

# ART HISTORY & ARCHAEOLOGY NEWSLETTER

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UNIVERSITY OF MARYLAND, COLLEGE PARK  
<http://www.umd.edu/ARTH>

## Welcome to Our New Faculty!



*Dr. Steven Mansbach, newly-appointed professor of European Modern Art.*

**Professor Steven Mansbach** arrived at the Department in January to assume the professorship of modern art history, a subject with which he has been engaged for many years, most recently as professor and chair of the Art History department at Pratt, as *ordinarius* professor at the Adam

Mickiewicz University in Poznan (Poland), as professor at the University of Hamburg, as founding dean of the American Academy in Berlin, as associate dean of CASVA at the National Gallery, as visiting professor at the University of Cape Town, among other posts in the U.S. and abroad.

lication to celebrate fifty years of the Andrew W. Mellon Lectures, Mansbach authored the essay on Naum Gabo's *Of Divers Arts*. In addition to writing books, articles, and exhibition catalogues, he also continues to curate exhibitions in Europe and the United States.

**Professor Joanne Pillsbury** was appointed Dumbarton Oaks Professor of Pre-Columbian Studies in 2001. She has been in the United Kingdom for the academic year 2001–2002, supported by a grant from the British Academy to continue work on her long-term project on the early modern sources for the study of the Inka and other indigenous cultures of the Andes.

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As the author of numerous scholarly studies, he is perhaps best known for his books on the emergence of modern art in Central and Eastern Europe, as well as for articles in leading academic journals in the U.S., the U.K., Canada, Germany, Poland, the Czech Republic, Hungary, France, Slovakia, Romania, and Bulgaria, among other lands both East and West. Mansbach is also the author of numerous exhibition catalogues and articles for catalogues. This year he will have contributed to the monographic exhibition (with separate volumes in German, Hungarian, and English) devoted to Hans Mattis Teutsch (at the Hungarian National Gallery and Munich's Haus der Kunst), the *Avant-Gardes* of Central Europe (at the Los Angeles Country Museum of Art, Berlin's National Gallery, and Munich's Haus der Kunst), and three smaller exhibitions. For the National Gallery of Art's forthcoming pub-

lication to celebrate fifty years of the Andrew W. Mellon Lectures, Mansbach authored the essay on Naum Gabo's *Of Divers Arts*. In addition to writing books, articles, and exhibition catalogues, he also continues to curate exhibitions in Europe and the United States.

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*Dr. René Ater, professor of Arts of the African Diaspora, seen here with Dr. David C. Driskell, will be an active presence at the David C. Driskell Center for the Study of the African Diaspora. The College is hosting a Gala in the fall with Bill Cosby to support the endowment for the Driskell Center.*



## From the desk of the chair, June Hargrove

This academic year began amid great tragedies and we all—students, staff, and faculty—experienced feelings of sadness and disorientation that affected us long after the events of September. Many of us feel forever changed, and none who gathered on the campus mall in September will forget the indescribably moving and beautiful memorial service. So it has been a quieter, more reflective year at College Park, but one nonetheless with its share of accomplishments and progress. Many of these achievements will be apparent as you read through our current newsletter.

The additions to the permanent faculty have been the source of great pride. Steven Mansbach, professor of European Modern Art, joined us full time in January. Joanne Pillsbury, Dumbarton Oaks Professor of Pre-Columbian Art, will arrive in autumn 2002. Renée Ater, who has been teaching here as a visiting professor, has accepted our offer of a tenure-track position in Arts of the African Diaspora. Franklin Kelly, promoted at the National Gallery of Art to Senior Curator of American and British Painting, had previously received word of his promotion to Full Professor in our department.

Although the Classroom Renovation (a long sigh) is yet to be completed, the new Visual Resources Center (VRC) offices have exceeded our expectations. Lauree Sails is now the Director of the VRC, assisted by our own Quint Gregory—who has given a new energy and humor to the operations. We are very sorry to have lost Elaine Buggs, who has taken an exciting new post with the Associate Provost; but, happily, Kathy Canavan remains the department's indispensable Graduate/Undergraduate Program Coordinator. And this year Ania Waller has joined us as our new Administrative Assistant. We have terrific graduate students, and we are pleased that next year's class promises to do them justice!

sels at the Denver Art Museum (with Carol Mackey). Her edited volume, *Moche Art and Archaeology in Ancient Peru*, was published in December. The fifteen papers in this volume were originally presented at a symposium organized by the Center for Advanced Study in the Visual Arts, National Gallery of Art. The papers, written by scholars based in Europe, Peru, and the United States, address recent and often spectacular finds of this pre-Inka culture that flourished on the north coast of Peru between the first and eighth centuries of the Common Era. The volume forms part of the Studies in the History of Art series of the National Gallery of Art and is distributed by Yale University Press.

At the College Art Association meetings in Philadelphia, Pillsbury was elected president of the Association for Latin American Art, a post she will continue to hold until 2005. In preparation for fieldwork this summer at the site of Farfán, Peru, she is organizing an informal symposium on the late pre-Hispanic empires of the Andes at the University of East Anglia in April. This gathering, supported by the British Academy, includes speakers from Belgium, Peru, Denmark, the United States, and the United Kingdom.

Professor Renée Ater will join the faculty in August 2002 as Assistant Professor of Arts of the African Diaspora. Currently a visiting professor in the Department, Ater presented several papers this year. In October 2001, she lectured on "Immigrants, Egypt, and Ethiopia: Reconsidering Meta Warrick Fuller's *Ethiopia Awakening*" at Colgate University's conference, *Laying Claim: (Re)Considering Artists of African Descent in the Americas*. She presented a second paper, titled "Meta Warrick Fuller's *Emancipation* and the Intersection of Race and Memory," at the February 2002 College Art Association Annual Meeting in Philadelphia. In March 2002, she was a guest lecturer at the University of Missouri, Columbia, sponsored by the Art History and the Women's Studies Departments.

Ater is revising for publication as articles two chapters from her dissertation, "Race, Nation, and Gender: Rethinking the Sculpture of Meta Warrick Fuller." The first essay examines the complex relationship of peace and war as rendered by Fuller in *Peace Halting the Ruthlessness of War*. This article will be published in *Old-Time New England*, the publication of the Society for the Preservation of New England Antiquities. The second article, for *American Art*, focuses on reinterpreting and rethinking Fuller's *Ethiopia Awakening* by situating it in the larger historical milieu of the 1921 "America's Making Exposition." Held in New York City to celebrate the contributions of immigrants to American society, this festival and pageant provided the framework for Fuller's conception and execution of her now famous sculpture. In addition, Ater will use her dissertation as a jumping off point to conduct further research for a book that investigates the role that fairs and pageants and the art exhibited at these venues had in helping to define race and nation at the beginning of the twentieth century.

## Arts of Africa and the African Diaspora

An introduction to newly appointed Professor Renée Ater appears on page two.

Professor Ekpo Eyo is in the process of revising for publication his new book, *The Genius of Owo: Royal Art of a Yoruba Kingdom*. An article co-written by Professor Eyo and Chris Slogar, entitled "Historical Archaeology and Art of the Niger Coastal Delta," has recently been accepted for publication in the journal *Historical Archaeology*. Professor Eyo is currently in Nigeria working on the Calabar archaeology project. He continues a consultancy with the curatorial board of the Barnes Foundation and has agreed to be a consultant for Warren Robbin's upcoming exhibition of African art at historically black colleges.

With support from the Samuel H. Kress Foundation and the Cosmos Club Foundation, Christopher Slogar traveled to a number of museums and archives in Great Britain last October to conduct research for his dissertation on the arts of the Cross River region of Nigeria. In November, he served as panelist for the session on African ceramics at the African Studies Association 44th Annual Meeting in Houston. An anthology based on this session is currently being prepared for publication. His appointment as a 2001 Smithsonian Institution Pre-doctoral Fellow ended in December. Chris and Flora Vilches continue their preparations as co-convenors of the session, "The Politics of Representation," for the 5th World Archaeological Congress to be held in 2003 at The Catholic University of

America in Washington, DC. Working with Professor Promey, Leslie Brice is a Ph.D. candidate studying sacred arts of the African Diaspora. Her dissertation will focus on power and resistance in Haitian Vodou. To research this topic, she was recently awarded a Samuel H. Kress Foundation Fellowship for travel to Haiti and the Dominican Republic this summer. Leslie is also interested in the representation of Vodou and this April, for Graduate Research Interaction Day at the University of Maryland, she presented a paper entitled, "The U.S. Military Occupation of Haiti and Representing the Vodou 'Other.'" For the 2002–2003 academic year, Leslie will continue to work on her dissertation as a graduate fellow at The David C. Driskell Center for the Study of the African Diaspora.

## Art and Archaeology of the Americas

American Art  
Latin American Art

## American Art

Professor Sally Promey returned to campus in fall 2001 after a year as a Fellow at the Woodrow Wilson International Center for Scholars. Just before her return, she spent much of the month of August at the American Antiquarian Society, as an American Historical Print Collectors Society Fellow, conducting research for her book on the public display of religion in the United States from the nation's founding to the present.

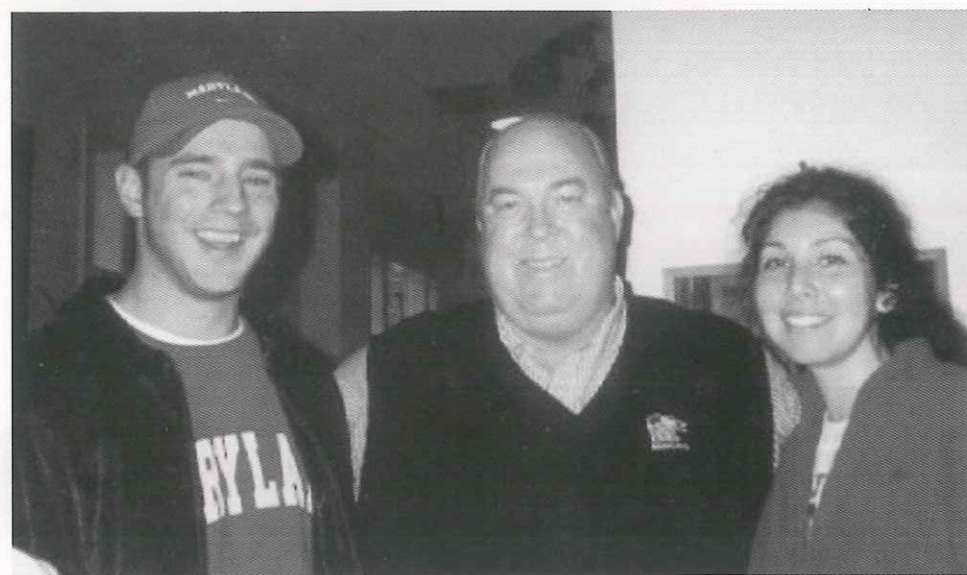
Promey kept to an active schedule of public presentations in 2001–2002. In October, for example, she participated in the Wyeth Symposium, "American Art History in the New Century," at the Center for Advanced Study in the Visual Arts, where she delivered a paper titled "A Public Sort of Privacy: Sargent and the Aesthetics of Belief in Boston's 'Shrine of Letters.'" Other speakers included Wendy Bellion, John Davis, Rachael DeLue, Michael Leja, David Lubin, and Alex Nemerov. At the annual meetings of the American Studies Association in November, she was respondent in a session chaired by Rebecca Zurier on "Museums and Memory." In January she was Visiting Scholar at the University of Colorado at Boulder; and in February she chaired a session titled "Religion and American Art History" for the Association of Historians of American Art at the annual conference of the College Art Association. Louis Nelson, Rachael DeLue, and Erika Doss contributed papers to this session.

Promey's *Painting Religion in Public: John Singer Sargent's "Triumph of Religion" at the Boston Public Library* (Princeton University Press, 1999) appeared in paperback in October 2001. She has been invited to consult with the Boston Public Library and the Straus Center for Conservation at Harvard University Art Museums in the current restoration of the mural decoration in Sargent Hall.



For a chapter in a book accompanying an exhibition of Shaker visionary images at the Armand Hammer Museum (Los Angeles) and The Drawing Center (New York), Promey had an opportunity to revisit and refine her earlier studies of Shaker drawings and paintings. Her essay, "Resurrecting Vision: The Pictorial Imagination of Shaker Revival," appeared in *Heavenly Visions: Shaker Gift Drawings and Gift Songs*, edited by France Morin (University of Minnesota Press, 2001). She contributed a chapter titled "Pictorial Ambivalence and American Protestantism" to *Crossroads: Art and Religion in American Life*, edited by Alberta Arthurs and Glenn Wallach (The New Press, 2001). Garry Wills (who wrote the introduction), Neil Harris, Robert Wuthnow, Paul DiMaggio, Peter Marsden, David Halle, and Amei Wallach numbered among the other authors. She also wrote the entry on Etienne Henry Gilson (1884–1978) for the volume celebrating fifty years of the Andrew W. Mellon Lectures in the Fine Arts, Center for Advanced Study in the Visual Arts, National Gallery of Art (2002). In addition to her current book project on the public display of religion, she is working on an historiographical essay titled "The 'Return' of Religion in American Art History."

**Professor Franklin Kelly**, recently promoted to Full Professor in the department, was named Senior Curator of American and British Paintings at the National Gallery of Art in Washington, D.C. in March. Currently he is serving as the National Gallery of Art coordinating curator for a monographic exhibition on Thomas Gainsborough, organized with Tate Britain, which opens at the National Gallery in February 2003. He is also planning and conducting research for a monographic exhibition on the nineteenth-century American landscape painter Sanford Robinson Gifford. Here Kelly is co-curator with Kevin Avery of the Metropolitan Museum of Art in New York City where the Gifford exhibition will open in fall 2003 before it travels to the National Gallery of Art in summer 2004. In addition, Professor Kelly is the National Gallery coordinating curator for the monographic exhibition on J.M.W. Turner that he is co-organizing with Tate Britain. He is in the early stages of developing a proposal for a book on the Hudson River School.



Doctoral students Bryan J. Zygmunt and Flora Vilches with University of Maryland football coach Ralph Fridgen.

**Tuliza Fleming** curates the American collection of over 4,000 objects at the Dayton Art Institute (DAI). The second of four exhibitions for which she assumes major responsibility this year, *Looking Forward, Looking Back* opens on June 10th. The show focuses on the various ways contemporary artists have explored issues of race, gender, stereotype, and identity as they relate to African American experience. She lectured at Hood College in April on the subject of the exhibition and its political and social contexts. Fleming is currently working on an article on Jeff Donaldson and the formation of the AfriCobra aesthetic. She is also completing her dissertation proposal

National Gallery of Art. His research interests include American art and religion, and more specifically visual culture and the construction of virtue and vice in nineteenth-century America. **Akela Reason** was awarded a 2001–2002 Smithsonian Institution Predoctoral Fellowship, at the Smithsonian American Art Museum and the Hirshhorn Museum, for work toward her dissertation on Thomas Eakins. For the academic year 2002–2003, **Jennifer Strychasz** received the prestigious Luce/ACLS Doctoral Dissertation Fellowship in American Art for her dissertation titled, "Religion, Race, and History in African-American Church Art, 1968–1990." In

and beginning the planning phases of a major in-house exhibition at DAI that will offer her the opportunity to explore in new ways works closely related to her dissertation. **Angela George** has been focusing her research on late nineteenth-century American fine arts, decorative arts, and culture. Additionally, she co-taught a course on nineteenth-century American Ceramics at the Smithsonian last fall. In fall 2001, entering Ph.D. student **Guy Jordan** was the recipient of the first Maryland Fellowship in American Art History. During the Spring 2002 semester, he was a curatorial intern at the Corcoran Gallery of Art in Washington, DC. He has been granted a Predoctoral Fellowship for Summer Travel Abroad for Students of American Art by the Center for Advanced Study in the Visual Arts at the

the summer of 2001, **Ann Prentice Wagner** left her position as Assistant Curator of Prints and Drawings at the National Portrait Gallery to write her dissertation at the University of Maryland while working as a Teaching Assistant. The National Portrait Gallery's traveling exhibition catalogue *Eye Contact: Modern American Portrait Drawings from the National Portrait Gallery*, to appear in the summer of 2002, will include Wagner's entry-essays on drawings by Milton Avery, Mary Cassatt, Stuart Davis, Jacob Lawrence, Roy Lichtenstein, John Marin, Theodore Roszak, Elaine De Kooning, and J. Alden Weir. Wagner's dissertation is entitled " 'Living on Paper: the Culture of Drawing in the Stieglitz Circle, 1903–1925.' " She has been granted a three-month stipend by the Georgia O'Keeffe Museum Research Center in Santa Fe to research her chapter on Georgia O'Keeffe. Additionally, Wagner was awarded a nine-month pre-doctoral fellowship for the 2002–2003 school year by The Smithsonian Museum of American Art. This autumn the National Gallery of Art published four entries by **Jonathan Walz** in the catalogue

that accompanies the show *A Century of Drawing: Works on Paper from Degas to LeWitt*. In fall 2001 Walz also collaborated with filmmaker Renée Shaw on a video short entitled *Four Short Films by Remedios Varo* which will make its television debut this spring on Arlington County Public Access. During winter break he wrote the brochure text for an exhibition at the Jason Peng Gallery, Philadelphia, entitled *Douglas Witmer: Recent Paintings*. He is currently researching Caravaggio and homosexuality, as well as the architectural landscape sculpture "Picture This" by Barbara Kruger at the North Carolina Museum of Art. **Bryan J. Zygmunt**, a first-year PhD student, was the first recipient of the Jenny Rhee Fellowship. His primary research interest is the patronage of early American portraiture. Zygmunt is currently preparing a talk entitled "The Gilbert Stuart Secret to Making Friends in New York City" which stems from his master's thesis submitted at the University of Arizona and completed during a Smithsonian Institution Graduate Student Fellowship at the National Portrait Gallery.

## Latin American Art

**Professor Arthur Miller** returned to campus in fall of 2001 to teach, and is now on leave doing fieldwork in Mexico. The department welcomes **Professor Joanne Pillsbury**, whose introduction appears on page one.

**Cynthia N. Pinkston** is finalizing her paper "Early Archaeologists in Mexico and Peru—Their Unquiet Legacy" which will be part of the Willey Symposium *Critical Perspectives on Archaeologists Working Abroad*, at the 67th annual meeting of the Society for American Archaeology in Denver, Colorado, March 2002. The papers from the April 2000 SAA Symposium Archives, *Artefacts and Analyses: Casting New Light on Old Collections* which she co-organized, co-chaired and at which she also gave a paper, are in revision for publication.

She has been invited to present a paper on her work with Oaxacan ceramics as part of the 16th annual Ceramic Ecology session at the November 2002 American Anthropological Association meeting and has also been invited to submit a paper for the 5th International Symposium for Oaxacan Studies, July 2002; she presented her paper " . . . A Tangled Web . . . Louis H. Ayme and Oaxacan Archaeology, 1881–1885" at the 4th International Symposium in July 2000.

As well as giving several lectures, including ones on Mesoamerican and Andean Art and Archaeology at



Outside the Hacienda Nazereno, near Monte Alban, doctoral candidate Cynthia Pinkston poses with several members of her field crew.

Bucknell University in September 2001, Cynthia is completing scientific testing and other research important to her dissertation "Between the Visible and the Invisible – Louis H. Ayme's Pre-Columbian Collecting for the Smithsonian Institution, 1884–1885" which she expects to finish this year.



## Arts of Asia

Professor Jason Kuo is away in 2001–2002 on a Fulbright Fellowship in Taiwan. Last summer he organized at College Park, the Institute of Connoisseurship of Chinese Calligraphy and Painting, funded by the Luce Foundation. Professor Sandy Kita's exhibition, *The Floating World: Shadows, Dreams, and Substance* was held at the Library of Congress in fall, 2001.

Vivien Chen is doing a directed study with Professor Withers on "Women in Art," with a focus on "Gendered Space and Cultural Identity in the Architecture of Maya Lin."

## Arts of Europe

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

## Ancient Art

For Professor Marjorie Venit, the summer of 2001 was especially fruitful. Supported in Athens by a General Research Board grant, she completed her research on the Main Tomb of the Alexandrian catacomb at Kom el-Shoqafa, which is included in her forthcoming book on Alexandrian monumental tombs. Additionally, she delivered a number of papers, one at the *Biennial Congress of Association Internationale Peinture Murale Antique* (AIPMA) in Budapest on Painted Ceilings in Alexandrian Ptolemaic and Roman-period Tombs, and the second at the Biennial Meeting of the Association for the Study of Travel in Egypt and the Near East (ASTENE) in "Edinburgh on Early Travelers to Alexandria: Dirt, Darkness, and Dismay."

The Budapest conference was particularly memorable where papers were salted with references to Balaca, inaugurating the celebration of the twenty-fifth anniversary of the site's excavation. For the evening, the peristyle of the reconstructed Roman villa became a refrigerated outdoor auditorium for speeches and awards and a program by the internationally-acclaimed Veszpremi choir and young maidens in shrink-wrapped bodysuits and Martha Graham veils performing "O Fortuna" from *Carmina Burana*. Beyond the villa, the glacial night was warmed by a roaring fire, on which an Obelisk-sized cauldron bubbled with Roman stew, and insulated by a tent within which giant tables held every comestible known in ancient Rome accompanied by fountains of schnapps, wine, beer, and champagne.

On a more sober note, Venit had one article, "Style, Substance, and the Efficacy of the Image in Tomb Painting of Roman Alexandria" in *La Peinture Funéraire Antique IVe siècle av. J.-C. à VIe siècle ap. J.-C.*, and a second, "Ancient Egyptomania: The 'Uses' of Egypt in Graeco-Roman Alexandria" in the presentation volume of *Leaving No Stones Unturned: Essays on the Ancient Near East and Egypt in Honor of Donald P. Hansen*, which was accepted by the honoree on his birthday in September. Additionally, the *American Journal of Archaeology* carried her reviews of Günter Grimm's *Alexandria. Die erste Königsstadt der hellenistischen Welt* and Michael Pfommer's *Im Schatten der Pyramiden*, and the *Bryn Mawr Classical Review* published her review of Michel Chauveau, *Egypt in the Age of Cleopatra*. To round out the year, in December Venit delivered a lecture at the Corcoran Gallery of Art on "The Articulate Vase" in conjunction with the exhibit of the William A. Clark Collection, 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*.

## Late Roman/Early Christian

Professor Marie Spiro was appointed to serve on the Executive Committee of the Corpus of the Mosaics of Tunisia. Duties of the committee include: selection of directors for this archaeological project, overseeing the selection of excavation sites, and advising fieldwork and publications. Professor Spiro worked on this project at sites in Tunisia, Utica, and Thuburbo Majus, and contributed to volumes on the archaeological and architectural contexts of mosaic pavements from public and private buildings.

In December, Professor Spiro was invited to give a paper at a colloquium at Dumbarton Oaks, entitled "Syria in Late Antiquity: Crossroads between the Greco-Roman and Christian Traditions." Her paper on "The Mosaic from the Tomb of Mnemosyne" focused on the function of a room and its association with the tessellated program. Other topics included: villa architecture, pagan and Christian motifs in Syria, asceticism and monasticism, the church of Antioch, and literary activity. This focus on Syria was prompted by the opening in September of 2001 of a very successful show on Ancient Antioch at the Baltimore Museum of Art. Antioch was also the subject of a graduate seminar Professor Spiro conducted in the fall. The students were able to participate in all the activities associated with this show and with a symposium at the BMA, making the seminar a great learning experience for students and professor because they could see many objects from the great city, listen to multidisciplinary papers on current research, and discuss them in class.



A mid-Fourth Century floor mosaic from Antioch, recently the topic of research for Professor Marie Spiro.

## Byzantine and Western Medieval

Professor Sharon E. J. Gerstel was on sabbatical in 2001–2002, and, in that period, held a prestigious Dumbarton Oaks Fellowship in Byzantine Studies. During the summer, she chaired a *table ronde* and lectures at the *XXe Congrès international des études Byzantines*, held at the Collège de France. Her paper for that session, "The Byzantine Village Church: Observations on its Location and on Agricultural Aspects of its Program," which will be published in a volume of *Réalités byzantines*, forms part of a larger study on church programs intended for the Byzantine peasantry. Following the conference in Paris, Gerstel spent a month in Greece completing fieldwork.

Gerstel continued to follow an active lecture schedule in 2001–2002. In September, she was the keynote speaker at the annual graduate symposium held at the George Washington University. In October, she was a featured lecturer at a conference, *Context and Community: Remaking the Walters*, held at the Walters Art Museum to commemorate the reopening of its classical and medieval galleries. In November, Gerstel addressed the Princeton chapter of the Archaeological Institute of America on the topic "The Byzantine Village: Theory and Practice." In the same month, she chaired and contributed to the plenary session, "Strategies for the Future of Byzantine Studies," at the Byzantine Studies Conference held at the University of Notre Dame. In January, she spoke at Bates College on the influence of civic piety and monastic practices on monumental painting in late Byzantine Thessaloniki. At the University of California, Los Angeles, in February, she spoke on "Painting, Piety, and the Peasantry," a topic that she also addressed at an invited lecture at Harvard University in April and at Dumbarton Oaks in the same month.

Gerstel's *A Lost Art Rediscovered: The Architectural Ceramics of Byzantium* (Penn State University Press, 2001), edited together with Julie Lauffenburger, appeared in press in November. Among the volume's authors are Jeffrey C. Anderson, Anthony Cutler, Elizabeth S. Ettinghausen, Cyril Mango, Marlia Mundell Mango, and William Tronzo. The vol-



ume, which represents the first comprehensive treatment of this decorative medium, was awarded a substantial publication grant by the Hagop Kevorkian Fund. Her essay, "The Sins of the Farmer: Illustrating Village Life (and Death) in Medieval Byzantium," appeared in *Word. Image. Number: Communication in the Middle Ages*, edited by J. Contreni and S. Casciani (Sismel, 2002). She contributed book reviews to *Church History* and *Al-Masaq: Islam and the Medieval Mediterranean*. She also wrote the entry on Jaraslav Pelikan for the volume celebrating fifty years of the Andrew W. Mellon Lectures in the Fine Arts, Center for the Advanced Study in the Visual Arts, National Gallery of Art (2002). Gerstel had recently completed a substantial report on a medieval site, Panakton, that she excavated in Greece, had completed a lengthy article for a forthcoming issue of *Dumbarton Oaks Papers*, and is continuing work on her book-length study of art and daily life in the late medieval village.

Gerstel was elected President of the Byzantine Studies Conference in 2001. She continues to serve as a member of the Gennadeion Committee of the American School of Classical Studies. At Maryland, she also serves as Curator of the Braunlin/Fleischmann Collection of Byzantine Coins and Seals.

**Professor Geneva Kornbluth** has articles in press with the *Cahiers Archéologiques*, "The Heavenly Jerusalem and the Lord of Lords: a sapphire Christ at the court of Charlemagne and on the Shrine of the Magi," and with the *Aachener Kunstblätter: Bibliothèque Nationale MS Lat. 9383: archaeology and function of a late Carolingian treasure binding*. She presented the lecture "Christ human and divine: the Chalice of Abbot Suger" at the 37th International Congress on Medieval Studies in May. Within the department, Kornbluth is the Director of Undergraduate Studies. She has recently added substantial information on the undergraduate program to the ARTH Web site, making it easier for students to receive academic credit for internships.

Kornbluth has been awarded a major research grant: the American Philosophical Society Sabbatical Fellowship for the academic year 2002–03. This grant, awarded in competition with researchers in all fields of the humanities, will allow her to devote her full time to the book project "Protecting the body, building the mind: gemstone amulets, divination, and the construction of identity in early medieval Europe." Examining the fourth to eighth centuries, a critical time of transformation from the "pagan" Late Antique into Christian medieval society, Kornbluth is asking the question, how did people use objects to intellectually control their world? How does a non-scientific society deal with disease and other misfortunes? How do such people plan for the future, and how are viable personal and group identities established while societies change politically, economically, and religiously? These issues are difficult to resolve, but are central for understanding medieval culture.

In early March, **Kathleen Dunn** delivered a paper entitled "The Reverend Flock: A Monastic Reading of the Cult of the Forty Martyrs of Sebasteia," at Cornell University's Medieval Studies Graduate Student Colloquium and delivered a portion of her thesis this spring at the 37th International Congress on Medieval Studies in Kalamazoo,

Michigan. Ph.D. candidate **Rossitza Roussanova** has been awarded the M. Alison Frantz Fellowship at the American School of Classical Studies in Athens. This is an extremely prestigious, year-long fellowship for post-classical studies at the School.

## Italian Renaissance and Southern Baroque

**Professor Anthony Colantuono** was on research leave during the Fall 2001 semester, and during that period, finished several important academic projects. Most notable of these ventures was the manuscript to his forthcoming book, *Seasons of Desire: Titian, Equicola and Alfonso d'Este Camerino*. Also nearing completion is the manuscript for *The Tender Muse: Giambattista Marino and Seventeenth-Century Europe Art*. Several articles were also accepted for publication. "Caravaggio's Literary Culture" will be featured in *The Cambridge Companion to Caravaggio* (in press, Cambridge University Press), and "Tears and Amber: Titian's Andrians, the River Po and the

Iconology of Difference" has been accepted for publication within *The Children of Phaethon* (Binghamton, MRTC). Finally, "Estense Patronage and the Construction of the Ferrarese Renaissance" was recently submitted for consideration in *Bologna, Ferrara, Urbino and the Northern Courts*, part of the important *Artistic Centers of the Italian Renaissance* series (Cambridge University Press). Colantuono also recently published book reviews in such notable publications as *Burlington Magazine* and *Renaissance Quarterly*.

Colantuono, who has also been active on the lecture circuit during the past academic year, delivered a talk entitled

"Marxism and Skepticism in the World of Anthony Blunt" at a session chaired by Alan Wallach and Andrew Hemingway at the 2002 meeting of the College Art Association. In April of this year, he visited sunny Scottsdale, Arizona, to present his "Figuring the Ducal Libido: Alfonso d'Este, Mario Equicola and Titian's *Feast of Venus*" at the *Renaissance Society of America* annual meeting. Most notably, Colantuono was awarded the prestigious Harvard University Center for Italian Studies Postdoctoral Fellowship for the 2002–2003 academic year to further his most recent book-length study, *The Culture of Prudence: Humanist Advisors and Artistic Creativity in Early Modern Italy*.

**Professor Richard Spear** published an essay on Artemisia Gentileschi's decade in Rome for the catalogue, *Orazio and Artemisia Gentileschi*. In conjunction with the exhibition, he is teaching a colloquium this semester on the Gentileschi and traveling to New York to study the exhibition.

Professor Spear delivered a paper entitled "Scrambling for Scudi" at the National Gallery, London, in an international symposium *The Birth of the Baroque: An Artist's Rome*, held in conjunction with the exhibition at the Royal Academy called "The Genius of Rome." As a result of the research for that paper, which dealt with payments to artists in early baroque Rome, their relative incomes, and the cost of living, he is embarking on a larger research project on the economics of artists in 17th-century Italy.

In January, Professor Spear lectured at the National Gallery of Art, Washington, on "What is an Original? On the Making and Collecting of Pictures in Seventeenth-Century Italy." Additionally, recent publications include: "Classicism in the Shadows" a review of "The Genius of Rome" exhibition, *Times Literary Supplement*; "Show and Tell", a review of *The Ephemeral Museum* by Francis Haskell, *The Washington Post Book World*; "I have made up my mind to take a short trip to Rome" in *Orazio and Artemisia Gentileschi*, The Metropolitan Museum of Art, N.Y./Yale University Press, 2001; "Giovanni Lanfranco: Un pittore barocco tra Parma, Roma e Napoli," *The Burlington Magazine*, February, 2002. Forthcoming work includes: "Caravage et La Tour," in *L'Age d'or du nocturne*, Gallimard, Paris, 2002; "I primi dipinti e disegni del Domenichino," in *La Chiesa e l'oratorio di San Colombano*, Minerva, Bologna, 2002

**William Breazeale** is currently a Curatorial Fellow in the Department of Prints, Drawings, and Photographs at the Philadelphia Museum of Art. His recent article "Un gran soggetto ma non Ideale: Caravaggio, Annibale Carracci, and the Cerasi Chapel" was published in October 2001 in the German art-historical online journal *kunsttexte.de*. After completing the comprehensive exams in November, he is now preparing the dissertation proposal on Italian sketchbooks after the Antique. **Margaret Morse** was a University of Maryland Museum Fellow for the 2001–2002 academic year in the Department of Old Master Drawings at the National Gallery of Art. During the sum-

mer 2001 she interned at the Metropolitan Museum of Art in New York, where she worked with Italian prints from the 15th to the 18th centuries. **Elizabeth Tobey** is researching her dissertation topic, "The Palio in Renaissance Art, Thought, and Culture." She made a brief trip to Italy around New Year's, and visited libraries and print collections in Rome and Florence. Currently she is working as a graduate assistant for the Maryland Institute for Technology in the Humanities on the Thomas MacGreevy online Archive project. Last summer she interned for the Annapolis Maritime Museum, organizing and cataloguing a collection of historic photographs.



## Northern Renaissance and Baroque Art



June Hargrove (center) celebrates the success of Arthur Wheelock's alumni event at the National Gallery with C.D. Mote, Jr., President of the University, his wife, Dr. Wheelock and Dean James Harris, dean of the College of the Arts and Humanities.

Professor Arthur Wheelock organized a major international loan exhibition this past fall, *Aelbert Cuyp*, which was shown at the National Gallery of Art before traveling to the National Gallery, London, in January. The exhibition will travel to the Rijksmuseum, Amsterdam, this spring. Wheelock wrote entries and the introductory essay for the catalogue, which he also edited. He presented a lecture on the artist and his depictions of the "Dutch Arcadia" in both Washington and London.

Wheelock also spoke at two conferences in New York this past winter. The first, sponsored by IFAR (International Federation for Art Research), focused on problems of conflicts of interest surrounding catalogue raisonné research. The second, sponsored by the American Friends of the British Museum,

focused on the relationship in museums between blockbuster exhibitions and the permanent collection.

This past fall saw the premier of the film *Vermeer: Master of Light* in which Wheelock was featured. The film, which is narrated by Meryl Streep, was produced by the National Gallery of Art, and will be shown on PBS stations throughout the United States. The film asks the question "What makes a Vermeer a Vermeer?" It provides many insights into the artist's painting techniques through detailed photography and special effects. The film was featured in a special viewing at the National Gallery for the University of Maryland alumni in early February 2002.

**Aneta Georgievska-Shine**, an adjunct faculty member in the department, has been teaching several courses including "The Construction of the Artist's Persona" and "Art and Imagination."

Outside the department, Georgievska-Shine delivered a paper entitled "Presentation: 'Fresh matter for greedy eyes: Observations on Rubens's invention in the Finding of Erichthonius,'" *College Art Association* 2001. More recently, she co-chaired the session "Rubens's approach to allegories," at *Historians of Netherlandish Art*, Antwerp, Belgium, March 2002. From September 2000 through July 2001, she served as a Research Associate for Catalogues of the Collection, Department of Northern Baroque Painting, National Gallery of Art where her activities included: research and writing of synopses/draft entries for the systematic catalogue of Flemish Paintings.

Most recently, she is contributing the entry on Mario Praz for the 50th anniversary volume of the Andrew W. Mellon Lectures in the Fine Arts, National Gallery of Art. Her article "On Juno and her Double in Rubens's Ixion" is also forthcoming in *Artibus et Historiae*.

Other publications include Review of Erik Jan Sluiter, *Seductress of Sight*, for College Art Association web reviews; March–April, 2001 and Review of Francesco Colonna, *Hypnerotomachia Poliphili*, trans. Joscelyn Godwin, for College Art Association web reviews, April, 2000.

**Lloyd DeWitt** received a one-year curatorial fellowship at the Chemical Heritage Foundation in Philadelphia. He will be working with the Fisher and Eddleman

Collections of paintings in Alchemy, with Larry Principe of Johns Hopkins University, a respected scholar of the History of Chemistry.

## Eighteenth and Nineteenth Century

Professor William Pressly and Suzanne May both spoke at the conference on George Romney held in Liverpool in February 2002. The conference coincided with the opening of a major exhibition of the artist's paintings and drawings, a celebration of the bicentennial of his death. During the conference, May was awarded the Romney Society's annual prize to undertake research on her doctoral dissertation on Romney's history paintings. The University of Maryland was well represented at the conference, as Yvonne Romney Dixon, who received her PhD under the direction of George Levitine, also spoke. As her middle name suggests, Dixon is descended from the artist's family.

Pressly and Dixon both contributed essays to the book, *Those Delightful Regions of Imagination: Essays on George Romney*, edited by Alex Kidson and published by Yale University Press. His essay is entitled "Romney's 'Peculiar Powers for Historical and Ideal Painting,'" and hers is "Romney's Drawings and Academic Tradition."

**Professor June Hargrove**, professor of European Nineteenth-Century Art and Chair, organized a symposium in February for The Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D. C., *Nationalism and French Visual Culture, 1870–1914*, in which she also presented paper, "Qui Vive? France: Sculpture of the Revanche." She is participating in the symposium on *Drawings and Sculpture in the nineteenth century*, at the *Centre Allemand de l'histoire d'art*, in Paris. Her expanded version of "Degas's Little 14-year-old Dancer: Madonna of the III Republic?" was published by the Swiss Institute for Art Research, in a volume of *Essays on Art and Art Research*.



Kathy Canavan and June Hargrove help to conceal William Pressly's secret identity.

**Adrienne Childs** curated an exhibition for the University of Maryland Art Gallery in the spring 2002. The exhibition was titled "Successions: Prints by African American Artists from the Jean and Robert Steele Collection." This project is in association with the David C. Driskell Center for the Study of the African Diaspora. In February 2002, Childs delivered a paper entitled "Race, Turquerie and the Exotic Orient: Nattier's Mademoiselle de Clermont at the Bath" at CAA in Philadelphia. In October 2001 she gave a paper entitled "Tanner, Orientalism and the Development of African American Art," at *Laying Claim: Re Considering Artists of African Descent in the Americas*, a conference at Colgate University. **Colette Crossman** is a third-year PhD student specializing in late eighteenth and nineteenth century British art with a minor in post-war American art. She holds an MA from the Courtauld Institute of Art in London and currently works at the Hirshhorn Museum and Sculpture Garden as Research Associate for the Chief Curator. She represented Maryland at the Mid-Atlantic Symposium this April with a paper entitled "Public and Private in Johan



Adrienne Childs, curator of "Successions: Prints by African American Artists from the Jean and Robert Steele Collection."



Zoffany's Portrait of Charles Townley in his Library." She has previously held fellowships at the Kimbell Art Museum and the National Museum of Women in the Arts. This past summer **Jorgelina Orfila** worked at the Gallery Archives of the National Gallery of Art in Washington in the organization of the Rewald Papers. This year she collaborated in the creation of a database for the photographic material that accompanies the Papers. In February she presented the paper "Nationalism and Incoherence" at the symposium *Nationalism and French Visual Culture, 1870-1914*. The symposium was organized by the Center for Advanced Study in the Visual Arts at the National Gallery in collaboration with Maryland's June Hargrove and Neil McWilliam of the University of Warwick. Papers from the meeting will be published in a volume of the National Gallery's Studies in the History of Art.



Suzanne May considers eighteenth-century prints.

## Twentieth-Century Art

**Professor Steven Mansbach**, new to the department, is introduced on page one. **Professor Greg Metcalf**, an adjunct faculty member, has been selected to create an elephant for the DC Arts Council's *Party Animals* exhibition of public sculptures in the form of elephants and donkeys. The nearly life-sized sculptures will be positioned around the District from the middle of April into the summer. His *Elephis Presley* will be the one that is wearing the jumpsuit, hair, and sideburns of Elvis Presley from his Las Vegas Comeback. In a more serious vein, his Congolese-inspired ritual sculptures will be represented on an "Art at the University of Maryland" website being created by Honors Humanities students.



After the tragedy of September 11, **MaryJo Agerstoun** was inspired by *Women in Black*, an international movement started by Israeli and Palestinian women in 1988 to call for peace in their violence-torn land. The project she developed is called *Women in Black Art Project 2002*. She is collaborating with 11 artists. The *Women in Black Art Project 2002* seeks to encourage and enhance activism by feminist peace advocates by providing a dramatic art focal point for use during demonstrations in behalf of peace and against violence against women. Feminist peace groups have been integrally involved in the development of the art for the project, and the art will ultimately go back to them for their use in organizing for peace and a halt to violence as a means of "resolving" conflicts between nations and people. **Martha Bari** has a year-long appointment as a visiting professor of art history at Hood College, Frederick, MD. **Flora Vilches** spent the recent semester preparing for her oral exams in Modern Art with Professor Withers, which she passed in early

May. She was also invited to give a paper at the Columbia University Center for Archaeology Graduate Student Conference on "Social Life in the Past: Objects, Identities, Politics." At the symposium she is organizing with **Chris Slogar** for the World Archaeological Congress, she will be pursuing her primary research interest, contemporary comments on the [mis]representation and construction of the cultural "other," delivering a paper on the representation of ancient visual cultures by contemporary artists like Fred Wilson, Susan Hiller and Robert Smithson. Additionally, Vilches was recently elected to a graduate student seat on the University Senate. Other key accomplishments include obtaining photographs with both football coach Ralph Friedgen and basketball coach Gary Williams, as well as autographs from players Tajh Holden and Ryan Randall. Working with Professor June Hargrove, **Maria Day** is writing her dissertation on "Primitivism and the Decorative: The Omega Workshops in Modern Design History." Just before the current academic year

began, Maria was able to travel to the Yale Center for British Art in New Haven, CT, and Smith College in Northampton, MA, supported by a grant from the Cosmos Club Foundation. This winter, Maria began an internship with the Historic Annapolis Foundation, where she is cataloguing objects, memorabilia, and photographs from the Julia Anne Walton Tyler collection. The Waltons and their ancestors have resided in Annapolis since the Colonial Period and are an important part of the port town's history. Maria is also serving as Assistant Director of the Advocates for Children program in College Park Scholars, where she coordinates service learning internships and is on the teaching staff. Also a student of Dr. Hargrove,

**Wendy Grossman** received a grant from the Harry Ransom Center for the Humanities in Austin, Texas, for dissertation research in their archives. She was also the recipient of a research grant from the Committee on Africa and the Americas, which underwrote the final phase of her research in Paris this past year. She completed her dissertation "Modernist Gambits and Primitivist Discourse: Reframing Man Ray's photographs of African and Oceanic Art" and graduated in May. An essay based on a chapter of her dissertation will be published in fall 2002 in *Phototextualities: Photography and Narrative*, edited by Andrea Noble and Alex Hughes.

## The Art History and Archaeology Graduate Student Association

The Art History and Archaeology Graduate Student Association is designed to support graduate students in the Department of Art History and Archaeology. The organization offers a forum for communication and exchange of information among graduate students; between graduate students and faculty; and between graduate students and the larger University community. The organization also provides a structure through which graduate students can plan and coordinate activities that enhance and compliment the academic experience for the department as well as for the greater University community.

During the past year, (2001-2002) the group focused on encouraging a greater sense of community within the department through weekly lunches at the Union, monthly birthday parties, the "mentoring" of incoming students, and lunch-time seminars. This is just the beginning of a more ambitious plan that involves an electronic newsletter and a graduate student conference in the history of art and archaeology.

## Special Undergraduate News

**Anastasia Poulos** the December 2001 recipient of the Department's Judith K. Reed Scholarship (awarded to an outstanding graduating Senior) and the undergraduate speaker at the Department's Spring 2002 commencement ceremonies, has received even more recent honors. She will

attend the Summer Session of the American School of Classical Studies at Athens on a fellowship (a rare feat for an undergraduate), and she has been granted the Charles K. Williams II Fellowship for graduate study in art history and archaeology at the University of Pennsylvania.



## The Visual Resource Center

The Visual Resources Center (VRC) has acquired a major collection of 3500 slides of Islamic art from the personal collection of Professor Walter Denny of the University of Massachusetts at Amherst. The slides were made over a period of nearly ten years and reflect the extraordinary access granted to a respected scholar to acquire images not otherwise available. Professor Denny provided copies of his images to several universities at nominal cost in order to promote the study of the culture of Islam. To make them more accessible, he included rights to digitize the images for use in educational settings. With the help of an Instructional Improvement Grant from the Center for Teaching Excellence and the College of Arts and Humanities, we are digitizing and labeling the slides and expect to have many of them available in our ISIS image database by fall.

The ISIS image database is a web-based collection of digital images available for teaching with electronic media. It is part of an ambitious campus-wide project to enable individual departments to share one another's digitized images. The database can be searched by any word or combination of words. The images are coded to permit varying levels of access by users to comply with specific requirements regarding copyright. The project has been a cooperative venture with the Office of Instructional Technology and the Electronic Media Center. We expect the first phase of the project to be ready for demonstration in April 2002. This project, too, has benefited from an Instructional Improvement Grant received in June 2001.



Quint Gregory, new curator of the expanding Visual Resource Center.

With the departure of Sarah Miller, who moved to Detroit to become Slide Curator at Wayne State University, **Lauree Sails** became the new Director of the VRC, and **Quint Gregory** joined the professional staff as Curator. To complement staffing changes, we have constructed new offices in the back of the VRC. In addition to offices for the Director and the Curator, we have a "presentation development" room equipped with a light table and various projection devices.

When you visit the Department next, please stop by and spend some time in the VRC catching up with old friends and sharing ideas for new projects.

### Recent Faculty Publications

*The Visual Culture of American Religions*, edited by David Morgan and Sally M. Promey.

*A Lost Art Rediscovered: The Architectural Ceramics of Byzantium*, edited by Sharon E.J. Gerstel and Julie A. Lauffenburger.

*Moche Art and Archaeology in Ancient Peru*, edited by Joanne Pillsbury.

*The Floating World of Ukiyo-E: Shadows, Dreams, and Substance*, by Sandy Kita.

## 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](mailto:kc2@umail.umd.edu), to share their recent projects and accomplishments.

The department is pleased to announce that **J. Brooks Joyner** (MA 1969) was recently appointed the new director of the distinguished Joslyn Art Museum, in Omaha, NE. The museum has a fascinating collection of art ranging from antiquity to contemporary, from all parts of the world. Curator of African Art, Neuberger Museum of Art, SUNY, Purchase College, **Christa Clarke** (PhD 1998) organized an October 2001 symposium called *Reconsidering the Arts and Cultures of Central Africa* that featured nationally recognized art historians, archaeologists, and anthropologists (including **Ekpo Eyo**). The symposium took place in conjunction with the exhibition Clarke curated "A Personal Journey: Central African Art from the Lawrence Gussman Collection," opening at the National Museum of African Art in DC in June. She was also recently appointed Exhibition Reviews Editor and Consulting Editor for *African Arts*. She is co-editing a book, *Representing Africa in American Museums Collections*, with Kathleen Bickford Berzock of the Art Institute of Chicago. **Julia Dabbs**, Assistant Professor of Art History at the University of Minnesota, Morris, gave a paper entitled "Assessing Anecdotes in the Life-Stories of Italian Women Artists of the 17th and 18th Centuries" at the 2002 College Art Association conference in Philadelphia. She has received two summer research fellowships to work on a related book project involving the translation and analysis of life-stories of early modern women artists, 1400-1800. **Ferdinanda Florence** has been hired for a tenure-track position in Art History at Solano Community College outside of San Francisco. **Janet Headley** (PhD 1988) is completing her second term as Chair of the Fine Arts Department at Loyola College in Maryland. In her tenure as Chair, the full-time faculty doubled in size and launched plans for new facilities for the Theatre and Visual Arts programs. **Kristen Hileman**

recently began as the Hirshhorn Museum's Associate Information Officer in the Office of Public Affairs. She will also continue to teach the third year Theories of Art course at the Corcoran School of Art. **Michelle Kloss** (PhD 2000) works for the Maryland State Archives in Annapolis as the curator of the State of Maryland's collection of fine and decorative arts. **Deborah Rindge** has a tenure-track art history position at North Central College in Naperville, IL. She recently became co-Director of the Art Department. **Laura Roulet** (MA 1999) is pleased to announce her recent award-winning book *Puerto Rican Installation Art: the Guagua Aerea, the Trojan Horse, and the Termitte*, (University of Puerto Rico Editorial, 2000). The project began as her M.A. thesis, was published the following year, and has recently won an award from the PEN chapter in Puerto Rico. We are grateful that she has donated a copy to the Art Library. In December **Kimberlee Staking** finished a temporary appointment at the National Portrait Gallery and was awarded a certificate of superior achievement from the Smithsonian Institution. She received a graduate certificate in Women's Studies in May 2001 and is teaching as an adjunct faculty member in the Women's Studies Department and will be joining the UMBC Department of Visual Arts as adjunct faculty in the fall. Since graduation, **Sally Shelburne** has worked at the National Gallery of Art in a variety of challenging positions including exhibitions assistant in Modern and Contemporary Art and director of a program for the DC Public Schools in the Education Division. She is currently a staff lecturer in Adult Programs where she has the great luxury and pleasure of talking about art in the galleries, giving tours on special exhibitions, and conducting mini-courses and overviews of Western Art. She also writes articles about objects in the collection for local publications and may have some of these posted on the Gallery's website.



# The Art Library

The University of Maryland Libraries are pleased to announce an important gift from **Penny Morrill**, a recent graduate of the department. While pursuing her studies, Morrill recognized a need in the collection for examples of Pre-Columbian codices, manuscripts which preserve both secular and religious information. Morrill has given four codex facsimiles to the Libraries—Cospì, Vaticano-B, Fejervary-Mayer, and Codice de Xicotepec—in honor of her doctoral dissertation committee, which included Professor Arthur K. Wheelock, Professor Regina Harrison, Professor John Carlson, Professor Samuel Edgerton, Professor J. Douglas Farquhar, and Professor

Anthony Colantuono. Her gift will be greatly appreciated by all faculty and students doing research in this important subject area. The lavishly illustrated codices are currently on view in the Art Library display cases and will be held in the Rare Book collection at Hornbake Library.

The library also welcomes graduate assistant **Tina Bobe**, a first-year graduate student in the College of Library and Information Studies, working toward an MLS. Her emphasis is on information technology and the challenges of incorporating visual images in database design and information retrieval.

## Art Library Hours

**Monday-Thursday: 8:30 am to 10:00 pm**

**Friday: 8:30 am to 5:00 pm**

**Saturday: 10:00 to 5:00 pm**

**Sunday: 1:00 pm to 10:00 pm**

*The Department bids a fond farewell to Lynne Woodruff who leaves her position as head librarian of the Art Library. During her eleven-year administration, the library has been transformed into a dynamic, service-centered unit where students are encouraged to seek support for their assignments and research. Not only has the atmosphere provided a welcome environment, but her active contributions to collection management have enriched our holdings dramatically. She has been a wonderful colleague, mentor, and friend to faculty and students alike, and we will miss her.*



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

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