

UNIVERSITY OF MARYLAND, COLLEGE PARK
<http://www.arthistory-archaeology.umd.edu>

From the Chair

The Department continues to count on the commitment of its faculty and the engagement of its many students as it undergoes considerable change. Although the appointment of an acting Chair may be the most visible aspect of the Department's transition, it is far less important than the continuity of the eminent scholarship and accomplished teaching for which the Department remains, rightly, highly regarded within the University and beyond. One index of the Department's academic excellence is the number and caliber of prestigious national and international fellowships awarded through competition to the faculty. This year the University of Maryland received the greatest number of National Endowment for the Humanities awards of any institution in the country; and of the five awardees, two are art historians from the Department. One takes genuine pleasure in acknowledging Professors Renée Ater and Anthony Colantuono for the meritorious NEH grant for university scholars.

The NEH awards to this Department follow other internationally prestigious grants and honors conferred upon Departmental faculty in the past year. One can cite with pride the appointment of Professor Sally Promey as a Senior Fellow at the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art; the appointment of Professor June Hargrove, the former Chair of

the Department, as a Senior Scholar at the Deutsches Forum für Kunstgeschichte in Paris; Professor Anthony Colantuono's recent tenure as a Fellow at the Villa I Tatti (Harvard University) in Florence; Professor Geneva Kornbluth's completion of fellowships from the American Philosophical Society and from the American Association of University Women, among other signal honors conferred upon Departmental faculty.

No less impressive are the accomplishments of the Department's students, both undergraduates and graduates, who have won highly competitive academic scholarships, fellowships, and awards; secured major appointments; and contributed manifoldly to the intellectual life of the College and University.

Despite fiscal constraints upon the University and its constituent units, this Department continues to focus its resources productively and prudently in order to offer students a curriculum of wide diversity of theme and of consummate caliber. Further, the Department continues to promote student academic enquiry by assisting in supporting class trips to distant museums and

collections, bringing to the Department outstanding lecturers and speakers, and co-organizing with the National Gallery's Center for Advanced Study in the Visual Arts the august annual Middle-Atlantic Symposium in the History of Art, now in its thirty-fourth year.



Maryland contingent on the scaffolding in April 2003 during the Straus Center's restoration of John Singer Sargent's public library murals in Boston. Pictured left to right, back row: Jonathan F. Walz, Bryan Zygmunt, Jason LaFountain, Guy Jordan; front row: Laura Groves, Ann Wagner, Brooke Rosenblatt, Professor Sally Promey, and Irina Stotland.

Continued on Page 2.

Continued from page 1.

The present academic year began without the collegial presence of two of the Department's most experienced faculty members. Both Professor Josephine Withers's and Professor Doug Farquhar's retirement from the University took effect this past July. Dr. Withers's energy, creativity, and engagement, so long enlivening the Department, will now be focused in new endeavors, for which we wish her success and satisfaction. Dr. Farquhar, who had served the Department well and in many capacities, including as its Chair, will also be free to channel his enormous skills into new projects.

As the newly appointed Chair, permit me to thank the Department's faculty, students, and especially its staff for their generosity of spirit and collegial support. One looks forward to working collaboratively with the entirety of the Department's students, staff, professorate, and alumni/ae to build upon the academic distinction that the Department of Art History and Archaeology has long embodied and for which it is widely, and properly, recognized.

Steven Mansbach, Professor and Chair

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, Genevra Kornbluth, and Marie Spiro

Renaissance and Baroque

Professors Anthony Colantuono, Richard Spear, and Arthur Wheelock

Eighteenth and Nineteenth Centuries

Professors June Hargrove and William Pressly

Twentieth Century

Professors Renée Ater and Steven Mansbach

Adjunct Faculty

Professor Beryl Bland

Professor Lisa DeLeonardis

Professor Frances Gage

Professor Aneta Georgievska-Shine

Professor Louise Martinez

Professor Greg Metcalf

Professor Leslie Rheinhardt

Professor William Stapp

Affiliate Faculty

Professor Matthew G. Kirschenbaum, Dept. of English

Faculty News

Professor Renée Ater

In fall 2003, Renée Ater taught a graduate seminar on Romare Bearden in conjunction with the National Gallery's blockbuster on this important African American artist. She appeared on The NewsHour with Jim Lehrer to discuss the exhibition and Bearden's art. In October 2003, for the *Beyond the Harlem Renaissance* series at Columbia University, Ater gave a lecture entitled, "Old Negro or New Negro? Meta Warrick Fuller's *Emancipation* and *Ethiopia*." For this talk, Ater spoke on the construction of racial identity in Fuller's two well-known public sculptures. Recently, she published an essay called "Making History: Meta Warrick Fuller's *Ethiopia*" for the journal

American Art. Ater also wrote three entries for the *Encyclopedia of African American Art and Architecture*, as well as an entry on cultural organizations of the Harlem Renaissance for Routledge's *Encyclopedia of the Harlem Renaissance*. In December, Ater was awarded a National Endowment for the Humanities Fellowship to complete her book on Fuller; as a result, she will be on leave for the 2004–2005 academic year.

Professor Anthony Colantuono

For calendar year 2004, Anthony Colantuono has received an NEH Fellowship for University Teachers to complete the book he began writing at Villa I Tatti last

year, tentatively titled *The Secret Muse: Advice, Control and Artistic Creativity in Early Modern Europe*. His essay, "The Cup and the Shield: Lorenzo Lippi, Torquato Tasso and Pictorial Stylistics in Seventeenth-Century Florence," will appear this spring in the acts of the Villa I Tatti Conference on Aristo, Tasso, and Guarini in seventeenth-century Florence. Along with Elisabeta Di Stefano, Colantuono co-organized the conference "The Muse in the Marble: Plastic Arts and Aesthetic Theories in the Seventeenth Century," which took place on February 18, 2004 at the American Academy in Rome. This April, he is running a session called "Controlling the Arts in Early Modern Italy" at the Renaissance Society of America annual conference in New York. The session features papers by Colantuono, as well as Brian Curran (Pennsylvania State University), with Pamela Jones (University of Massachusetts, Boston) as respondent; Bette Talvacchia (University of Connecticut) will chair the session.

Professor Ekpo Eyo

At their thirteenth Triennial Symposium on African Art, hosted this year by Harvard University, the Arts Council of the African Studies Association (ACASA) named Ekpo Eyo as one of only two recipients of their Leadership Award, a distinction conferred upon individuals whose accomplishments best exemplify intellectual excellence and leadership in the study of African and African Diaspora art. The University of Hartford's Amanda Carlson, who started out at the University of Maryland under Eyo's mentorship and who then carried on fieldwork in his home area of the Cross River region of Nigeria, made the presentation. This coming summer, a grant from the United Bank of Africa Foundation will allow Eyo to continue his archaeological investigation of Calabar, Cross River State, Nigeria.

Professor Sharon Gerstel

Professor Sharon Gerstel was symposiarch of the 2003 Dumbarton Oaks Symposium *The Sacred Screen: Origins, Developments, Diffusion*, which featured the work of sixteen international scholars. Gerstel will edit the proceedings of the conference, to be published by Dumbarton Oaks. In addition to delivering the introduction to the conference, Gerstel also presented a paper entitled "Alternative Views of the Late Byzantine Sanctuary Screen"; this topic was also the subject of a lecture that she gave at UCLA in November. Together with Alice-Mary Talbot, Director of Byzantine Studies at Dumbarton Oaks, Gerstel authored an essay "The Culture of Lay Piety in Medieval Byzantium (1054–1453)," which will be included in a volume of the *Cambridge History of Christianity*. She is also writing, together with Professor Nicholas Conostas of the Harvard Divinity School, two essays for the *People's History of Christianity*, "Life in the Grave: Death and Dying in Byzantium" and "The Church as Paradise." In May, Gerstel published, together with M. Munn, H. Grossman, E. Barnes, A. Rohn, and M. Kiel, "A Late Medieval Settlement at Panakton" in *Hesperia*. This lengthy article reports on archaeological investigations of

a fourteenth- and fifteenth-century settlement in central Boiotia, Greece, that were undertaken in 1991 and 1992. The article explores the domestic architecture, churches, burials, and history of the settlement, which, in the period under investigation, was ruled by foreign overlords in the region but populated by Orthodox Greeks. Gerstel's article, "Civil and Monastic Influences on Church Decoration in Late Byzantine Thessalonike and its Hinterland" appears in the current volume of *Dumbarton Oaks Papers*. In April, she is taking part in a symposium on the Kariye Camii at Columbia University. Her paper, "It is now time to be mindful of death': Reviewing the Chora Parekklesion and Theodore Metochites' Hopes for the Afterlife," takes up the issue of anxiety in the fourteenth century, aristocratic burials in Byzantium, and the decoration of funerary chapels. In October, Gerstel chaired a session on the Kariye Camii at the Byzantine Studies Conference. In addition to her other committee assignments, Gerstel continues to serve as Director of Undergraduate Studies in the department. As professor of the undergraduate seminar on art historical and archaeological theories and methods, Gerstel led eleven intrepid students on a three-day trip to the Dia: Beacon, Mass MoCA, the Clark Art Institute, the Isabella Stewart Gardner Museum, and the Museum of Fine Arts, Boston. After three days of driving, five museums, and continuous Bob Marley tapes, Gerstel happily returned to the classroom.



Room with a view: Professor June Hargrove shows off the vista from her office at the Deutsches Forum für Kunstgeschichte in Paris.

Professor June Hargrove

Professor June Hargrove is in Paris as Scholar in Residence at the German Center for Art History (Deutsches Forum für Kunstgeschichte) for the academic year, pursuing her research on the art of Paul Gauguin. For the international colloquium to honor Maurice Agulhon, Professor emeritus of Modern History at the Collège de France, she presided over the session on "The Political Image and the History of Art"; she also presented a paper, "War Memorials and their Importance in the Political Landscape." Besides scholarly lectures based on her cur-

rent research, Hargrove has spoken on various other research topics at the Center as well as at French universities, such as the Sorbonne, and the Institut für Kunstgeschichte, Munich. She participated in a one-hour program on the radio station France Culture about public monuments in the French capital, a subject about which she has published extensively. She has recently completed articles on paintings by Edgar Degas and the sculpture of Joseph Chéret. Additionally, an essay on monuments to fallen soldiers after the Franco-Prussian War will appear in the volume for the National Gallery of Art that Hargrove has co-edited with Neil McWilliam, Duke University, entitled *Nationalism and the Visual Culture of the Third Republic in France*. An International Travel Grant from the Office of International Programs at the University of Maryland has further supported her research in France.

Professor Franklin Kelly

The exhibition on Sanford Gifford exhibition that Franklin Kelly co-organized finished a successful run at the Metropolitan Museum of Art, New York, in February and is currently on view at the Amon Carter Museum in Fort Worth. The show will appear at the National Gallery of Art from June 27 through September 26, 2004. Another exhibition that he has organized, *American Masters from Bingham to Eakins: The John Wilmerding Collection*, will be seen exclusively at the National Gallery from May 9 to October 10. Kelly is working with the Tate in London to organize a major retrospective of the works of J.M.W. Turner, which will open in the nation's capital in October 2005 and then travel to the Metropolitan, the Cleveland Museum of Art, and the Los Angeles County Museum of Art. An additional exhibition project with the Tate for 2006 involves John Constable's creative process in realizing his famous "six footers" (e.g., *The Hay Wain*) and his unprecedented use of full-size oil sketches (of which the National Gallery's *The White Horse* is one). Among the recent acquisitions that Kelly has made for the National Gallery's American collections are Asher B. Durand's *The Stranded Ship* and Joseph Decker's *Ripening Pears*.

Professor Jason Kuo

After receiving a substantial grant from the Henry Luce Foundation three years ago, Jason Kuo has been directing the University of Maryland's Institute of Connoisseurship in Chinese Calligraphy and Painting, a program whose goal is to promote the study of original works of art and to enhance the quality of art historical research and teaching in the nation's colleges and museums. Competitively selected fellows for the summer 2003 session included participants from Harvard University, UCLA, Ohio State University, Pennsylvania State University, and the University of Maryland. This program has contributed considerably not only to the teaching of Chinese art at the national and international levels but also to the academic reputation of the University of Maryland. With Peter Sturman, Kuo co-edited the bilingual catalogue, *Double Beauty: Qing Dynasty Couplets from the Lechangzai Xuan Collection*. This publication, for which he wrote the introduction, accompanies a major

traveling exhibition of 150 pairs of Chinese calligraphy couplet scrolls from one of the most important private collections of its kind in the world. The show, which Kuo co-curated, was on view at the Art Museum of the Chinese University of Hong Kong from February to May 2003. The exhibition appeared at the Honolulu Academy of Arts, February–March 2004, prior to its current presentation at the University Art Museum of the University of California, Santa Barbara, through May of this year. Peter Lang Publishing has just issued Kuo's monograph, *Transforming Traditions in Modern Chinese Painting: Huang Pin-hung's Late Work*, as volume 35 of its series *Asian Thought and Culture*.

Professor Joanne Pillsbury

With support of the General Research Board of the University of Maryland, Joanne Pillsbury and graduate students Lisa Trever and Juliet Wiersema have been engaged in the final editorial stages of the three-volume *Historiographic Guide to Andean Sources*. This project, directed by Pillsbury, includes over 200 essays on the early modern sources for the study of the Inka and other indigenous groups of the Andean region of South America. Sponsored by the Center for Advanced Study in the Visual Arts, National Gallery of Art, the *Guide* has also received major funding from the Getty Grant Program, the Andrew W. Mellon Foundation, the British Academy, and the Lampadia Foundation.

In the archaeological sphere, Pillsbury has continued her research on the north coast cultures of Peru. Her article "Luxury Arts and the Lords of Chimor" appeared in the recent volume *Colecciones Latinoamericanas/Latin American Collections: Essays in Honor of Ted J.J. Leyenaar*, 2003. The "Editor's Picks" section of *Archaeology* recently featured Pillsbury's 2001 edited volume *Moche Art and Archaeology in Ancient Peru*. In November, she delivered the annual Dinner Lecture ("Excavating the Palaces of the Lords of Chimor") at the Washington, DC Society of the Archaeological Institute of America, and a lecture "Metals and Mollusks: Materials and Meanings in Ancient South America" at the Palace of the Legion of Honor in San Francisco. In the same month, she served as a moderator at *Art, the Arts and the Archaeology of the Moche*, the fourth D.J. Sibley Family Conference on World Traditions of Culture at the University of Texas, Austin. She was an invited participant at the round table *Archaeology and Tourism on the North Coast of Peru* organized by Jeffrey Quilter at Dumbarton Oaks in May. She continues to serve as President of the Association for Latin American Art (and editor of its *Newsletter*) and on the Montequin Award committee of the Society of Architectural Historians.

Professor William Pressly

This past fall, Bill Pressly received a General Research Board grant from the University. The funding allowed Pressly to complete work on his manuscript for a book entitled *The Artist as Original Genius: Shakespeare's "Fine Frenzy" in Late-Eighteenth-Century British Art*, while beginning work for his next book, *Writing the*

Vision for a New Public Art: James Barry's Murals at the Royal Society of Arts. In September he spent time in London undertaking research on both projects, and in October he participated in a symposium held by CASVA on John Singleton Copley's *Watson and the Shark*.

Professor Sally Promey

For academic year 2003–2004, Sally Promey is Ailsa Mellon Bruce Senior Fellow at the Center for Advanced Study in the Visual Arts, National Gallery of Art. This fellowship leave provides her with time to continue work on her book on the public display of religion in the United States from the eighteenth century to the present. Titled *Religion in Plain View: The Public Aesthetics of American Belief*, the book is under advance contract with the University of California Press. Promey's state-of-the-field essay "The 'Return' of Religion in the Scholarship of American Art" appeared in the September 2003 volume of *The Art Bulletin*. She has submitted two other article-length manuscripts for publication this year: "Seeing the Self 'in Frame': Early New England Material Practice and Puritan Piety" and "Taste Cultures and the Visual Practice of Liberal Protestantism, 1945–1965." A highlight of the last eighteen months was the opportunity to consult with the Straus Center for Conservation, at the Harvard University Art Museums, during the restoration of John Singer Sargent's *Triumph of Religion* (1895–1919) at the Boston Public Library. In April 2003, she took a group of Maryland graduate students to Boston to climb the scaffolding for a first-hand look. The group also visited the Fogg Art Museum's Agnes Mongan Center to examine some of Sargent's preparatory drawings for the murals. In summer 2004, Promey will be Senior Scholar in Residence at the Terra Foundation for the Art's summer residency program in Giverny, France.

Professor Richard Spear

Over the past year Richard Spear has published several book reviews for *The Art Newspaper*, including "All the Blessings of Canaan," about four books on Baroque Rome, January 2003; "The Cavalier Who?," on Herwarth Röttgen's *Il cavalier Giuseppe Cesari d'Arpino*, July/August 2003; and "A Place of Her Own," regarding Caroline Murphy's *Lavinia Fontana*, January 2004. His review of two volumes of papers on art and economics "What Price Great Art?" appeared in the September 2003 issue of the *Times Literary Supplement*, and his article "Scrambling for Scudi: Notes on Painters' Earnings in Early Baroque Rome" was published in the March 2003 edition of *The Art Bulletin*. The British School at Rome invited Spear to present "Claude and the Economics of Seicento Landscape Painting" at the international colloquium *Claude and the Roman Landscape, 1630–1690*, which was held June 27–28, 2003. Spear's paper from this conference will appear later this year in a special issue of *Konsthistorisk Tidskrift* devoted to Claude and Roman landscape painting. At the College Art Association meetings held in Seattle in February, he participated in the session *Art and Money* by delivering the talk "The Cost of Originality." The volume *Artemisia Gentileschi: Taking*



Historian tries her hand at conservation: Professor Sally Promey cleaning the toes of Sargent's "Jehovah" at the Boston Public Library.

Stock, which is comprised of papers from the Artemisia Gentileschi symposium held in St. Louis, 2002, and which includes Spear's essay "Money Matters," is at press.

Professor Marjorie Venit

During the 2003–2004 academic year Marjorie Venit held a MITH Fellowship for her project "Digital Delphi: Visualizing Time and Space Through the Use of Digital Technology." Aside from creating a digital module that allows the viewer to visualize how the sanctuary developed temporally and spatially, Venit learned a tremendous amount about digital technology and its possibilities both in the classroom and the professional arena. During the summer of 2003 Venit's recent book *Monumental Tombs of Ancient Alexandria: The Theater of the Dead* was noted as a finalist for the Runciman Award, which is given to a book written in the English language that deals, even peripherally, with ancient Greece. Fall 2003 saw the publication of Venit's article "A Reconsideration of the 'Relief of the Gods' from Brauron" in volume 46 of the Swiss journal *Antike Kunst*. The essay considers how the now fragmentary votive relief must have originally looked, reinterprets its subject, and explores possible reasons for its unique representation and its extraordinary size and quality. In January 2004 Venit presented a public lecture, "Ancient Egyptomania: The Uses of 'Egypt' in Graeco-

Roman Alexandria," for Cultural Connections of the College Park Arts Exchange and the Arts and Humanities Academy. The talk took place in the Council Chambers of the College Park City Hall, and therefore she now knows where to pay a parking ticket if ever she gets one from a faulty meter while eating at Applebee's. She will present a similarly titled ("Ancient Egyptomania: The Lure of Egypt in Graeco-Roman Alexandria") but somewhat-different-in-content talk in March 2004 as the keynote lecture for the opening of the exhibition *Egypt after Alexander: Art under the Greeks and Romans* at the Indiana University Art Museum in Bloomington. Both talks use PowerPoint instead of slides in order to more efficiently and effectively present their visual content.

Professor Arthur Wheelock

This past summer Arthur Wheelock organized an intimate, one room exhibition at the National Gallery entitled *Small Wonders: Dutch Still Lifes by Adriaen Coorte*. The exhibition, which received rave reviews in *The Washington Post* and *The New York Times*, brought together nineteen paintings by this rare artist, who specialized in intimate portrayals of fruits and vegetables such as wild strawberries, peaches, apricots, and bunches of white asparagus. Wheelock wrote the brochure that accompanied the show and presented a lecture on Coorte at the

National Gallery. He also gave the introductory lecture for a related show on Coorte at the Centraal Museum in Utrecht. Wheelock gave a number of other lectures this past year, including "The Collector's Cabinet as Theater of the Universe," at the ARLIS Annual Meeting in Baltimore; "Jan Brueghel's *Noah's Ark* from the Stier-Peeters Collection at the Riverdale House Museum" at Riversdale Mansion; the introductory lecture (in Dutch) for the Dutch premiere in Delft of the film *Vermeer: Master of Light*; and the introductory lecture for the Washington debut of the film *Girl with the Pearl Earring*, which was shown at the Smithsonian. Wheelock has devoted much of his energy over the past year writing for the catalogue of an exhibition on Gerard ter Borch, the Dutch genre and portrait painter that was the subject of his seminar last fall. The exhibition will open in November at the National Gallery, and then travel to the Detroit Institute of Arts and the Rijksmuseum in Amsterdam. He also has completed his text for the systematic catalogue of Flemish paintings at the National Gallery, which should be published next year. For his continuing research on Peter Paul Rubens, Wheelock participated in January at a scholar's study day at the Prado in Madrid in conjunction with their winter exhibition *Peter Paul Rubens: The Life of Achilles Series*.

Graduate Student News

Current Students

Esther Adler

Esther Adler continued her work as a Museum Fellow at the Hirshhorn Museum and Sculpture Garden, chiefly working on the upcoming exhibition *Earth-Body: Ana Mendieta, Sculpture and Performance, 1972-85*, as well as the accompanying catalogue. She also delivered a paper on an installation of figurative art for the fall 2003 Hirshhorn symposium *Negotiating the Boundaries between Public and Private Space in Modern and Contemporary Art—An Examination of Gyroscope*, a day-long conference which focused on the Hirshhorn's museum-wide exhibition of works from the permanent collection.

Sarah Cantor

Sarah Cantor joined the department in the autumn as a first-year master's student working with Dr. Anthony Colantuono. She is presently conducting research on a possible article about Madame de Pompadour and eighteenth-century French portraiture.

Adrienne Childs

Adrienne Childs is currently a pre-doctoral fellow at the Driskell Center for the Study of the African Diaspora,

where she is working on her dissertation, *The Black Exotic: Representing Africans in French Orientalist Art*. For this project she traveled to Paris for a month during the past year in order to perform research. Recently Adrienne appeared on a panel about African American art on PBS television's *This Is America* with Dennis Wholey.

Colette Crossman

Colette Crossman is a Ph.D. student with a specialization in nineteenth-century British art. She advanced to candidacy in fall 2003 and is now working on her dissertation *Art as Salvation: Reconsidering Religion in the Work of Edward Burne-Jones*. Her project examines Burne-Jones's art in the context of Victorian religion, as well as the relationship between his personal beliefs and artistic production. In November, she traveled to London and Liverpool to conduct initial research. During the current academic year, Colette is working as a Graduate Assistant in The Art Gallery on campus.

Tuliza Fleming

Last year Tuliza Fleming, Assistant Curator of American Art at The Dayton Art Institute, organized two exhibitions, both of which opened on October 17, 2003.

Through a wide variety of favrile glass, lamps, ceramics, and other objects, *The Art of Louis Comfort Tiffany* demonstrated how the American designer and painter raised the standards of decorative arts in the United States. *Monet and the Age of American Impressionism* traced the evolution of impressionism in the United States from its French origins to an aesthetic entirely American in both composition and representation. Tuliza has been invited to speak at the Museum Support Alliance for African and African-American Art's annual conference, to be hosted by the Cincinnati Art Museum in July 2004. She served as a National Endowment for the Humanities project consultant and a symposium participant for the collaborative venture *James Presley Ball: Nineteenth-Century African American Photographer*. An exhibition on this artist will be produced jointly by the Cincinnati Art Museum and the Cincinnati Museum Center in 2006. Tuliza advanced to Ph.D. candidacy in December. She recently received notice of a Cosmos Club Foundation grant to conduct research on her dissertation, entitled *Reconstructing Thomas Satterwhite Noble: The Development and Meanings of Noble's African American Imagery*. Tuliza is currently organizing a special event called "B-Boys and Bodhisattvas: The Sacred Arts of Hip-Hop at The Dayton Art Institute" that will celebrate and document the museum's recent acquisition of a hip-hop dance floor by New York-based artist Sanford Biggers.

Angela George

In 2003 Angela George received a CASVA Fellowship for Travel Abroad for Historians of American Art. She spent the summer visiting museums and archaeological sites in Peru, Bolivia, and Mexico. Angela is currently studying for exams in her major field of American art and her minor field in Aztec art. As a result of her trip to Latin America she is interested in combining her major and minor fields within her dissertation in order to investigate the reception and influence of ancient American art on nineteenth- and twentieth-century American art and culture. Angela continues her work as a lecturer at the Smithsonian Masters Program in the History of Decorative Arts in Washington, DC; in September she gave a series of classes on Renaissance decorative arts.

Laura Groves

During the summer of 2003 Laura Groves worked at the Corcoran Gallery of Art as a research fellow in the Department of American Art. She finished her Ph.D. coursework in the fall 2003 semester. Laura is currently a teaching assistant for ARTH 201 and a research assistant for Professor Sally Promey.

Monika Hirschbichler

Monika Hirschbichler is working in Hamburg, Germany, for the semester. She has just submitted an article for publication: "The Crusader Paintings in the Frankish Gate at Nauplia, Greece: A Historical Construct in the Latin Principality of Morea."

Guy Jordan

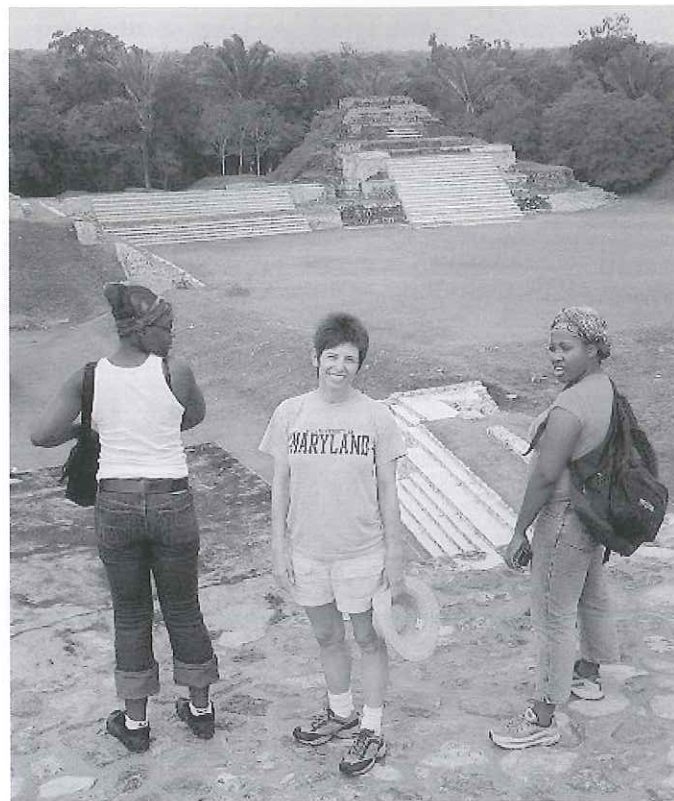
Ph.D. student Guy Jordan spearheaded the founding of AARG, the American Art Reading Group, which meets periodically to discuss new books and articles of significance to historians of American art. Over the summer, he taught a course at Maryland on Islamic art and architecture. Guy is currently writing his dissertation, entitled *Consuming Images: The Visual Culture of Virtue and Vice in Antebellum America*.

Jason LaFountain

Second-year M.A. student Jason LaFountain spent the beginning part of this past summer in the company of Akela Reason and Jonathan Walz at the Erasmus Institute Graduate Summer Seminar at the College of the Holy Cross in Worcester, Massachusetts. He spent the remainder of the summer researching his master's thesis and taking photographs in swampy, overgrown, mosquito-filled burial grounds, mainly along the east coast of Massachusetts. Jason happily reports, "The bug bites have now healed."



An eye-opening experience: Jason LaFountain, Akela Reason, (former Maryland faculty member) Dr. Elizabeth Johns, and Jonathan F. Walz visited Rodin's *Obsession: The Gates of Hell* in the Cantor Art Gallery at the College of the Holy Cross, June 2003. Dr. Johns gave an overview of the exhibition at the vernissage.



Graduate student Paula Martino (center) recently explored Mayan ruins in Belize.

Jung-Sil Lee

Jung-Sil Lee is a doctoral student focusing on nineteenth-century European art with a minor in twentieth-century American art. She has been working at the Corcoran Gallery of Art as a research assistant preparing the upcoming exhibition *The Rise of Joan of Arc in Nineteenth-Century France: Boutet de Monvel's Jeanne d'Arc in Context*. Jung-Sil's dissertation *The Intersection between Nationalism and Religion in the Works of Auguste Rodin and Puvis de Chavannes*, explores the function and meaning of religion/ritual in French nationalistic sentiment, specifically republicanism. It also considers the public works of Rodin and Puvis in regards to the artists' own political views and Jurgen Habermas's theories about ritual while also employing the methodologies of psychoanalysis and reception theory. Upon completion of her degree, Jung-Sil hopes to return to Seoul, Korea, where the Rodin Museum recently opened, and to contribute to Korean scholarship in the field of nineteenth-century art and art criticism.

Tang Li

In fall 2003, Tang Li completed her master's degree by successfully defending her thesis "Art for the Market: Commercialism in Ren Yi's (1840–1895) Figure Painting" under the direction of Professors Jason Kuo, Sandy Kita, and Marie Spiro. At present she is continuing her studies with Dr. Kuo in pursuit of a Ph.D.

Paula Martino

Paula Martino spent part of winter break in the hot and sunny climate of Central America on her second trip to Belize. As guest of Ken and Maureen Mattes, co-directors of the Belize Marine Teaching, Research and Education Center located on Ambergris Caye, the country's largest barrier island, she divided her time underwater, surveying the coastal reefs, and up river, exploring the Mayan sites of Altun Ha and Lamanai, where temple architecture spanning the Pre-Classic to Post-Classic periods can be found. Paula currently serves as an adjunct faculty member and gallery assistant in the Fine Arts Department of the College of Southern Maryland, where, during the spring semester, she is teaching a freshman course in art appreciation. Her duties as gallery assistant include everything from hanging works of art to public relations to vacuuming the carpet. With her usual spunk and enthusiasm, Paula embraces all the challenges and opportunities that these experiences bring to her life.

Suzanne May

Suzanne May writes from Liverpool, "The highpoint of 2003 was my wedding to Alex Kidson in the historic Adelphi Hotel, with Bill Pressly as our joint best man. Bill delivered a lovely reading from John Donne—only this being Saturday-afternoon Liverpool, screaming police sirens in pursuit of football hooligans did their best to drown Bill out." She goes on to report that she and Alex honeymooned in Italy. They also visited Scandinavia this summer to see paintings by George Romney and to negotiate with a Finnish museum regarding a possible future show of British art. In Liverpool, Suzanne taught for a semester at John Moores University; as a result of this positive experience, that school's art history department has generously offered to fund her during the research and writing of her dissertation. Although her relationship with the art history department here in College Park has necessarily changed, Suzanne reports happily that she's "still a Terp," as she presently is teaching for the University of Maryland's Study Abroad Program in London.

Margaret Morse

Ph.D. candidate Margaret Morse spent the fall semester in Venice, Italy, carrying out research for her dissertation on domestic devotional art in Renaissance Italy. This June she will present a paper titled "Creating Sacred Space: The Religious Visual Culture of the Venetian Renaissance Casa" at the symposium *A Casa: People, Spaces, and Objects in the Renaissance Domestic Interior*, which will take place at the Villa I Tatti in Florence.

Asma Naeem

Asma Naeem, this year's recipient of the Rhee Graduate Fellowship Award, is a first-year Ph.D. student specializing in nineteenth-century French painting and modern art. She received her M.A. in May 2003 from American University, where she wrote her thesis on the art of Edouard Manet. She plans to continue to explore the paintings of Manet, as well as those by Caillebotte and Bazille, for her dissertation. Asma is also interested in the

works of contemporary diasporic artists; this spring, her article "Shirin Neshat's *Women of Allah Series: Differentiation and the Degeneracy of Islam*" will be published in the University of Chicago's *Chicago Art Journal*. Currently, Asma is researching several paintings that are attributed to Manet, Fantin-Latour, and Courbet in the Baltimore Museum of Art's George Lucas Collection.

Rachel Norton

This is Vassar College graduate Rachel Norton's first year in the master's program, where she is planning to research religious art in the United States. Rachel is pursuing a museum internship for this coming summer.

Jorgelina Orfila

This past summer Jorgelina Orfila worked for the Gallery Archives of the National Gallery of Art, organizing the photographic materials that accompany the John Rewald papers. Her article "Blague, Nationalism, and *Incohérence*" is forthcoming in one of the volumes of the National Gallery's *Studies in the History of Art*. This past January Jorgelina presented her paper "Les *Incohérents: An Episode of Bohemian Life in Nineteenth-Century Paris*" as part of the *Work in Progress* lecture series at the National Gallery of Art. She is now at work on her dissertation, which deals with the historiography of Paul Cézanne in the 1930s.

Akela Reason

In June 2003 Akela Reason participated in the Erasmus Institute Summer Graduate Seminar, held at the College of the Holy Cross, Worcester, Massachusetts. She taught at the Art Institute of Boston in autumn 2003 and presented a paper called "Thomas Eakins and the Colonial Revival" at the recent College Art Association annual meeting in Seattle. Akela recently accepted a position as a research assistant in the American Art Department at the High Museum of Art in Atlanta.

Brooke Rosenblatt

In the autumn, Brooke Rosenblatt served as a graduate student lecturer for the National Gallery's temporary exhibition *The Art of Romare Bearden*, giving ten talks during the run of the show. She will continue her internship with the General Services Administration's Art and Architecture Program this summer, researching and writing interpretative materials for public art in federal buildings. Brooke is currently engaged in formulating her thesis about the intersection of anti-Semitism and public monuments in early twentieth-century France.

Rossitza Roussanova

Rossitza Roussanova returned to the department after completing a year as the M. Alison Frantz Fellow at the American School of Classical Studies in Athens, Greece. While at the School, she delivered a tea talk on the Ladder of John Climacus.

Christopher Slogar

Christopher Slogar is writing his dissertation on art from the Cross River region of Nigeria. Last May, he was given an award for distinguished scholarship by the Nigerian National Museum, Calabar, under the auspices of International Museum Day. In June, he and Flora Vilches convened the session *The Politics of Representation I: Iconography and Design* at the Fifth World Archaeological Congress in Washington, DC. Throughout the summer, Christopher worked as an archaeological field technician on cultural resource management projects for Archaeological Testing and Consulting, Inc. of Silver Spring, Maryland. In August, a Walter Read Hovey Memorial Fund Scholarship from the Pittsburgh Foundation enabled him to conduct research on Cross River art and archival materials in the United Kingdom. He plans to return to Nigeria this summer.

Irina Stotland

For the 2003–2004 academic year Irina Stotland has been a Museum Fellow at the Phillips Collection. There she has been working in close contact with the chief curator, Eliza Rathbone, on upcoming exhibitions of art by such artists as Amadeo Modigliani, William Merritt Chase, Georges Roualt, and Milton Avery. Irina will be acknowledged as a contributor for several of these shows. Additionally, Irina is working on her master's thesis on Paul Gauguin in the context of nineteenth- and twentieth-century critical responses to avant-garde painting. She expects to defend in summer 2004.



Liz Tobey pauses from palio research in Florence for a quick photo op.

Elizabeth Tobey

In mid-February Elizabeth Tobey returned from a six-week excursion to Italy, where she was performing research for her dissertation on the history of the *palio* during the Italian Renaissance. *Palio* (horse races) were held in Italian cities to commemorate saints' days and to

mark important civic events. Great expense went into producing the ephemera used in the processions and festivities preceding the races—floats, banners, costumes, and the valuable palio banners awarded to the winner of the race. Liz spent a month in Siena doing research in the Archivio di Stato and the Biblioteca Comunale degli Intronati, where she looked at payment documents for the palio held for the Festival of the Assumption of the Virgin Mary and for other horse races held throughout the year. In the Biblioteca Comunale, she examined manuscripts and rare books describing processions of the Sieneese *contrade* (neighborhood) groups, and also looked at some prints showing the allegorical *macchine* (floats) made by the *contrade*. Since the palio is still run twice a year in Siena, it is a living tradition, and each *contrada* has its own oratory and museum. Liz visited the museums of the Torre, Oca,

century! In Florence, she looked at archival documents in the Archivio di Stato and consulted books in the Biblioteca Nazionale relating to the palio of the Festival of San Giovanni Battista as well as other palio races.

Cristina Toma

A first-year Ph.D. student in the Department, Cristina Toma has been selected as this year's Middle Atlantic Symposium speaker. Her paper "Staging Transformation: *Opus Sectile Pavements in Medieval Byzantium*" derives from a graduate course that she took in the fall semester.

Lisa Trever

Lisa Senchyshyn Trever is a first-year M.A. student studying Pre-Columbian art and archaeology. Her previous work has included managing the Bonampak Documentation Project at Yale, archaeological fieldwork in the Moche Valley of Peru, and three years in museum education at the Peabody Essex Museum. Currently she is assisting Dr. Joanne Pillsbury on production of the forthcoming *Historiographic Guide to Andean Sources*. This summer Lisa will return to Peru to join the field project at the Chimú-Inca site of Farfan in the Jequetepeque Valley.

Flora Vilches

Flora Vilches is working on her dissertation in contemporary art and archaeological practice, this year as a fellow at the Smithsonian American Art Museum. In June she will present part of her chapter on Robert Smithson and archaeological fieldwork at the conference *Object-Excavation-Intervention: Dialogues between Sculpture and Archaeology* organized by the Henry Moore Institute in Leeds. In addition, Flora continues her research on rock art associated with Late Intermediate complex societies from northern Chile and will conduct a second fieldwork season this summer.

Ann Wagner

Ann Prentice Wagner, Ph.D. candidate, is writing her dissertation '*Living on Paper: The Culture of Drawing and Watercolor in the Stieglitz Circle, 1902–1925*'. From September 2003 to August 2004 she is a Terra Foundation for the Arts/ American Council of Learned Societies fellow-in-residence at the Smithsonian American Art Museum. Ann will travel to Chicago in April 2004 to give a talk about her dissertation research at the Terra Museum of American Art. From January to April 2003 she was a visiting scholar at the Georgia O'Keeffe Museum Research Center in Santa Fe, New Mexico, where she researched drawings and watercolors by O'Keeffe. From August 2002 to August 2003 Ann was a pre-doctoral fellow at the Smithsonian American Art Museum and the Hirshhorn Museum and Sculpture Garden. In January 2004, she traveled to Italy and stayed for two weeks with fellow Ph.D. candidate Elizabeth Tobey, who was researching her dissertation in Siena and Florence.

Jonathan F. Walz

In the company of fellow University of Maryland Americanists Jason LaFountain and Akela Reason,

Jonathan Walz was privileged to study with renowned art historian Dr. Elizabeth Johns (Professor Emerita, University of Pennsylvania) at the Erasmus Institute for two weeks in June 2003. On his trip home from the seminar, which was held in Worcester, Massachusetts, Jonathan visited important American art collections at the New Britain Museum of American Art, the Wadsworth Atheneum Museum of Art, the Montclair Art Museum, and the Newark Museum. At the beginning of the fall semester, he hosted a "back-to-school" cocktail party for the department's new and returning Americanist students and faculty. For further research on his master's thesis about modernist Charles Demuth, Jonathan made a trip in November to Lancaster, Pennsylvania, where he visited the Evangelical Lutheran Church of the Holy Trinity (the artist's childhood parish) and the Demuth Museum. On February 7, 2004, he presented a paper on the Tomb of the

Three Brothers in Palmyra, Syria, at *Art for the Dead*, the second annual graduate student symposium organized by the University of Florida in Gainesville. In addition to his coursework, Jonathan works part-time at the National Gallery of Art as a researcher and writer for the museum shops.

Bryan Zygmunt

Besides conducting preliminary research for his doctoral dissertation *Stuart, Vanderlyn, Trumbull, & Jarvis: Politics and Portraiture in New York City, 1790–1825*, Bryan J. Zygmunt has also been teaching at Trinity College, Washington, DC. He recently delivered his paper "I Expect to Make a Fortune by Washington Alone": The Triumphant Return of Gilbert Stuart" at Riversdale Mansion, the ancestral home of George Calvert, the founder of the University of Maryland.

Graduate Alumnae News

Heidi Applegate (M.A. 2001)

Heidi Applegate is currently working on her Ph.D. in art history at Columbia University in New York. Her essay "A Traveler by Instinct" appeared in the catalogue accompanying the major traveling retrospective on American landscape painter Sanford Gifford.

Crista Bernat-Detweiler (M.A. 2002)

Since spring 2003, Crista Bernat-Detweiler has worked as Assistant to the Director at the Suzanne H. Arnold Gallery, Lebanon Valley College in Annville, Pennsylvania. There she is responsible for exhibition preparation and installation, collection management, and registrarial activities of the gallery. The exhibition she recently curated, *Illuminated Treasures: Medieval and Renaissance Manuscripts from Pennsylvania Collections*, is currently on view through April 11, 2004. The show contains approximately twenty-five objects, including examples of thirteenth- to sixteenth-century Bibles, books of hours, antiphonaries, psalters, and secular texts, from various institutions and private collectors in Pennsylvania.

Christa Clarke (M.A. 1990, Ph.D. 1998)

On March 26, 2003, the Newark Museum opened *African Shields: Art, Power, and Identity*; it was that institution's first exhibition put together by Christa Clarke, the Curator of Africa, Americas, and the Pacific, who joined the staff in November 2002. *African Shields*, originally organized for the Neuberger Museum of Art in Purchase, New York, is the first museum exhibition in the United States to focus on this important form of artistic and cultural expression. The show will next appear at the Birmingham Museum of Art, Alabama, from April 18 through June 20, 2004. Christa currently serves on the

editorial board for the journal *African Arts* and her essay "From Theory to Practice: Exhibiting African Art in the Twenty-first Century" appeared in the 2003 anthology *Art and Its Publics*, edited by Andrew McClellan. Christa's *The Art of Africa: A Resource for Educators* is forthcoming from the Metropolitan Museum of Art.

Julia Dabbs (M.A. 1991, Ph.D. 1999)

Julia Dabbs is currently assistant professor of art history at the University of Minnesota, Morris. At the 2003 College Art Association annual meeting in New York she chaired the session called *Writing the Female Artist, 1600–1900*. Additionally, her essay "Characterizing the Passions: Michel Anguier's Challenge to Le Brun's Theory of Expression" is scheduled to appear in vol. LXV of the *Journal of the Warburg and Courtauld Institutes*.

Billie Follensbee (M.A. 1994, Ph.D. 2000)

Assistant professor of art history at Southwest Missouri State University, Springfield, Billie J. A. Follensbee was awarded a 2003 Dumbarton Oaks Summer Fellowship for her research project entitled "The Importance of Weaving in Formative Period Gulf Coast Cultures." In addition she also received a 2003–2004 Faculty Research Grant from her school for the same project.

David Gariff (Ph.D. 1991)

In winter 2003, following action by the Board of Regents, David Gariff was promoted from assistant to associate professor in the Department of Art and Design at the University of Wisconsin, Stout.

Aneta Georgievska-Shine (Ph.D. 1999)

Over the last year, Aneta Georgievska-Shine has continued to teach classes in renaissance and baroque art (fif-



Got string? Ph.D. student Flora Vilches takes a break from fieldwork in South America.

and Selva *contrade*, where she saw a few objects that survive from the sixteenth and early seventeenth centuries, as well as some fabulous painted palio banners from the eighteenth century to the present (including one from last year's race, by the artist Botero). She also met with the archivist of the Onda *Contrada* who told her about the publication of a unique book of deliberations of his *contrada* that contains documents dating back to the early 16th

teenth-and sixteenth-century Italian Art, seventeenth-century Dutch and Flemish art), as well as a senior level undergraduate course about methods of art historical research. Outside the department, she has prepared and presented daylong seminars for the Resident Associates Program at the Smithsonian, one dedicated to Northern Renaissance painting, the other to the work of Johannes Vermeer. Her recent publications include an article on *The Finding of Erichthonius* by Peter Paul Rubens in the March 2004 issue of *The Art Bulletin* and an article on Rubens's *The Fall of Phaeton* for the *Marburger Jahrbuch für Kunstwissenschaft* (2003). Beyond her area of scholarly specialization, Georgievska-Shine has engaged in a number of curatorial projects. One was writing the catalogue essay to accompany the exhibition of Washington sculptor Emilie Brzezinski at the University of Virginia Art Museum (June 2003), which also traveled to several venues in Central Europe. Most recently, in February 2004, she served as a visiting curator for an exhibition dedicated to the shadow-theatre of Indonesia, organized by the Art Program of the World Bank, Washington, DC.

Melanie Gifford (Ph.D. 1997)

In spring 2004 Melanie Gifford, research conservator at the National Gallery of Art, received the Ailsa Mellon Bruce National Gallery of Art Sabbatical Curatorial Fellowship for her project, "Innovative Painting Techniques as an Expressive Force in the Development of Realist Landscape Painting in the Seventeenth-Century Netherlands."

Wendy Grossman (M.A. 1993, Ph.D. 2002)

Wendy Grossman is teaching photographic history at George Washington University. During the past year, she presented papers at a conference on surrealism at West Dean College, Chichester, England, and at the conference *Photography and National Identity* in Hamburg, Germany. She was an invited lecturer at Rollins College and the Harry Ransom Center, University of Texas, Austin. Her article, "(Con)Text and Image: Reframing Man Ray's *Noire et blanche*," recently appeared in the book *Phototextualities: Photography and Narrative*. Forthcoming publications include "Man Ray's Endgame and Other Modernist Gambits" in *The Art of the Project: Projects and Experiments in Modern French Culture* (2004) and "Photography at the Crossroads: Representing African Art through the Modernist Lens" in *Exhibiting the Other: Museums of Mankind and the Politics of Cultural Representation* (2005). Wendy also contributed entries to the forthcoming *Oxford Companion to the Photograph*. She is currently revising her dissertation for publication.

Kristen Hileman (M.A. 2001)

Kristen Hileman was named the Assistant Curator at the Hirshhorn Museum and Sculpture Garden in October

2003. Prior to this post, Hileman had been acting as the head of the museum's public affairs office. Kristen is currently organizing *Directions—Cai Guo-Qiang*, an exhibition of the work of the Chinese-born, New York-based artist for fall 2004. In December 2003, Hileman finished her fifth semester teaching a course in theories of art at the Corcoran College of Art and Design. This coming autumn she will teach a yearlong graduate seminar in contemporary art issues for the art department at George Washington University.

Kimberly Jones (M.A. 1989, Ph.D. 1996)

In early September 2003 Kimberly was promoted from Assistant to Associate Curator of French Paintings at the National Gallery of Art, Washington. The major traveling exhibition on Edouard Vuillard that she co-curated appeared in Paris this past autumn; the show is currently on view in London at the Royal Academy through mid-April 2004.

J. Brooks Joyner (M.A. 1969)

Brooks Joyner, Director of the Joslyn Art Museum, was the featured speaker at the Barbara Willson Memorial Lecture Series on October 22, 2003, at the University of Nebraska, Omaha.

Cynthia Mills (M.A. 1998, Ph.D. 1996)

In August 2003 the University of Tennessee Press published *Monuments to the Lost Cause: Women, Art, and the Landscapes of Southern Memory*, co-edited by Cynthia Mills (along with Pamela H. Simpson). The book documents and discusses the hundreds of public sculptures, architectural memorials, and outdoor ritual spaces created by Southerners in the decades following the Civil War as a means of expressing their deeply felt perspectives about the conflict.

Penny Morrill (Ph.D. 2001)

The exhibition that Penny Morrill curated, *Maestros de Plata: William Spratling and the Mexican Silver Renaissance*, is currently on view at the Newcomb Art Gallery at Tulane University in New Orleans through May 23, 2004. It will subsequently travel to the Winterthur Museum in Delaware where it will appear this summer and early fall. In addition, Penny is teaching this spring semester at Georgetown University.

Malia Serrano (M.A. 1991)

Currently Malia Finnegan Serrano is teaching art history in a tenure-track position at Grossmont College, a community college in the San Diego area. After graduating in 1991, Malia worked as a museum educator at the San Diego Museum of Art and then as the arts administrator at Children's Hospital in San Diego before joining the faculty at Grossmont in 2001.

Sally Shelburne (M.A. 1989, Ph.D. 1996)

Sally Shelburne, lecturer at the National Gallery of Art, participated in the museum's special summer slide lecture and discussion series *Five African American Artists: Johnson-Tanner-Johnson-Stovall-Thomas*. Her talk, entitled "Alma Thomas: 'Create Something Original,'" was presented on August 17, 2003.

Kimberlee Staking (M.A. 2000)

In autumn 2003 Kimberlee Staking joined the University of Maryland's Women's Studies Ph.D. program, where she is busy defining and describing ways to put emergent pedagogies (particularly feminism and new media/technology) into practice in the academic setting. Besides teaching WMST 250: Women, Art, and Culture, Kimberlee is participating in a MITH/CTE reading circle on "Scholarship of Teaching and Learning." She will present aspects of her current research on campus this spring; venues include the closing CRGE colloquium and the *Visions in Feminism* conference, both to be held in May. In November Kimberlee will participate in the American Studies Association meetings in Atlanta by serving on a panel whose topic of discussion is "Utilizing Feminist Pedagogies within American Studies."

Lee Vedder (M.A. 1991, Ph.D. 2000)

Lee Vedder's *John James Audubon and the "Birds of America"* is forthcoming from the Huntington Library Press. The publication contains a biography of the naturalist-artist and describes the painstaking efforts that went into producing the life-size images in Audubon's masterpiece.

Krystyna Wasserman

As curator of book arts for the National Museum of Women in the Arts, Krystyna Wasserman organized *Insomnia: Landscapes of the Night*, an exploration of the effects of sleeplessness on artists' perceptions and imagination. The show, which included works by artists such as Louise Bourgeois, M. Jordan Tierney, and Kate Kern, was on view in Washington from March 10 to November 30, 2003.

Undergraduate News

Current Students

Awards

Abigail Choudhury (Sophomore) was a recipient of the College's Catherine P. Mackin Scholarship.

Paul Colombini (Senior) was awarded a Senior Scholar Award by the College of Arts and Humanities and will also be honored at the Celebrating Teachers ceremony. Paul, a double major in Art History and Archaeology and International Business, is writing an honors thesis under the supervision of Professor Marjorie Venit on Mussolini's political use of ancient sites in Rome.

Molly Knoll (Senior) was awarded the Judith K. Reed Scholarship by the Department of Art History and Archaeology. She spent the fall semester in Florence and is completing her senior honors thesis on the presentation of sites as museums, focusing on Knossos, under the supervision of Professor Marjorie Venit.

Angela Wilkinson (December 2003) was selected by the faculty to speak at the December graduation ceremony and was awarded the George Levitine Prize for a graduating senior in art history.

Trips

The eleven members of ARTH 496: Methods of Art History and Archaeology took a three-day trip to the Dia: Beacon, the Isabella Stewart Gardner Museum, the Clark Art Institute, Mass MoCA, and the Museum of Fine Arts, Boston. Abigail Choudhury reports, "It was the most amazing experience of my year."

Internships

Robin Brinckerhoff (Senior) is serving as an intern in the Department of Northern Baroque Paintings at the National Gallery of Art. Brinckerhoff was also an intern in the Department of Classical Art at the Boston Museum of Fine Arts in summer 2002. He is writing an honors thesis on the portraits of Jan de Bray under the supervision of Professor Arthur Wheelock.

Rachel Fisher (Senior) was an intern in the Fine Books and Manuscripts Department at Christie's during the summer. Rachel attended the summer sale and helped



Terps Landing: Members of the ARTH 496 trip to Massachusetts take a breather from their museum-hopping marathon.

prepare for the winter sale. She writes, "I still cannot believe the magnificent things I did while I was there. A couple of highlights include tapping on the surface of a Van Gogh painting to learn if it had been relined, handing a Dürer print to a fellow intern over our lunch break, and

leafing through Hugh Hefner's little black book. Through my internship at Christie's I was able to do on an everyday basis things ordinary people cannot even fathom. I do not think I could even put a reserve price on my summer experience."

Susanna Klassel (Junior) had an internship in the Archaeology Department of the New Jersey State Museum in Trenton, where she inventoried a collection of pottery sherds from the Raccoon Point Site in the Delaware River Valley area of Southern New Jersey. "By running my fingers over every sherd," she writes, "I was able to get a sense of the physical variations of inclusions and incised decoration." She also helped to convert atlas coordinates of archaeological sites into USGS coordinates and then mapped them on GIS maps of all the counties in New Jersey. These GIS maps, with sites marked on them, are essential working tools for researchers and contract archaeologists. Susanna is spending her spring semester in Rome, where she reports, "It is the contrasts of tranquility/chaos and modern/ancient that makes Rome so wonderful to me."

Alexandra Nichols (Junior) worked at the College Park Aviation Museum as a curatorial intern, where she prepared an off-site exhibition, performed archival research, catalogued the collection electronically, and conserved the 1911 Wright Flier. Alex writes, "Through this internship I feel that I have learned much about the challenges of being a curator at a small museum."

Tova Rothman (Senior) was a summer intern at Smith and Benjamin Auctioneers and Appraisers, an auction house in Washington, DC. She helped prepare the company for two auctions, a catalogue sale, and an estate sale. "In working at Smith and Benjamin for almost two months," Tova writes, "I became familiar with auction software, dealt with a number of clients, and got to handle and admire many amazing and remarkable pieces of work."

News from Alumnulae

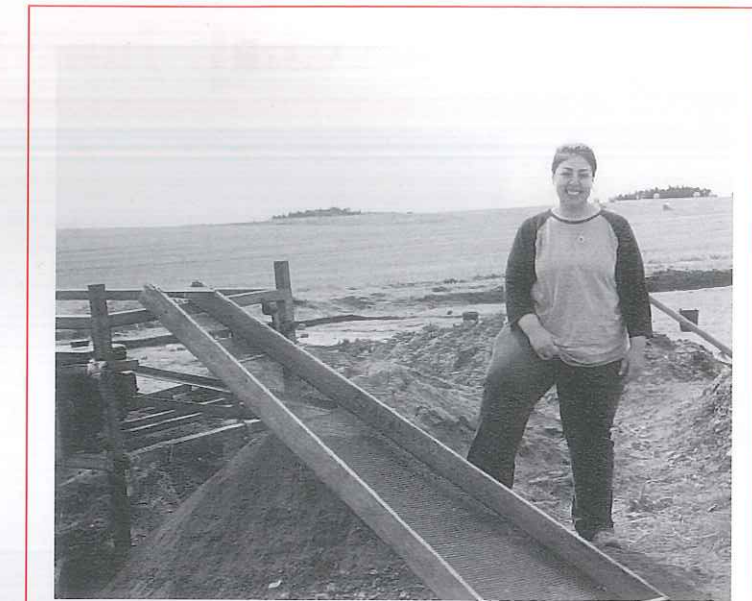
William Campos (December 1998) works as a liaison of the Prince George's County Executive to the Hispanic Community. He is also a host of a Spanish-language radio show that was started to reach out to the county's growing Latino population.

Jason Earle (May 1999) is a Ph.D. student at the Institute of Fine Arts, New York University, working on a dissertation about the Aegean Bronze Age.

Jennifer Kellas (December 2002) graduated with two majors: art history and government and politics. Graduating early afforded her the time to explore both majors in the real world before settling on one or the other. She started off taking an internship in Washington, DC with a pollster firm. She left this position in July and went to Denmark to excavate a Viking site in far North Jutland. She reports that "our greatest finds were post holes identifying the location of two homes, and a nearly complete black ware pot near the remains of a hearth. The working schedule was Sunday to Friday, 9 am to 4 pm. There were many tiring days but unlike some of my past jobs, I knew that the work I was doing could have an impact on how people view and study our past. Now that I am back in America I have decided to once again go back to Europe, but this time for another reason, graduate school, which I hope to begin next fall. Thank you to all my professors at Maryland. I can truly say that I enjoyed and benefited immensely from all your courses. Perhaps the greatest lesson I learned from all my experiences is that life doesn't change you, but rather it is how you choose to change your life."

Kirk Norman (May 2003) is "doing archaeology" at local sites in Leesburg, Manassas, and La Plata with Thunderbird Archaeological Associates.

Anastasia Poulos (December 2001) is taking her qualifying exams at the University of Pennsylvania, excavated in Turkey last summer, and will excavate at Abydos, Egypt, this spring.



Digging her avocation: Undergraduate alumna Jennifer Kellas strikes a pose at an excavation site in far North Jutland, Denmark.

Andrea Romeo (May 2003) is pursuing a master's degree in museum studies at New York University. She was awarded the Katzenberger Art History Fellowship at the National Portrait Gallery in summer 2003.

Lesley Shekitka (May 2002) is completing her M.F.A. in painting at American University.

Petra Tanos (May 2002) spent the year following graduation working in Italy and traveling in Southeast Asia. She is currently completing a master's degree at the University College, London, focusing on modern art history.

Christina Way (December 1995) is starting her second semester in the School of International and Public Affairs at Columbia University.

Library News

A Facelift for the Libraries

The Art and Architecture Libraries have a new look: cleaner, brighter, and better organized. During the past semester, modest changes were made to better accommodate library users and collections. The Reference Desk has been relocated at the entrance of each library, and reference desk hours have been extended (9 am–5 pm,

Monday–Friday in Art; 11 am–5 pm, Monday–Friday in Architecture). All the public access computers have been upgraded and a color printer has been added to the Art Library. Each library now has a Current Periodicals Reading Room, furnished with comfortable seating and the latest magazine and journal issues. The new exterior signage for the Art Library is the first phase of better signage throughout both libraries; more improvements are planned for later this year. Come in and take a look!

Last Summer's Party for Outgoing Chair June Hargrove



Ania Waller (center left), who graciously hosted the reception at her home, chats with the guest of honor. Other attendees, from left to right, included Nancy Pressly, Jung-Sil Lee, and Adele Seeff, Director of the Center for Renaissance and Baroque Studies.

For her exemplary service, the Department presented the outgoing Chair, Professor June Hargrove, a real chair, complete with personalized inscription. She is shown here giving her gift a spin while Graduate Program Coordinator Kathy Canavan looks on.



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

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