

Volume 4

ART HISTORY & ARCHAEOLOGY NEWSLETTER

Spring 2003

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

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 Winthers' 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 Driskell Center Gala on September 29th, 2002.
Pictured Left to Right are: Lou Stovall, Beryl Bland,
David Driskell, Brendan Magrab, Renée Ater, Adrienne
Childs, and Christa Clarke.*

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 accompanying the award, members of the selection committee and expert 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



June Hargrove congratulates Professor Sally Promey on her big day!

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



2003 Middle Atlantic Symposium Speaker Marc Fumaroli.

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, Dr. Fumaroli is a true pleasure to hear. His record is a remarkable and distinguished one, including such significant publications as *L'Age de l'éloquence: rhétorique et 'res litteraria' de la Renaissance au seuil de l'époque classique* (1980, reissued 1994), the exhibition catalogue *L'inspiration du poète de Poussin. Essai sur l'allegorie du Parnasse* for the show held at the Louvre in 1989, *Héros et orateurs, Rhétorique et dramatique cornéliennes* (1990), *L'école du silence, Le sentiment des images au XVIIe siècle* (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 of 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 is currently a professor at large of the University of Chicago, where he sits on the Committee for Social Thought. He has also participated actively in the intellectual life of many other institutions in London, Oxford, Princeton, Venice, Naples, Bologna, Rome, and Pisa.

Dr. Fumaroli has been awarded numerous honors and holds the following titles: Officier de la Légion d'honneur, Officier de l'ordre national du Mérite, Commandeur de l'ordre des Palmes Académiques, Commandeur des Arts et des Lettres, Académicien d'honneur de l'Accademia Clementina in Bologna, Académicien d'honneur de l'Académie d'Aix-en-Provence, Membre de l'Accademia dei Lincei, and Grand officier de l'ordre du Mérite de la République italienne. In addition, in 1995 he was elected to the Académie française and in 1998 to the Académie des Inscriptions et Belles-Lettres.

Faculty Listed by Fields

Arts of Africa and the African Diaspora:

Professors Renée Ater and Ekpo Eyo

Arts of the Americas:

Ancient American Studies and Latin American Art

Professors 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:

Ancient

Professors Marie Spiro and Marjorie Venit

Byzantine and Western Medieval

Professors Sharon Gerstel, Geneva Kornbluth, and Marie Spiro

Renaissance and Baroque

Professors Anthony Colantuono, Douglas Farquhar, and Arthur Wheelock

Dr. George Levitine Collection

Due to the generosity of Mrs. Eda Levitine, the University of Maryland Libraries have acquired the personal collection of George Levitine, founding chair of the University's Department of Art History. The Dr. George Levitine Collection includes over 300 rare volumes dating from the 16th through 19th centuries. These books reflect Professor and Mrs. Levitine's interest in emblems, iconography and the interactions between art and society. Highlights of the collection include a 17th century edition of Cesare Ripa's *Iconologia*, and works by Roger de Plies and Honore Lacombe de Prezel.

Eighteenth and Nineteenth Centuries

Professors June Hargrove and William Pressly

Twentieth Century

Professors Renée Ater, Steven Mansbach, and Josephine Withers

Faculty News

PROFESSOR RENÉE ATER

Renée Ater continues a busy schedule of delivering papers at conferences and symposia. In October 2002, she participated in a multidisciplinary conference at Emory University titled "Lynching and Racial Violence in America: Histories and Legacies." Ater's paper focused on Meta 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 sculptural 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



Professor Renée Ater.

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, Equicola 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 sculpture, scheduled to take place at the American Academy in Rome in February 2004. Meanwhile, his wife is also busy at Villa I Tatti volunteering her archival skills producing a guide to the correspondence of Sir Kenneth Clark. Their son Nicholas is proving extremely proficient at learning Italian while attending school in Florence.

PROFESSOR EPKO EYO

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

Light on the Art History of Eastern Nigeria" at the Toledo Museum of Art. Eyo is a contributor to the forthcoming Prestel catalogue of the exhibition, *Baselitz: Die Afrika-Sammlung*, which opens in June at the Kunstsammlung Nordrhein-Westfalen, Dusseldorf.

PROFESSOR SHARON E.J. GERSTEL

After a summer on Crete and in the Former Yugoslavian Republic of Macedonia and Northern Greece, Professor Sharon E. J. 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 Byzantine Studies Conference, which hosted its annual conference at Ohio State University. Gerstel recently completed a lengthy archaeological study of the late medieval site of Panakton, Boeotia. The article, which incorporates contributions by Mark Munn, Arthur Rohn, Ethne Barnes, Heather Grossman, and Machiel Kiel, will appear in the June volume 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 *Dumbarton 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 Safran, a session at the College Art Association 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 symposiarch for the Dumbarton Oaks Symposium, "The Sacred Screen: Origins, Developments, Diffusion." At this symposium, fifteen international scholars will address aspects of sacred screens and liminality within the architectural, decorative, liturgical, anthropological and theological contexts of Hellenistic, Roman, and Jewish altars and temples as well as Byzantine, Western Medieval, and Renaissance churches. At this symposium, Gerstel will lecture on the decoration on the reverse side of the screen, a painted phenomenon closely linked to the proliferation of bi-lateral icons and panel paintings in religious contexts in both East and West. Gerstel 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 Luethy, 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 Capello*, a metaphorical feminist self-portrait by the Swiss artist Marcello (the Duchess of Colona). Hargrove amplified her text for the exhibition catalogue of *La Collection Bianca* at the Kunsthalle in Berne, Switzerland. The Philadelphia Museum of Art has hosted Professor Hargrove three times this year—all for different events.

For the Museum in November, 2002, she presented the Rose Susan Hirschhorn Behrend Endowed Lecture on "Rodin in Perspective: from Clodion to Brancusi." In conjunction with *Degas and the Dance*, the PMA invited her to its international symposium, where she presented new research on Degas and the pantomime. 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 the Celebrity Lecturer in the Flagship Series on the Prinsendam 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, 1870-1914*, 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 Trompe L'Oeil Painting in conjunction 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 Amon Carter Museum in Fort Worth, TX, before arriving at the National Gallery of Art during the summer of 2004. 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 conjunction with the Tate Britain) 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 Frederic Edwin Church to be held at Vassar College in April, and he continues to serve on various committees, including the Olana National Advisory Council, the Terra Museum of American 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, Charlottesville. His exhibit received a grant of \$30,000 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 Seojeoung Shin, Vivien Chen, and Jenny Lee from UMD and Aya Takahashi from George Washington University is planned, as is a symposium. Dr. Kita is also curating an exhibition of the Lionel Katzoff Collection of Japanese illustrated books for the Walters Gallery of Art with Will Noll. The Walters will host a workshop on Japanese printed books to be con-

ducted as one of the master courses of the Rare Book School of the University of Virginia that is planned for next spring or fall, the exhibition to open the year following. Dr. Kita lectured at the Bonnard exhibition at the Phillips Collection on November 8 of last year on the topic of the "Redefining the Relationship Between the Art of Bonnard and Ukiyo-e"; he follows Ambassadors J. Stapelton Roy, James Lilley, and Karl Inderfurth and various noted professors as the Asian American Forum Speaker in May this year. He also spoke at Scholten Japanese Art in New York last August 10 on "Ukiyo-e: Changes in Scholarship, Changes in Collecting." Last February 2, 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 "Matabei: Founder of Ukiyo-e and the Last Tosa." Kita also spoke in 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 Bull in the Cleveland Museum of Art," published in *Orientalia* in September 1991 was selected for republication this year and 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.

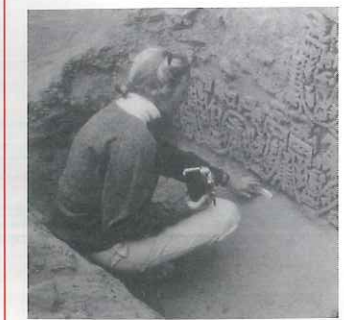
PROFESSOR JASON KUO

Since the summer of 2000, Jason Kuo has been directing the Summer Institute of Connoisseurship in Chinese Calligraphy and Painting with a grant from the Luce Foundation. The institute's program is centered around intensive training in connoisseurship 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. In past years, fellows have 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 connoisseurship. Recent instructors have included Joseph Chang (Freer and Sackler Galleries), Jan Stuart (Freer and Sackler Galleries), Marilyn Wong-Gleysteen (independent scholar), LoCh'ing-che (National Taiwan Normal University), Yu Hui (The Palace Museum, Beijing), and Wang Yao-t'ing (The National Palace Museum, Taipei).

PROFESSOR JOANNE PILLSBURY

Joanne Pillsbury returned to campus after her year in the United Kingdom on a British Academy fellowship. The award was given in support 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, the *Historiographic Guide to Andean Sources*, 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 Oklahoma Press. This project is supported by the Center for Advanced Study in the Visual Arts, National Gallery of Art, with additional major funding from the Getty Grant Program and the Andrew W. Mellon Foundation. The Lampadia Foundation has provided funds for the translation of the



Dr. Pillsbury at work on the Velarde Palace, Chan Chan, Peru.

project into Spanish. Publication of the guide is expected in 2004-5. In a related subject, her article "Inka Unku: Strategy and Design in Colonial Peru," on the transformation of an Inka textile tradition in the early colonial period, has just been published in *Cleveland Studies in the History of Art* 7, 2002, pp. 68-103. The study explores the way 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 Museum of Natural History and Stanford University. She continues to serve as President of the Association for Latin American Art, and is on the board of the Peruvian-American Research Foundation.

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's Unrecorded Face." The material presented 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 Anniversary Symposium at the Yale Center for British Art, giving a talk on its collections of Neoclassical and Romantic figure drawings. He also wrote three entries on Johann Zoffany and the French Revolution for the exhibition catalogue *1803: Wende in Europas Mitte*, which accompanies a show opening on May 28, 2003 at the Museen der Stadt Regensburg. On March 15-16, 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 principally on nineteenth-century subjects, in terms of her current research Sally Promey is working on projects spanning four centuries in time. She has just completed an historiographic essay for *The Art Bulletin* titled "The

'Return' of Religion in American Art History" (scheduled for publication in September 2003). In addition, she is drafting chapters for two different national collaborative projects in which she currently participates. These essays, titled "Lively Stones and True Images: Early New England Material Form and the Puritan Soul" and "Taste Cultures and the Visual Practice of Liberal Protestantism, 1940–1960," deal with seventeenth-century and twentieth-century subjects, respectively. [Incidentally, the seminars associated with the two projects have involved scholarly gatherings and conversation in such wonderful venues as Santa Fe, Key West (in January!), and Cape Cod—CAA take note!] Finally, Promey continues research for her history of the public display of religion in the United States. She has been fortunate to have intellectually energetic research assistants in Guy Jordan and Jason LaFountain whose contributions to her work have been substantial. In the Department this year, Promey is Director of Graduate Studies and is committed to fostering new opportunities of several sorts for graduate students. A Dissertation Working-Group, for example, has been meeting over the course of the year to consider a range of skills and subjects useful to students at this stage of their work; and an Americanist reading group is in its formative stages. In the Americanist specializations, furthermore, the additions to the faculty over the past two years of Renée Ater (arts of the African diaspora) and Joanne Pillsbury (ancient American arts) offer an opportunity to geographically reconfigure our sense of the visual cultures of "the Americas" as a subject of graduate study. Outside of the University, Promey is a history consultant to the Straus Center for Conservation (Harvard University Art Museums) team now restoring Sargent's *Triumph of Religion* (1895–1919) at the Boston Public Library. When she travels to Boston in late April as a Lowell Lecturer, she will take a group of graduate students to explore the murals and the restoration project at first-hand and to look at Sargent's preparatory Library drawings at the Fogg's Agnes Mongan Center.

PROFESSOR RICHARD SPEAR

In August, Richard Spear gave the keynote lecture on originals and copies in Melbourne, Australia, at a conference devoted to the exhibition *Titian to Tiepolo: Three Centuries of Italian Painting*. In September he presented a paper, "Money Matters," at the Artemisia Gentilleschi conference organized by the St. Louis Museum of Art.

Awarded a residency at the Bogliasco Foundation's Luguria Study Center, he will reside in Bogliasco, Italy, during April and May, continuing his research on the economics of being a painter in 17th-century Italy. He has published the book *From Caravaggio to Artemisia: Essays*

on *Painting in Seventeenth-Century Italy and France*, Pindar Press, London, 2002. Recent articles include: "I primi dipinti e disegni del Domenichino," in *Una gloriosa gara nelle pagine di Francesco Arcangeli: l'Oratorio di San Colombano*, and "A Poussin Problem," in *Artibus et Historiae*, no. 46, XXIII. He has also published "Di sua mano," in *The Ancient Art of Emulation (Memoirs of the American Academy in Rome, Supplementary vol. 1)*, ed. E. Gazda, U. of Michigan Press, 2002. His article "Scrambling for Scudi," will be published in the March 2003 edition of *Art Bulletin*. He has also been invited by *The Art Newspaper* to review four books on Roman baroque art that should appear in the January 2003 issue.

PROFESSOR MARJORIE VENIT

The latter part of the year 2002 was particularly rewarding for Marjorie Venit. With the crocuses of spring burgeoned forth for the festschrift for Donald P. Hansen, *Leaving No Stones Unturned: Essays on the Ancient Near East and Egypt*, which contained her contribution, "Ancient Egyptomania: The Uses of Egypt in Graeco-Roman Alexandria." Early summer inaugurated the greatly belated but enormous

appearance of *Essays in Honor of Dietrich von Bothmer*, which included her essay, "Fit to be Tied: The Punishment of Eros and Two Vases by Euphronios in the Villa Giulia Museum." And the doldrums of late summer were lightened by her excursion from Athens to Berlin and Munich and the publication of her book, *Monumental Tombs of Ancient Alexandria: the Theater of the Dead*, published by Cambridge University Press. As fell the leaves, her article "A Reconsideration of the 'Relief of the Gods' from Brauron," was accepted for publication by *Antike Kunst*, the Swiss journal that specializes in iconographical studies. So too in the fall, she was asked to serve on the Editorial Board of the American Research Center in Egypt to consider articles to appear in the *Journal of the American Research Center in Egypt* and to review other manuscripts including monographs of the Egyptian Antiquities Project and the Antiquities Development Project and other scholarly publications of the American Research Center. Finally, before the snow, she delivered a talk for the Department of Classics and Department of Near Eastern Studies Open Seminar at Johns Hopkins University on "Early Egyptomania: The Uses of Egypt in Alexandrian Tombs of the Ptolemaic Period." During 2002, she also reworked her AIPMA paper (see the last Newsletter) into an article, "Illusion and Allusion: Painted Ceilings in Alexandrian Tombs of the Ptolemaic and Roman Periods," which will appear in *Actes du VIII Colloque de l'Association Internationale pour la Peinture Murale Antique (AIPMA)* in the near future.



Dr. Promey and students from her Colonial American Visual Culture Seminar preach from the pulpit of an early Episcopal church in Aquia, Virginia.

PROFESSOR ARTHUR WHEELOCK

Arthur Wheelock, who organized the large exhibition *Aelbert Cuyp* for the National Gallery of Art, 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 Cuyp exhibition at a symposium held last summer at the show's last venue, the Rijksmuseum, Amsterdam. He also wrote an article about Cuyp (with Anna Tummers), "Aelbert Cuyp: peindre de l'Arcadie hollandaise," which appeared in *L'Estampille-L'Objet d'Art* in February 2002. This past year Wheelock was one of the organizing curators for another exhibition held at the National Gallery of Art, *Deceptions and Illusions: Five Centuries of Trompe l'Oeil Painting*. He wrote an introductory essay for the catalogue, "Illusionism in Dutch and Flemish Art," and a number of the catalogue entries. He also wrote a review of the catalogue for the exhibition *Pieter Saenredam: The Utrecht Work*, which was held at the Centraal Museum, Utrecht. The review was published on-line in the *Historians of Netherlandish 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 the Russian River*. This past year Wheelock presented lectures at a number of symposia. These included "Completion and Replication: Deference to Rubens' Original in the Versions of Deborah Kip, Wife of Sir Balthasar Gerbier, and her Children," a lecture jointly written with Melanie Gifford (who actually made the presentation) for the annual meeting of the Historians of Netherlandish Art in Antwerp. At a Rembrandt symposium held in November 2002 in Kyoto, Japan, Wheelock's talk and subsequent panel discussion focused on the question "How do we know it is really by Rembrandt?" This 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 included: "Written Words and their Painted Images in Dutch Art," a talk given at Hornbake Library in honor of Eda Levitine's generous gift of George Levitine'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 Fascination of Trompe l'Oeil Painting," for the Norton Museum of Art, West Palm Beach, Florida.

GRADUATE STUDENT NEWS

VIRGINIA ADAMS

Ginny Adams curated a show at School 33 in Baltimore that ran from Nov. 2 to Dec. 6, 2002, entitled "The 'Pencil of Nature' in Our Digital Age: Photoimagery in Recent Art." The seven artists represented combined photography with other media, including painting, sculpture, computer manipulation and open-ended narrative. The show was favorably reviewed by the *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 Brandeis University and spending three years in the Contemporary Art Department of the Museum of Fine Arts, Boston. Her main field of interest is modern and contemporary art, and she is currently pursuing that interest through an internship at the Hirshhorn Museum and Sculpture Garden, where she is working with Curator of Contemporary Art Olga Viso on the first major retrospective exhibition of the work of Ana Mendieta.

MARY JO AAGERSTOUN

Mary Jo Aagerstoun 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 Kanuth, Craig and Alice Ludwig, Pamela Porath, Marja Boyer and Jane Jones), deploys three sculptural costumes (see them at www.artwomen.org/wib/index.htm) at feminist anti-war and anti-violence demonstrations. In 2002, the costumes were involved in performances on International Women's Day at the UN in NYC in June, 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 2006. Mary Jo also organized an on-line symposium on Cyberfeminism and Art on the website she co-directs with Texas curator Mary Ross Taylor. See it at "<http://www.artwomen.org/current/cyberfems/index.html>."

LESLIE BRICE

Leslie Brice is currently a Graduate Fellow at the David C. Driskell Center for the Study of the African Diaspora where she continues to research and write her dissertation entitled *Rezistans: Agency and the Aesthetics of Power in Vodou Visuality*. In March she will present a paper entitled "Bound to Work: Kongo Power in the Arts of a Vodou Society" at the 4th annual Uncovering Connections: Cultural Endurance between Africa, the Americas and the 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 Vodou 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 Exotic: Black Orientals in Nineteenth-Century French Art, 1850–1900*. She currently teaches Nineteenth-century European Art at University of Maryland.

COLLETE CROSSMAN

Colette Crossman continues to work as a Research Associate at the Hirshhorn 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-progress reinterprets the role of the Omega workshops within modernist design history. She received a summer 2002 internship at the Maryland State Archives, where she was trained 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 interpreter for the Historic Annapolis Foundation. In September 2002, she updated the Decorative Arts tour for the Foundation's William Paca House. She is also cataloguing the Foundation's new bequest of decorative objects in the Walton Tyler Collection. She and curator Heather Venters are researching these 19th- and 20th-century objects for future exhibition and publication. In January and February 2003, Day was awarded a second internship with the Maryland State Archives. She wrote biographies 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.

TULIZA FLEMING

Tuliza Fleming is currently working as the Assistant Curator of American Art at The Dayton Art Institute. Over the summer, Tuliza was the in-house curator for the traveling exhibition *Looking Forward, 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 Arts Movement of the 60s and 70s as well as racist ephemera from the turn of the twentieth century. The exhibition received twice its expected visitation (over 4,000 visitors), becoming the only exhibition last year that made a significant profit for the museum. Recently, Tuliza has been busy making inhouse arrangements for the traveling exhibition *Clement Greenberg: A Critic's 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 Artists Guild (Dayton, Ohio). She is currently serving on the National Underground Railroad Freedom Center Committee for Public Art as both a member as 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 is also engaged 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 one-thousand paintings) and choosing the best 100 to place on the museum loan network. She has to provide the organization with the proper provenance of these works before they are placed in the network. Once this work is completed, Tuliza will co-author an article on the project with Selean 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 portraits of men in preparation for an exhibition organized in conjunction with the Kunsthistorisches Museum in Vienna. The exhibition is scheduled to open in 2006. Marina also continues to tend to 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 of Art, assisting Sarah Cash, Bechhoefer Curator of American Art, with the American collection catalogue project.



Even at 6'2," Americanist Guy Jordan is overwhelmed by the Temple of Apollo at Didyma in western Turkey.

BEN IRWIN

Ben Irwin received a bachelor's degree in Studio Art and Art History from the University of Iowa, 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, using Leoni Pascoli's biography of artists as a point of departure.

GUY JORDAN

During the summer of 2002, thanks to the Predoctoral 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 considers ventriloquism as a paradigm for investigating early nineteenth-century American art.

JASON LAFOUNTAIN

Last summer, Jason LaFountain worked as a research assistant to Mary Anne Goley, Director of the Fine Arts Program of the Federal Reserve Board. He researched nineteenth-century American art in the collection and contributed entries for a 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 Devotion in Renaissance Italy*.

ELIZABETH NOGRADY

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 Museum Fellow at the Gallery Archives of the National Gallery of Art where she organized the photographic material that accompanies the John Rewald Papers. Her article "Blague, Nationalism, and Incohérence" 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 Visual Culture, 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 Yoshiwara (brothel district) served as fantasy worlds that allowed individuals to escape from the restrictiveness 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 Ph.D. students participating in the Getty Research Institute's Fourth Dissertation Workshop, "Unstable Strategies," which is being held April 11–12 in Los Angeles. She is currently holds a museum fellowship at the Philadelphia Museum of Art, where she works with Kathleen A. Foster, the new Robert McNeil Curator of 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 that are developed with 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 returned to Nigeria last summer to conduct research on pottery production in the Cross River region of Nigeria. His article "Carved Ogboni Figures from Abeokuta Nigeria" was recently published in the



From L to R: Jonathan Walz, Margaret Morse, Jorgelina Orfila, and Guy Jordan relax at the Departmental Party at Chez Withers in Accokeek, MD.



Maryland Africanists Tamara DeSilva and Chris Slogar, along with Calabar museum curator Mayo Adediran travel by boat to the museum in Oron.

journal *African Arts*. He is Maryland's 2003 representative to the Middle Atlantic Symposium with his paper "Polyphemus africanus: Reconsidering Southern Nigeria in European Visual Culture, c. 1500-1950."

ELIZABETH TOBEY

Liz 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 Cuneo, 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 online archive. She is creating an "online exhibition" about the friendship and collaboration of the Irish writer MacGreevy and the modernist painter, Jack B. Yeats (brother of the poet W.B. Yeats).

FLORA VILCHES

Flora Vilches is currently writing her dissertation on archaeological processes in the work of Robert Smithson, Mark Dion and Fred Wilson. In addition, Flora just began working as a research associate in the project "Pica-Tarapaca Cultural Complex: Propositions for An Archaeology of Central-Southern Andean Societies (1000-1540 AD)" sponsored by the Chilean

Foundation of Science and Technology (Fondecyt). This four-year investigation will take her to the north coast of Chile to conduct fieldwork during the summer. Prior to leaving, Flora Vilches and Chris Slogar will host the symposium "The Politics of Representation" in the Fifth World Archaeological Congress to be held this June in Washington, D.C.

ANNE WAGNER

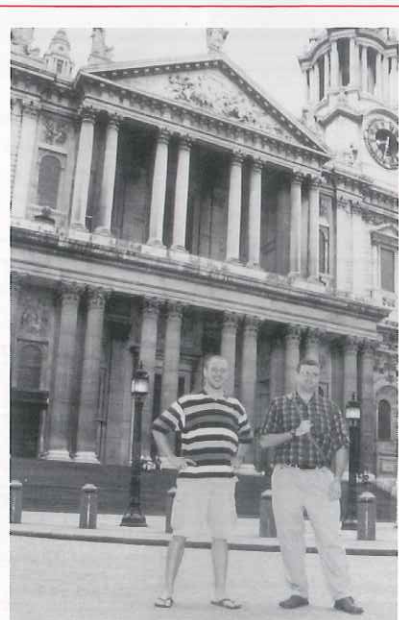
Ann Prentice Wagner, a doctoral student in American art history, is writing a dissertation entitled 'Living on Paper: the Culture of Drawing and Watercolor in the Stieglitz Circle, 1902-1925'. The Smithsonian Institution awarded her a pre-doctoral fellowship to work at the Smithsonian American Art Museum 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, wrote ten entry-essays in the newly published catalogue *Eye Contact: Modern American Portrait Drawings from the National Portrait Gallery*, edited by Wendy Wick Reaves.

JONATHAN F. 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 accredited 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 Americanists he organized a talk in February at the National Gallery of Art, where paper conservators Judy Walsh and Yoonjoo Strumfels 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 ZYGMONT

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



Americanists Bryan Zygmont and Guy Jordan visited Saint Paul's Cathedral in London during the summer of 2002.

ALUMNI NEWS

HEIDI ABBEY

From 1994 to 2000, Heidi Abbey worked as the Library Assistant in the Art & 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's Department of Rare Books and Archives. 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 in Storrs (<http://digitalcollections.uconn.edu>). Since 1994, she 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 on 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 Vagantes 2003, at the University of Toronto, and plans to spend some time in Belgium this summer on dissertation research.

BILLIE FOLLENSBEE

Since taking her Ph.D. from Maryland in December of 2000, Billie Follensbee 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 Southwest. 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 conferences for the Society for American Archaeology, the College Art Association, and the American Anthropological Association. In fall 2002, presented her paper, "The Child and the Child-Like in Olmec Art and

Archaeology" 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 Figurine Project* book series, entitled, "Early Formative Figurines from La Joya." In addition, she will be speaking in the "Mesoamerican Figurines IV" symposium at the Society for American Archaeology conference in spring 2003.

ANETA GEORGIEVSKA-SHINE

Aneta Georgievska-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 San Antonio, Texas (October 2002). This paper is being published in the upcoming issue of the *Marburger Jahrbuch fur 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 College Art Association web reviews, January 2003.



Kimberly Jones, co-curator of Edouard Vuillard.

KIMBERLY JONES

In January, Kimberly Jones (Ph.D. 1996) inaugurated the *Edouard 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 LIBBY

In 1998, Susan Libby 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 DeBartolo Conference. She will present her paper "The Artist as Naturalist: Science, Slavery, and Sexuality in Girodet's *Portrait of Jean-Baptiste Belley*," 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



Welcome to Joan Stahl!

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.siris.si.edu>), 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