From the Chair

The Department takes pride in its commitment to its students and in the caliber of its published scholarship. Moreover, the faculty continues building on its long tradition of excellence in the lecture hall and the seminar room, while ensuring that Maryland remains a leading center for original scholarship in the History of Art and Archaeology. In large measure the faculty’s accomplishments are the direct result of the academic exhilaration of working closely with talented undergraduates and outstanding graduate students, whose interests are as wide-ranging as the faculty’s creative ability to satisfy them.

The acknowledgment of the Department’s signal achievements extends far beyond the University. Professors Renée Ater and William Pressly are currently holders of prestigious fellowships from the National Endowment for the Humanities (NEH) and the Paul Mellon Centre in British Art (London), respectively; while June Hargrove has returned this year from a year’s residence in Paris as the visiting scholar at the Deutsches Forum für Kunstgeschichte; Anthony Colantuono from a year’s leave as a holder of fellowships from both Villa J’Tatti in Florence (of Harvard University) and the NEH; Sally Promey from a year as an Ailsa Mellon Bruce Senior Fellow at the National Gallery of Art’s Center for Advanced Study in the Visual Arts; and Jason Kuo from a semester’s tenure as a recipient of a coveted General Research Board fellowship (University of Maryland). The impressive number of fellowship recipients attests to the respect in which their pioneering research and cogent publications are held by peers worldwide.

The contributions to the University and the discipline by other departmental faculty have been recognized in additional impressive ways.

Professors Josephine Withers and Marie Spiro were appointed to emerita status, while the President of the University conferred upon Ekpo Eyo a year’s research leave through which to complete the essential excavation reports from the Calabar (Cross River State in Nigeria) archaeological sites he has directed for many years.

These last-listed acknowledgments are cause simultaneously for celebration and regret; for they mean that our colleagues—Professors Withers, Spiro, and Eyo, in addition to Professor Arthur Miller—will have entered a new and rewarding phase of their careers as distinguished “alums” from the active ranks of the faculty. We wish them well and trust that each will have more time for research and extra-curricular activities.

Leaving the Department this year, too, are Professors Sharon Gerstel, Joanne Pillebury, Genevra Kornbluth, and Sandy Kita. All will have accepted positions elsewhere through which to devote their talents and energies to the enrichment of students and colleagues alike. Each of the four has served this University with passion and distinction; and the Department—as well as their numerous former students—is grateful for their years of service as teacher-scholars. Further, we, their colleagues in the discipline, convey our

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Faculty News

Professor Renée Ater
For the academic year 2004–2005, Renée Ater has received a National Endowment for the Humanities Fellowship for University Teachers to complete her manuscript, tentatively titled Meta Werrich Fall: Public Sculpture, Private Vision. In February 2005, she delivered a lecture at the CAA Annual Meeting in Atlanta. Her paper, "Dialoguing About Race: Freeman Murray, Daniel Chester French, and the Representation of Africa," focused on the African American historian’s 1916 book Emancipation and The Freed in American Sculpture and his correspondence with French regarding race and representation. She gave the talk as part of a panel chaired by Ileen Susan Fort that re-examined the historiography of American sculpture. Her book on the Jamaican-born painter Keith Morrisson, the fifth volume of the Drin韓 Series on African American Art, will be published this spring.

Professor Anthony Colantuono
Anthony Colantuono recently held a Villa I Tatti Fellowship (2002-03) and an NEH Fellowship for University Teachers (calendar year 2004) to complete a book manuscript titled The Secret Muse: Aitnicos, Central and Artistic Creativity in Early Modern Painting, a study of the role of iconographic advisors in the making of images. He has also completed a long-term book project concerning Venetian mythological painting and natural philosophy. Colantuono is currently editing the acts of his 2004 conference on seventeenth-century sculpture held at the American Academy in Rome and an edition of Orfeo Boselli’s Osservazioni della scultura antica, a seventeenth-century treatise on sculpture. Colantuono has recently published an essay titled "The Cup and the Shield: Lorenzo Lippi, Terzo Tasso and Seventeenth-Century Florentine Musical Style" in the volume Larmar e gli amori, acts of a Villa I Tatti conference on Ariosto, Tasso and Guarini in late Renaissance Florentine art, edited by Fiorella Superbi and Massimiliano Rossi; and another essay titled "Tears of Amber: Titian’s Andrians, the River Po and the Iconology of Difference," in the volume Paethen’s Children, the acts of a symposium on art and literature in Renaissance Ferrara edited by Dennis Looney and Dennis Sherruk. At the College Art Association annual meeting in Atlanta, 2005, Colantuono chaired the session on The Aims and Limits of Architectural Revisions in Early Modern Italian Art. In addition he will speak on the problem of the “learned advisor” in early modern art at Programme et invention dans l’art de la Renaissance, a conference to be held at the French Academy in Rome in April 2005. For spring semester 2005 Colantuono returned to the classroom with a graduate seminar on drawing in early modern Italy.

Professor June Hargrove
June Hargrove completed her year in Paris as Scholar in Residence at the Centre allemand d’histoire de l’art/Deutches Forum für Kunstgeschichte with a lecture on July 7, 2004, entitled “Les Monuments aux Morts en France après la Guerre de 1870.” The subject of war memorials was also the topic of her essay, “Qui Vive? France: Sculpture of the Revolution,” in the volume that she co-edited with Neil McWilliam, Nationalism and French Visual Culture, 1870–1914, published by The Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC. Her paper, “Le paysage politique des monuments aux morts après 1870” for the symposium in honor of Maurice Agulhon on the occasion of his retirement from the Collège de France, Figures de la République, Les Marianne de Maurice Agulhon, developed the ideological aspects of the subject. Her article on “Degas and the Portrait of Edmund Dauray,” appeared in fall 2004 in the Festschrift far Pierre Vaisey, published by the Université de Genève. The Cleveland Museum of Art published Hargrove’s article “Gustave-Joseph Chéret’s Day” in a volume of Cleveland Studies in the History of Art honoring Henry Hawley, the internationally recognized scholar of the decorative arts on the occasion of his retirement as curator. In March Hargrove presented a paper entitled “The Muse in the Myth of the Artist: Paul Gauguin and the Other as Feminine Ideal,” for a conference at the Villa Medici in Rome, organized by the Academy of France on the theme of “the mythification of the creator and his model in the nineteenth and twentieth centuries.” She has several articles in progress on aspects of Gauguin, concentrating on his final years in Martinique. In addition to Hargrove’s numerous responsibilities in service to the department, she is a member of the University Honors Faculty Council.
Professor Franklin Kelly

In addition to his professorial duties, Franklin Kelly serves on the Senior Council of the Walters Art Museum and as British art advisor to the National Gallery of Art, Washington, where he has been actively organizing an exhibition on John Constable’s ‘Stout Boors’ (e.g., The Hay Wain in the collection of the National Gallery, London) and the full-size sketches for them. The show will appear at the National Gallery of Art, Washington in early October. He is also currently researching and developing exhibits on the American artists Edward Hopper and George Bellows. Later this spring he will turn his attention to the happy problem of integrating American art scholar John Wilmerding’s gift of paintings into the museum’s permanent collection gal-

lery. Kelly oversaw the recent acquisition of a very important British painting for the museum—John Martin’s Joshua Commanding the Sun to Stand Still before Gibeon. Completed in 1816 and exhibited that same year at the Royal Academy in London, the painting is currently being cleared of its varnish to have its public view at the museum in a few months.

Professor Genevra Kornbluth

Genevra Kornbluth is currently teaching an advanced course on saints, relics, and reliquaries. She spoke on a related topic at the 39th International Congress on Medieval Studies in May 2004, “The Power of the Upper Image: Engraved Gems on Reliquaries, Fibulae, and Pendants,” and her article on the largest surviving medieval reliquary, “The Heavenly Jerusalem and the Lord of Lords: A Sapphire Christ at the Court of Charlemagne and on the Shrine of the Magi” has recently appeared in Cahiers Archéologiques. Kornbluth has also written multiple catalogue entries for the exhibition Sacred Art, Secular Context: Objects of Art from the Byzantine Collection of the Walters Art Museum, which will open in May at the Georgia Museum of Art, and she will deliver the lec-

ture “The Stone of Heaven: Sapphires of the Ostrogoths, Carolingians, and Byzantines” at the exhibition symposi-

um Image and Substance: The Meaning of the Medium.

Kornbluth’s research, however, ranges well beyond engraved sapphires. Her latest book, Amulets, Prayers and Identity in Early Medieval Europe, will soon be published by Oxford University Press (UK), in the series Medieval History and Archaeology.

Professor Joanne Pillsbury

Professor Joanne Pillsbury has been appointed Director of Pre-Columbian Studies at Dumbarton Oaks, a research institute of Harvard University. She will begin her new post in July 2005. Although during her term at Dumb-

arton Oaks she will not be able to teach full-time, she hopes to teach on occasion in the depart-

ment and will continue to work with her graduate students both in College Park and at Dumbarton Oaks. Her volume Palaces of the Ancient New World (co-edited with Susan Toby Evans) was published by Dumbarton Oaks in late 2004. In December she organized a colloquium with Jeffrey Quilicer at Dumbarton Oaks on the archeology of the early church in the Americas. This meeting included the participation of scholars from a variety of disciplines concerned with the material remains and historical accounts of the first Christian churches in the New World. The colloquium was an outgrowth of a larger project, the Guide to Documentary Sources for Andean Studies, 1500–1900, which Pillsbury is directing. Now in its final editorial stages, this three-volume work 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 Lampsada Foundation. She completed her term as President of the Association for Latin American Art (and editor of its Newsletter) in February, and currently serves as Treasurer of the Peruvian– American Research Foundation, and chair of the Montesquiou Award committee of the Society of Architectural Historians. She is also a consultant on the BBC’s forthcoming television program on the Moche.

Professor William Pressey

The manuscript for William Pressey’s book The Artist as Original Genius: Shandy’s Late-Eighteenth-Century British Art has been completed and submitted to a publisher for consideration. Thanks to a

Mellon Senior Fellowship from the Paul Mellon Center for Studies in British Art and to the generous support of the Chartists and the East of England Estates, Pressey is on leave for the second year in a row. He is working on a new book, Writing the Vision, for a New Public Art: James Barry’s Murals at the Royal Society of Arts. This will be the first book-length study of this important series, which Sir Ellis Waterhouse in his authoritative Pelican survey of British painting described as “the most considerable achievement in the history of British painting in the grand style” by any British painter of the eighteenth century.” The six murals, four of which measure 12 x 15 feet and two 12 x 22 feet, are devoted to the modern history of the "Progress of Human Culture." On one of his visits to undertake research in London, Pressey looks forward to visiting for-

mer Maryland student Suzanne Nolls and her husband Alex Kildon in Liverpool. This spring Pressey will also visit Rome to explore at first hand some of Barry’s sources. In addition, he is an advisor to the Barry exhibi-
tion that will open on October 22 in Cork, Ireland, the artist’s hometown; for the catalogue, Pressey is writing an essay as well as entries for two of its sections. He will be a participant in the three-day symposium, to be held in Cork and London in February 2006 and will help edit the pre-
sentations for publication. As a warm-up to the Barry event (or this April at the National Gallery of Art in Paris) he is participating in a two-day symposium devoted to Gilbert Stuart.

Professor Sally Promey

Sally Promey returned to campus this fall after a year as Ada Mellon Bruce Senior Fellow at the Center for Advanced Study in the Visual Arts While at CASVA, in addition to enjoying the scholarly community there and the daily opportunity to wander in the collections, she brought her current book project on the public display of religion closer to completion. During this leave (and with skilled research assistance provided by Guy Jordan and Jason Lafortune) she also completed an article, “Seeing the Self in France: Early New England Material Practice and Puritan Piety,” scheduled to appear in Material Religion in March 2005. This research now forms the early chapter of a major book project titled History on the Heart: Material Religion and Protestant Formation. A highlight of the past year was her time in Giverny, France, as Senior Art Historian (in Residence at the Terra Summer Residency program (see cover photo). Along with ten impressive American and French graduate student fellows (both artists and histori-
s, Maryland’s own Guy Jordan among them), Senior Artists in Residence from across the Arts and members of the Terra staff, she spent glorious days in July writing and con-

versing about art and its histories. There is much to be said in fact of working in being engaged in a rich, intense, international community! Over the past several years, Promey has been involved in a number of collaborations with conservators. Two of them came to some fruition this year. In early January, the Walters Art Museum opened a small focus exhibition organized around the rediscovery of George Inness’s long-lost work, The New Jerusalenes, historical manifestations of art and artifacts in both early Inness and the final work in the artist’s three part allegorical series Triumph of the Cross. The work was last recorded as one of those damaged beyond recognition in an 1880 accident at Madison Square Garden where it was on exhibition. Independent scholar Michael Quick literally put the pieces together when he was revealed that three very odd famous paintings (Valley of the Olives at the Walters, Evening Landscape at the Kranert Art Museum, and Visionary Landscape, private collection) were actually painting fragments from the Grand Tour. So, Promey conducted the technical research and conservation that proved the case. Promey was consulted for the restoration of the piece—because of her own research on Inness’s affiliation with Swedbergianism, was one of the scholars to appear in a documentary, Search for the Lost Jerusalene, about the project. Also in October 2004, Sargent Hall at the Boston Public Library officially reopened to the public. The murals there are now fully and fabulously restored. On the night of the final game of the 2004 World Series (with Boston lead-

ing the St. Louis Cardinals 3–2 with an inning to go—and the two speakers not being completely out of touch, paced their comments to conclude before game time (the rest is now sports history). Promey has been commissioned by the Library to write a new full-color handbook about the restored mural decora-

tion in Sargent Hall. Maryland doctoral student Laura Crowes is providing research assistance and has compiled the biographical chronology for this style.

Professor Richard Spear

During the past twelve months several essays by Richard Spear have appeared, including “Claude and the Economics of Landscape Painting in Seventeenth-Century France” in Canadian Art, and “The Italians in Australia: Studies in Renaissance and Baroque Art, edited by David Marshall and published by the Centro di Firenze. The Burlington Magazine ran
"Cezanne's Last Years," his review of the exhibition at the Museo di Capodimonte, Naples, and the National Gallery, London, in their February 2005 issue. With the support of the Kress Foundation, Spear has continued with the catalogue of paintings of the Prince of Wales Museum, Mumbai (Bombay), India, on its collection of European paintings. He returned with two conservators to the South Asian country in December as part of this ongoing project.

The Clark Art Institute is funding and hosting the conference The Economic Lives of Italian Baroque Painters in Williamstown, Massachusetts, March 19-19. It brings together seven international authors who are writing a collaborative book on that subject, which project Spear is co-directing. In addition, Spear has been selected to co-chair a session on art and money at the 2016 College Art Association meetings in Boston.

**Professor Marjorie Venit**

2004 was a peripatetic year for Marjorie Venit, who visited five cities all shining new to her, as she presented six talks throughout Europe. First, she journeyed to Bloomington, Indiana (her initial foray into the Midwest), to deliver the keynote address at the opening of the Egypt in Ancient Art under the Greeks and Romans at the Indiana University Art Museum. Later that spring, she traveled to Denmark for the first time and spent a rainy birthday on the train between Copenhagen and Århus, having just received a letter ("Illusory Allusion: Theatrical Fiction and Visual Bilingualism in the Tombs of Ptolemaic Alexandria") at the conference Alexandria—in Context. Researches Performed by the Center for the Studies of Antiquity of the University of Århus and a talk at the Institute of Archaeology of the University of Copenhagen. Other dim Danish days found her taking more than 400 photos at the Ny Carlsberg Glyptotek, the State Museum of Denmark, and the Louisiana Museum for Modern Kunst. In the autumn, she traveled to Sweden for the first time to deliver lectures under theegis of the Archaeological Institute of America to the local AIA Societies in Phoenix and Tucson. In December, Venit ventured to Japan to present a paper ("Egypt as Metaphor: Decoration and Eucharistic in the Monumental Tombs of Ancient Alexandria") at the conference Ancient Egypt in 2005: Drug for the City, organized by the National Museum of Archaeology of Ancient Alexandria organized by the Oxford Centre for Maritime Archaeology at the University of Oxford. Venit was also welcomed among the participants at the Twentieth-century British Museum in London.

**Professor Arthur Wheelock**

A number of projects that Arthur Wheelock had been working on for a few years came to fruition this fall and winter at the National Gallery of Art, where he serves as Curator of Northern Baroque Painting. In September he reinstalled the collection of Dutch and Flemish paintings, which had been largely in storage for the past two while the exhibition "The Great Dutch Interior," featuring works by Rembrandt, Hals, Vermeer, and others, was being renovated. The rearrangement was particularly significant since it included a number of recent acquisitions. In November his exhibition Gerad ter Borch opened at the Gallery. This show, the first ever in the United States devoted to the paintings of this important Dutch genre and portrait artist, was made possible by fifty of his masterpieces from public and private collections around the world. In conjunction with the exhibition, Wheelock helped organize a public symposium on the artist, at which he spoke on the artist's life and career. The symposium's feature period music, such as that depicted by the artist. Another major exhibition that Wheelock organized for the National Gallery of Art, "Rembrandt and the Netherlandish Phenomenon: Greek Diversity in Egypt, one day of which coincided with her stay in London, a fact that permitted her to visit a number of institutions and museums the afternoon of the talk, the hands-on workshop, and the delicious reception at which she renewed old acquaintances and made new ones among members of the Netherlandish art community in Britain. While in Britain, she also took a total of 1,117 digital photographs in the British Museum (including the closed vise room that was the gateway to the Keeper of the Greek and Roman Department), the Ashmolean, the Fitzwilliam (having been invited and given permission to photograph by the Assistant Keeper of Antiquities), and the Petrie Museum. In November, bracketed by her last two ventures, her book, Monumental Tombs of Ancient Alexandria: the Theater of the Dead, was invited (though she was not to San Antonio, Texas, where it was the focus of a panel discussion at the Society of Texas Archivists. In addition, during 2004, her contribution, "Illusion and Allusion: Painted Ceilings in Ancient Egyptian Tombs of the Ptolemaic and Roman Periods," was included in a special issue of PII dedicated to Egypt and Egyptin Antiquity, the Egyptian Art and Architecture in Antiquity. Venit also published a review article, "The Remarkable Western Ceramists of Alexandria," which considered Niciproli I, volumes 1 and 2, edited by Jean-Yves Emperande and Marie-Dominique Nerra. Among Venit's current projects is the preparation of a history of the Arca and Oxford presentations in publishable form.

**Professor Robert Weldon**


**Dena Crossman**

The Program for Cultural Cooperation between Spain's Ministry of Culture and United States Universities has awarded Dena Crossman a travel grant for research in Spain. Dena spent February 9 through March 3 on the Iberian Peninsula researching her dissertation, "Ignacio Zuloaga and the Problem of Spain."

**Basia DeBoer**

Basia DeBoer is a second-year master's student whose primary interest is the modern art of Eastern and Central European countries. Dena is passionate about the concept of Union, a radical modernist theory developed during the interwar period by one of the leading Polish constructivists, Wladyslaw Strzeminski.

**Tuliza Fleming**

In July 2004 Tuliza Fleming participated in a panel called "How Do Real People Get Positions at Museums?" as part of the Fifth Annual Conference of the Museum Support Alliance for African American Art and American Art. Later in the summer Tuliza's colleagues elected her Chair of Communications for the American Association of Museums' Standing Professional Committee for Diversity. At the Miami University Art Museum in Oxford, Ohio, she presented the lecture, "Exploring the Myths and Realities of Charles Wesley's The Underground Railroad" in October, Tuliza gave this talk a second time in November at The Ithicon Institute Public Conference and Mark Wetherington, the Institute's director, has asked her to submit the manuscript to the journal Ohio Valley History for publication. For the Bridging the Gaps: African American Art Conference at Harvard University, also in November, Tuliza presented a lecture entitled "Navigating Issues of Race and Identity in the Mid-Western Art Museum: Looking Forward, Looking Back—A Case Study;" the paper will be published as part of the conference proceedings. In December the David C. Driskell Center awarded her a Winter 2004-2005 Research Grant to conduct research on scholar artists, and AfriCOBRA founder Jeff Donald (1932-2004). The data gathered will be used for Tuliza's volume on the artist, which is expected to be published in 2016.
IN MEMORIAM


W. R. Rearick, known as Roger, died July 31, 2004, in Venice, Italy, saddling his many friends on both sides of the Atlantic. Professor Rearick taught the art of the Italian Renaissance as a member of the department, which he joined in 1969. He continued his affiliation as Professor Emeritus after 1991 and gave a memorable lecture on Giovanni Bellini in 1999, when the above picture was taken. Among his most significant contributions to the department, he initiated the Middle Atlantic Symposium, which celebrates its thirty-fifth anniversary this year. He was an inspiring and dynamic teacher, who enriched his lectures with telling anecdotes and witty comments. He was a devoted mentor to his graduate students, who continued to be in close contact with him throughout his life.

Rearick was born in Carlisle, Pennsylvania, in 1930. He earned his undergraduate degree in art history from New York University and his Master’s from the Institute of Fine Arts. He received his Ph.D from Harvard University in 1968, with a three-volume dissertation on Jacopo Bassano. He left his first position at the Frick Collection in New York to teach, subsequently joining the art history faculty at the University of Maryland. He was one of the founders of the Art Seminar in Baltimore, where he lived and played an important role in the arts scene.

A leading scholar on Venetian Renaissance paintings and drawings, Rearick published extensively on Bassano, as well as on other major figures from the fifteenth to the seventeenth centuries, including Titian, Giorgione, and Veronese. Concerning the latter, he advised on the recent restoration of the Marriage at Cana in the Louvre Museum, Paris. Among the most important exhibitions that he organized, for which he wrote major essays in the catalogues, are Titian e il disegno veneziano del suo tempo (1976) for the Uffizi, Florence; Paolo Veronese at the Giorgio Cini Foundation in Venice and the National Gallery of Art, Washington (1988); Jacopo Bassano at the Civic Museum of Bassano del Grappa (1992) and the Kimbell Art Museum, Fort Worth (1993); and Le Storie di Tintoretto at the Grand Palais, Paris (1993). He published Tiziano: la pittura in 1986. Il Disegno veneziano del Cinquecento, which appeared in 2001, was the culmination of his career devoted to the drawings of the Venetian Renaissance. The latest issue of Master Drawings (winter 2004) is dedicated to "Venetian Drawings, in Memory of W. R. Rearick" and includes his article "The Uses and Abuses of Drawings by Jacopo Tintoretto."

In recognition of his passionate interest in music, as well as all things Venetian, a concert was dedicated to Roger in September at the world-renowned Venice opera house, the restoration of which he had actively campaigned for after a disastrous fire. Since 1993, Professor Rearick had been active on the board of directors of Save Venice Inc., which organized a moving tribute to him on January 31 in Venice. His contributions also include visiting projects of architectural restorations and conservation of works of art in Venice. As a member of the advisory committee of the Fondazione Centro Studi Tiziano e Cadore, he was instrumental in founding the journal Studi tizianeschi, which will honor him in the next issue. The Titian Foundation will also dedicate the Library Hall in his name. For his key role in the study of Bassano, the community of Bassano del Grappa made him an honorary citizen. Roger generously hosted countless friends at his home in Venice, which he shared with his longtime partner, Fulvio Zollani, a scholar of medieval Italian art. Professor Zollani has generously donated Roger’s most important paintings, drawings, and prints by Jacopo Bassano, including Rachele al pozzo, to the Bassano Museum.

Scholar, mentor, bon vivant and raconteur, Roger will be missed by all who knew him.


A memorial service was held on October 20, 2004, in Clinton, Maryland, for Kathy Canavan, who had been declared dead six days earlier after suffering a sudden and unexpected brain aneurysm. The members of the department and university were present in such numbers that in the large chapel there was standing room only. Many graduate students had flown in from distant cities just to attend. Kathy's official title was "Administrative Assistant II" (Graduate and Undergraduate Secretary), but her real job was far richer and more complex than this designation suggests. As the skillful administrator and institutional memory for the graduate program, she was truly the department's heart and soul.

Eve Lucas is one of many who have written eloquently about their admiration for Kathy and their deep sense of loss: "It had always been my intention to finish my art historical studies and I quickly chose UMD as the college that I wished to attend for an MA course. I can safely say that had it not been for Kathy, her imper- turbable kindness and general unfailingly helpfulness, I would never have made it past the first application letter. She guided me through the whole process—and accompanied various frantic last-minute registrations, paper submissions etc.—throughout my three years at UMD with great patience and grace. . . . Until now I did not realize that Kathy’s "Barefoot" epithet was in all her maiden name. I always associated it with her own particular brand of free-spiritedness, her ability to maintain an unflustered personality despite all the claims made on her by the department. I cannot begin to imagine how much they miss her there."

The entire department does miss her terribly. In addition to being the consummate professional, she had a profound capacity for friendship. As Liz Tobey remarked, "Kathy always 'went that extra mile' to help those around her, going far beyond her job description. She knew this department better than any of us, and created a space of compassion and caring for everyone."

For graduate students she was the lifeline to the department for faculty she was a friend and colleague, always willing to help when needed and an invaluable source of information about how to negotiate the university's bureaucracy. After her death, faculty, students, and staff left remembrances on her office door. Her kindliness and generosity continue to this day: an organ donor, she is still making a dramatic impact on the lives of others with her life-changing gifts. Kathy also had a deep faith and she fully accepted that death was an integral part of life. On her bulletin board she had thumbtacked a quote from Michelangelo: "If life be a pleasure, yet since death also is sent by the hand of the same Master neither should that displease us."

Kathy was a devoted mother, and her two sons, Thomas and Michael, are forever part of the department's extended family. In addition, the department is in the process of establishing the Kathy Canavan Memorial Fund Award to honor her and her values and to ensure that she will not be forgotten. She was indeed a special person.
Continued from page 7.

is scheduled for release in March 2007 as part of Pomegranate Communications’ Driskell book series. This past June Tulza received a promotion from Assistant Curator of American Art to Associate Curator of American Art at Indiana University in Ohio. A show that she curated, "Referent & Pomegranate: Recent Works by Joel Whitaker and Jeffrey Carlisle Jones," opened late January 22, 2005 and remains on view through May 7. Tulza’s major museum project, a retrospective of AfricOBRA (The African Community of Bad Relevant Artists) has been scheduled to open in February of 2006. This traveling exhibition will consist of works by current and former AfricOBRA members and will be accompanied by a documentary film, a multi-author, full-color catalog, a website, and a symposium.

Angela George

Angela George is currently teaching at the new Master’s Program in the History of Decorative Arts at the Corcoran College of Art in Washington, DC. She continues to research and develop her proposed dissertation topic, a study that looks at the influence of ancient Mexican art on nineteenth- and early twentieth-century American art and culture.

Laura Groves

Laura Groves passed her doctoral exams in September of 2004. She is currently focusing on her dissertation proposal, which concerns the work of mid-nineteenth-century genre painter Lilly Muntz Spencer and its relationship to the popular genre of etching and printmaking in New York. She plans to advance to candidacy in May of 2005. Laura will work as a University of Maryland Museum Fellow during the 2005-2006 academic year.

Joy Heyman

Along with Professor Franklin Kiley, Joy Heyman represented the University of Maryland at The Collector of Art in America, the Wyeth Foundation-sponsored symposium organized by the Center for Advanced Study in the Visual Arts and held at the National Gallery of Art on October 8, 2004. Joy’s lecture, “William Walters’ ‘Greatest Book of the Season’: Drawing as Signature in an Antebellum Album,” is an outgrowth of her dissertation research on the collecting, the market, and the reception of American drawings before the Civil War.

Guy Jordan

After spending the summer in Giverny, France, thanks to a Terra Foundation for the Arts Summer Residency Fellowship, Guy began a one-year appointment as the Wyeth Foundation Pre-doctoral Fellow at the Smithsonian American Art Museum. In November he delivered a paper titled "Conflicting Dialogues: Ophelthia: Hiram Powers and the Perils of Unmediated Vision," at the American Studies Association Annual Meeting in Atlanta, Georgia. In April 2005 he will present "Turning Dead Yet Speaketh: The Talismanic Function of Children’s Portraiture in Early Colonial New England," at the thirty-fifth Annual Middle Atlantic Symposium at the National Gallery of Art. Later that month, he will deliver "Use as Directed: Viewing Hiram Powers’ Greek Slave," at the Fifth Annual Mark Roskill Memorial Symposium at the University of Massachusetts at popular and "Betrayal of the Visual: Culture of Antebellum America: Hiram Powers’ Greek Slave and the Pathology of Vision," at The New American Art History Against the American Grain, a graduate student symposium organized by the Yale University History of Art Department.

Paula Martin

Busy as ever, Paula Martino spent fifteen glorious days of August 2004 in Greece, Crete and Santorini doing research for her thesis on the Hagia Triada Sarcofaghi and interactions between Crete and Egypt during the Late Bronze Age. Paula explored several archaeological sites on Crete, including Knossos, Gournia, Phaistos, Hagia Triada, and on Santorini, the site of Akrotiri, known to many as a Bronze Age Pompeii. In addition to surveying sites, she spent countless hours up close and personal with the sarcofaghi in its current context at the Heraklion Museum. Graduate students Paula Martino and Lisa Trever both presented papers at the 2004 autumn conference of the Classical Association of the Atlantic States.

Siena commissioned as prizes/pocessional objects for the polio races. As part of her autumn voyage, Elizabeth went to Azri in the Piedmont region of northern Italy to witness their polio race, which dates to the thirteenth century and which is dedicated to Azri’s patron saint, San Secondo. In the modern version of the event, the twenty-one rioni or neighborhoods of the city take part in an elaborate procession prior to the horse races, with the prize polio being thrown upon a decorated cart. Elizabeth currently works for the University of Maryland’s College of Education, helping to research a history of the event, which she finishes writing her dissertation, which she will defend this spring.

Lisa Trever

Second-year M.A. student Lisa Trever spent this past summer living in Pasecmayo, on the north coast of Peru, and working as a field and lab assistant for the Erlin Archaelogical Project. In October she gave a paper on feminine representations of Eros in Attic and Apulian vase painting at the Classical Association of Atlantic States meeting in Philadelphia. She has been awarded a Scott Opler Student Fellowship from the Society of Architectural Historians to present her paper on Inka architectural embellishment at the society’s annual meeting in Vancouver in April. A grant from the Cosmos Club Foundation will allow Lisa to return to Cuzco, Peru, this summer to photograph Inka and early colonial, Inka-style architecture and to continue her thesis research.

Elisenda Vila

First-year Ph.D. student Elisenda Vila specializes in pre-Columbian art and archaeology. Upon the completion of her M.A. degree at Columbia University, she worked as Collections Assistant at the Peabody Museum of Archaeology

As part of her dissertation research, graduate student Liz Tobey attended Azri’s polio race, where she captured this image of the pocessional cart, or cero, carrying the prize horse.
and Ethnology at Harvard University. The Universitat de Girona in Spain invited Elisenda to teach a course on Andean art and archaeology during the recent winter break. In early April she will present her paper, “Transformation and Creativity in Manquehue Art,” at the University of Kansas History of Art Graduate Student spring symposium, Encounters and Intersections: Meeting Points in Art History. Currently she collaborates with the Metropolitan Museum as a docent for the program “El primer contacto con el arte.” This coming summer Elisenda plans to travel to Peru to continue her research on Moche iconography.

**Flora Vilches and Mark Dion discuss the artist's**
**archaeology projects at his residence in Beach Lake, Pennsylvania. (Photo concept: Ben Benu)**

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**Undergraduate News**

Last semester, junior art history major Jennifer Beck served as the first undergraduate teaching assistant in the department under the direction of Professor Sally Promey for ART1201 (Art of the Western World after 1300). She shared the responsibilities of the teaching team and also had the opportunity to learn about university-level teaching, which she is considering as a career. Jennifer reports that she had a great experience working with Promey and the graduate student TAs.

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**Hail & Farewell**

Ekpo Eyoh is currently on special leave, and will retire in May 2005. Dr. Eyoh joined this department in 1986 after serving as Director General of the Nigerian National Commission for Museums and Monuments. He received his graduate degrees from Pembroke College in Cambridge, England, and from the University of Ibadan, Nigeria. After serving on numerous UNESCO committees, he was made an Honorary Life Member of the UNESCO International Council of Museums. In 2000, Dr. Eyoh was given a “Millennium Personality” Award by the Cross River State Government of Nigeria.

Sharon Genstel has left the University of Maryland for the University of California, Los Angeles, where she is now Associate Professor of Art History.

Lisa Ingraham-Giguère joined the department in December 2004 as the new Undergraduate/Graduate Program Coordinator. Lisa comes to us after many years of experience with the University of Maryland in many different positions, including her work as a Program Analyst III with the English Department Professional Writing Program. Originally from Maine, she received her B.A. degree in History from UMUC in 1985. Her favorite pastimes include playing tennis, riding roller coasters, watching movies, and swimming. While she has met most of the department currently in residence, she looks forward to getting to know everyone else in the near future.

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Sandy Kita departed the University for Chatham College in Pittsburgh, PA, where he is now Professor in the Division of Arts and Design.

Arthur G. Miller is currently on special leave, and will retire in May 2005. Dr. Miller joined our department in 1972. He received his graduate degrees from the Ecole du Louvre in Paris and from Harvard University. Dr. Miller has directed several archaeological projects in Oaxaca, Mexico; been granted major funding by the National Endowment for the Humanities, the National Geographic Society, and the J. Paul Getty Trust; and been awarded a Distinguished Faculty Research Fellowship from the University of Maryland. He is currently Directeur d'Études Associé à l'Ecole des Hautes Études in Sciences Sociales in Paris.

Marie Spier retired in January 2005 and has been granted Emeritus status. Dr. Spier completed her graduate degrees at the Institute of Fine Arts, New York University, and has been on our faculty since 1972. She has served the University of Maryland Caesaros Marinatas Project in Israel in many capacities, including co-director and mosaic specialist. Dr. Spier has also directed the Honors Humanities Program of the College of Arts and Humanities.

Josephine Withers retired in June 2003 and has been granted Emeritus status. After receiving her graduate degree from Columbia University, Dr. Withers joined our faculty in 1970. Long active in the Women's Studies Program at UMCP, she also served as the Director of College Park Scholars in the Arts. Having supervised many graduate students and been Director of Graduate Studies in this department, Dr. Withers continues to teach in retirement. In July she will be on the faculty of the Art Workshop International in Assisi, Italy.
Elissa Author (M.A. 1993, Ph.D. 2000)
Elissa Author currently serves as Assistant Professor of Conservation Science at the University of Colorado in Colorado Springs. For the 2004-2005 academic year, Elissa Author was awarded a J. Paul Getty Post-doctoral Fellowship in the History of Art and Archaeology. The awarded post-doctoral fellowship is based on her manuscript, "Material that Matters: Art World Boundaries and the Elevation of Fiber in American Art of the 1860s and 70s. In December 2004, the "Decorative, Abstraction, and the Hierarchy of Art and Craft in the Jazz Age" appeared in the Oxford Art Journal. Elissa recently curated the video component of the exhibition "Artists & Musician: Jewish Women Artists and the Transformation of American Art at the Metzel Center for Art and Culture in Denver. At the College Art Association meetings in February 2005, Elissa presented the paper "Icea Julian's Film Installation, Baltimore (2003)."

Charles Brock (M.A. 1994)
At the Musée d'Orsay in early December 2004 Charles Brock gave a lecture entitled "Squaring the Circle: A Short History of the Term 'Squaring Circle.'" The talk was part of a colloquium devoted to Alfred Stieglitz that was organized jointly by the Musée d'Orsay and the Terra Foundation of Art in conjunction with the exhibition New York and Modern Art: Alfred Stieglitz and His Circle, 1905-1930. Charles continues in his post as Assistant Curator of American and British Paintings at the National Gallery of Art in Washington, where he is working on a dissertation devoted to the modernist Charles Sheeler.

Deborah Clearwater (M.A. 1996)
Deborah Clearwater is Manager of Public Programs at the Asian Art Museum of San Francisco, where she oversees public education programs for diverse audiences, including the museum's cornerstone program AsiaLive, a Wallace Foundation-funded program of artist demonstrations and activities offered four days per week, as well as monthly performances, and occasional lectures and courses. She writes and edits educational brochures, teacher guides, and video exploring various themes in Asian art and culture. Deborah worked with a team of curators and educators to plan and implement education programs and spaces in the museum's new facility, which opened in 2003.

Paul Colombini (B.A. 2004)
Paul Colombini, last spring's undergraduate speaker at the Departmental commencement and the recipient of the Judith K. Reed award, is currently teaching English in Japan and exploring the countryside (and its art) in his spare time.

Sabina Fogle (B.A. 1996)
Presently based in Paris, where she is pursuing a doctorate at the Sorbonne, Sabina Fogle has been working interminently in the United States representing an art dealer at various trade events in cities like New York. When she is out of town, Sabina's apartment is available to accommodate department faculty, students, and alumni who may be visiting the City of Light. Contact her for more information: sabinafogle@comcast.net

Billie Folensbee (M.A. 1994, Ph.D. 2000)
For both fall 2003 and 2004, Southwest Missouri State University presented Billie Folensbee with the Excellence in Teaching Award for the College of Arts and Letters. Last spring, at the 2004 Society for American Archaeology Annual Meeting in Montreal, Canada, she chaired the session The Importance of Textiles in Mesoamerica, during which she also presented her paper "Fiber Technology and Weaving in Formative Period Veracruz." Billie serves as chair and discussant for the session History, Archaeology, and Art History: Historical Implications of Interdisciplinary Research held at the 2004 Mid-America Conference on History, in Springfield, Missouri. Last year she also gave the lecture "The Havas and the Have-Nots: Elite Child Burials and Child Sacrifice Among the Gulf Coast Olmec" at the session entitled Who's Who in the Engendered Worlds of Ancient Mesoamerica during the Colima: Model Conference, University of Calgary, Alberta, Canada. At the College Art Association meetings in Atlanta, 2005, for the session The Ties that Bind: Representations of Marriage in Mesoamerican Art, Billie acted as co-chair and discussant. "Did She or Didn't She? A Re-Examination of Olmec and Olmec-related 'Exaggerated Bride' Images."

David Garrit (Ph.D. 1991)
David Garrit resigned his tenured associate professorship in art history at the University of South Florida to accept a position as Lecturer in Adult Programs in the Education Division at the National Gallery of Art, Washington. He began his new position at the museum in September 2004. While still at the university, David curated a retrospective devoted to the Wisconsin modernist painter Todd Boppel. It first opened at UW-Stout's Furlong Gallery in 2002 before appearing in Milwaukee with the Milwaukee Art Museum on December 19, 2004 to January 30, 2005 at the Charles Allis Art Museum, where David was invited to present a lecture on the artist. In addition, he wrote the exhibition catalog, Todd Boppel: A Retrospective, 1963-2000, that accompanies the show.

In addition to teaching methods of art-historical research and renaissance and baroque art for the Department of Art History and Archaeology at Maryland, Aneta Georgievska-Shine offers an advanced course in art theory for studio majors in the Department of Fine Arts. Other lecturing appointments over the past year have included docent trainings at the Baltimore Museum of Art and the Walters Art Museum, National Gallery of Art in Washington, and lectures for the UMD Center for Renaissance and Baroque Studies as well as for the Smithsonian. Under the auspices of the Department of Academic Programs at the National Gallery of Art, Aneta helped develop several projects related to seventeenth-century Dutch and Flemish art, with a symposium on Gerard ter Borch, a series of lectures on the subject of "Dutch Interiors," and study sessions dedicated to ter Borch and Rembrandt for scholars in the field. Her fieldwork is also underway in collaboration with Kathryn McNeely, a former student at the University of Wisconsin-Madison. She appeared in the March 2004 issue of The Art Bulletin and was reviewed in the Frankfurter Allgemeine Zeitung on September 1, 2004. Aneta is currently preparing a review of the catalogue of the 2004 Antwerp exhibition, A House of Art: Rubens as Collector. Other works in progress include an article on Rubens' painting Samson and Delilah, as well as a study of three interpretations of the myth of Europa and its Ovidian source (the story of Arachne), by Titian, Rubens, and Velasquez, respectively.

Kate Grandjouan (M.A. 1997)
After graduating from the University of Maryland, Kate Grandjouan taught art history at the British School of Paris for several years. Kate is now based in London, where she is a first-year doctoral student at the Courtauld Institute of Art. Her current research focuses on the eighteenth-century English images of the French as embodiments of comedy, identity, and difference. Kate gratefully offers to assist and/or advise anyone interested in the use of English, Kate.grandjouan@courtauld.ac.uk

In November 2004, Henry "Quint" Gregory's essay, "A Repast to Savor: Narrative and Meaning in the Still Lifes of Peter Claesz," was published in the catalogue accompanying Peter Claesz: Still Life, the first monographic exhibition on the seventeenth-century Dutch master. The show is on view at the Frans Hals Museum, Haarlem, until April 5; it will then travel to the Kunsthistorisches Museum in Vienna (April 22-August 21, 2005) before appearing at the National Gallery of Art, Washington (September 18-December 31, 2005).

Kristen Hileman (M.A. 2001)

In whose Who in American Teachers: At the August 2003 meeting of the International Society for Eighteenth-Century Studies held at UCLA, Susan presented her paper entitled "An Aristocracy of the Skin: Race, Science, and Enlightenment in Girodet and Bonnet," for the AESCS session at the 2004 College Art Association meetings in Seattle and will give her talk "Girodet's Oisiane and the Boundaries of Originality" at the April 2005 American Society for Eighteenth-Centuries Studies conference. The Borm the University of the Visual Again: Originality and Oisiane," will be published in the catalogue of the 2004 Antwerp exhibition, A House of Art: Rubens as Collector, opening at the Musée du Louvre in September.

Sarah Lueer Makowski (M.A. 1999)
Sarah Makowski reports that she still lives and works in Berlin, but has moved to a new address: Fichtestrasse 3, 10967 Berlin, Germany. In the past she and her husband have hosted folks from College Park who are in Berlin for research and we are glad to support Maryland students wherever possible: sarah.makowski@eu.som.y.com

Julia R. Myers (Ph.D. 1989)
Julia R. Myers is a professor of art history at Eastern Michigan University (email: julia.r.myers@emich.edu). Her most recent book, Born the University of the Visual Again: Originality and Oisiane," is an illustrated catalogue with individual entries for each of the thirty-four works accompanies the show. Julia is currently writing an article on the French impressionist scientist Théophile Schwitzkin.

Malia Serrano (M.A. 1991)
Malia Serrano has been recommended for tenure beginning fall semester 2005 at Grossmont College, San Diego, California. Malia spent this past summer at the University of Hawaii as a visitor at the University of Hawaii at West Branch, an alternative summer institute at the West-East Center. The focus of the five-week session was on Indian Religion, Culture, and Politics.

Sally Shelburne (M.A. 1989, Ph.D. 1996)
Sally Shelburne reports that she has "the best possible situation," as a staff lecturer in the education division at the National Gallery of Art for three days a week. This past summer the Gallery offered an eight-part series of lectures on the theme of landscape, scheduled to coincide with the exhibition Hudson River School: The Landscapes of Sanford R. Gifford, for which Sally presented "Sur le Nort': The Landscapes of Paul Cézanne" on August 29, 2004. Her Web site features a slide show of a recent trip to the northeastern United States that was published online early this year: http://www.nga.gov/feature/rusch/rusch301.htm
Kimberlee Staking (M.A. 2000)

The University of Maryland’s Center for Teaching Excellence has recognized Kimberlee Staking twice recently: for academic year 2003–2004, CTE presented Kimberlee with a Distinguished Teaching Assistant Award, Department of Women’s Studies, and for 2004–2005 she received a CTE Teaching Assistant Development Grant for her proposed project entitled “Using Engaged Pedagogies to Link Student-Centered Learning Approaches and Diversity Issues in the Classroom.” In autumn 2004 she passed her departmental comprehensive exams for the Ph.D. and is currently working on the exams for her major field, which includes visual culture, black cultural aesthetics, and feminist pedagogies. In November she attended the American Studies Association Annual Conference, Atlanta, to lead the panel/workshop on “Feminist Pedagogies in Action: Women’s Studies Meets American Studies.” With Johonna McCants she co-presented “Sharing the Toolbox: Engaged Pedagogies in Action, The Introductory Classroom in American Studies and Women’s Studies” for the Consortium on Race, Gender, and Ethnicity at the University of Maryland’s Graduate Colloquium in early December. She has two talks coming up in April 2005: “Utilizing Feminist Pedagogies to Decenter Traditional Canons and Histories within the Academy” at the Mid-Atlantic Region Women’s Studies Association Conference and “Partnering with the Office of Information Technology to Develop a Technology-Based Course Module for International Collaborations in Women’s Studies Classrooms” at the University of Maryland’s Teaching with Technology Conference. In June Kimberlee will fly to Seoul, Korea for Women’s Worlds 2005, the Ninth International Interdisciplinary Congress on Women; there she will participate in the roundtable “Women Using Technology in Feminist Teaching: The Intersections of Gender and Technology,” to be presented in collaboration with four other members of the International Women’s and Gender Studies Consortium from South Africa, Uganda, The West Indies and Israel.

Marian Wardle (Ph.D. 1999)

Thoroughly Modern: The ‘New Women’ Art Students of Robert Henri, the culmination of years of intense research initiated by Marian Wardle, Curator of American Art at the Brigham Young University Museum of Art, opened on February 25, 2005 and will be on view through August 27. This first-ever exhibition of the women art students of Robert Henri—widely regarded as the most important American art teacher of the era—will include nearly one hundred paintings, prints, drawings, sculpture, textiles and furniture by thirty-one female artists who studied with Henri from the 1890s through the 1920s. Wardle and a host of BYU students spent four years uncovering the life stories and artworks of 441 women who were taught by Henri—many of whom had never been studied before. An interdisciplinary symposium, Redressing American Modernism, was held March 4–5, 2005 in conjunction with the show. Addressing key issues raised by the show and its accompanying publication, American Women Modernists: The Legacy of Robert Henri, 1910–1945 to be published by Rutgers University Press later this year, the symposium contributes to an expanded definition of American modernism and helps to restore an unbiased appraisal of the artists, musicians, composers and writers of this era. More information about the exhibition and symposium are available on the BYU Museum of Art’s Web site: http://www.byu.edu/mao.

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The Department of Art History and Archaeology Newsletter, Volume 6, spring 2005
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