

Volume 2

ART HISTORY & ARCHAEOLOGY NEWSLETTER

Spring 2001

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

The Department is thriving, as is apparent by the exciting accomplishments and activities of the faculty and the students described in this year's Newsletter. Next fall will see the first award of an annual graduate fellowship supported by the Jenny Rhee Fund. The recipient will receive a stipend every year that s/he is in the program, up to six years. Each autumn another fellowship will be given, so that in six years there will henceforth be half a dozen fellows every year. This important fellowship has been established by Mr. and Mrs. Gene Rhee in the memory of their daughter, Jenny, who was an art history major in our department. There are some major initiatives underway, but we have to go to press before we can announce them—so stay tuned. We are about to hire a Senior professor to teach early twentieth-century European art as well as the Dumbarton Oaks Professor of Pre-Columbian Art. Our search for a Director of the new Visual Technologies Center will begin this summer. This position will bring an added dimension to our use of technology in a wide variety of ways, notably expanding our commitment to digital images, in research and in teaching; it is part of our effort to ensure that we continue to be pioneers in the field. We are delighted with the energetic constellation of our staff (see the individual biographies). We feel that the department has never been better.

Board of Regents' Faculty Award for Research and Scholarship

This spring **Professor Sally Promey** received the prestigious Board of Regents' Faculty Award for Excellence in Research. This award is the highest honor that the Board of Regents of the University System of Maryland bestows to recognize exemplary faculty achievement. In particular, Promey was acknowledged (as the letter of award stated) for her "long record of distinguished publications," including receipt of three academic book awards for outstanding scholarship, and for her active role in "helping to define a new field of concentration in American history: . . . the study of the complex intersections between religion and the visual arts." The Regents' Faculty Awards Committee applauded Professor Promey, "a scholar of the first rank," "for the impeccable caliber of her work and for its cultural importance."



Professor Sally Promey.

The Middle Atlantic Symposium

The 2000–01 Middle Atlantic Symposium in the History of Art, cosponsored annually with the Center for Advanced Study in the Visual Arts at the National Gallery of Art, Washington, D.C., takes place on April 6 and 7, 2001. This year **James Elkins** will offer the keynote lecture, given in memory of George Levitine. Professor Elkins is on the faculty of the Department of Art History, Theory, and Criticism, School of the Art Institute of Chicago. He is the author of many books, including *Pictures of the Body: Pain and Metamorphosis*, *The Domain of Images*, and *Why are Our Pictures Puzzles? On the Modern Origins of Pictorial Complexity*, all published in 1999. The lecture presented here in April is titled, "The Unrepresentable: The Concept of the Sublime in Contemporary Painting, Physics, Genetic Art, and Astronomy." **Tanya Jung** will represent the Department of Art History and Archaeology on the second day of the symposium, with her paper "The Late Medieval Moveable Crucifix: Representation, Reception and Real Presence."



The Department of Art History and Archaeology's Distinguished Teaching Assistant

The Department of Art History and Archaeology is proud to recognize **Minnie Micu** as its "Distinguished Teaching Assistant for 2000–2001." The award, offered by UMD's Center for Teaching Excellence (CTE), acknowledges Minnie for her exceptional performance as a teacher, and for her commitment to the mission of the University's undergraduate core curriculum. On May 23, Minnie will join all of the Distinguished TA's on campus to accept her award at a reception at the Rossborough Inn hosted by CTE and the Graduate School.

Nineteenth-Century Studies Conference Hosted by the University of Maryland

On October 7, 2000 the University of Maryland hosted a conference titled "High Aspirations and New Realities: The Artist Between Museum and Marketplace in the Nineteenth Century." Co-sponsored by the Association of Historians of Nineteenth-Century Art and moderated by **Marc Gotlieb** of the University of Toronto, the conference examined 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. Papers addressed these issues within a broad range of countries such as Great Britain, America, Germany, Spain and Poland. UMD graduate student **Colette Crossman**, a specialist in nineteenth-century British art, presented a paper on Victorian artists and the Grosvenor Gallery at the event.

Arts of Africa and the African Diaspora

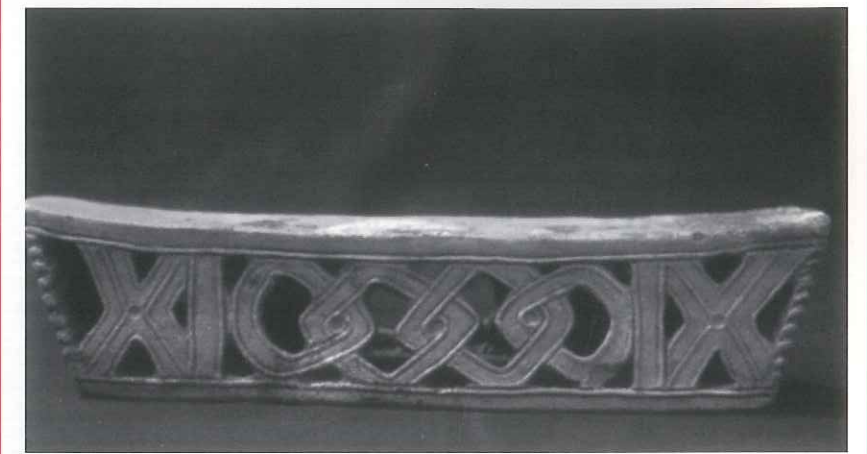
Last June, **Professor Ekpo Eyo** gave a keynote address titled "The Museum Director and the Ethics of Collecting" at the annual meeting of the Association of Art Museum Directors in Denver, Colorado; this year's conference theme was *Cultural Patrimony: Balkanization or Globalization*. The Association is trying to formulate acceptable rules of *modus operandi* for directors of art museums.

In July, Professor Eyo attended the triennial conference of the Society of African Archaeologists held at Peter House, Cambridge University, England. In addition to chairing the panel on methodology, Eyo presented a paper based on archaeological excavations carried out by himself and graduate students (**Pawel Kozielski**, **Lidia Domaszewicz**, and **Chris Slogar**) in Calabar, Cross River State, Nigeria. The topic, "Was There a Bantu Migration into Southeastern Nigeria?," was suggested by analysis of the excavated sites and their ceramic and iron contents which bear similarities to those of the Classical Kisalian complex in the Luba country of Congo, a Bantu area.

Also last summer, Eyo spent four weeks in the Cross River area of Nigeria investigating the trade routes of present day potters from the Ogoja and Afikpo into Calabar, a journey of some 350 miles. One of the routes along the Cross River to the west is still used, though sporadically, but the one to the east near the Cameroon border appeared to have been abandoned a long time ago. One week was spent monitoring the mechanical excavation of water pipe trenches within Calabar municipality. As anticipated, numerous ceramic vessels came to light, but many were sold to traders by people from the rural areas of Calabar, two large vases and two smaller ones, and one very unusual tubular vessel, all five of the older cosmopolitan type. A report just received from the Old Residency Museum in Calabar says that a site containing human remains in association with ceramic complex has been located. This is new evidence that will enable a fuller comparison with the Classical Kisalian of the Congo.

In February, Professor Eyo presented a paper on the ceramic headrests excavated in Calabar at the Eleventh Pan African Congress of Prehistory and Related Studies in Mali, West Africa. Eyo was the immediate past president of the Congress. In addition, Eyo was recently appointed member of the curatorial board of the Barnes Foundation in Merion, Pennsylvania.

Currently, Professor Eyo and Chris Slogar are collaborating in the publication of "Historical Archaeology and the Niger Delta," to be included in a special volume of the journal *Historical Archaeology* in honor of Philip Ravenhill, late Senior Curator at the National Museum of African Art, Smithsonian Institution.



Old Manan headrest, c. 1100 CE, from Eyo's excavations in Calabar.

Tamara De Silva joined the M.A. program this past fall to study with Professor Ekpo Eyo. Her undergraduate thesis, "Lying at The Crossroads of Everything: Towards a Social History of The African Drum" has recently been chosen to represent one of four of "The Best Undergraduate Thesis Essays 1998–2000 [no.2]," an online publication put out by The School of The Art Institute of Chicago. Among her goals, Tamara plans to demonstrate the importance of African art in the context of black consciousness and art history.

In December, Ph.D. student **Christopher Slogar** began a twelve-month appointment as a Smithsonian Institution Predoctoral Fellow at the National Museum of African Art.

His research will focus on the terracotta vessels and figurines recently excavated at Calabar, Nigeria, through the joint efforts of the Art History Department and the Nigerian National Commission for Museums and Monuments. He also continues work on two upcoming exhibitions, "The Royal Art of Owo," organized by Professor Eyo for the NMAfA, and "Art of the Cross River," another Eyo project, for The Art Gallery at University of Maryland. Chris was recently awarded two grants to undertake dissertation research in the United Kingdom, from the Samuel H. Kress Foundation and the Cosmos Club Foundation, respectively.

Art and Archaeology of the Americas

American Art
Latin American Art

American Art

Professor Franklin Kelly has recently been advising the staff of the Terra Museum of American Art on works from the permanent collection suitable for deaccessioning and sale (to raise money for a splendid John Singleton Copley portrait). He lectured at the Chrysler Museum in Norfolk, Virginia and Washington University in Saint Louis this fall. His other current projects include research and travel in connection with several upcoming exhibitions: the works of Sanford Robinson Gifford; illusionism in European and American painting; and a proposed exhibition to celebrate the National Gallery's recent acquisition of the painter John LaFarge, *The Last Valley, Paradise Rocks*.

Professor Sally Promey is spending the 2000–2001 academic year as a Woodrow Wilson Fellow at the Woodrow Wilson International Center for Scholars. Her project there, a book titled *Religion in Plain View: The Public Aesthetics of American Belief*, examines the public display of religion in the United States from the eighteenth century to the present. Promey's previous book, *Painting Religion in Public: John Singer Sargent's "Triumph of Religion" at the Boston Public Library* (Princeton, 1999) is the recipient of the American Academy of Religion Award for Excellence, Historical Studies Category, for the year 2000. Princeton University Press will reprint the book in paperback in 2001.

2000–2001 also represents the final year of the Visual Culture of American Religions Project, co-directed by Promey and David Morgan of Valparaiso University. They co-curated *Exhibiting the Visual Culture of American Religions*, and authored the catalogue. Promey served as moderator and presenter for an Exhibition Symposium on December 1, 2000. In addition, the project's book, titled *The Visual Culture of American Religions*, will be released in Spring 2001 by the University of California Press. Further, Promey and Morgan organized a symposium titled "Visible Religion: Exhibition, Public Display, and the Historiography of American Religious Culture," at the Center for the Study of Religion at Princeton University (November 10, 2000). (See following article on the final year of the Visual Culture of American Religions Project.)

Leslie Brice is a third-year Ph.D. student studying sacred art of the African Diaspora. Her focus is ritual performance and space, and the representation of Haitian Vodou. At Valparaiso University last September, she presented preliminary work on Washington, D.C. Vodou altars at a Graduate Seminar held in conjunction with the Visual Culture of American Religions project and exhibition. This summer she plans to conduct further research at Le Peristyle de Mariani, near Port-au-Prince, Haiti. Currently, Leslie is a Research Assistant working with Professor Sally Promey at the Woodrow Wilson International Center for Scholars.

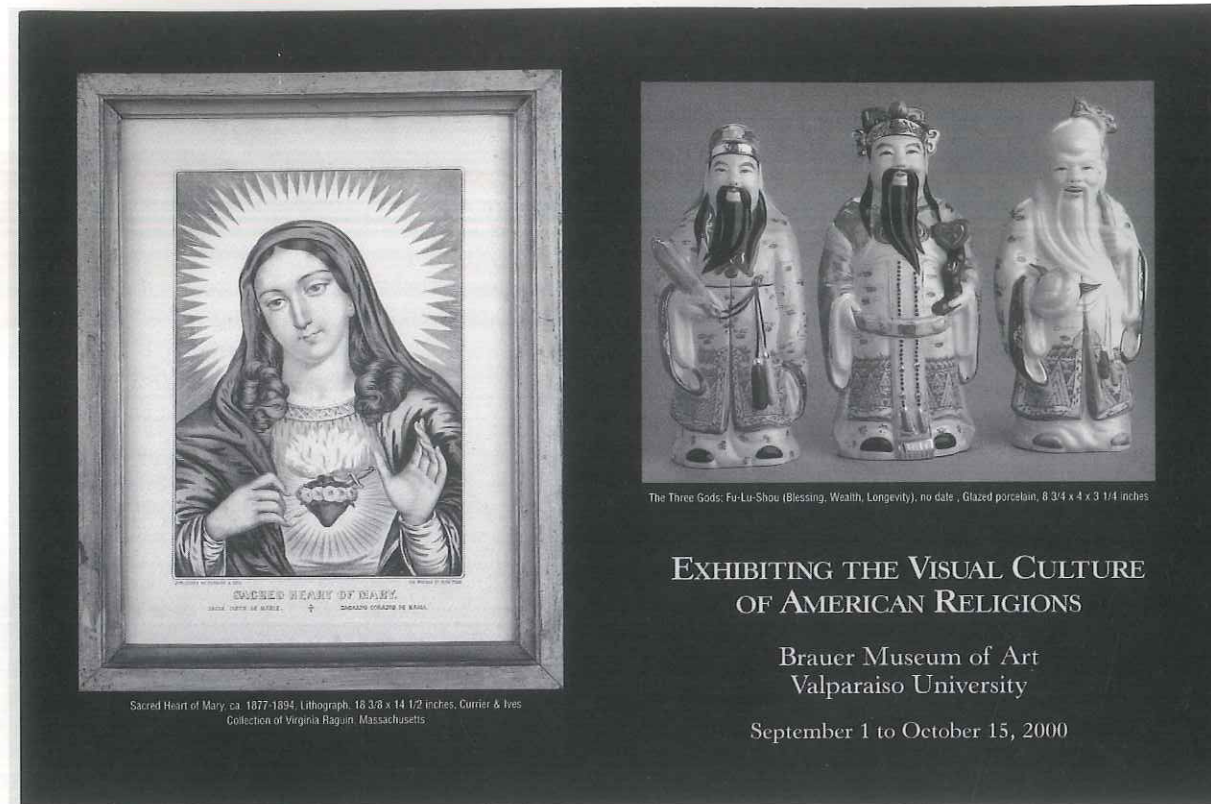
Last year **Akela Reason** worked on the major Thomas Eakins retrospective scheduled to open in October 2001 at the Philadelphia Museum of Art. She was a recipient of a CASVA Predoctoral Fellowship for Summer Travel Abroad for Historians of American Art. With additional support from the department, she spent two months traveling through France, Spain, and Italy looking at great art collections. Upon her return she completed her dissertation proposal and advanced to candidacy. Her dissertation, titled "Beyond Realism: Thomas Eakins, the Imagination, and Cosmopolitan Art," will examine imaginative and "non-realist" aspects of Thomas Eakins's career.

Carol Carpenter Riggles, an M.A. student, has been working since June 2000 as the research assistant to the director of the Fine Arts Program of the Board of Governor's of the Federal Reserve System in Washington, DC. During

this time she has extensively researched the lives and works of Theodore Wores, Henry Bacon, and Arthur C. Goodwin. This spring semester, Carol is working on her Master's thesis which will address the impact that immigrants' experiences and expectations had on their landscape paintings of the United States during the late nineteenth and early twentieth century.

From October 2000 through January 2001, **Jennifer Strychasz** completed a portion of dissertation research and writing with funding from a Luce American Art Dissertation Research Award. Her dissertation focuses on post-1960 African American church art and the intersection of race, religion, and history.

Ann Prentice Wagner, a Ph.D. student in American Art, is planning a dissertation dealing with the theory and practice of drawing in the Alfred Stieglitz circle. In addition to her academic career, Ann is also Assistant Curator of Prints and Drawings at the National Portrait Gallery, Smithsonian Institution. Currently, she is writing in-depth catalogue entries for an exhibition of modern American portrait drawings chosen from the Gallery's collection. The exhibition will tour the United States starting in 2002. Works Ann has treated include self-portraits by John Marin, Milton Avery, Stuart Davis, and Mary Cassatt. Wagner is also involved with preparations to move the Prints and Drawings Collections into new permanent quarters in the Victor Building while the Old Patent Office Building undergoes major renovations.



Postcard from *Exhibiting the Visual Culture of American Religions*, featuring some of the variety of objects gathered from diverse religious traditions in the United States.

The Visual Culture of American Religions Project: 1995–2000

In 1995, with funding from the Henry Luce Foundation, **Sally Promey** (University of Maryland) and **David Morgan** (Valparaiso University) convened an interdisciplinary seminar of scholars interested in studying the visual culture of religion in North America since the seventeenth century. Assisted by two recent graduates of the Department, **Michelle Kloss** and **Jennifer Krzyminski Younger**, this group met at several locations over the course of three years.

The book produced by project participants, *The Visual Culture of American Religions*, will be published this spring by the University of California Press. Edited by Promey and Morgan, the volume sets out to demonstrate the importance of visual culture for the historical understanding of Catholic, Protestant, Jewish, and Native American belief from 1800 to the present in media as various as architecture, painting, book illustration, shrines, and television.

Beginning in 1997, support from the Lilly Endowment Inc. provided expanded resources for the publication of the book; supported a national conference at the Winterthur Museum, Garden and Library (October 1999); funded a traveling exhibition, exhibition catalogue, and exhibition symposia; and supported a freestanding symposium, "Visible Religion: Exhibition, Public Display, and the Historiography of American Religious Culture," at the Center for the Study of Religion at Princeton University (10 November 2000).

The traveling exhibition, *Exhibiting the Visual Culture of American Religions*, consisted of forty-eight objects intended to serve as a study collection. An exhibition catalogue of the same title provided historical and thematic essays as well as entries and bibliography for each item. The themes of the exhibition focused on the cultural work of religious images, their effects or desired effects, the practices that deploy them, and the articulation of social arrangements encoded in the iconography, medium, execution, and reception of an image.

An invited Graduate Seminar held 1–3 September 2000 coincided with the opening of the exhibition at the Brauer Art Museum, Valparaiso, Indiana. Seven advanced graduate students from five institutions, including **Renee Ater** and **Leslie Brice** from the University of Maryland, came together for a set of round-table discussions that focused on their own research into various aspects of the visual culture of American religions.

Latin American Art

Professor Arthur Miller is currently carrying out field work in Mexico, and he continues to publish articles in Mexican journals on his research.

Penny Morrill recently published an article, "Modernism Among the Aztec Ruins: William Spratling and Twentieth-Century Mexican Silver," which appeared in the Winter 2000–2001 issue of *Modernism Magazine*. She was one of the speakers at the annual conference held by the Society of North American Goldsmiths (SNAG)—Feb. 28 to March 3 in Richmond, VA, and also spoke about Mexican silver at the "Collecting the Twentieth Century" conference held at the Royal Ontario Museum in Toronto on March 31, 2001. This past fall, Penny enjoyed teaching a Pre-Columbian Art course at the Maryland Institute

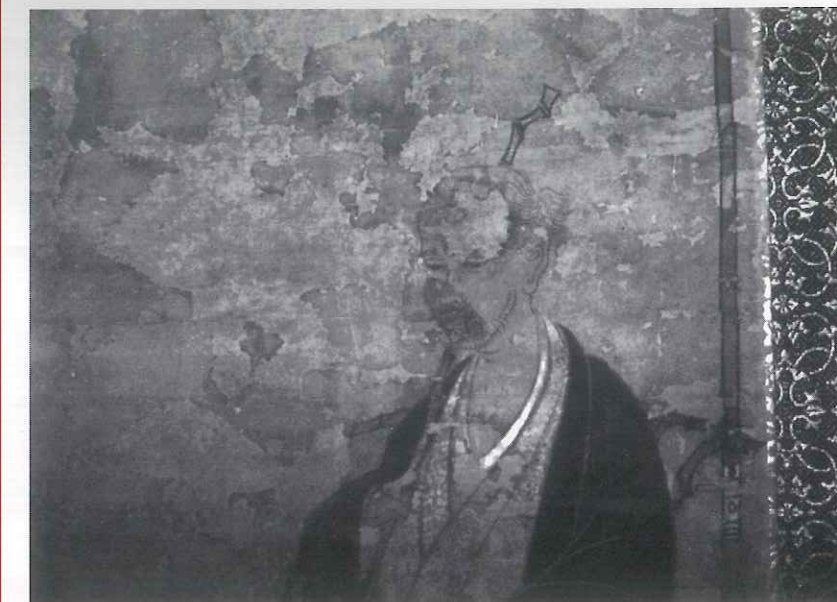
College of Art in Baltimore, and began working once a week for Professor Arthur Wheelock at the National Gallery of Art. Penny is in her 3rd year as Advisor to the Art Club at UMD. The Art Club (called The Easel) provides art opportunities for non-art majors. Please watch for the programs the club is planning this year on their website, <http://www.inform.umd.edu/studentorg/ac/TheArtClub.html>. Last, but certainly not least, Penny is finishing her dissertation titled "The Casa del Dean in Puebla: The Dynamics of Tlapalli."



Penny Morrill (left) with the Mayor of Taxco, Mexico (right).

Arts of Asia

This year **Professor Sandy Kita** is a Lilly-CTE Fellow. He is working on a project titled "Japanese Woodblock Prints: Shadow to Substance" with the Library of Congress. The project will result in both an exhibition of 150 objects and a catalogue, plus a related October 2001 symposium on Japanese prints and printed books sponsored by the UMD Department of Art History and Archaeology, the Library of Congress and the Japanese Information and Cultural Service. The project has received a generous \$250,000 grant from the Merrill-Lynch Corporation. Kita will contribute an essay on Japanese woodblock prints to the catalogue, which will also include an essay on Japanese books by Dr. Lawrence Marceau, a specialist in Japanese literature from the University of Delaware and an essay on the collection of Japanese prints and printed books at the Library of Congress by Assistant Curator of Prints and Photographs, Katherine Blood. UMD **Professor Doug Farquhar** will also contribute a comparative essay on the Japanese and Western book. The volume will be completed with a comprehensive 300 item bibliography of Japanese art books and books on art. The catalogue, published by Abrams, will be released in October 2001 in conjunction with the exhibition. As part of this project, the National Institute of Japanese Literature recently invited Kita to Japan. Several of Professor Kita's students have also been involved with the project, including **Jenny Lee**, who has a research assistantship sponsored by the Library of Congress; **Grayson Lai**, who produced the Japanese text for the bibliography; and **Seojong Shin** and **Elizabeth Nash**, who, along with Jenny and Grayson, produced entries for the catalog. Kita also participated in a symposium on Redefining Ukiyo-e in February 2001, which also featured Gretchen Jones (a student of Japanese literature at UMD).



Self-Portrait of Iwasa Katsumochi Matabei, from Professor Sandy Kita's book *The Last Tosa: Iwasa Katsumochi Matabei, A Bridge to Ukiyo-e*.

Professor Jason Kuo gave lectures at Sweet Briar College and Lynchburg College in September 2000 in conjunction with an international traveling exhibition of Chinese prints. He also organized an international research conference on "Culture and Contested Identities in East Asia" on September 23 and 24, 2000 at the University of Maryland. In October 2000 he gave a lecture on cultural nationalism and painting in early twentieth-century China at an international conference at Oxford University and a lecture on art and cultural politics in postwar Taiwan at Duke University. In addition, Kuo provided oral comments on Chinese painting for a random access audio tour at the Walters Art Museum in Baltimore. Furthermore, Kuo has been appointed as a member of the Committee on Cultural Diversity of the College Art Association for a three-year term (2001–2004).

Professor Kuo recently received a generous grant of \$150,000 from the Henry Luce Foundation to establish and direct the Institute of Chinese Calligraphy and Painting Connoisseurship for three consecutive summers, from 2001 to 2003, at the University of Maryland in order to provide intensive training in connoisseurship through first-hand experience with works of art in the original in the Washington, DC area. The goal is to promote the study of original works of art and to enhance the quality of art historical research and teaching in the nation's colleges and museums. A group of Fellows, to be selected on a competitive basis from applicants who are either advanced graduate students or recipients of graduate degrees in Chinese art, will be housed on the UMD campus, and will work intensively for one month with the faculty of the Institute on fundamental problems in the connoisseurship of Chinese calligraphy and painting. The faculty will consist of both curators and art historians with extensive experience in connoisseurship. The art collection, classroom, housing, and library resources at UMD will be complemented by the rich resources at the Freer Gallery of Art and the Arthur M. Sackler Gallery, located only about eight miles from the campus. The Institute's three-year program will provide a total of 24 Fellows with invaluable academic and curatorial experience and will enhance their educational and curatorial work in Chinese art.

Vivien T. Y. Chen started her graduate work last semester. Her current studies are focused on the visual arts of Asian and African cultures, with a particular interest in intercultural exchanges. Presently a project manager at the Smithsonian Institution Traveling Exhibition Service, Vivien has worked as a folklife specialist, arts manager, and a movement specialist at preschools. She is currently working on a photography exhibition about Filipino Americans in San Francisco during the 1950s.

Grayson Lai received his M.A. in December 1999 and is now a Ph.D. student in the department. He has been a teaching assistant for Arts of Asia. He is also in charge of all the computers in the department and updating departmental web pages. Grayson presented a paper titled "Searching for China in Japan" in a Symposium for Japanese Art at the Philadelphia Museum of Art in September 2000. This past fall, he assisted Professor Kita with the bibliography in Japanese that will accompany the

catalogue of an Ukiyo-e exhibition in the Library of Congress. Currently, Grayson is studying Japanese in the Language Training and Testing Center at the National Taiwan University, and he plans to return to Maryland in August.

Jenny Lee, a second year M.A. student in Asian Art, is a research assistant for Professor Kita on the upcoming Japanese Print exhibition at the Library of Congress this year. In the research for the exhibition, Jenny is covering a period from early Ukiyo-e to the modern Japanese prints of Hiratsuka Un'ichi and Munakata Shiko. With a strong interest in Korean art, Jenny is also focusing on a comparative study of modern East Asian art.

Sejong Shin, a doctoral student in Chinese art, has begun a one-year Museum Fellowship at the Smithsonian Institution's Freer and Sackler Galleries, where she will work with Jan Stuart, Associate Curator of Chinese art, on Ming-dynasty painting.

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

Ancient Art



The Caryatid Chorus (from left to right)—Professors Caroline Houser (Smith College); Jenifer Neils (Case-Western University); Barbara Tsakirgis (Vanderbilt University); and Marjorie Venit—at the 80th Birthday party of Eve Harrison.

How One Art History and Archaeology Professor Spent Her "Grant Vacation"

In 1999–2000, **Professor Marjorie Venit** divided a highly rewarding research year, funded by the National Endowment for the Humanities, between the air-conditioned library of the American School of Classical Studies at Athens, the natural crispness of Mediterranean-washed Alexandria, and the multiple libraries offered by New York City. This grant and the generosity of the University enabled her to finish her book, *Monumental Tombs of Ancient Alexandria*, which will be published by Cambridge University Press, and to write two articles—"Ancient Egyptomania: The 'Uses' of Egypt in Graeco-Roman Alexandria," which will appear in a still-secret festschrift and "The 'Gods Relief' from Brauron: myth, meaning, and message" (the subject of her paper at the Annual Meeting of the Archaeological Institute in America in San Diego in January 2001) which has been submitted to *Hesperia*.

The article on the Brauron relief results from her observations in 1999 and 2000 during visits to the sanctuary of Iphigenia and Artemis and its on-site museum to

lecture to members of the American School's Summer Sessions. Since Brauron is distant from public transport, study of this unpublished votive relief provided two and three hour walks in the Attic countryside as well as an excuse to ride on the spanking new, spectacular Athens Metro.

In Alexandria, Venit enjoyed the facilities of the Centre d'études alexandrines with its Alexandria-specific library and—of scarcely less importance—the finest French chef in the city. She examined the results of their underwater excavations, which are still recovering statues from the waters near Pharos Island, and also visited the excavation of a Roman fishpond in the waters off Alexandria's corniche, which turned out that day to be the sepulcher of a dead cow. She therefore also got to watch the Alexandria dead-cow police try to raise the body. Other days she climbed over walls and shinned up fences searching out Hellenistic tombs, including one that may be the real tomb of Alexander the Great.

In New York, aside from daily immersion in the Brooklyn Museum, Metropolitan Museum, 42nd Street, or Institute of Fine Arts libraries (varied by a dash of NYU's Bobst or a soupçon of Columbia's Avery) and lunches of Chinese cha siu fun noodle soup, she was one of three presenters at a two-day colloquium on "Teaching with Technology: 'Ancient Studies' and the World Wide Web" sponsored by the Faculty Development Programs of the College of Staten Island, NY and Hunter College, NY, where she was charged with answering "Why have a Home Page?," a question she now daily asks herself as she tries to keep three class web sites up to date.

When she is not so engaged, she is at work preparing her book manuscript for publication, writing catalogue entries and an essay to accompany an international exhibition, *From Homer to Cleopatra: Egyptians in Greece and Greeks in Egypt*, which is bound for Thessaloniki, Greece, Agde, France, and Alexandria, Egypt, and writing book and electronic resources reviews for the *Bryn Mawr Classical Review*, the *Bryn Mawr Electronic Resources Review*, and the *American Journal of Archaeology*. Her most recent article, "The Stagni Tomb: Cultural Interchange and Gender Differentiation in Roman Alexandria" appeared in the *American Journal of Archaeology* 103 (1999) 641–669.

Late Roman/Early Christian, Byzantine, and Medieval

Professor Sharon E. J. Gerstel received a General Research Board Summer Award from the University of Maryland to complete a book that she is co-editing with Julie Lauffenburger, Senior Objects Conservator at the Walters Art Museum. The subject of the volume, titled *A Lost Art Rediscovered: The Architectural Ceramics of Byzantium*, is ceramic wall revetments of figural and ornamental design that were produced in the region of Constantinople in the tenth and eleventh centuries. The volume will be available from Penn State University Press in October 2001. Gerstel also published a number of other works this year. These include two book chapters: "Art and Identity in the Medieval Morea," in *The Crusades from the Perspective of Byzantium and Islam*, edited by Angeliki Laiou and Roy Mottahedeh and "The Sins of the Farmer: Illustrating Village Life (and Death) in Medieval Byzantium," in *Word, Image, Number: Communication in the Middle Ages*, edited by John Contreni and Santa Casciani. She also contributed to the catalogue for *Mother of God*, an exhibition held at the Benaki Museum in Athens from October 2000 to January 2001 and authored a book review for "Speculum." Gerstel lectured at the Byzantine Studies Conference held at Harvard University in October. She will also lecture in April 2001 at a conference at UCLA on Byzantine Women, and in May 2001 at the Dumbarton Oaks Symposium on "Pride of Place: Civic and Regional Influences on Subjects Portrayed in Macedonian Wall Painting." In August 2001 she will attend the meetings of the International Congress of Byzantine Studies in Paris, where she will chair and speak in a session on "The Cultural Life of the Village." Gerstel continues work on the Governing Board of the Byzantine Studies Conference, for which she was elected Vice President, and on the Gennadeion Committee of the American School of Classical Studies.



Tile of St. Christopher, ca. 1000, Walters Art Museum, Baltimore.

Dr. Genevra Kornbluth has recently published "Games (including backgammon and chess)," in *Late Antiquity: a guide to the postclassical world* (Harvard University Press, 1999), and a book review for the College Art Association, (www.caareviews.org/reviews/nees.html), and has an article forthcoming in *Aachener Kunstblätter*. She will present the lecture "The Heavenly Jerusalem at the Court of Charlemagne: implications of a sapphire cameo" at the 36th International Congress on Medieval Studies in May. She was also co-organizer of a special conference session, "The spectatorship of knowledge: invisible and illegible in late Roman and medieval art," for the February 2001 meeting of the College Art Association in Chicago, a session granted sponsorship by the International Center of Medieval Art. The discussion challenged theoretical models of analysis based on reception. If art as "event" exists through the role of the spectator, then how is art that is invisible or illegible to be understood?

Kornbluth continues to be actively involved with the International Center of Medieval Art, especially as editor of the internationally distributed ICMA Newsletter. She also serves on the ICMA Publications Committee and the Executive Committee of the Board of Directors.

Within the department, Kornbluth is the Director of Undergraduate Studies. She has this year organized a series of meetings with the students to discuss topics that range from "study abroad" to "honors theses" and "preparing for graduate school." She also continues to coordinate the annual Middle Atlantic Symposium in the History of Art.



Ozge Gencay, now in the second year of the M.A. program, originally visited the University of Maryland as part of a search for MBA programs that would complement her academic background in chemistry. Impressed with Maryland's offerings in art history, Ozge switched her focus with the intention of eventually combining her interests in chemistry and art as a conservator.

Ph.D. student **Monika Hirschbichler** has been working as a University of Maryland Museum Fellow in the Byzantine Collection at Dumbarton Oaks and recently taught a course at American University in Washington, DC. Monika, who will take her Orals this year, wrote a number of catalogue entries on figural and ornamental plaques for the volume, "Polychrome Tiles of Byzantium." She continues to research her doctoral thesis on monumental decoration in the Crusader East.

Minnie Micu is a second year M.A. student studying Byzantine art with an interest in the artistic exchanges

between the medieval West and Byzantium. Prior to entering graduate school, her professional experiences included an internship in the Department of Curatorial Records at the National Gallery of Art in Washington. This semester, Minnie is researching and writing her thesis on the fourteenth-century *Tree of Jesse* painting in the Church of the Holy Apostles in Thessaloniki, Greece.

Ph.D. student **Rossitza Roussanova** works as a University of Maryland Museum Fellow at the Walters Art Museum. In October 2000, Rossitza delivered a paper on "The Image of Christ Emmanuel in Karanlik kilise, Cappadocia" at the Byzantine Studies Conference at Harvard University. She spent the summer completing catalogue entries on ceramic icons for the volume, "Polychrome Tiles of Byzantium." Rossitza, who took her Oral exams in December 2000, continues to research her doctoral thesis on scenes of the Ministry of Christ in Byzantine monumental painting

Italian Renaissance and Southern Baroque

Professor Anthony Colantuono is a specialist in sixteenth- and seventeenth-century Italian, French, and Spanish art, with particular emphasis on the study of early art-theoretical and art-critical writings, interpretive methodologies, and the interaction between the visual and literary culture. In Summer 2000, Colantuono conducted archival and rare book research in Italy (Ferrara, Modena, Mantua, and Rome) for a new book on the famous series of mythological paintings by Bellini and Titian for the camerino of Alfonso I d'Este; he conducted additional research for this project in London and Madrid in January 2001.

In Fall 2000, Colantuono taught a graduate seminar titled "Orfeo Boselli, the Mind of a Seventeenth-Century Sculptor," in which graduate students prepared a digital edition of Boselli's art-theoretical treatise *Osservazioni della scoltura antica*. (See article on the Boselli project elsewhere in this newsletter.)

Colantuono has published an essay titled "The Mute Diplomat: Theorizing the Role of Images in Seventeenth-Century Political Negotiations" in the acts of the international symposium "The Diplomacy of Art" held at Villa Spelman, Florence

in Summer 1998. He has also published a review of the volume *Commemorating Poussin: reception and interpretation of the artist* (ed. Katie Scott and Genevieve Warwick) (Cambridge University Press, 1999) in the *Burlington Magazine* (September 2000).

In Summer 2001, Colantuono will be lecturing on "Ariosto, Tasso, and Florentine Pictorial Stylistics" as part of a conference on Tasso and Ariosto being held at Harvard University's Villa I Tatti, Florence.

In Fall 2000, **Professor Richard Spear** completed *From Caravaggio to Artemisia: Essays on Painting in Seventeenth-Century Italy and France*, a volume of his writings that will be published by the Pindar Press, London. Spear also traveled to India in October 2000 as a consultant to the Prince of Wales Museum, Mumbai (Bombay), to assess their collection of European Old Master paintings. In January 2001, Spear lectured at the Prado, Madrid, on the museum's holdings of Guido Reni paintings. Spear will contribute an essay to the catalogue on the forthcoming exhibition on Orazio and Artemisia Gentileschi (to be seen in Rome, New York, and St. Louis), and is planning to teach a related senior seminar in spring 2002. Other recent publications by Spear include: "Il mio Reni," *Quadri & Sculture*, VII, no. 35, March-April 1999; "Of Reliques Innumerable" (review of Louise Rice's *The Altars and Altarpieces of New St. Peter's*), *Times Literary Supplement*, May 28, 1999; "A Favourable Fuss" (review of three Caravaggisti exhibitions), *Times Literary Supplement*, July 9, 1999; "Scoundrel and Sensualist" (review of Helen Langdon's *Caravaggio: a Life*), *The Washington Post Book World*, July 11, 1999; and "Picturing Himself" (review of Simon Schama's *Rembrandt's Eyes*), *The Washington Post Book World*, November 28, 1999. He has also contributed various book and exhibition reviews for the "Magazine" of the web site, *ArtStar.com*.



Boselli's St. Benedict in the church of Sant' Ambrogio della Massima, Rome.



Margaret Morse is a third-year Ph.D. student in sixteenth-century Italian Art. Since being at UMD she has completed two internships in the Washington, D.C. area. She worked in the Department of Southern Renaissance Painting at the National Gallery of Art (Summer 1999), and in the U.S. General Services Administration's Art-in-Architecture program (Summer 2000), which commissions public art from contemporary American artists for new federal buildings across the country.

Elizabeth M. Tobey is a doctoral student in Italian Renaissance Art. In July 2000, Liz traveled to the University of Edinburgh in Scotland where she presented a paper on the horse portraits from the Sala dei Cavalli di Palazzo Te (in Mantua, Italy). During her trip, she man-

aged to go trail riding through sheep pastures above Loch Ness in northern Scotland and also saw the fabulous Renaissance art collection at London's National Gallery for the first time. Her article on the Sala dei Cavalli will appear in the volume *Games and Festivals* to be published by Archaeopress in the fall. During the summer of 2000, Liz worked her second summer as an intern in the Department of Prints and Drawings at the National Portrait Gallery. She researched and wrote catalogue entries on portrait drawings of such famous Americans as Paul Robeson, Hart Crane, and Leo Stein. These drawings will travel to various museums throughout the United States in 2002 as part of an exhibition of twentieth-century American portrait drawings from the Portrait Gallery's collection.

Northern Baroque



Professor Arthur Wheelock in the National Gallery's conservation lab with the recently cleaned painting, *The Maas at Dordrecht* (c. 1650) by Aelbert Cuyp (Gift of Andrew W. Mellon, 1940). Photography: Lorene Emerson, © National Gallery of Art, Washington.

This past fall **Arthur Wheelock** taught a graduate seminar on Dutch and Flemish landscape traditions, a course related to recent acquisitions at the National Gallery of Art and to a forthcoming exhibition on Aelbert Cuyp, which will also travel to the National Gallery, London, and the Rijksmuseum, Amsterdam.

The monographic exhibition he organized this past spring and summer for the Dutch Cabinet Galleries at the National Gallery of Art, *Gerrit Dou 1613–1675: Master Painter in the Age of Rembrandt*, was shown this fall and winter at the Dulwich Picture Gallery, London, and the Royal Cabinet of Paintings Mauritshuis, The Hague. Dou, who was Rembrandt's first pupil, and one of the most admired painters of the Golden Age of Dutch Painting, was particularly famous for the delicacy and refinement of his images. Wheelock edited the catalogue and wrote the introductory essay on Dou's historical reputation. He worked together on this exhibition with Ronni Baer, a Dou specialist who began her career as a graduate student at the University of Maryland.

Together with Joaneath Spicer, Curator at the Walters Art Gallery, Wheelock organized *Small Northern European Portraits from the Walters Art Gallery, Baltimore*, an exhibition this year in the Dutch Cabinet Galleries, accompanied by a brochure. The show demonstrated the wide range of portrait types, including devotional and political portraits, created between the fifteenth and seventeenth centuries. Joining the works from the Walters Art Gallery were objects from the National Gallery of Art, The National Museum of American Art, and other lenders.

Wheelock also participated in three other exhibitions this fall. The first was *Art for the Nation: Collecting for a New Century*, an

exhibition of recent acquisitions at the National Gallery of Art, for which he wrote catalogue entries on the Dutch and Flemish paintings. He also wrote the catalogue for *The Golden Age of Dutch and Flemish Art and Selections from the Edward Speelman Collection*, an exhibition held at The Museum of Fine Arts, Houston, this past summer and fall. The show will travel to the Mauritshuis, The Hague, in the spring of 2001. Finally, he wrote the lead essay, "Rembrandt Inventing Himself," in *Rembrandt Creates Rembrandt: Art and Ambition in Leiden*, an exhibition on the early Rembrandt held this fall at the Isabella Stewart Gardner Museum, Boston.

This past summer marked, at last, the publication of the papers presented at a memorable symposium on "The Public and Private in Dutch Culture of the Golden Age" sponsored by the University of Maryland's Center for Renaissance and Baroque Studies in 1993. Wheelock, who served as co-editor of this publication with Adele Seeff, also wrote the introduction to the volume (*The Public and Private in Dutch Culture of the Golden Age*. Newark and London, 2000).

Finally, Wheelock's curatorial work at the National Gallery of Art was featured in an article written by Paul Jeromack for the January 2001 issue of *Art & Auction*.

Phoebe Avery is a 2000–2001 academic year intern in the Department of Old Master Prints at the National Gallery of Art, where she is conducting research for an anticipated exhibition that will address the woodcut as a fine art medium in the seventeenth-century. The reproductive woodcuts of Christoffel Jegher, after designs by

Peter Paul Rubens, will play a central role in the exhibition and will be an important aspect of Phoebe's dissertation, which will examine Rubens's workshop of printmakers. Her review of Christopher White's recently revised edition of *Rembrandt as an Etcher* will appear in a forthcoming issue of the journal, *Dutch Crossing*.

Eighteenth and Nineteenth Century

This past year, **Professor William Pressly** has had two articles published in *The British Art Journal*. His article "The Reappearance of a Portrait by James Barry: *D. Solly* and 'thought's exchange'" appeared in the spring issue 2000, and it was followed in the fall by "Joseph Wright of Derby's *Miravan Breaking Open the Tomb of his Ancestors*: Variations on an Arabian Tale." The first discusses a portrait that has only recently reemerged, while the second offers an analysis of Wright's engagement with his textual and visual sources for an unusually macabre and exotic subject. His article "James Barry's Drawing *Monte Cava*: A New Leaf from his Italian Sketchbook" appeared in *The Journal of the Royal Society of Arts* in the April 2000 issue, and his essay "James Barry and the Print Market: A Painter-Etcher *avant la lettre*" is being published this year in the book of essays *Art and Culture of the Eighteenth Century: New Directions and Multiple Perspectives*, edited by Elise Goodman for the University of Delaware Press.

This past summer, **Professor June Hargrove**, Chair of the Department of Art History and Archaeology, visited the Berlin sculpture collections as the guest of the Schösser und Garten Potsdam-Charlottenburg, before proceeding to Oslo, Norway, where she moderated a session on "Propaganda and the Images of Power," at the XIXth International Congress of Historical Sciences, organized by James Leith. In October she organized and hosted the symposium for the International Association of Historians of Nineteenth-Century Art, currently housed at Maryland. Professor Hargrove lectured in December on the exhibition "Face to Face: the portraits of van Gogh" at the Philadelphia Museum of Art for the University of Maryland Alumni Association. Her expanded article on *Degas's Little 14-year-old Dancer* appears this spring in the volume to celebrate the 50th Anniversary of the Swiss Art Research Institute in Zurich. For the American Council of Learned Societies, she sits on the Senior Fellowship Panels for 2000–2001. She has served for four years on the steering committee planning the international colloquium "Mémoire sculptée de l'Europe et de ses aires d'influence XVIIe–XXe siècles," European Council, Strasbourg, France, June 6–10, 2001. She will also present a paper there on Franco-Prussian war memorials as well as chair sessions.

Adrienne Childs is a Ph.D. student in nineteenth-century European Art. Her specific interests include exoticism and race in European art and African American Art. This past fall, Adrienne taught nineteenth-century European Art at George Mason University. She also presented a paper titled "Gérôme's *À Vendre*: The Black Female and Sexual Imperialism in French Academic Painting" at the Barnard Feminist Art and Art History Conference October 28, 2000. The exhibition she curated, *Echoes: The Art of David C. Driskell*, continues to tour the country.

Colette Crossman is a Ph.D. student in Victorian art with a minor in post-war American art. She recently assumed a full-time position as Research Associate for the Chief Curator at the Hirshhorn Museum and Sculpture Garden. In 2000, she held a Museum Fellowship in the curatorial department of the National Museum of Women in the Arts and worked in education at the Hirshhorn Museum, where she gave tours and gallery talks. Colette presented a paper titled "Victorian Art History in Retrospect: Exhibitions of Living Artists at the Grosvenor Gallery" at a symposium held by the Association of Historians of Nineteenth Century Art in the Fall of 2000. She completed her Master's degree in 1999 at the Courtauld Institute of Art in London, where she was awarded a rare "overall distinction" for her work.



June Hargrove and C. D. "Dan" Mote, President, University of Maryland, at the van Gogh lecture in Philadelphia.

Dena Crosson is the Director of University of Maryland University College's Arts Program, which is a permanent collection and exhibition program dedicated to Maryland artists. She received her M.A. in art history from the Institute of Fine Arts in 1986 and is currently enrolled in the Maryland Ph.D. program, focusing on nineteenth- and early twentieth-century Spanish art. Dena has recently published an interpretive essay and produced a catalog for a traveling exhibition from UMUC's collection, called *A Stately Heritage: Selections from the Maryland Artists Collection*. She has been appointed to the visual arts panel of the Maryland State Arts Council, a three-year appointment with duties that include evaluating grant proposal for art organizations across the state. Dena is teaching a "masterpieces" of Western art course for UMUC this semester.

Jung-Sil Lee's interest in art history began while writing her M.A. thesis at Ewha University in Seoul, Korea, on the poetry of Apollinaire and cubist painting. As a result, she pursued another master's degree from the same university, this time in art history, focusing on the twentieth-century French painter Yves Klein and his monochrome painting. Now a Ph.D. student at University of Maryland, Jung-Sil is concentrating on Rodin's public works, particularly in regards to nationalism and the political point of view of

Jurgen Habermas, a German social theorist. Due to her strong interest in art criticism, Jung-Sil currently works as a correspondent for a monthly Korean magazine, titled *Art*. Upon completion of her degree, Jung-Sil hopes to return to Seoul, Korea, where the Rodin Museum recently opened, and contribute to Korean scholarship in the field of nineteenth-century art.

Suzanne E. May is a third-year graduate student working towards a dissertation on the British portraitist and history painter George Romney. In addition to a research position at the Corcoran Gallery of Art, she has also recently been appointed Associate Editor of the *British Art Journal*. Publications for 2001 include a review of *A Striking Likeness: The Life of George Romney* for the March issue of *The Burlington Magazine*. One of her current projects is a

study of the art collection in the British Embassy in Washington, D.C., which will include the interviews of former ambassadors on the topic of the diplomatic role played by the paintings and sculpture in the Embassy.

This past summer, **Jorgelina Orfila** worked at the Gallery Archives of the National Gallery of Art in Washington. This position involved the organization and preservation of a finding aid for the Rewald Papers. These papers consist of the "Cézanne Archive," also known as the "Venturi-Rewald Cézanne Archive," that renowned Cézanne scholar John Rewald bequeathed to the Gallery, along with photographic and documentary material pertaining to his many other publications. This academic year, Jorgelina began pursuing the certificate in Critical Theory offered by the University.



Counter-Revolutionary image by Johan Zoffany depicting the plundering of the king's cellar.

"The Times are Auspicious": British Art and the French Revolution.

A late Spring seminar to be taught at the Folger Institute by **Michael Phillips** of the Centre for Eighteenth Century Studies at the University of York and **William L. Pressly**.

"Be encouraged, all ye friends of freedom, and writers in its defence! The times are auspicious." In November 1789, in his address commemorating the Glorious Revolution of 1688, Richard Price spoke for many when he saw in recent events in France the dawning of a new age. Within three years, for those who had welcomed the revolution and pressed for change, this vision had been displaced by fear of anonymous accusation, indictment, and imprisonment. The seminar will look at high art and low, the public and private sphere, and work that celebrated rebellion as well as work that encouraged reactionary hysteria. Developments in England will also be compared to those in France, particularly in the work of Jacques Louis David. Participants will visit conservation departments and major archives of original works in Washington, including the Library of Congress and the National Gallery of Art in addition to the Folger.

Twentieth Century



Professor Josephine Withers at last summer's faculty retreat.

Professor Josephine Withers became the director of College Park Scholars in the Arts this past year. The College Park Scholars is a living-learning community that recruits bright young people from across the country. The Arts program—including visual and performing arts—is one of ten different CPS programs, each with a different thematic focus; collectively CPS is the largest living-learning community in the United States, and it is closely watched by educators around the country. Last year the Arts program won a so-called "Giraffe Award" from the Public Leadership program for its initiative in creating a "Renaissance Faire" at the end of spring term. For more information on College Park Scholars in the Arts, visit their website at <http://www.scholars.umd.edu/programs/arts/index.html>.

Professor Withers helped to organize the Romaine Brooks Symposium in September 2000 that the Department co-sponsored with the National Museum of Women in the Arts of Washington, DC. The symposium, planned to coincide with the exhibition of the turn-of-the-century painter at the Museum, brought together a number of speakers from universities and museums across the country.

In addition to these activities, Withers headed the search committee for the Department's senior European modernist. This summer, Withers will be teaching a course well outside her usual curriculum called "Creating your Personal Art History" for the Art Workshop International in Assisi (www.artworkshopintl.com). There are many ways of looking at Piero della Francesca!

Mary Jo Aagerstoun participated in a panel titled "Stereotypes Unbound: Racial and Ethnic Caricature in Contemporary Art" at the College Art Association Conference in Chicago in February 2001. The paper she presented, "Temple of Confessions: Stereotypes, Fantasy, and Real Politics," explored the iconography, political/economic context and relationship to various discourses of Guillermo Gomez-Pena's work. She is also the co-organizer of the new web site *Artwomen.org* (www.artwomen.org), which will feature open bulletin boards for discussion of issues related to feminist art, visual culture and gender, heterosexism and art history, and women artists of color. The web site will also have mini-exhibitions of art by women working away from major art centers.

Kristen Hileman completed her M.A. course work in Fall 2000. This semester, she is a Museum Fellow at the Hirshhorn Museum and Sculpture Garden working with Curator Olga Viso and Head of Public Affairs Sidney Lawrence on several projects, including the Robert Gober exhibition for this summer's Venice Biennale. During March and April 2001, the exhibition *Opened Book: Women's Stories by Washington Area Artists*, curated by Kristen, is on view at the Art Gallery at UMD. Kristen's critical review of a solo exhibition of artist Maria Anasazi's

book and fiber sculpture will be published in an upcoming edition of *Surface Design Journal*. Kristen has also been busy as a grant-writer for area arts-related organizations, including the Washington Sculptors Group. She will be completing work on her thesis, an examination of artists producing work that exists outside the boundaries of the museum gallery, by Summer 2001.

Valerie Plaskett Ortiz is a new graduate fellow in the Department beginning her first year of coursework towards an M.A. in the area of modern art. She received her Bachelor's degree cum laude in Art History from the University of Maryland, College Park, receiving the Frank DiFederico Award from



From Guillermo Gomez-Pena's Temple of Confessions. San Pocho Aztlaneca manipulating rubber snake. Photo: Pau Roth (Corcoran, 1996).

the Art History Department. In addition, Valerie was a docent at the National Museum of Women in the Arts for two years.

Flora Vilches is a Ph.D. student concentrating in twentieth-century art. With a background in archaeology, Flora is interested in researching those artists whose work is at the crossroads of anthropology, museum studies, and contemporary art. Recently she has been focusing on the work of Fred Wilson, an American artist who explores the politics of museum display through his installations. Flora also has a strong interest in Pre-Columbian archaeology. Her work, both in Chile and in Maryland (related to her master's thesis), has concentrated on the interpretation of rock art from the Atacama Desert. Flora was the graduate assistant at The Art Gallery at UMD during Fall 2000.

Ph.D. student **Margaret Wilkerson** is currently researching and writing her dissertation on Kiki Smith in New York City. She teaches art history part-time at New York University and works full-time as a Conference Coordinator at the College Art Association.

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

Maria Day was appointed Assistant Director of College Park Scholars in the Arts in June 2000. She teaches visual arts content and web design to a talented group of UMD's freshmen and sophomores enrolled in this unique program

with emphasis on experiential learning. Maria also continues to work part-time as Assistant Curator of The Frank Collection of Science Fiction and Fantasy Art. She is currently writing her dissertation on the Omega Workshops and Modernist design.

Doctoral candidate **Wendy Grossman** delivered a paper titled "Ethnographic Museums and Strategies of Representation: Modernist Photography at the Crossroads" at the conference "Exhibiting the Other: Museums of Mankind and the Politics of Cultural Representation" in Paris in November 2000. The conference was co-sponsored by the Centre Allemand d'Histoire de l'Art and the German Historical Institute. She also presented a talk this fall on "Salome and the Representation of the Femme Fatale in 19th-Century German Art" at the Museum of Fine Arts, Houston. Her talk took place in conjunction with the exhibition *Romanticism, Realism, Revolution: Masterpieces of 19th-Century German Art from the Museum of Fine Arts, Leipzig*. In March, she participated in the Triennial Conference of The Arts Council of the African Studies Association (ACASA) on a panel co-sponsored by **Christa Clarke**, a recent graduate of the UMD Art History department. She presented a talk on "Carl Einstein's 'Negerplastik' and the Role of Photographs in the Promotion of a Modernist Aesthetic Appreciation of African Art."

The Art Library



Mrs. Levitine presenting the first book from her gift to the Art Library. (Left to Right): Ellen Kempf, Graduate Assistant; Lynne Woodruff, Manager of Art Information Services; Eda Levitine.

The Levitine Gift Website

Last year in honor of the late **Dr. George Levitine**, Professor Emeritus and founding chair of the Department of Art History at the University of Maryland, College Park, **Mrs. George Levitine** donated her husband's collection of books to the UM Libraries.

To celebrate the collection and its creator, the Art Library, in conjunction with Special Collections, has produced a website dedicated to spotlighting the Levitine Collection. **Ellen Kempf**, Art Library Graduate Assistant, developed the design and oversaw the content for the website project. **Doug McElrath**, Curator of Marylandia and Rare Books, contributed images and descriptions of highlights from the collection as well as a database of rare books. The site also includes biographies of the collector, Dr. Levitine, and the donor, his wife Eda, who graciously allowed Ellen to visit her home in order to interview her. The Levitine Collection website is available at <http://www.lib.umd.edu/UMD/ART/levitine/overview.html>.

Dr. Mark Sandler Gift

Linda Sandler, wife of **Dr. Mark Sandler** has recently donated his book collection to the University of Maryland Libraries. Sandler, who passed away in 1997, was Assistant Professor of Japanese Art History at the University of Maryland between 1986 and 1995.

Born in 1945, Dr. Sandler obtained his Ph.D. from the University of Washington in 1977. His research interest in Japanese art ranged from Edo period Ukiyo-e through twentieth-century painting, with a focus on the artist Foujita.

While at Maryland, Sandler served as Chair of the Maryland-Kanagawa Sister State Cultural Committee which is part of the Maryland Sisters Program. He was a key figure in the organization of a state delegation to Japan in 1990, led by then-governor William Donald Schaefer. Sandler was highly regarded as a lecturer, was active in Japanese Studies circles, and was a favorite of colleagues in East Asian Studies throughout the Washington, D.C. area. In 1998 the Department of Art History and Archaeology at Maryland created the Mark H. Sandler Award for Excellence in Teaching, a scholarship which is given annually to a graduate assistant for outstanding teaching performance.

Dr. Sandler's wide interests in Asian art, culture, and history are reflected in his fine collection of books and exhibition catalogues that will greatly enhance the Libraries' resources.

New Staff Member in the Art Library

Bonnie Cawthorne came to the art library last summer after 22 years in the Technical Services Department at McKeldin Library. She received her B.S. in Applied Design from the University of Maryland. Bonnie is pursuing her interest in drawing and painting by taking acrylic painting at the University's Art & Learning Center. Her husband, John, is an Episcopal Priest with the Diocese of Maryland, and her son, Ian, shares her interest in art.

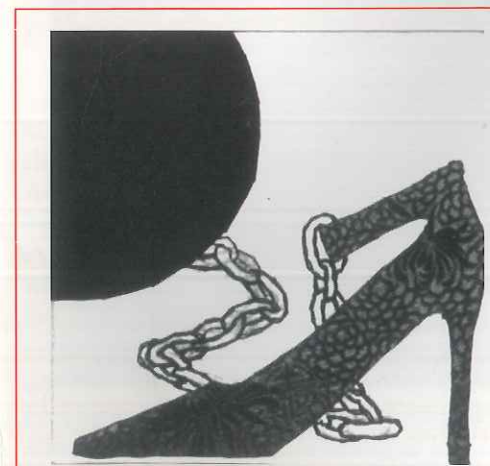
The Art Gallery

Exhibition of Women Artists From Around the World at the Art Gallery This Spring

This 2001 Spring season, The Art Gallery is featuring *Women of the World: A Global Collection of Women Art*, an exhibition curated by University of Maryland Professor of Art **Claudia DeMonte**. This unprecedented exhibition is the result of more than two years of research by curator DeMonte, artist and Distinguished Scholar/Teacher at the University of Maryland, College Park. The exhibit explores issues of gender, sexuality, and women's socio-political status through the artwork of women artists from 178 countries around the globe. Each piece was created specifically for this exhibition in order to express the artist's experience of being a woman. The exhibition opened on March 21 and will stay on display until April 21, 2001.

Although the only limitation imposed by DeMonte was the request that artworks submitted measure eight inches square, they vary greatly in terms of style, materials and technique, many of which are particular to the artists' native countries. Traditional techniques, such as embroidery and appliqué, are present, as well as new digital technologies. Certain themes appear frequently, crossing geographic boundaries, including motherhood, labor, the experiences of gender bias, and political oppression. The organization of this exhibition originated from DeMonte's observance of the wide variety of women's experiences during her extensive lifetime travels to more than 75 countries. Many artists in the exhibition were contacted with the assistance of foreign museums, embassies, and universities, as well as the United Nations, the United States Information Agency, the U.S. Navy, and the Peace Corps.

Women of the World arrives at Maryland after its premier presentations at New York City's gallery White Columns, the Flint Institute of Fine Arts, and Volvo Showroom gallery (Stockholm-Sweden), to later travel to six other venues



Untitled, by Thai artist Worapanit Jiya-Amondej, from Thailand.

throughout the United States. After the completion of the tour, the artwork will be sold at auction, with all proceeds benefiting the New York Women Foundation, a cross-cultural alliance that assists low-income women in New York City in achieving economic self-sufficiency. This exhibition is sponsored by Agnes Gund and Daniel Shapiro, the Anchorage Foundation of Texas, The Art Development Committee of an Anonymous Foundation, and the General Research Board of the University of Maryland. A fully illustrated exhibition catalogue with essays by DeMonte and art historian Arlene Raven was published by Pomegranate Press in June 2000 and will be available for purchase at The Art Gallery for \$25.

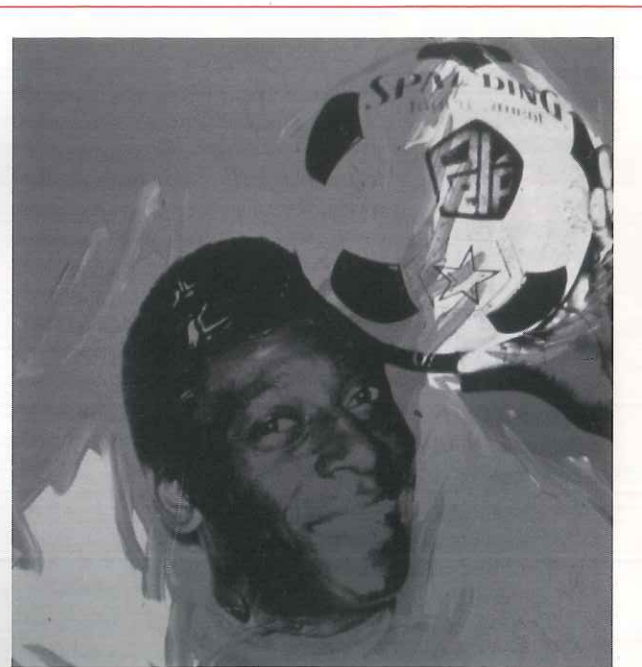
In conjunction with *Women of The World*, The Art Gallery will present a roundtable to explore the significance and status of women in the arts, both nationally and internationally. This event took place on Wednesday, March 28, 2001, and was followed by reception and lecture. Participants in the roundtable brought forward unique perspectives on issues of women and women's relationships with different artistic expressions, politics, and culture.

As a companion exhibition to *Women of The World*, The Art Gallery will feature *Opened Book: Women's Stories by Washington Area Artists*. Curated by UMD Art History and Archaeology graduate student **Kristen Hileman**, *Opened Book* examines work by 16 Washington area women artists who deal with books, text, words, language, and narrative in their art. The individual artists appropriate both the physical shapes and conceptual structures of stories, and taken together, the exhibition's works relate an intimate journey through the various stages and experiences of women's lives. A wide variety of artistic disciplines are represented in the exhibition, including photography, sculpture, paper-making, painting, drawing, printing, and sound, along with traditional book-making. A site-specific installation is also on view.

For further information regarding this exhibition, gallery hours, or future events and activities call 301-405-2763 or visit the Art Gallery's website at www.inform.umd.edu/ArtGal.

The Art Gallery's Warhols at the Corcoran

The groundbreaking exhibition *Andy Warhol: Social Observer*, organized by the Pennsylvania Academy of the Fine Arts, took place at the Corcoran Gallery of Art from November 18, 2000 until February 19, 2001. Along with prints, photographs, one film, and selections of Warhol's painting series such as "Electric Chairs," and "Car Crashes," the Corcoran expanded the scope of the exhibit by including The Art Gallery's "Athletes" series. "Suite of Athletes" has been part of The Art Gallery's permanent collection since 1982, thanks to a generous gift of Frederick Weisman of the complete painting series. *Andy Warhol: Social Observer* examined the subjects and themes of American society that preoccupied Warhol throughout his career, offering for the first time a deeper understanding of his place in the history of twentieth-century American art. A fully illustrated catalogue authored by the exhibition's organizer, Jonathan Binstock, and published by the Pennsylvania Academy of the Fine Arts, accompanies the exhibition.



Andy Warhol's Pele from the Suite of Athletes, part of the collection of The Art Gallery.

Art History at Maryland: Teaching with Technology

Computer Science and the Humanities: Building Blocks Workshop a "Landmark Event"

The Building Blocks Workshop brought together ninety-five representatives of learned societies and scholarly and professional arenas within the humanities gathered in Washington, D.C., September 20–24, 2000. The workshop marks a significant step in the ongoing "Computer Science & the Humanities" initiative that has as its objective to stake out the common ground where the interests and challenges of humanists overlap with those working in computer science and information technology. Convened by David Green, Director of the National Initiative for a Networked Cultural Heritage (NINCH), the workshop was funded by the Rockefeller Foundation, the National Science Foundation, and the Gladys Krieble Delmas Foundation and organized, through NINCH. **Sally Promey** (Professor of Art History and Archaeology, University of Maryland) and **Catherine Hays** (Coordinator, Digital Technology and Electronic Media, College of Arts and Humanities, University of Maryland) represent the College Art Association on the Building Blocks Steering Committee and co-chair the project's Visual and Media Studies Field Committee.

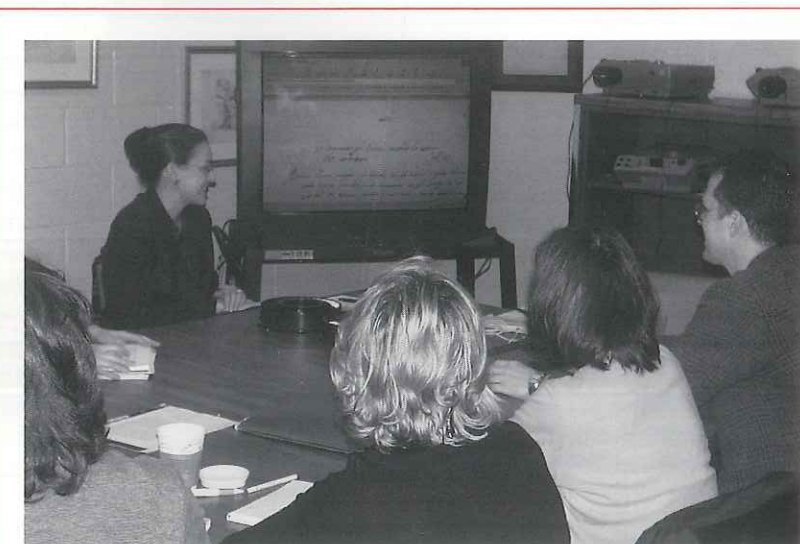
With the overall mandate of attending to "Intellectual Needs Shaping Technical Solutions," the workshop had three objectives: (1) To clarify how we work; (2) To specify what we need to do our work; and (3) To chart where we go from here. The format of the meeting incorporated three panel presentations on topical issues (Possibilities of Digital Media; New Models of Publication/Dissemination; Interactivity & Visualization); cross-disciplinary discussions of the implications of the presentations; and field-based working groups. For many, the core of the meeting was the set of intensive conversations in discipline-based "field meetings," where the state and needs of each field were discussed.

Orfeo Boselli's *Osservazioni della scoltura antica*—From Textual Criticism to Digital Technology

The seventeenth-century sculptor Orfeo Boselli is perhaps not a household name, but art specialists have recognized the importance of his works he created for several churches throughout Rome. A member of the Roman Accademia di San Luca, Boselli was highly regarded by his contemporaries, and participated extensively in the lively art-critical and theoretical culture which flourished in the academy's circle of prominent artists.

In his spare time, Boselli also wrote his own theoretical treatise on the art of sculpture. Although he never succeeded in publishing it during his lifetime, scholars now recognize its immense importance. In 1999, **Professor Anthony Colantuono** obtained funds from the University of Maryland's Center for Teaching Excellence to digitize Boselli's unpublished manuscript, and to design web-based teaching modules intended to allow his graduate seminar students to view the often difficult-to-read manuscript at various degrees of enlargement, in order to produce an accurate and complete transcription of the text, as well as complete English translation. Graduate students **Margaret Morse** and **William Breazeale** carried out these technical preparations in 1999–2000, with the assistance of Electronic Media Center coordinator **Catherine Hays**.

This past fall semester, the program was used to deliver the digital manuscript to Colantuono's seminar on "Orfeo Boselli: The Mind of a Seventeenth-Century Sculptor." The eight seminar students not only transcribed and translated Boselli's Italian text, but also scanned in illustrations of the numerous classical, Renaissance, and Baroque sculptures and other art works Boselli mentions, and added extensive annotations to explain Boselli's many literary references. The seminar used

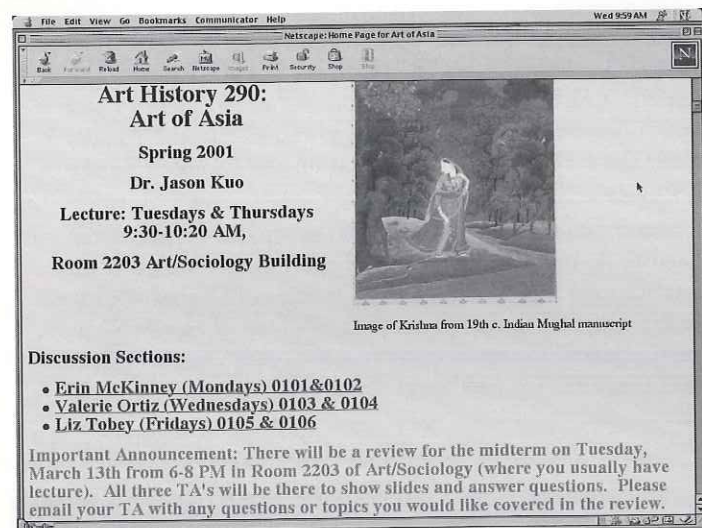


Participants in the Boselli seminar using the Gateway Destination system.

large-screen computer monitors and the Gateway Destination system, which featured a wireless keyboard and mouse that permitted students to easily share control over the document. Using passwords, the seminar students also had access to work on the project files from remote locations. Now that the text and translation are completed, the participants in the seminar will seek to publish it.

Meanwhile, the digital translation will be used as the basis for an advanced undergraduate seminar of seventeenth-century sculpture and classical antiquity, tentatively scheduled for Spring 2002.

Electronic Media Center



The home page for Arts of Asia.

A constant support for the Department of Art History and Archaeology as it forges ahead into the 21st Century is the College of Arts and Humanities' Electronic Media Center, headed by **Catherine Hays**. The Department is committed to incorporating technology into the teaching and learning of art history, and none of the great strides it has made in this area would be possible without the technical expertise and innovative thinking of the EMC. With the EMC's help through workshops on using digital images, PhotoShop, and html, this semester the Art History teaching assistants developed web pages for all of the Department's core classes. The web pages provide undergraduate students with an additional resource for the course, that includes such things as the syllabus, paper assignments, images to study, links to other sites related to the content of the course, and even interactive chat rooms. The design and content of course web pages will vary from semester to semester, as professors, students, and teaching philosophies change, but as a resource, they will remain a staple of the department's core curriculum and its pledge to engage new technologies in the classroom.

Throughout the semester, the College of Arts and Humanities sponsors hands-on workshops to help faculty, staff, and graduate students integrate the latest technology into their teaching and research. The series is intended to teach the mechanics, practicalities, and aesthetics of Web page design, as well as how to use the internet to find reliable materials relevant to various disciplines in the humanities, digitize images for correction, enhancement and manipulation, and develop interactive class projects. In addition, the workshops provide an atmosphere where one can discover new ideas from colleagues. For more information, check the web at <http://www.arhu.umd.edu/technology/register.html> for the latest schedule or contact Catherine Hays, chays@deans.umd.edu.

Student Travel and Internships

This past summer, several of the Art History and Archaeology graduate students had the opportunity to travel and intern in places that took them far beyond College Park and the Washington, DC area. From June to August of 2000, **William Breazeale**, a student of sixteenth- and seventeenth-century Italian art, took part in the Graduate Summer Internship program at the Metropolitan Museum of Art in New York.

Of the twenty-two interns, all pursuing advanced degrees in art history, six were from programs in France and Italy. The interns were responsible to departments as diverse as paper conservation, American painting, and African art. Projects included research work on exhibitions as well as the permanent collections. William, in the Department of Drawings and Prints, assisted in preparation for two upcoming exhibitions of Italian drawings.

In addition to these projects, the Education Department prepared an intensive, week-long orientation that gave an overview of the workings of the museum, from the registrar's office to exhibition design, curatorial offices from Oceanic to Ancient Near Eastern art. Continuing meetings throughout the summer introduced development officers, the Editor, the President, and the Director in a series of lively discussions.

For William, the internship was an invaluable experience, supplementing university learning with hands-on training that can be had nowhere else. In addition to this training, the summer gave him an insider's view of the largest museum in the United States.

The Department's Middle Atlantic speaker, **Tanya Jung**, was able to travel to southern Germany for some in-field research on her dissertation that will focus on images of Christ used in Holy Week rituals in Germany during the Reformation period. The trip was made possible by a travel grant provided by the International Congress of the History of Art that was generously matched by the Department of Art History and Archaeology at the University of Maryland.

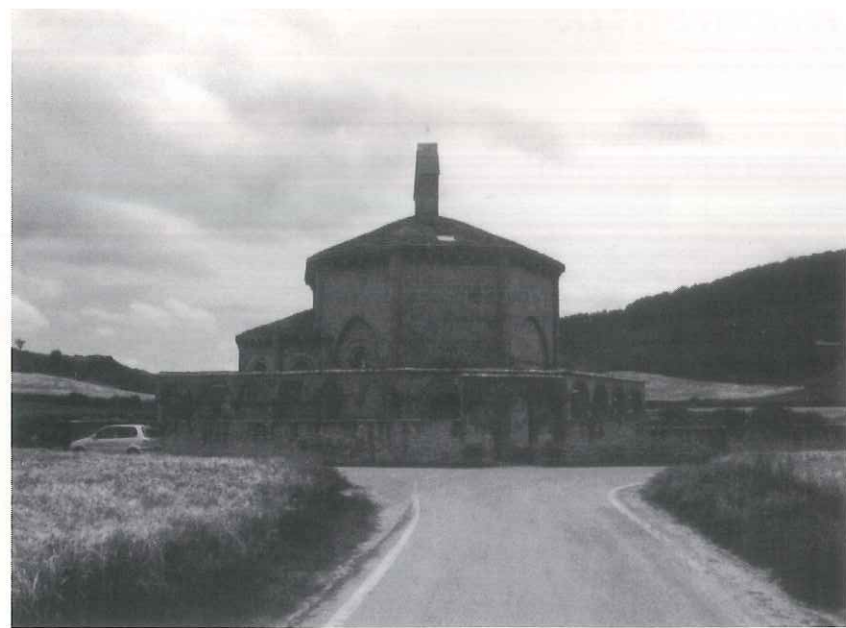
Once in Germany, Tanya drove from one town to another on a quest for late-medieval sculpted images of Christ Crucified with movable arms, the *Crucifix mit Schwenkbarenarmen*. Stylistically, these figures tend toward the abject. Their emaciated torsos are speckled with bruised and bloodied wounds colored in blue and scarlet paint. They range in size from almost 6 feet to well under 3 feet tall. The kinetic aspect of these objects, their movable arms, was utilized during Holy Week observances in Catholic parishes throughout Europe, especially in southern Germany. For instance, during the evening Mass on Good Friday, the sculpted body of Christ was removed from the cross and, with its arms folded, laid in a specially constructed sepulcher.



A Crucifix mit Schwenkbarenarmen.

Based on limited sources that deal with these objects, Tanya narrowed her search to seven churches in seven towns: four in Bavaria and three in Swabia. Of the seven, however, only three churches still retain the figures last recorded 1967. The people she interviewed in the four towns where no figure remained had no recollection of these objects. Whether lost, sold, stolen, retired, or simply forgotten, these objects are disappearing.

Tanya was enlightened by the three crucifixes she was to find *in situ*. In Althausen, along the Saar River in the Black Forest, the Holy Week group—consisting of a *Palmesel*, a sculpted image of Christ riding the donkey that brought him into Jerusalem on Palm Sunday; a crucifix with movable arms; and a *Himmelfahrtchristi*, an image of the Resurrected Christ—stood together adjacent to the altar. In Bavaria and Swabia, Tanya was also able to document various *Garden of Gethemane* sculptural groups and was fortunate to find an undocumented *Himmelfahrtchristi* figure in Limburg am Lahn.



Iglesia de Nuestra Senora, Eunate, one of the many churches along Jenny Schatz's pilgrimage route.

After Germany, Tanya went on to London where she attended the Thirtieth International Congress on the History of Art. This year's meeting was held under the larger standard of Time, and papers dealt with various themes including visual narrative, symbols of time, the post-history, perception and reception of objects, images, and architecture, as well as discussions concerning the historiography of the discipline. During her free time, Tanya was able to visit the British Museum's enormous ancient collection, the New Tate, and the Victoria and Albert. Tanya was amazed at all she was able to accomplish in less than three weeks. Thus, she urges her colleagues to watch their

e-mail, talk to their advisors, and take advantage of opportunities for travel.

As a student of medieval art, undergraduate **Jenny Schatz** was familiar with the Camino de Santiago, the pilgrimage road that leads to Santiago de Compostela, the site of the shrine of St. James the Apostle. Yet to understand the churches along this route as a medieval person did, Jenny decided that she must view them as a pilgrim. Beginning in the Pyrenees at Roncesvalles, Jenny traversed five hundred miles across Northern Spain, walking along poppy-lined fields, over mountains and through bustling cities. As the month of her pilgrimage passed, the dynamic relationship between the twelfth-century Romanesque churches and the Camino became more apparent the further she walked. The ritual of pilgrimage merged with the architecture, creating an "experience" rather than a road and buildings, that is the essence of pilgrimage architecture itself. The journey was further enhanced by the encounters Jenny shared with other pilgrims from all over Europe. For Jenny, experiencing these medieval masterpieces as a *peregina* evoked emotional and intellectual response in a way that no book or slide ever had.

The Department's former secretary, **Beth Lingg**, also had the opportunity to travel this summer. Her voyage included Germany, Switzerland, and Italy. The main purpose of the trip was to attend the decade's Passion Play at Oberammergau, Germany. In addition to this event, Beth was also able to witness many of the famous monuments she had seen reproduced over and over again: the restored "Last Supper" by Leonardo da Vinci in Sta. Maria delle Grazie in Milan; St. Mark's Basilica in Venice; Michelangelo's *David*, the Duomo and Baptistery in Florence; and the Colosseum and Vatican in Rome.

attend the annual national meeting of the AIA that took place this year in San Diego on January 3-6, 2001. The Fellowship, now in its eleventh year, is open to graduate and undergraduate students in archaeology and closely allied fields of study at Washington area institutions. It covers transportation, hotel, and other associated expenses for the students selected to attend the national meeting where they have the opportunity to hear papers and reports on current research and field work, meet leading scholars and practitioners, and gain exposure to the professional world of archaeology.

Carolina Covarrubias, Emily Guggino, Jenny Schatz, and Laura Yerhot, are completing honors theses this semester. Three of the theses are on Byzantine topics; one is on a western medieval topic. Emily received an Honors Research Grant to travel to Istanbul during Spring break in order to complete her thesis, "The Southwest Vestibule Mosaic in Hagia Sophia, Constantinople: Art and Ambition in the Period of the Macedonian Dynasty."

Anastasia Poulos, a senior in the Department, was awarded a Student Travel Fellowship from the Washington Society of the Archaeological Institute of America to

Alumni News

The Department of Art History and Archaeology would like to make Alumni News a regular feature of its annual newsletter. We encourage graduates of the Department to contact their former advisors, or e-mail the Graduate Program Assistant, Kathy Canavan, at kc2@umail.umd.edu, to share their recent projects and accomplishments.

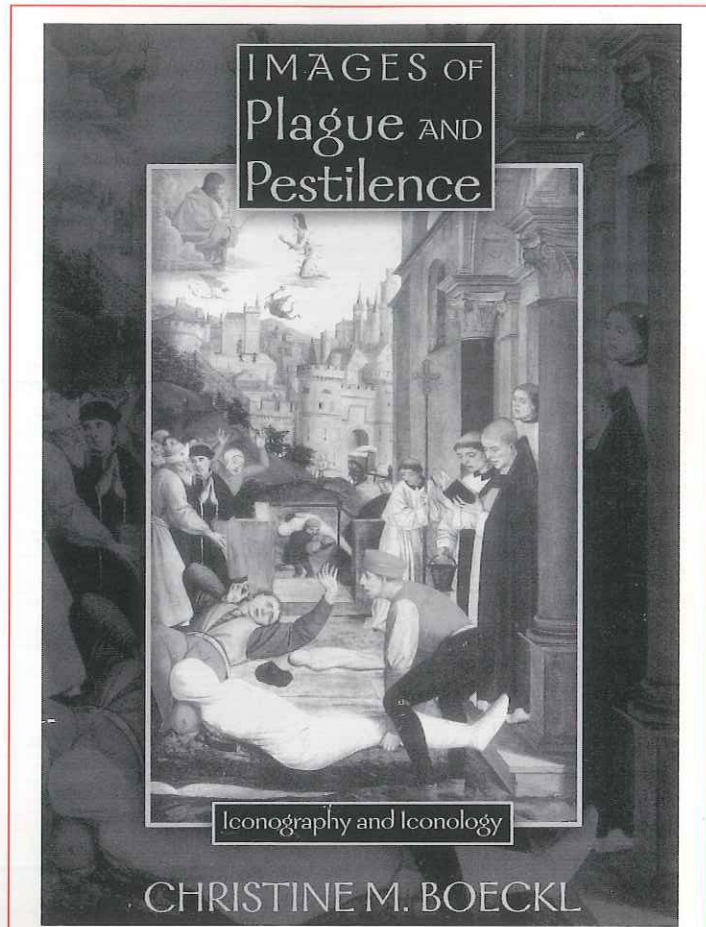
Visiting Assistant Professor **Renee Ater** joined the Department for 2000-2002. Ater's concentration is on nineteenth- and twentieth-century American art with a specialization in African American art. Her Ph.D. is from the University of Maryland. She is currently revising for publication her dissertation titled "Race, Gender, Nation: Rethinking the Sculpture of Meta Warrick Fuller." Ater is also writing a book to be published in Fall 2002 on the graphic artist and painter Aaron Douglas, which will be part of a series on African American artists bearing the imprint of David Driskell, Professor Emeritus in the Department of Art at the University of Maryland. This fall, Ater presented a paper titled "To Speak Out: Meta Warrick Fuller's *Mary Turner: A Silent Protest Against Mob Violence*" at the Barnard Feminist Art and Art History Conference in New York City.

Last year, **Christine Boeckl** published her book, *Images of Plague and Pestilence: Iconography and Iconology* (Truman State University Press). It examines how European artists since the late fourteenth century created an extensive body of images in paintings, prints, drawings, sculptures, and other media about the horrors of disease and death, as well as hope and salvation. This interdisciplinary study on disease in a metaphysical context is the first general overview of plague art written from an art historical standpoint.

Christa Clarke, curator of African Art, Neuberger Museum of Art, SUNY, Purchase College, co-chaired a panel, "Reevaluating the Canon: African Art Studies in Historical Perspective," with Costa Petridis of Ghent University for the Arts Council of the African Studies Association 12th Triennial Symposium on African Art in April 2000 in St. Thomas. Her exhibition, "A Personal Journey: Central African Art from the Lawrence Gussman Collection," in collaboration with the National Museum of African Art and the Israel Museum, opens in the fall. In addition, Clarke is adjunct professor in the Art History Department at SUNY Purchase.

Pam Hall teaches Art History as a full-time professor at Glendale Community College in Phoenix, Arizona. She also serves as the district coordinator for the Art Masterpieces program in her daughters' school district, a program that introduces elementary school children to great works of art. She was recently appointed by the Governor of the board of the Arizona Commission of the Arts (the state equivalent of the NEA).

Michelle Kloss successfully defended her dissertation, "The Constructed Self in Colonial American Portraiture," in October 2000, and graduated in December 2000. Her dissertation research was partially supported by a



Cover to Christine Boeckl's new book.

Winterthur Museum and Library residential fellowship and a Luce American Art Dissertation Research Award. She currently is conducting a curatorial survey of the paintings collection of the Maryland Historical Society as its Luce Painting Project Coordinator, and teaches as an adjunct instructor of Art History at Towson University. Michelle presented her paper, "Mercy Otis Warren's Construction of Self in Letters and Portraiture," at the Deerfield/Wellesley Symposium on American Culture in November 2000.

Cynthia Mills (PhD 1996) has been named executive editor of *American Art*, the scholarly journal of the Smithsonian American Art Museum. She also has been adjunct assistant professor for the University of Notre Dame Washington Semester Program. She is co-editor of a forthcoming anthology, *Monuments to the Lost Cause: Women, Art, and the Landscapes of Southern Memory*, and is at work on a second book, *Beyond Grief: American*

Funerary Sculpture in the Gilded Age, which stems from her dissertation research.

Julia Rowland Myers, Professor of Art History at Eastern Michigan University, is a Visiting Fellow in the Department of Art and Archaeology at Princeton University this academic year. She published an article in the Winter 2000 issue of *Source* titled "An Unpublished Study for Robert Wylie's *L'Accueil de l'orphelin (Bretagne)*," and recently submitted "Robert Wylie: Philadelphia Sculptor 1865-1863" for publication.

Kimberlee Staking received her M.A. in May 2000. She is now in the midst of a year long appointment as a curatorial assistant to the Curator of Photographs at the Smithsonian's National Portrait Gallery. Her work at the Portrait Gallery combines research on new acquisitions

and collections management. She is also assisting in the transfer of objects to a new site during the renovation of the Patent Office Building, which houses the Gallery.

M. E. Warlick, now Associate Professor of Art History at the University of Denver, just published *Max Ernst and Alchemy: A Magician in Search of Myth*, with a foreword by Franklin Rosemont (University of Texas Press). The book examines how alchemical symbolism and philosophy pervaded the artist's Dada and Surrealist works.

Since graduating from the department in December 1999, **Jennifer Younger** has returned to teach a variety of undergraduate courses, including Introduction to Art, Modern Art from 1945-Present, and Pre-Columbian Art & Architecture. She is currently the Curatorial Assistant in Pre-Columbian Studies at Dumbarton Oaks.

Department Staff

The Department of Art History and Archaeology welcomes the latest members to our staff. **Jennifer Cathro**, the Department's administrative assistant, is the keeper of forms, schedules, and general departmental information for the department chair, professors, and students. Jennifer joined the department in January 2001 and comes to us from the Maryland Historical Society and the Johns Hopkins University evening school.

Elaine S. Buggs is Director of Finance and Administration and has been with the Department since March 2000. She came to Art History and Archaeology from the Dingman Center for Entrepreneurship, a branch of the Robert H. Smith School of Business at the University of Maryland. Her specialties are budgets, payroll and management administration.

The department would like to thank our core administrative staff-Elaine, Jennifer, and **Kathy Canavan**, Graduate Program Assistant-for their continuous support, hard work, and assistance throughout the year.



For more information about the Department of Art History and Archaeology please contact:

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