a Ph.D. candidate in Modern and Contemporary Art, is working on a dissertation entitled "Materials that Make a Difference: 'Non-Art' Media and the Hierarchy of Art and Craft in American Art of the 1960s and 70s." She was awarded a Smithsonian Dissertation Fellowship from the Renwick Gallery, National Museum of American Art in 1998/99. Auther also has a graduate certificate degree in feminist studies from the University of Maryland's Women's Studies Department, where she taught for two years. This Summer she is participating in a roundtable discussion at the National Women's Studies Association Conference about barriers to and opportunities for greater interaction between art history/art departments and women's studies departments.

Forthcoming publications include "The Rhetorical Use of Wallpaper in Modern and Contemporary Art and Criticism" for an exhibition catalogue *Wallpaper: the Art of Peter Bruum and Allyn Massey, at School 33 Arts*.

William (Bill) Caine is researching and writing a Master's thesis that assesses Federal public art commissions ten years after the removal of Richard Serra's Tilted Arc. After a year in Boston, Caine has returned to Washington where he currently works for the Art in Architecture Program of the U.S. General Services Administration, which commissions contemporary American artists to create sculpture, murals, earthworks, and other installations for Federal office buildings and courthouses across the country.

Kristen Hileman is a new graduate fellow in the Department beginning her first year of coursework toward a Masters in the area of contemporary art. For the past five years she has been the Curator at the Arlington Arts Center, an alternative visual arts space in Northern Virginia, where she continues to work part-time. Kristen has also worked as an independent critic and curator. In November, a show which she curated opened at the Art Center/South Florida in Miami Beach, and a two-site exhibition she co-curated will open at School 33 Art Center in Baltimore and the Arlington Arts Center. In 1998, Hileman curated the Crosscurrents

show at The Art Gallery at University of Maryland. Hileman received her Bachelor's degree summa cum laude in International Relations from the American University.

Kimberlee Staking is currently preparing to defend her Masters thesis, "Cultural Transformations: The Steel Sculpture of Sokari Douglas Camp." Staking's work on the Nigerian-born British sculptor formed the basis for recent conference presentations at Indiana University and Virginia Commonwealth University and an article published in the *Journal of Museum Anthropology* (February 1999).

This Spring she is interning as a University of Maryland Fellow at the National Museum of Women in the Arts. Staking's projects with Education Curator Harriet McNamee have included preparations for the museum's recent symposium, "The Art of Remedios Varo: In the Weave of Space and Time," researching public programming opportunities to accompany the exhibition "Playing with Fire: The Work of Julie Taymor," opening at the museum this Fall, and rewriting the teacher resource packet of materials.

As a Smithsonian Intern in Spring 1999, Staking worked as a research assistant in the Prints and Photographs Department at the National Portrait Gallery, where she contributed to the exhibition brochure for the Gallery's Fall 1999 exhibition of "A Durable Moment: Portraits by Augustus Washington, African American Daguerreotypist." Traveling this Winter to the Connecticut Historical Society, the exhibition will open this Spring at its final venue, the International Center of Photography in New York City.

Dr. June Hargrove is advising two students in the area of early twentieth-century art:

Maria Day is a Ph.D. Candidate specializing in Modernism in Western Europe and the United States, design history, and images of technological progress. Her dissertation-in-progress, entitled "Primitivism and the Decorative: The Omega Workshops in Modern Design History," is an interpretive study of a decorative arts studio in England established by the Bloomsbury Group artists in 1913. In October 1999 she presented "The Ideal Home Rumpus: Disputing Modernist Design in 1913," at the Space and Place Symposium, a graduate student conference at the University of Illinois, Urbana-Champaign. In addition, she presented a short summary identifying issues concerning the gendering of the term "decorative" and women artists in April 1999, at the National Museum of Women in the Arts conference, "Researching Women Artists: Old Problems and New Directions."

Day is currently Graduate Assistant at the Art Gallery, University of Maryland, where she has been coordinating programs and events, as well as assisting with the publication of the catalogue and with exhibition organization for *Possible Futures: Science Fiction Art from the Frank Collection*. She contributed an essay entitled "Designed for Future Perfect: Images of Pulp Fiction Spacecraft in Context" to the catalogue, which was published in January 2000. She was also a speaker on this subject at The Art Gallery's Sixth Annual Roundtable "Science Fiction Art:

Lessons for the Millennium," cosponsored by the Department of Art History & Archaeology.

Wendy Grossman is a Ph.D. candidate completing her dissertation, "Modernist Gambits and 'Primitivist' Discourse: Reframing Man Ray's Photographs of African Art." Her proposal for a research project and exhibition on Western photographic re-presentations of African art was recently awarded a Smithsonian Scholarly Research Grant. She has been the recipient of various fellowships at the National Gallery of Art, the National Museum of African Art, and the National Museum of American Art. She also was awarded a Getty Research Grant to support archival work at the Getty Research Institute.

Grossman has presented professional papers related to her dissertation topic at the KunstHausWien and the Amerika Haus in Vienna, Austria (1996), the National Museum of American Art (1997), the Middle Atlantic

Symposium at the National Gallery of Art (1998), the National Museum of African Art (1999), and the College Art Association Annual Conference (2000). She will be delivering another paper at the "Phototextualities: Photography and Narrative" conference in Durham, England in April 2000.

Grossman's publications include "Re-presenting African Art Through a Modernist Photographic and Literary Lens: Carl Enstein, Marius de Zayas, Charles Sheeler, and Walker Evans," in *Literary Modernism and Photography* (2001); "Only the Shadow Knows: Warhol's Art of Self-Invention and the Legacy of Man Ray," in *Reframing Andy Warhol: Constructing American Myths, Heroes, and Cultural Icons* (1998); "Das Faszinosum Afrikas in den Photographien Man Rays" in *Man Ray 1890-1976, Photographien* (1996); and "Afrikanische Fotografie: Tradition im Wandel," in *Wiener Zeitung* (1993).

The Art Gallery

University of Maryland Faculty Members Exhibit Their Science Fiction Collection

From January 27 through March 4, 2000 the Art Gallery at the University of Maryland hosted the travelling exhibition *Possible Futures: Science Fiction Art From the Frank Collection*. Being the first museum exhibition to provide a critical assess-

ment of science fiction art, this collection consists of sixty-four original paintings by the most significant artists of the science fiction illustration genre. **Howard** and **Jane Frank**, faculty members of the University's School of Business, have been collecting science fiction and fantasy art for nearly thirty-five years. Their obsession with the genre began with the wallpaper made up from 1950s and 1960s science fiction movie posters and lobby cards that decorated their Berkeley apartment. Their interest grew as they began to attend Star Trek conventions and discovered the original art that was exhibited at these events. The Franks befriended the artists who displayed their work at such conventions and naturally several of these artists are represented in the Frank Collection.

The importance of this collection was discussed in the Art Gallery's Sixth Annual Roundtable, "Science Fiction Art: Lessons for the Millennium." Speakers included **Jane Donawerth**, author of *Daughters of Frankenstein: Women Writing Science Fiction*, **Laura Frost** of Yale University, who lectured on "space porn" and techno-fetishism in film and television, and **James Gunn**, Director of the Center for Study of Science Fiction at the University of Kansas.

The exhibition's accompanying full color catalogue *Possible Futures: Science Fiction Art from the Frank Collection, Re-Reading Science Fiction Art* examines the science fiction genre not only from an art-historical perspective, but also from the perspective of its intertwinement with popular culture. Three graduate students of the Department of Art History and Archaeology, **Maria Day**, **Elizabeth Tobey**, and **Dorit Yaron** contributed essays to the catalogue and provided curatorial assistance to the show. Maria Day has been appointed Assistant Curator of the Frank Collection and will assist the Franks in their efforts to preserve a unique cultural legacy.

After the closing at the Art Gallery of the University of Maryland, *Possible Futures* travels to the Society of Illustrators in New York City, New York, the Bowling Green State University Fine Arts Center in Bowling Green, Ohio, and the Widener University Art Collection and Gallery in Chester and Susquehanna Art Museum in Harrisburg, both in Pennsylvania.

Although the Art Gallery is well known for its exhibitions, it also has a permanent collection of over 700 significant works of art. The collection includes non-Western art, such as African masks and Japanese prints, as well as contemporary American art. Recently, the Art Gallery received a gift of paintings and studies from the artist Alfred Crimi, who was active in the 1930s mural movement. From March 16-April 22, 2000 the Gallery is featuring an exhibition of works by the faculty of the Department of Fine Arts.



Maria Day at the opening reception for *Possible Futures: Science Fiction Art From the Frank Collection*

The Art Library

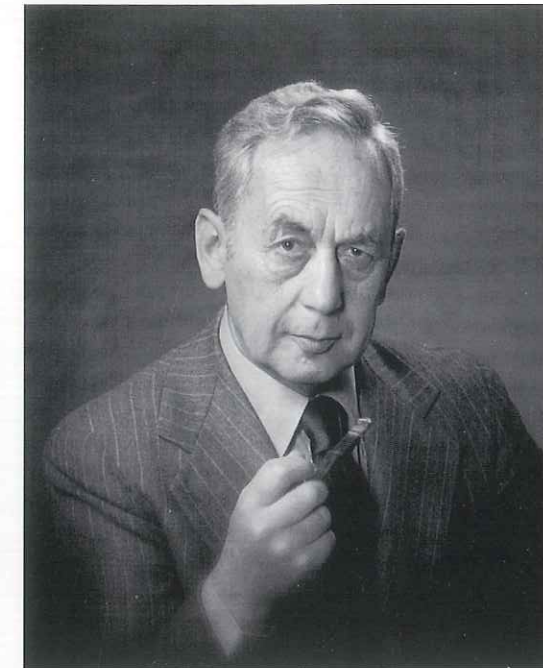
The Art Library Receives the Levitine Collection

The Art Library is pleased to announce the receipt of an important gift from a very distinguished benefactor. **Mrs. George Levitine** has generously donated to the University of Maryland Libraries the 2,000-volume collection belonging to her late husband **Dr. George Levitine**. While the Art Library will be the primary beneficiary of this gift, Special Collections will receive several hundred valuable rare books.

Dr. Levitine, Professor Emeritus and former Head of the Art Department at the University of Maryland, Chevalier de l'ordre des arts et des lettres, member of the Institute for Advanced Study (1977-78), was a scholar, teacher, and humanist. He joined the University of Maryland in 1964 as a full professor and Head of the Art Department, a department of two faculty members that grew to thirty-seven during his tenure. Under Dr. Levitine's leadership, the University of Maryland's art history and art programs gained national recognition. Retiring as Head of the department in 1978 to devote time to research and teaching, he taught until 1986, when the University named him Professor Emeritus and Director of Academic Program Development with European Academic Institutions. At the time of his death in 1989, the University of Maryland established the George Levitine Art History Endowment to support research and study by faculty and students. The keynote speech at the annual Middle Atlantic Symposium in the History of Art has also been named in his honor.

Professor Levitine's publications include numerous articles on Goya, emblems, and French art from the sixteenth to the nineteenth century. He gained a reputation as an authority on eighteenth-century French art and wrote books on this subject including *The Sculpture of Falconet* (New York Graphic society, 1972), *The Dawn of Bohemianism: The Barbu Rebellion and Primitivism in Neo-Classical France* (Penn State, 1978), *Girodet-Trioson: An Iconographical Study* (Garland, 1978), and *Al l'Alba della Bohème* (Nova Italia Scientifica, 1985). In 1987 he organized and edited the papers of a monumental symposium "Culture and Revolution: Cultural Ramifications of the French Revolution under the patronage of the Ambassador of France."

Emblematic devices and their significance were a major area of research for Dr. Levitine, and the University sponsored a symposium in 1987, chaired by **Marie Spiro** and **Doug Farquhar** and entitled "The Protean Life of Emblems after the Sixteenth Century" in his honor. Papers from this symposium appeared in an issue of *Emblematica* dedicated to him. Professor Levitine's collection of emblem books became the centerpiece in his impressive library. The Levitine Collection is also rich in titles, mostly from France in the eighteenth and nineteenth centuries, concerning art, artists, cultural analysis, and the discussion of matters of tastes and aesthetics. These books will be a valuable addition to the University of Maryland Libraries' already strong holdings in French art, history, literature, drama and music.



Dr. George Levitine.

The Art Library houses a collection of more than 95,000 volumes selected to support upper level, graduate, and research programs in art history, archaeology, studio arts, photography, and graphic design. In addition, the Library also holds a number of special collections, including Art Reproductions, Picture Files, Vertical Files, CD-ROMs, and Microform materials. VICTOR, the UM Libraries' online catalog is accessible on the Web at www.lib.umd.edu/UMCP/ART/art.html. The Art Library's Web site offers information about its resources and services, provides links to online Guides to Information Resources in a variety of art-related subject areas, and access to many art-related and multi-disciplinary online databases including Art Abstracts, which provides access to full-text articles. The Art Library is supervised by Lynne Woodruff, Manager of Art Information Services, and Louise Greene, Reference Librarian.

The Visual Resources Center

Using Images to Communicate and Connect

As visual disciplines, art history and archeology are especially concerned with the intersection and interaction of ideas and images. As a teaching collection, the Visual Resources Center reflects the curriculum of the Department of Art History and Archaeology. The VRC consists of about 300,000 slides of art and artifacts from all parts of the inhabited world and all known periods of history. The largest percentage of slides represent medieval, Renaissance, and Baroque art. Continuing expansion and diversification of the Department's curriculum is reflected in the approximately 26,000 images of ancient art (Egyptian, Ancient Near East, Greek, Roman), 50,000 slides of Asian art, 12,000 native North and South

American art from the period before European colonization, and 46,000 images of twentieth-century art. Several hundred archaeological artifacts have been contributed by faculty from their own archaeological digs and by generous friends of the Department. Approximately eighty African sculptures were donated by private individuals and by the Museum of African Art for classroom use. That initial collection of African art was augmented substantially by pots from Nigeria acquired during the summers of 1996 and 1997 on digs directed by Ekpo Eyo, Professor of African Art. Students from the University of Maryland provided the primary labor force for those expeditions. Ancient Greek and Roman artifacts, as well as some Early

Christian and Pre-Columbian objects, are included in the Rapaport Collection. In the recent gift of the Redinger Collection, the VRC received ceramic bowls, jugs, and loom weights dating from 2900 BC to the 7th century AD, all from Palestine. Many of the objects in these study collections have been gathered recently in a specially equipped "Hands-On Room," where students can take them out of their cases to examine them closely for clearer understanding and appreciation.

One of the primary concerns of both art historians and archaeologists is to contextualize the object, to study not only how it was created, but also why it was made, how it was used, and the meaning it might have had for its original owner and viewer. About 10,000 slides are available in the collection to situate an object, such as maps showing churches along major pilgrimage routes in medieval Europe, a series of illustrations showing the lost-wax method of bronze casting, or a snapshot of a small street shrine in Benares, India. Many slides in the VRC collection have been added specifically to show the context in which the art objects were, and are, used. For example, an African mask may look static, however intriguing, when viewed in isolation on a single slide, but when it is shown in an accompanying picture being worn by a dancer, in costume, during an initiation ceremony, our understanding comes alive. The manufacture and

use of manuscripts in the Middle Ages can be illustrated with slides showing contemporary drawings of medieval workshops, homes, and churches. No cultural phenomenon is dismissed as unimportant or irrelevant. The collection even has an image of Martha Stewart walking on water available for comment on daily life in the twentieth century.

The slides are also used effectively to help students understand how differing cultures affect one another when they come into contact, as people adopt foreign images and concepts that they find attractive. For example, when a slide of an Islamic manuscript illumination with swirling clouds is shown next to a Chinese painting with a similar feature, the influence of one culture on the other is demonstrated quickly and effectively. Comparison of ancient Roman portraiture with certain Asian art reveals that these two seemingly unrelated cultures were in fact in contact two thousand years ago.

The Visual Resources Center is working to make the collection more easily accessible and available to more patrons by incorporating electronic technology. Information for approximately 65,000 slides has been entered into an electronic catalog, and approximately 9,000 images have been scanned into a digital database. With the assistance of two grants from the Center for Teaching Excellence, graduate students have produced teaching modules (using Powerpoint & other software) on such topics as proportion, perspective, and color. Conversion to electronic media is expected to take several years and substantial investment of resources, but the anticipated results are exciting. The proven effectiveness of visual imagery in communicating complex ideas and interrelationships, combined with the power of electronic media, appears to have impressive potential for education and for fostering understanding.



Lauree Sails (left), Assistant Curator and Sarah Miller (right), Curator of Visual Resources Center.

Undergraduates

Organizing the undergraduate Art History and Archaeology Association from April 1999 to April 2000 have been Arielle Fishman (President) and Pernilla Vogt (Treasurer). Carolina Covarrubias assumes duties as Treasurer this Spring. This year, the Association has revived its formal affiliation with the Student Government Association. Members hope to sponsor a visit to archaeological sites in Annapolis and another trip to the Metropolitan Museum of Art in New York. On campus, they also plan to sponsor student/faculty luncheons, round table discussions, and guest speakers this semester. For questions or information about meeting times please contact Arielle Fishman, akfish@wam.umd.edu.

Jenny Schatz, an undergraduate art history major concentrating on medieval art, has been awarded an Honors Research Grant 1999-2000 to finance her Summer 2000 on-site study of Pilgrimage Road architecture in Spain. She will walk a large portion of the route used by twelfth-century pilgrims on their way to Santiago de Compostela, examining the churches built to accommodate those pilgrims. Her study builds on the work she did last summer as an intern at The Cloisters, Metropolitan Museum of Art, New York.

In December 1999, the Department hosted a career workshop for undergraduate art history majors. Current graduate students and recent graduates of the Department comprised a panel of art historians who have found a variety of successful and rewarding careers, such as publishing, teaching, and curating in the Washington, D.C. area and beyond.

Art History at Maryland: Teaching with Technology

"The Mind of a Seventeenth-Century Sculptor" to be Digitized

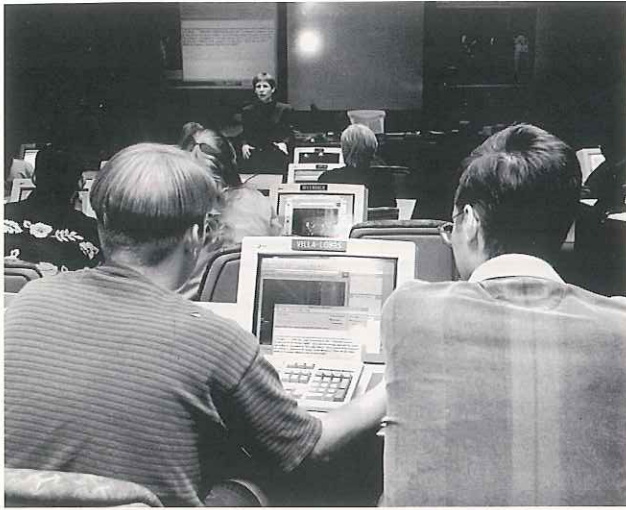
The Department of Art History and Archaeology's commitment to embracing, and even anticipating, the technological tools that facilitate teaching in the classroom has been recognized by the University of Maryland's Center for Teaching Excellence. Professor Anthony Colantuono has received a grant from the Center to produce a digital version of a valuable, but little-known, seventeenth-century manuscript, and to create a program that will enable graduate students skilled in Italian to transcribe the text and to produce an annotated and illustrated translation.

This Fall, Colantuono will supervise this project in his graduate seminar entitled "Orfeo Boselli: The Mind of a Seventeenth-Century Sculptor." In the 1650s, the Roman sculptor Orfeo Boselli wrote a treatise entitled *Osservazioni della Scoltura Antica*, in which he sought to codify the theoretical knowledge that structured his artistic practice. Based upon the ideas of his teacher, the great Flemish master François Duquesnoy, Boselli's treatise presents a startlingly vivid glimpse of his intellectual processes, of his surprisingly vast knowledge of classical and vernacular literature and of his extensive research into the sculptural theories and techniques of the ancient Greeks and Romans. The treatise was never published, however, and exists in several manuscripts, now scattered in several Italian repositories, including libraries and archives in Rome, Florence and Ferrara. As a result, Boselli's text remains practically unknown except to specialists in seventeenth-century sculpture.

The program of the project was created in Summer and Fall 1999 by two of Colantuono's graduate students, William Breazeale and Margaret Morse. Using a large-screen computer recently installed in the seminar room, this program will enable Colantuono and his students to view the manuscripts together, examining its paleography, organization and contents, while working out the innumerable difficulties of transcription and translation that typically arise in such a technical text. The program will also be accessible to students on a restricted course website, so that they can work individually on the transcription, translation, annotations and illustrations from remote locations. Colantuono and his students will seek to publish the resulting critical edition and translations either in book form or possibly in the form of a compact disk. After the seminar completes its work, the translation will be used as the basis for an undergraduate seminar on Boselli, and will also be incorporated in a planned upper-level survey of Italian Baroque sculpture to be taught on a regular basis.



The Ideal Antique Head from Orfeo Boselli's *Osservazioni della Scoltura Antica*.



Professor Sally Promey, classroom session in the AT&T Teaching Theater.

Sally Promey, too, continues to explore uses and implications of new technologies for high-quality image delivery and visual learning. Her "Art History and New Technologies: Research, Teaching, and Communication," a graduate seminar, met fall semester in the AT&T Teaching Theater. The College Art Association invited Promey and Catherine Hays of the University of Maryland's Electronic Media Center to serve together as CAA representatives on the Steering Committee of "Building Blocks," a project designed by the National Initiative for a Networked Cultural Heritage (NINCH) and the American Council of Learned Societies (ACLS) to foster collaboration among humanists and computer scientists.

The Electronic Media Center

Conveniently located adjacent to the Art History and Archaeology Department, the Electronic Media Center is a valuable resource for students and faculty alike. Catherine Hays, Coordinator of Digital Technology and Electronic Media, frequently collaborates with the Department, engaging new technologies in teaching, learning, research and creative production in the arts. The Center serves as an experimental teaching facility as well as a resource to assist in the production of materials for classes in which visual images play a critical role. The Center is a site for the exchange of ideas among artists, students, teachers and scholars investigating technology as it relates to the arts. In addition, the EMC serves as an interdisciplinary workplace for guest artists and collaborations, joining units such as Theater, Music, Dance, English, Art History and Art Studio.



Catherine Hays, Margaret Morse, and William Breazeale in the Electronic Media Center.

Classes and individual instruction are available in creating web pages, working with digital images, photoshop, and powerpoint—an increasingly popular tool for art-historical presentations. Also of special interest to art historians are the resources provided by the Center to assist the development of a standardized method of citing information from the worldwide web in scholarship.



For more information about the Department of Art History and Archaeology please contact:
Kathy Canavan, Graduate Program Assistant
TEL: (301) 405-1487, FAX : (301) 314-9652, EMAIL: kc2@umail.umd.edu, or
Dr. Josephine Withers, Director of Graduate Studies
EMAIL: jw72@umail.umd.edu

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

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Suzanne E. May, Editor