From the Desk of the Chair

What is opportunity but inconvenience rightly put?
—G.K. Chesterton

Nobody pretends that budget cuts are fun. Financial constraints for higher education will continue to have an impact on colleges and universities across the nation. But, as President C.D. “Dan” Mote has been quick to point out, the University of Maryland is nonetheless able to ensure the strength of its programs, and we remain committed to excellence and diversity. The straitened finances have encouraged departments and units to pool resources more creatively, and the level of interdisciplinary exchange will benefit as a result. Admissions remain constant in both quantity and quality, and we look forward to another outstanding new class of undergraduate and graduate students alike in the fall.

Diversity is the natural result of the global range of our program, and we are happy to see that next year’s students again come from a wide range of nations and backgrounds. Our students, both graduate and undergraduate, have earned a wide range of prestigious prizes, grants, and fellowships, which are listed under their names in the newsletter. The faculty awards are also cited individually, but four faculty this year have won especially prestigious fellowships and awards: Renée Ater, the Henry C. Welcome Fellowship from the Maryland Higher Education Commission; Anthony Colantuono, a fellowship at the Villa I Tatti; Geneva Kornbluth, fellowships from the American Association of University Women and the American Philosophical Society; and Sally Promey, The Kirwan Faculty Research and Scholarship Prize.

The Department has hosted a diverse range of scholars this year. Marc Fumaroli, Professor at the College de France, Paris, spoke on “Cardinal Richelieu and the Problem of a French Style in the Arts (1614–1642),” as the George Levitine Lecture for the Middle Atlantic Symposium. Renowned artist Judy Chicago met with graduate students in Josephine Wintners’ seminar “Feminist Art & History in the New Century.” Rudolf Preimesberger, Professor emeritus at the Frei Universität, Berlin and this year’s Senior Getty Research Fellow, presented his research on Bernini and the busts of Louis XIV and Monsignore Montoya at a workshop co-sponsored with the Center for Renaissance and Baroque Studies. Columbia University Professor Simon Schama spent a day in the Department meeting with graduate students while he was on campus for the Distinguished Lecturer Series, sponsored by the Graduate School.

One of our priorities is to find new ways to reach out to graduates, alums, and friends of the Department. Although we have many public events that appeal to our diverse audiences, we are actively seeking further ideas and opportunities to enhance our interaction. If you have any suggestions, please don’t hesitate to contact me at hargrove@umd.edu.

Thank you all for another great year!

June Hargrove
Chair
**The Kirwan Faculty Research and Scholarship Prize**

The Department is pleased to announce that Professor Sally Promey is recipient of this year's Kirwan Faculty Research and Scholarship Prize. The Kirwan Prize is presented annually to one member of the University faculty in recognition of highly significant work of research, scholarship, or artistic creativity achieved within the past three years. At the Faculty and Staff Convocation on 8 October 2002, Promey was recognized for her "pioneering scholarly strategy [concerning] the role of images and objects in the practice of American religion and . . . religion's part in the production, reception, and theorization of American art." In the University's statement announcing the award, members of the selection committee and external referees noted that "Promey has paved the way to developing a new area of concentration in the field of American artistic and cultural history; the study of the complex intersections of religion and visual arts." Among her many honors, Promey has been recipient of three national scholarly book awards and numerous competitive fellowships and grants. In 2001, the University System of Maryland selected her for its Regents Faculty Award for Excellence in Research, Scholarship, and Creative Activity. She is currently writing a history of the public display of religion in the United States from the eighteenth century to the present.

**Marc Fumaroli to Speak at the 2003 Middle Atlantic Symposium**

This year it is the Middle Atlantic Symposium’s good fortune and privilege to host Professor Marc Fumaroli as its keynote speaker. Known for the eloquence of his language as well as the subtlety of his thinking, Fumaroli is a true pleasure to hear. He is a remarkable and distinguished one, including such significant publications as L’Age de l’éloquence: rhétorique et ‘res literaria’ à la Renaissance au sein de l’époque classique (1980, reissued 1994), the exhibition catalogue L’inspiration du poète de Poussin, Exposition sur l’imagier du Parvis de l’école (1990), and L’oeuvre, l’école, l’état, l’époque des images (1994), and Quand l’Europe parlait français (2001). In 1986, Dr. Fumaroli was elected a professor of the College of France, where he was awarded the chair for “Rhetoric and Society in Europe, 16th through 17th Centuries.” A founder of the International Society for the History of Rhetoric, he has been prominent in numerous scholarly organizations, and since 2000 he has served as president of the Society for French Literary History. Dr. Fumaroli’s scholarly participation extends significantly beyond France. He is well known to Washington audiences, having been several times an important participant at CASVA and the National Gallery of Art, where three years ago he gave the prestigious Mellon Lectures. He has lectured in California, Colorado, Georgia, Indiana, Iowa, Maine, Maryland, Massachusetts, Michigan, New York, Ohio, Pennsylvania, Texas, Virginia, Wisconsin, and Wyoming.

**Faculty Listed by Fields**

**Arts of Africa and the African Diaspora**

*Professor Renee Ater and Eko Eyoh*

**Arts of the Americas**

*Professor Arthur Miller and Joanne Pillsbury*

**Art of the United States**

*Professors Renée Ater, Franklin Kelly, William Pressly, and Sally Promey*

**Arts of Asia**

*Professors Sandy Kita and Jason Kuo*

**Arts of Europe**

*Professor Marie Spiro and Marjorie Venit*

**Byzantine and Western Medieval**

*Professors Sharon Gerstel, Gena Kornbluth, and Marle Sideris*

**Renaissance and Baroque**

*Professors Anthony Colantuono, Douglas Farquhar, and Arthur Wheelock*

**Activity**

June Hargrove congratulates Professor Sally Promey on her big day!

**Faculty News**

**PROFESSOR RENÉE ATER**

Renee Ater continues a busy schedule of delivering papers at conferences and symposia. In October 2002, she participated in a multidisciplinary conference at Emory University on "Lynching and Racial Violence in America: Narratives and Legacies." Ater’s paper focused on Mena Warrick Fuller’s Mary Turner: A Silent Protest Against Mob Violence. She gave an account of the brutal lynching of the pregnant Mary Turner in Brooks County, Georgia, in May 1918 as well as discussed Fuller’s commemoration of the event in her sculpture rendering of the lynching. Ater also delivered a paper at the Archives of American Art in November on Fuller’s Ethiopia Awakening. In April 2003, Ater has been invited to participate as a panelist at the 14th Annual James A. Porter Colloquium on African American Art at Howard University. The theme of the colloquium is “Memory, Metaphor, and Gender: Black Women in Art and Visual Culture.” In August 2002, she was awarded the Henry C. Welcome Fellowship Grant from the Maryland Higher Education Commission. The grant for a three-year period “is designed to help recruit and retain outstanding new faculty members and to assist the fellows in pursuing their professional goals.” Ater is the sole recipient of the Welcome Fellowship this year at the University of Maryland.

**PROFESSOR ANTHONY COLANTUONO**

Anthony Colantuono is currently on research leave as Robert Lehman Fellow at Villa I Tatti, the Harvard University Center for Italian Renaissance Studies in Florence, Italy. Professor Colantuono is working on a book tentatively entitled The Culture of Prudence: Advice, Control and Artistic Creativity in Early Modern Italy. In October 2002, Colantuono lectured at the Courtauld Institute of Art, London on “Seasons of the Libido: Titian, Equinoctial, and the Technique of Invention in Alfonso d’Este’s Camerino.” He is also co-organizing, with Dr. Elisa Di Stefano (Università di Palermo), a conference on 17th-century Italian sculptors, scheduled to take place at the American Academy in Rome in September 2004. Meanwhile, his wife is also busy at Villa I Tatti volunteer- ing her archival skills producing a guide to the correspond- ence of Sir Kenneth Clark. Their son Nicholas is proving extremely proficient at learning Italian while attending school in Florence.

**PROFESSOR EKO EYO**

Last summer, Eko Eyoh continued his archaeological research in Nigeria with an excavation at Bang town, which yielded terracotta vessels, bronze jewelry, and glass beads. In February, he presented a lecture entitled, "A New

**PROFESSOR SHARON J. GERSTEL**

After a summer on Crete and in the former Yugoslavian Republic of Macedonia and Northern Greece, Professor Sharon Gerstel returned from sabbatical to assume the position of Director of Undergraduate Studies. At the same time, she continued to serve as President of the Ohio Art History Association, which hosted its annual conference at Ohio State University. Gerstel recently completed a lengthy archaeological study of the late medieval site of Penkun, Boositi. The article, which incorporates contributions by Mark Muna, Arthur Robinson, Ethne Barnes, Heather Grossman, and Machiel Kiel, will appear in the June issue of Hesperia. This article constitutes the first, in-depth study of a medieval peasant village under foreign overlordship during the time of the Catalan occupation of central Greece. This year, Gerstel has also published book reviews in Church History and Al-Masaq: Islam and the Medieval Mediterranean. An article in Dartmouth Oaks Papers examines civil and monastic influences on wall paintings in late medieval Thessaloniki. As in the past, Gerstel maintains a busy lecture schedule. In February she chaired, together with Linda Saffran, a session entitled "Ethno-Art: History? Understanding the Art of Premodern Cultures through Ethnography and Ethnohistory." The subject of this session derives from her current book project on the decoration of peasant churches in medieval Greece. In May, Gerstel, together with George Majeska, will serve as symposium for the Dartmouth Oaks Symposium, "The Sacred and the Profane in Europe, 300-1300." On June 30, Gerstel will present a lecture on the decoration of the reverse side of the screen, a painted phenomenon closely linked to the proliferation of bi-lateral icon and panel paintings in religious contexts in both East and West. She will also lecture at Harvard University in March at a symposium connected with the exhibition "Byzantine Women and Their World."

**PROFESSOR JUNE HARGROVE**

June Hargrove participated in a symposium in Paris honoring Hans Luedicke, entitled European Drawings and Sculpture in the 19th century, at the German Center for the History of Art. She spoke on the bust of Bianca Capella, a Venetian woman, by the Swiss artist Marcello (the Duchess of Calona). Hargrove amplified her text for the exhibition catalogue of La Collection Billa at the Kunsthalle in Bern, Switzerland. The Phelps Fund has also received a book donation from Professor Hargrove three times this year—all for different events.

For the Museum in November, 2002, she presented the Rose Susan Hirschorn Belfond Endowed Lecture on "Rodin in Perspective: Art and Extravagance." In conjunction with Degas and the Dance, the PMA invited her to her international symposium, where she presented new research on Degas and for the joint alumni organizations of the Colleges of Arts and Humanities and of Behavioural Sciences, she gave a private lecture and tour of the Degas exhibition. She was also the Celebrity Lecturer in the Flagship Series on the Prinsenland for the Holland-America Lines last fall in Australia and New Zealand. The volume for the Center for Advanced Study in the Visual Arts, National Gallery of Art, Nationalism and French Visual Culture, 1870-1916, edited in collaboration with Neil McWilliam, is in press. She oversaw the text for The Pedestal of the Statue of Liberty at the Octagon.

**PROFESSOR FRANKLIN KELLY**

Frank Kelly remains as busy as ever, having recently taught a graduate seminar at Maryland on American Still Life and Traditions. He is the editor of an exhibition catalogue for the National Gallery with the National Gallery exhibition: Deceptions and Illusions: Five Centuries of Trompe L'Oeil Painting. Kelly is co-organizing a retrospective on the American landscape painter Sanford Robinson Gifford that will open at the Metropolitan Museum of Art this fall, traveling to the Amos Carter Museum in Fort Worth, TX, before arriving at the National Gallery of Art this summer of 2003. He is also organizing a major exhibition on J.M.W. Turner with the Tate Britain that is due to open in 2005, as well as an exhibition (also in 2005) on Thomas Cole and the Hudson River School. These projects are all part of the John Constable exhibition, devoted to John Constable's 'six-foot' exhibition pictures and their attendant full-size sketches. Also in the works is a highly anticipated retrospective on George Bellows. Dr. Kelly recently acquired a superb 1863 autumnal landscape entitled October by William Trost Richards for the National Gallery's collections. He is preparing a lecture for a symposium on the landscape at the Vassar College in April, and he continues to serve on various committees, including the Olana National Advisory Council, the Telfair Museum of Art, Advisory Committee, and the Frederic Edwin Church Catalogue Raisonné Committee.

**PROFESSOR SANDY KITA**

Sandy Kita is curating an exhibition of Japanese prints at the Museum of Art of the University of Virginia in Charlottesville. He has received a grant of $50,000 from the Leona and Rhodes B. Carpenter Foundation this year. The exhibit entitled The Moon Has No Home: Japanese Prints from the University of Virginia will open this fall. A catalogue featuring a main essay and entries by Dr. Kita with other entries by graduate students Seojung Shin, Vivien Gao (undergraduate), and the Swiss artist Marcello (the Duchess of Calona). Hargrove amplified her text for the exhibition catalogue of La Collection Billa at the Kunsthalle in Bern, Switzerland. The Phelps Fund has also received a book donation from Professor Hargrove three times this year—all for different events.

For the audience of the Rare Book School for the University of Virginia that is planned for next spring or fall, the exhibition will open the following spring or fall. Dr. Kita lectured at the Bonnard exhibition at the Philadelphia Museum of Art on November 8 last year on the topic of the "Redefining the Relationship Between the Art of Bonnard and Ukiyo-e"; he follows Ambassadors J. Stapleton Royal, James Lilly and, Karl Klementi and various other specialists at the Asian American Forum in May this year. He also spoke at Scholten Japanese Art in New York last August on "Ukiyo-e: Changing Perceptions of Collecting." Last February 22, he spoke at the symposium "Dawn of the Floating World" at the Royal Academy of Arts, School of Oriental and Asian Studies, London. His topic was "Matsumoto: Founder of Ukiyo-e and the Last Edo." Kita also spoke on April 12, 2002 on "an Asian Strategy for Engaging Students" at the 2002 Lilly conference on College and University Teaching—East Towson, Maryland. His article "A Court Painting of a Fast Ball in the Cleveland Museum of Art," published in Orientalia, 2002 2005, will appear in the book on Japanese art that will be brought out by the journal. Kita is currently working on a large exhibition of Japanese medical prints with the University of Kansas, the University of San Francisco Medical School, and the University of Virginia.

**PROFESSOR JASON KUO**

Since the summer of 2000, Jason Kuo has been directing the Summer Institute of Coincissiunship in Chiralt-Catalan, sponsored by the Harwood Foundation and the Luex Foundation. The institute's program is centered around intensive training in coincissiunship through first-hand experience with works of art 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. Participants come from a variety of institutions including Harvard University, the Ohio State University, the University of California at San Diego, the University of California at Santa Barbara, and the University of Pennsylvania. This summer, the faculty will consist of both curators and art historians who have extensive experience in coincissiunship. Recent instructors include Alan Gann (Freer and Sackler Galleries), Jan Stuart (Freer and Sackler Galleries), Marilyn Wong-Gleyne (independent scholar), Leola Fearnley (Regent College, University of Toronto), Yu-Puang Hui (The Palace Museum, Beijing), and Wang Yoo-rin (The National Palace Museum, Taipei).

**PROFESSOR JOANNE PILSBURY**

Joanne Pilsbury returned to campus after her year in the United Kingdom on a British Academy fellowship. The award was awarded in recognition of a long-term research project she has been directing on the early modern sources for the study of the Inka. This three-volume work is currently under preparation and will include essays by 122 authors based in nineteen countries. Now in the final editorial stages, the guide has been accepted for publication by the University of Oxford. This project is supported by the Getty Grant Program and the Center for the Advanced Study in the Visual Arts, National Gallery of Art, with additional major funding from the Getty Grant Program and the Center for the Advanced Study in the Visual Arts, National Gallery of Art.

The Lamps inside Foundation has provided funding for the translation of the project into Spanish. Publication of the guide is expected in 2004-5. Professor Pilsbury, her article "Inka Urukri: Strategy and Design in Colonial Peru," on the transformation of an Inka textile tradition in the early colonial period, has just been published in the History of Textile and Clothing: 1500-1900, 2002, pages 68-103. The study explores the ways in which certain designs are transformed in the meeting of indigenous Andean and European cultures. A related article, on a set of Inka-colonial textiles collected by Adolph Bandelier in the late nineteenth century, is scheduled to appear in the volume Andean Textile Traditions, edited by Margaret Young-Sánchez (Denver Art Museum). In the autumn term she was an invited lecturer on an expedition along the west coast of South America sponsored by the Harvard Foundation and the University of Pennsylvania. She continues to serve as President of the Association for Latin American Art, and is on the board of the Peruvian-American Research Institute.

**PROFESSOR WILLIAM PRESSLY**

In September of 2002, Bill Pressly gave a Works-in-Progress talk at the Center for Renaissance and Baroque Studies entitled "The Love-Dream of Thomas Chatterton." He will soon have completed the book, which there will form the core of a chapter in the soon-to-be-completed book The Artist as Original Genius. In early November, Pressly participated in the 25th Annual Art Symposium held at the Yale Center for British Art, giving a talk on his collections of Neoclassical and Romantic figure drawings. He also wrote three entries on Johann Zoffany and the London Studio, one for The Studio for the exhibition published in the 1983-‘Venedig in Europa Mitte, which accompanies a show opening on May 28, 2003 at the Museum der Stadt Regensburg. On March 15, 2003, he was one of the discussion leaders and panelists for the program on Thomas Gainsborough at the National Gallery of Art.

**PROFESSOR SALLY PROMEY**

While her major publications to date have focused primarily on nineteenth-century subjects, in terms of her current research Sally has recently been working on a biographical study spanning four centuries in time. She has just completed an historiographic essay for The Art Bulletin titled "The

PROFESSOR MARJORIE VENIT

The latter part of the year 2002 was particularly productive for Marjorie Venit. With the completion of spring's courses, she looked forward to the fall's"><p>PROFESSOR ARTHUR WHEELOCK

Arthur Wheelock, who organized the large exhibition "Heilbrunn藏品" Capella at the National Gallery of Art in Washington in the fall of 2002 (it subsequently traveled to the National Gallery, London, in the winter of 2002), lectured about the creation of the exhibition at a symposium held last summer at the show's last venue, the Rijksmuseum, Amsterdam. He also wrote an article about "Cypri (with Anna Tummers), "Abelbert Cypri: peindre de l'Ardenne hollandaise," which appeared in Eestimaine Oulu: The Art of Europe in February 2002. This past year Wheelock was one of the organizing curators for a large exhibition held at the National Gallery of Art, The Deceptions and Illusions: Five Centuries of Trompe Oeil Painting. He wrote an introductory essay for the catalogue, "Illusionism in Dutch and Flemish Art," and a number of articles and catalogue entries. He also wrote a review of the catalogue for the exhibition Pieter Saenredam: The Utrecht Work, which was held at the Central Museum, Utrecht. The review was published on-line in the Historians of Netherlands Art Newsletter, 2002. Finally, he wrote the introductory essay about the paintings of the contemporary California landscape painter Jim Caldwell (for Caldwell's publication The Golden Coast: From Big Sur to San Diego, 2000). He also presented lectures at a number of symposia. These included "Completion and Replication: Deference to Rubens' Original in the Versions of Deborah Kip, Willem van de Velde, and Bathsheba Gerbic and her Children," a lecture jointly written with Melanie Gifford (who actually made the presentation) for the annual meeting of the Historians of Northern Renaissance Painting in 2002 and "Bellaric Symposium held in November 2002 in Kyoto, Japan, Wheelock's talk and subsequent panel discussion focused on the question of "How do we know it is a Rembrandt?" In the fall he also served on a panel at a public symposium at the Hirshhorn Museum that discussed questions of realism raised by the Ron Mueck exhibition. His public lectures for the fall were included: "Written Words and Their Painted Images (images in Dutch Art)," a talk given at Hornbake Library in honor of Eda Levine's generous gift of George Levine's rare book collection to the University of Maryland; "Dutch and Flemish Paintings at the BMA," a lecture given to the docents at the Baltimore Museum of Art; and "The Passionate Sound." In addition, he served on the Nokia Museum of Art, West Palm Beach, Florida.

GRADUATE STUDENT NEWS

VIRGINIA ADAMS

Ginny Adams curates a show at School 33 in Baltimore that ran from Nov. 2 to Dec. 2, 2002, entitled "The Pencil of Nature" in Our Digital Age: Photomontage in Recent Art." The seven artists represented combined photography with other media, including painting, sculpture, computer manipulation, and open-ended narrative. The show was featured in Baltimore Sun and the City Paper, and was rated by the latter as one of the 10 best art exhibitions in Baltimore for 2002. This semester, Adams is teaching contemporary art at Loyola College.

ESTHER ADLER

Esther Adler joined the department as a first year Masters Student after graduating from Brandywine Community College and the Contemporary Art Department of the MFA Boston. Her main field of interest is modern and contemporary art, and she is also pursuing a career in the Contemporary Art Department of the Fine Arts Board. Her current project is an exhibition at the Hirshhorn Museum and Sculpture Garden, where she is working with Curator of Contemporary Art Olga Vino on the first major retrospective exhibition of the work of Ana Mendieta.

MARY JO AGERSTROM

Mary Jo Agerstrom served on panels about women and war at two women's studies conferences in 2002, speaking on the collaborative activist art of the Women in Black Art Project, the project, created by Mary Jo together with six Florida artists (Gay Katrin, Craig and Alice Ludwig, Pamela Porath, Mary Boyer and [an] Jones), deploys three sculptural costumes (see them at www.artwomen.org/whd/index.htm) at feminism anti-racism and anti-violence demonstrations. In 2002, the costumes were involved in performances on International Women's Day at the UN in Geneva, in solidarity with the families of murdered and kidnapped women in Juarez Mexico in August, and on Memorial Bridge, in solidarity with 9-11 families for Peaceful Tomorrows on September 11, 2002. The costumes have been in four performances in Serbia and Bosnia since September. They will travel to Japan and Australia in summer, 2003. A book and exhibition is planned for Fall 2004. Mary Jo also organized an on-line symposium on Cyberfeminism and Art on the website she co-directs with curator Mary Rose Taylor. See it at http://www.artwomen.org/current/cyberfem/index.html.

LESLIE BRICKER

Leslie Brick is currently a Graduate Fellow at the David C. Driskill Center for the Study of the African Diaspora where she continues to research and write her dissertation entitled: Resistance: Agency and the Aesthetics of Power in Vodou Vodoun Vodun. In March she will present a paper entitled "Bound to Work: Kongo Power in the Arts of a Vodoun Society" at the 4th annual Uncovering Connections: Cultural Endurance by the Pan-African CARIBBEAN conference at Medgar Evers College of the City University of New York. With a grant from the Cosmos Club Foundation, Leslie will spend three months in Haiti.
this summer documenting Voudou ceremonies, pilgrimages, and sacred spaces, in addition to continuing archival research.

ADRIENNE CHILDS
Adrienne L. Childs is a Ph.D. candidate in 19th-century European art. She is working on a dissertation entitled *The Black Atlantic Black Orientals in Nineteenth-Century French Art*, 1850–1900. She currently teaches Nineteenth-Century European Art at University of Maryland.

COLLETTE CROSSMAN
Collette Crossman continues to work as a Research Associate at the Hirschhorn Museum and Sculpture Garden, where she helped coordinate and install the exhibition *Open City: Street Photographs since 1950*, this past year. Having recently passed her doctoral examinations, she is currently researching ideas for a dissertation topic dealing with Victorian art and religion.

MARIA DAY
Maria Day's nearly completed dissertation in Renaissance art reinterprets the role of the Omega workshops in the modernist design history. She received a summer 2002 internship at the Maryland State Archives, where she participated in archival research and compiled data on runaway slaves in Baltimore County from 1830 to 1860 with a team of researchers. Since August 2002, she has been working as an intern at the Historic Annapolis Foundation. In September 2002, she updated the Decorative Arts tour for the Foundation's William Paca House. She is currently cataloguing the Foundation's collection of decorative objects in the Wallace Tyler Collection. She and curator Heather Venters are researching the 19th- and 20th-century objects for future exhibition and publication. In January and February 2003, Day was awarded a second internship at the Maryland State Archives. She spent the holidays of seventeenth-century Marylanders and illustrated them with digital images of documents and art. This work will appear on an educational website sponsored by the Archives and Maryland Public Television. The website is scheduled to launch on Maryland Day, March 25, 2003. She will be defending her dissertation soon and intends to graduate in August 2003.

TULIJA FLEMING
Tulija Fleming is currently working as the Assistant Curator of American Art at The Dayton Art Institute. Over the summer, Tulija was the in-house curator for the traveling exhibition *Looking Black*. Originally, this exhibition consisted of 36 contemporary art objects by artists such as Kara Walker, Emma Amos, and Renee Cox. To provide a sense of context, she added an additional 50 objects from both the Black Art Movement of the 60s and 70s as well as racist emblems from the turn of the twentieth century. The exhibition received twice its expected visitation (over 4,000 visitors), becoming the only exhibition last year to achieve a significant profit for the museum. Recently, Tulija has been busy making inhouse arrangements for the traveling exhibition *Clement Greenberg: A Critical Collection*. In the fall, she was elected to serve as a member of the Board of Trustees for a ten-year-old organization called the African American Visual Arts Council (Dayton, Ohio). She is currently serving on the National Underground Railroad Freedom Center Committee for Public Art as both a member and an art juror. This Committee has been granted one million dollars to commission contemporary art for public spaces in the 110 million dollar soon-to-be constructed National Underground Railroad Freedom Center (Cincinnati, Ohio). She also serves as a Museum Loan Network consultant for the DuSable Museum in Chicago (the oldest African American Museum in the country). She has the enviable task of assessing their painting collection (they have roughly 4,000 paintings), consolidating and choosing the best 100 to place on the museum loan network. She has to provide the network with the proper provenance of these works before they are placed in the network. Once this work is completed, Tulija will co-author an article on the project with Selen Holmes (the DuSable Museum’s Chief Curator) for the Museum Loan Network's journal.

MARINA GALVANI
Thanks to a University of Maryland Museum Fellowship, Marina Galvani is spending the academic year working in the department of Italian Renaissance Painting at the National Gallery of Art, in Washington, DC. Her supervisor is Dr. David A. Brown. Her research at the museum has centered on sixteenth-century Venetian portrait paintings of men in procession for an exhibition organized in conjunction with the Kunsthistorisches Museum in Vienna. The exhibition is scheduled to open in 2006. Marina also continues to work on her small cultural business consulting company, which recently took her to Iran where she visited Tehran and Isfahan.

LAURA GROVES
Laura Groves is a first-year Ph.D. student interested in American works on paper from the late nineteenth and early twentieth centuries, and art related to the Colonial Revival. She received the Jenny Rhee Fellowship for 2002. During the spring 2003 semester, Laura will be interning at the Corcoran Gallery Sarah Cas, Bechooker Curator of American Art, with the American collection catalogue project.

BEN IRWIN
Ben Irwin received a bachelor's degree in Studio Art and Art History, with a minor in English, from the University of Pennsylvania in 2001, and is a first-year Masters Degree student specializing in seventeenth-century art in Southern Europe. He is the recipient of an Open Nomination Fellowship from the University of Maryland Graduate School that has allowed him the opportunity to study Italian. For his master's thesis, he is planning to focus on the latter half of the seventeenth-century in Rome, and Leonard Pacelli's biography of artists as a point of departure.

GUY JORDAN
During the summer of 2002, thanks to the Predictoral Fellowship Program for Travel Abroad for Historians of American Art at the Center for Advanced Study in the Visual Arts, Guy traveled to England, Greece, and Turkey. This summer, he looks forward to teaching a course on Islamic Art and Architecture. His current research project is a triology as a paradigm for investigating early seventeenth-century American Art.

JASON LAFOUNTAIN
Last summer, Jason Lafountain worked as a research assistant to Mary Anne Foley. Director of the Arts Program of the Federal Reserve Board. He researched seventeenth-century American art in the collection and contributed an essay to the forthcoming catalogue. Some of his previous research, done while an undergraduate at the University of Chicago, will be included in the exhibition *Window on the West: Chicago and the Art of the New Frontier, 1890-1940*, which will open at the Art Institute of Chicago in June. He is currently engaged in developing a master's thesis that re-investigates the art of colonial New England, with special attention given to gravestone carving.

MARGARET MORSE
Margaret Morse advanced to candidacy in the fall, and is currently teaching courses on Renaissance and Baroque art at the Catholic University of America in Washington, DC. She was recently awarded a pre-doctoral grant from the Gladys Krieble Delmas Foundation to pursue research in Venice and the Veneto for her dissertation, *The Arts of Domestic Division in Renaissance Italy*.

ELIZABETH NOODRAY
In summer 2002 Elizabeth was the Muriel G.S. Lewis Intern in Painting in the Arts of Europe Department, Museum of Fine Arts, Boston. She worked independently and with curator Ronni Baer researching the permanent collection of Dutch and Flemish Paintings.

JORGELINA ORFILA
This past summer Jorgelina Orfila was a University of Maryland graduate student at the Archives of the National Gallery of Art where she organized the photographic material that accompanies the John Rewald Papers. Her article "Blague, Non Blague: l'Art de l'Intelligence" will be published in an upcoming volume of the National Gallery's *Studies in the History of Art*. The article is based on a paper Jorgelina presented at the symposium *Nationalism and French Vioirc
e", 1870-1914 in February of 2002 which was organized by CASVA and coordinated by Maryland's own June Hargrove and Neil McWilliam of the University of Warwick.

VALERIE ORTIZ
Valerie Ortiz is finishing her thesis topic discussing how Chinese Ming Gardens and the Japanese Yeshmak (brothel district) served as fantasy worlds that allowed individuals to escape from the restrictions of Confucian society. This May she will present three lectures at community centers in the Prince George's County area. Topics include "The Kimono," "The Cult of Tea," and "Rock in the Road: Japan's Divergence from Chinese Garden Aesthetics."

AKELA REASON
Akela Reason is one of ten PhD students participating in the Getty Research Institute's Fourth Dissertation Workshop, "Unveilable Strategies," which is being held April 11-12 in Los Angeles. She is currently holding a museum fellowship at the Philadelphia Museum of Art, where she works with the Medieval and Gothic Collections. Her primary interests are American Art. Much of their time these days is devoted to preparing a catalogue of the museum's Thomas Eakins collection.

CAROL RIGGLES
Carol Riggles was recently asked to join the Key Leadership Team of Shared Vision as their "in-house" art historian. Shared Vision is a not-for-profit organization dedicated to creating monumental public artworks of exceptional quality, and also engaging community participation. Shared Vision's participatory projects engage thousands of people in the creative process and draw tens of thousands of visitors. These projects generate dramatic community benefits on economic, social and cultural levels simultaneously.

CHRISTOPHER SLOGAR
Christopher Slogar relocated to Nigeria last summer to conduct research on pottery production in the Cross River region of Nigeria. His article "Carved Trqoup: Figures from Abeokuta Nigeria" was recently published in the
ANNE WAGNER

Ann Prentice Wagner, a doctoral student in American art history, is writing a dissertation entitled "Living on Paper: the Culture of Drawing and Watercolor in the 18th Century." The Smithsonian Institution awarded her a pre-doctoral fellowship to work at the Smithsonian American Art Museum and the Hirshhorn Museum and Sculpture Garden. In addition, the Georgia O'Keeffe Museum Research Center in Santa Fe, New Mexico, has awarded her a visiting scholarship. Wagner, former Assistant Curator of Prints and Drawings at the National Portrait Gallery, was co-essayist for the newly published catalogue Eye Contact: Modern American Portrait Drawings from the National Portrait Gallery, edited by Wendy Wicker.

ELIZABETH TOBEY

Lisa Tobey is working on her dissertation, The Palio in Renaissance Art, Thought, and Culture, which deals with the ephemeral art produced in conjunction with palio races—horse races run to commemorate religious feasts and saints' days. She has been invited to contribute an essay on palio horses to the volume, Kingdom of the Horse: The Horse in Early Modern Europe, to be published by Palgrave Press. At the Sixteenth Century Studies conference in October, she will present a paper in an interdisciplinary session on the Horse in Early Modern Europe, organized by Pia Coves, Professor of Art History at the University of Arizona. Liz currently works at MITH (Maryland Institute for Technology in the Humanities) where she is the Project Manager for the Thomas MacGreevy and the modernist painter Jack B. Yeats (further of the poet W.B. Yeats).

JONATHAN E. WALZ

Upon completion of his thesis on Charles Demuth and the artist's images of church steeples, Jonathan Walz is projected to receive his Master's degree this summer. In May he will also receive a Certificate for completing "Education for Ministry," a four-year program on church history and theology, taught by the University of the South, Sewanee, Tennessee. The Demuth Foundation has invited him to speak at the symposium they are organizing for the institution's 25th anniversary, to be held in Lancaster, Pennsylvania, in June 2005. During the current academic year he has served as treasurer for the graduate student Art History Association. For the department's Americans he organized a talk in February at the National Gallery of Art, where paper conservators Judy Walch and Nevin Soodam presented their research on Winslow Homer's watercolors. He spent two weeks in Paris in late winter, pursuing initial research on modernism at the turn of the twentieth century.

BRYAN ZYGMONTE

After spending time in Europe during the summer of 2002, Bryan finished his doctoral coursework during the fall. He recently published an entry in the catalogue of the Phoenix Art Museum on Gilbert Stuart's 'Atheneaum-Type' portrait of George Washington.

Maryland Africanists Tanama DeSilva and Chris Slogar, along with Calabar museum curator Mayo Adefarasin traveled by boat to the museum in Ononja.


ALUMNI NEWS

HEIDI ABBEY

From 1994 to 2000, Heidi Abbey worked as the Library Assistant in the Art and Design Library at the University of Connecticut, Storrs. She earned the Master of Library Science (M.L.S.) degree from the State University of New York at Albany in 1999. As part of her M.L.S. degree, she completed a summer internship at the Yale Center for British Art Department of Rare Books and Manuscripts. During her internship, she worked on a small processing project and had the pleasure of holding in her hands a letter written by Sir Lawrence Alma-Tadema! Since 2000, she has held the position of Digital Collections Librarian for the University of Connecticut Libraries [http://digitalcollections.uconn.edu] and has also been collaborating on a small book about a Connecticut artist named Frederick Matzow. The manuscript is now complete, and the book is expected to be published sometime in 2003.

CHARLES BROCK

Charles Brock was recently named Assistant Curator of American and British Paintings at the National Gallery of Art. He will be working on exhibitions and issues related to the Gallery’s permanent collection.

KATHLEEN DUNN

Kathleen Dunn (M.A., 2002) is currently working towards her Ph.D. at the University of Pennsylvania. She is delivering a paper in March at Vagners Symposium at the University of Toronto, and plans to spend some time in Belgium this summer on dissertation research.

BILLIE FOLLONSEBEE

Since taking her Ph.D. from Maryland in December of 2000, Billie Follonsebee has worked as an Assistant Professor at Southwest Missouri State University in Springfield, Missouri, where she has won two grants to develop a traveling summer course to study the Native American Southwestern. In the spring of 2001 she received a Certificate of Recognition from Alpha Chi Omega for her contribution to the scholastic efforts of the women of that sorority, and that fall she was the featured speaker for the Ozarks Chapter of the Missouri Archaeological Society for Missouri Archaeology Month. She has also presented different aspects of her research at four national conferences in the past three years, including the national conference for the Society for American Archaeology: the College Art Association, and the American Anthropological Association. In the spring of 2001, presented her paper, "The Child and the Child-Like in Olmec Art and Architecture" at the national conference of the American Anthropological Association. Along with co-author Philip Arnold III of Loyola University, Chicago, she also has in press a chapter for The New World Figures: Portrayal of the East and the White Man book series, entitled, "European Imagery from the New World." In addition, she will be speaking in the "Nesomerician Imagery" symposium at the Society for American Archaeology conference in spring 2003.

ANETA GEORGEVSHE-SHINE

Aneta Georgievsk-Shine (Ph.D. 1999) continues to teach courses in Italian Renaissance and Northern Baroque art. This semester, she is also teaching an advanced class on Methods of Research in Art History. Her recent activities include a presentation on a painting by Peter Paul Rubens from the National Gallery of Art, The Fall of Phaeton, at the Sixteenth-Century Studies Conference in St. Antonio, Texas (October 2002). This paper is being published in the upcoming issue of the Marburger Jahrbuch für Kunstwissenschaft. Another of her publications this year is a review of Martha Hollander's An Entrance for the Eyes: Space and Meaning in Seventeenth-Century Dutch Art (University of California Press, 2002), for the Collage Art Association web reviews, January 2003.

KIMBERLY JONES

In January, Kimberly Jones (Ph.D. 1996) inaugurated the Edward Vuillard exhibition at the National Gallery of Art in Washington. This exhibition, the most comprehensive retrospective ever devoted to the artist, begins its tour in Washington before traveling to the Montreal Museum of Fine Arts, the Galeries Nationales du Grand Palais, Paris and the Royal Academy of Arts, London. In addition to co-curating the exhibition, Dr. Jones is also a co-author of the catalogue.

SUSAN LIEBY

In 1998, Susan Lieby was appointed Assistant Professor of Art History at Rollins College in Winter Park, FL. She has presented papers at CAA, the Consortium on Revolutionary Europe, and the DelftArt Conference. She will present her paper "The Artist as Naturalist: Science, Slavery, and Sexuality in Girardon's Portrait of Jean-Baptiste Belleg," at the International Society for Eighteenth-Century Studies conference, August 2003 (UCLA). She recently published a number of book reviews in the Association of Historians of 19th Century Art Newsletter and Studies in the Decorative
Arts. Her articles-in-progress include “Girodet, Endymion, and Originality as Revolution,” and “The Hanging Barbie Installation: A Study in Feminist Pedagogy.” The second of these two papers will be published in an anthology of essays based on Rollins College’s 2002 “Year of Gender Matters” initiative. She was recently awarded a NEH Summer stipend to attend “The French Revolution and the Making of Identity,” held at the Newberry Library, Chicago. You can also check out her web site at http://web.rollins.edu/~slibby/index.html

LEE VEDDER

After three glorious years as a research associate in American art at the Huntington Library in sunny southern California, Lee Vedder is headed to New York to assume a new position as the Luce Paintings Fellow at the New York Historical Society in Manhattan, which will commence on February 3rd, 2003.

DENNIS WELLER

Dennis Weller recently curated the exhibition Jan Miense Molenaer: Painter of the Dutch Golden Age at the North Carolina Museum of Art in Raleigh, where he is curator of Northern European Art. (Molenaer, a Dutch painter, was the topic of his Ph.D. thesis at Maryland). The show will travel to the Indianapolis Museum of Art and the Currier Museum of Art in Manchester, New Hampshire. The fully-illustrated, color catalogue (Hudson Hills Press) contains three essays devoted to Molenaer and his art, as well as 37 individual catalogue entries.

Library News

We are very pleased to welcome Joan Stahl, who recently joined the UMD Libraries as Branch Manager, Art and Architecture Libraries. She is also an adjunct professor at the College of Information Studies teaching “Information Access in the Arts.” Her professional experience has been concentrated in the areas of reference services, collection development, and management. For the majority of her career, she has worked in the arts (fine arts and performing arts) in public and special libraries. A native of New Jersey, she has lived and worked in the Baltimore-DC metro area for many years, first as Department Head, Fine Arts and Recreation Department, Enoch Pratt Free Library (Baltimore, MD), and most recently as Electronic and Visual Resources Administrator at the Smithsonian American Art Museum. At the Smithsonian, she managed the Peter A. Juley & Son Collection (http://www.si.edu/siris), a large photo archive (250,000 images) that documents American art and artists, and authored American Artists in Photographic Portraits: From the Peter A. Juley & Son Collection, National Museum of American Art, Smithsonian Institution (1995). She also created and managed Ask Joan of Art (http://americanart.si.edu), the museum’s popular digital reference service that responds to between 500 and 700 questions each month on all aspects of art from people around the world. She is active in the Art Libraries Society of North America, currently serving as Review Editor of the Society’s journal, Art Documentation, and serving as Conference Co-Chair (Programs) for the Society’s annual conference, to be held in Baltimore, March 20-26, 2003.

Stahl is a graduate of Douglass College with an undergraduate degree in English literature and her M.L.S. from Rutgers University. She earned her M.A. in Art History at UMD, and her 1991 thesis was entitled “Commitment to Movement: Robert Rauschenberg’s Collaborations with American Modern Dance Choreographers.”

For more information about the Department of Art History and Archaeology please contact:
Kathy Canavan, Graduate Program Coordinator
TEL: (301) 405-1487, FAX: (301) 314-9652, EMAIL: kc2@umail.umd.edu, or
Dr. Sally Promey, Director of Graduate Studies
EMAIL: sp80@umail.umd.edu

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

The Department of Art History and Archaeology Newsletter, Volume 4, Spring, 2003
Guy Jordan and Jonathan Walz, Editors