A Message from the Chair, William Pressly

This fall, for the first time since its founding, the Department of Art History and Archaeology distributed a poster announcing its faculty and programs to prospective students. The poster’s imagery demonstrated graphically how the department views its place within its discipline. The underlying pattern for the entire composition was a global map, with the department seeing its international commitments in the broadest sense.

Most art history departments in the United States have a strong western component, with coverage extending from art of the classical world to that of the present day. In this regard, Maryland’s Department of Art History and Archaeology offers exceptional coverage, with its faculty members teaching and undertaking research in each of the following areas: classical art, late Roman and early Christian, medieval, Northern Renaissance, Italian Renaissance, Northern and Southern Baroque, eighteenth and nineteenth century European, twentieth century, American, and the related field of art of the African diaspora. As the following pages of this issue will illustrate, all of these faculty members are closely involved in international organizations in their fields and spend extensive time abroad working in archives, libraries, museums, and in on-site explorations.

The department’s focus, however, is unusual in its emphasis on non-western offerings. The Asian program — with faculty members in Chinese and Japanese art — is unusually strong. The art of eastern Europe is represented in the study of Byzantium on the part of one faculty member, and another concentrates on Russian painting. It is the department’s hope that an Islamicist will soon be added, increasing the links between east and west. In addition, the department offers an outstanding program in African art, and another in the art of the Americas, emphasizing Pre-Columbian and Latin American art.

Within the immediate area, the University of Maryland’s Department of Art History and Archaeology is widely acknowledged as the best in its field, and the regional resources at its disposal bring cultural treasures from around the world to its doorstep. The museums and libraries with which the department is closely affiliated number among the most impressive in the world. Both faculty and students are able to take full advantage of these rich and varied resources.

As technology is creating a global village, the Department of Art History and Archaeology is helping to lead the way. A number of our faculty members have assumed leadership roles in the creative applications of new electronic and digital media technologies for instruction and publication. Despite technological advances, however, field work will always be an essential aspect of researching and teaching art history and archaeology. Although faculty members’ interests will not always be only international in scope, as advances in technological systems are made, they still will need to travel — not only in order to see the objects on which they are at work, but also to understand more fully the cultural and physical environments in which they were created. Certainly, in this field the metaphor of the Ivory Tower is particularly inapt. The study of art will always remain a hands-on experience, and one in which the objects can never be separated from the people who created them.
Hands On Room

UM's "Hands On Room: For Students to Touch Real Art History and Archaeology"

UM's Department of Art History and Archaeology dedicated its "Hands On Room" in November 1997, with donors Richard Durand, Professor and Chair of the Department of Marketing in the Business School; Jan Redlinger; and Professor Ekpo Eyo (see photo, page 12) as honored guests at the ceremony. Durand and Redlinger are pictured here (left photo) snipping the ribbon in the seminar room. Redlinger is also pictured (right photo) in front of the cabinet of materials from Palestine that were donated to the Hands On Room. The materials in this cabinet are from a collection assembled by Redlinger's father, Richard R. Redlinger, and date from the Early Bronze Age to the Islamic Period.

The Hands On Room consists of three cabinets of archaeological materials, a drafting table, space for meetings and small seminars, and a collection of prints donated by Professor William Proudly, Chair of the Department. The other cabinets contain artifacts from Africa (donated by Professor Ekpo Eyo) and from previously existing departmental collections.

Designed to create an environment in which students can touch artifacts from ancient Africa, Europe, and America can be easily handled, studied, drawn, and exhibited, the Hands On Room is being used by both lower- and upper-level undergraduate students to more fully integrate practical archaeology into the department's undergraduate curriculum. This growth is part of a larger commitment by archaeologists within the department and in related departments at College Park to teach the practical aspects of a discipline previously taught through the use of slides and books.

By transforming a seminar room into the Hands On Room for artifact analysis and teaching, the Department of Art History and Archaeology aims to broaden the visual resources available to students to include digitized images, museum collections, conservation laboratories. In turn, this change will effectively ensure that UM undergraduates are prepared for a variety of careers and for continued graduate education in archaeology. This is expected to have a long-term positive effect on the future employment of departmental alumni.

The new emphasis on archaeology in the classroom has already proved to be a large success. In the department's Theories, Methods and Practices of Archaeology course, for example, students have learned to architecturally record the campus through a laser transit, to analyze the stratigraphy of their garbage, and to methodically track the social habits of the residents of the College Park campus.

As a result of the overwhelming success of this class, the collegium of more than 20 campus-wide archaeologists, and the ongoing enthusiasm of undergraduates from a number of majors, an intercollegiate curation in archaeology was established after being approved by the College of Arts and Humanities in 1996. One result of the new focus on archaeology in the classroom was the joining together of three departments from different colleges—Art History and Archaeology, Geology, and Anthropology—to form an archaeology cluster for incoming freshmen. These first-year cluster students, along with others in large survey courses, are major target audiences for the Hands On Room.

Another target audience of the Hands On Room are students taking part in "archaeological exchanges," traveling graduate students training in the field for the brief departmental residency of non-foreign excavators. The first such exchange, in 1996, trained three graduate students to Nigeria during the summer for Professor Bassey Andah from the University of Badan in the Fall semester. The possibility of more such exchanges in the future has created a climate of excitement about archaeological activities that pervades the Department of Art History and Archaeology.

For more information about the Hands On Room, contact Sharon Gersell at 301-405-0602.

Visual Resources Center

UM's Visual Resources Center: 300,000 Slides and Artifacts . . . and More

The Visual Resources Center (VRC) is a teaching collection of 300,000 slides and artifacts from all periods of the inhabited world and all known periods of history. The collection is used primarily by the Department of Art History and Archaeology faculty and students, but is available to faculty and students within the College of Arts and Humanities for teaching and scholarly presentations.

As visual disciplines, art history and archaeology are especially concerned with the intersection and interaction of ideas and images, and the VRC reflects the department's curriculum in this respect. The largest percentage of slides present medieval, Renaissance, and Baroque art. Continuing expansion and diversification of the department's curriculum is represented in the approximately 26,000 images of ancient art (Egyptian, Ancient Near East, Greek, and Roman), 50,000 slides of Asian art, 12,000 native North and South American art from the period before European colonization, and 46,000 images of medieval workshops, homes, and churches. No cultural phenomenon is dismissed as unimportant or irrelevant.

The collection even has an image of Martha Stewart walking on water available for comment on daily life in the twentieth century.

The slides also help students understand the effects of contact among members of different cultures. For example, when a slide of an Islamic manuscript illumination with swirling clouds is shown next to a Chinon painting with a similar feature, the influence of one culture on the other is demonstrated quickly and effectively. The comparison of ancient Roman portraiture with certain Asian art reveals that these two seemingly unrelated cultures were in fact in contact 2,000 years ago.

As a workspace, the VRC collections room fosters intercultural exchange and understanding. The variety of cultures and media represented within the collection amazes students. A quiet and friendly atmosphere encourages collegiality and collaboration. Frequently, someone preparing a lecture on one topic will ask a colleague specializing in a different area to suggest a slide showing a related theme from another culture. Such comparisons are incorporated into lectures, stimulating lively discussions in the classroom.

In the future, the Visual Resources Center expects to make the collection easily accessible to more patrons by incorporating electronic technology. Background information for approximately 50,000 slides has been entered into a digital database for select programming, such as the Museum Educational Site Licensing Project and Caprina. While the conversion to electronic media is expected to take several years and a substantial investment of resources, the anticipated results are exciting. The proven effectiveness of visual imagery in communicating complex ideas and interrelationships, combined with the power of electronic media, appears to have impressive potential for fostering education and understanding.

For more information, contact the Visual Resources Center by telephone at 301-405-3183.

College Park International - February 1998

College Park International - February 1998
The Art Gallery at the University of Maryland

The Art Gallery at the University of Maryland, College Park, serves the university community and the region through a program of challenging exhibitions and public programs. Founded in 1966 and accredited by the American Association of Museums in 1977, The Art Gallery presents five to eight exhibitions each year. In addition, the Gallery offers school and community group tours, lectures, and other special events.

In the course of its short history, The Art Gallery has gained a reputation for bringing outstanding exhibitions to campus. The subjects of these exhibitions range from historical to contemporary art, from countries throughout the world. Among the notable exhibitions in recent years are The Scenic Art of Seisya Asakura, Contemporary Latin American Photographers, Nature Transcended: The Landscapes and Still Lives of David Johnson (1827–1910), and The Helen D. Ling Exhibit of Chinese Ceramics. Works on view are drawn from The Art Gallery’s permanent collection as well as from other public and private collections. Catalogues and brochures accompany most Gallery exhibitions. Support for The Art Gallery comes from the University of Maryland, College Park, as well as from grants from federal and state agencies, private foundations, and contributions by private individuals.

The Permanent Collection

Although The Art Gallery is best known for its exhibitions, it also has a permanent collection of over 700 significant works of art. Ranging from African art to contemporary American art, the collection’s non-Western works include African masks and contemporary Japanese prints. Among the recent gifts to the collection are studies and paintings given by the artist Alfred Crimi, who was active in the 1930s mural movement, and a group of seventeenth century prints by Italian artist Stefano della Bella (1610–1664), which were the gift of Sarah Lepean.

General Information

Hours: The Art Gallery is open Monday through Friday, 10:00 A.M. to 4:00 P.M., Wednesday evenings until 9:00 P.M., and Saturday and Sunday from 2:00 P.M. until 5:00 P.M. during exhibition periods. Between exhibitions, the gallery is closed. There is no admission charge.

Art Contacts in Washington, D.C.

National Gallery of Art
Middle Atlantic Symposium in the History of Art

The Arthur M. Sackler Galleries and the National Gallery of Art, in cooperation with the American Association of Museums, present the Middle Atlantic Symposium in the History of Art, an annual event that brings together scholars, curators, and museum educators from the Mid-Atlantic region. The Symposium aims to foster collaboration and exchange among professionals in the field of art history and to highlight the rich artistic heritage of the region.

For more information, contact the National Gallery of Art at 202-633-1000.

UM Cooperation with the National Gallery of Art and Other Institutions in Washington, D.C.

In addition to its joint sponsorship of the Middle Atlantic Symposium in the History of Art (see story, this page), the University of Maryland’s Department of Art History and Art History and Art Education cooperates with the National Gallery of Art in Washington, D.C. in several other ways. Listed below are some current National Gallery-UM collaborations:

- Professor Arthur Wheelock (see story, page 10) is a Curator at the National Gallery and the National Gallery’s Curator of Medieval Art, Frank Kelly, is an Adjunct Associate Professor at College Park (see story, this page).
- There are typically several student internships from College Park working at the National Gallery each year.
- The National Gallery and the University of Maryland often co-sponsor major conferences, seminars, and symposia, such as the “Van Dyck 300” symposium held in February 1993.
- University of Maryland faculty members often give special lectures at the National Gallery of Art; this year, Jane Harmon presented a lecture on the Ch�w Memorial and the Eye gave a lecture on African Arts at a National Gallery African Arts Festival on the Mall.

Cooperative relationships, involving some of the same elements as those mentioned above, are maintained with other institutions in Washington, D.C., including the Woodrow Wilson Center at the Smithsonian Institution, the Sackler and Freer Galleries of the Smithsonian Institution, the Center for Advanced Studies in the Visual Arts, the Dahlem Oaks Center of the Trustees of Harvard University, and the Library of Congress.

For more specific information about the university’s relationships with institutions in Washington, D.C., contact the Department of Art History and Archaeology at 301-405-1487.

National Gallery Curator Franklin Kelly: A Teacher at College Park

The Curator of American and British Paintings at the National Gallery of Art in Washington, D.C., Franklin Kelly has been teaching at College Park as an Adjunct Associate Professor since 1991. During that time, Kelly has been on the Ph.D. dissertation committee of eight students, and on the M.A. thesis committees of an additional seven students.

Before teaching at the University of Maryland, Kelly taught at the University of Delaware (1985) and at Princeton University (1991). His professional activities include serving as chairman of the editorial board for Studies in the History of Art and making presentations for organizations including the National Endowment for the Arts and Smithsonian Institution Special Exhibition Fund.

Kelly has a Ph.D. in Art History from the University of Delaware, an M.A. from Williams College, and a B.A. from the University of North Carolina, Chapel Hill. He is the author of nine books and exhibition catalogues, including most recently In the Realm of Landscape: Essays on Thomas Cole.
William Pressly: Chair of the Department and Scholar of British and European Art

William Pressly (see photos, pages 1 and 6) has been a member of U.M.'s Department of Art History and Archaeology since 1987, having previously been on the faculty at Duke University, the University of Texas, Austin, and Yale University. At Maryland, he teaches eighteenth and nineteenth century European Art, British Painting, Shakespearean Illustration, Art of the Western World, and The British Portrait. In recent years, he has also offered an Experimental Learning Class, the CORE Course Review Committee, the Joint Committee on College Planning, and the Art History Internal Review Committee. He has been a key force in a luncheon seminar series organized by graduate students within the department. An elected fellow of the Royal Society of Arts, London, Pressly has also been active in several other professional associations, including the Walpole Society, London, Historians of British Art, Eighteenth Century Visual Culture, the American Society for Eighteenth-Century Studies, and the College Art Association of America. He has been an evaluator for the National Endowment for the Humanities on several occasions and is a frequent reviewer and evaluator of programs at other campuses and institutions. Pressly has served, since 1996, as Treasurer of the American Society for Eighteenth-Century Studies' Art and Architectural History Organization. In 1993-94 he was the Andrew W. Mellon Visiting Professor at Princeton University's Art Museum. In 1994-95, he was on leave at Princeton’s Institute for Advanced Study. Pressly's publications include four books: The Life and Art of James Barry (Yale, 1981); James Barry: The Artist as Hero (Tate Gallery, 1985); A Catalogue of Paintings in the Folger Shakespeare Library: "In Imagination Bodies Forth" (Yale, 1993); and The French Revolution as Blasphemy: Johan Zoffany's Paintings of the Assassate at Paris on August 10th, 1792, a work which is to be published by the University of California Press and which has been awarded a Millard Meiss publication subsidy by the College Art Association. In addition, he has published more than two dozen invited or refereed articles, edited a memoir of John Francis Rigaud in The Journal of the Walpole Society, and has an essay in the exhibition catalogue John Singleton Copley in England (National Gallery of Art, 1995).

Exhibitions that Pressly has curated over the past quarter century include: "Samuel Palmer: The Pitching Dream," the Art Museum, Princeton University, 1971; "James Barry: The Artist as Hero," Tate Gallery, London, 1983; "As Imagination Boreth: Paintings from the Folger Shakespeare Library," Folger Shakespeare Library, Washington, D.C., 1993-94; "100 Years of British Landscape Watercolors and Drawings," The Art Museum, Princeton University, 1993-94, and "Samuel Palmer and the Visionary Pastoral," The Art Museum, Princeton University, 1993-94. Pressly has an A.B. in English from Princeton University, where he also did graduate work in art history. His Ph.D. is from the New York University Institute of Fine Arts. He was a National Defense Education Act fellow at Princeton (1967-69) and has also held Robert Lehman and Mrs. Richard J. Reynolds doctoral fellowships at NYU. He has had several post-doctoral fellowships, including the John Simon Guggenheim Memorial Fellowship, the Moore Fellowship at Yale, the A. Whitney Griswold Grants from Yale, the Pernose Grant from the American Philosophical Society, and NEA and J. Eulau Getty Research Grants for work on the Folger Library project. For more information, Pressly can be contacted at 301-405-1479.

One of two newly-discovered James Barry sketches, titled Pensive Stages (ca. 1790s), which is discussed in Pressly's upcoming article on eighteenth century art and culture.

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Art Library/Asian Art

Korean Art Historian Junghee Lee visited the UM campus in December for meetings with Department of Art History and Archaeology faculty and other university faculty members and administrators. Of the major areas of discussion was the possibility of creating a position at Maryland for a faculty member specializing in Korean Art History.

An Associate Professor of Asian Art at Portland State University, Dr. Lee currently holds one of the few tenure-track positions in the United States devoted primarily to Korean Art History. She received her M.A. and Ph.D. degrees from UCLA, and studied as an undergraduate at Seoul National University. Dr. Lee was a Research Associate at the Korea Institute in Harvard University's John K. Fairbank Center for East Asian Research from 1985 to 1996, and has been a Consulting Curator of Korean Art at the Portland Art Museum since 1995. She is currently one of only two permanent, native Korean museum curators in the United States. In 1985-86, Dr. Lee co-curated a special Korean art exhibition titled, "In Pursuit of the Tiger: Korean Art from Portland Collections," which became the first Korean art exhibition chosen by the University of Michigan Slide Project to be documented and distributed.

Dr. Lee is shown here (center) with James Harris, Dean of Arts and Humanities (left) and William Pressly, Chairman of the Department of Art History (right).

Sandy Kita's Interests in Korea

U M Art Historian Sandy Kita has had a continued interest in Korean art. He is shown here (second from right) at a meeting of the Korean Artists' Association with (left to right) painter and Korean Artist's Association President Song Kim, internationally-renowned metal smith Kim Ok-min, and painter Tad Lee, who currently teaches at Montgomery College. For more information on Kita, see story on page 13.
Arthur Miller: World-Class Scholar of Latin American Art History

Arthur Miller has been a member of the UM Art History and Archaeology Department since 1983 and has held two other extramural appointments simultaneously over the past decade. Since 1988, he has been Director of Studies at the Ecole des Hautes Études en Sciences Sociales, Paris. Since 1995, he has also been Director of a seminar at the Universidad Nacional Autónoma de México (Mexico City) on "Metodología en la investigación de la pintura mural prehispánica" in the Instituto de Investigaciones Estéticas.

Miller has won a series of prestigious research grants over the past three decades that have funded several landmark art history projects. In 1996, he received a major grant from the National Geographic Society in support of his work on "Vertical-Temporal Integration of Sierra Zapotec Communities: Calendars and Sites." He had previously won a three-year archaeological research grant from the National Endowment for the Humanities (824-750) for the same project, funded by "Transformations of Time and Space: Oaxaca c. 1500-1700" also won grants from NTH (1984 and 1989), the National Geographic Society (250,000) as well as grants for related projects from the J. Paul Getty Trust, the Social Science Research Council, the American Council for Learned Societies, and the Wenner-Gren Foundation.

While working towards a Ph.D. at Harvard University (which he received in 1959), Miller began his research as a Field Assistant on the Peabody Museum's house mound excavations for the Seibal Project in Guatemala in 1967. He had previously received three Small Grants from the Woodrow Wilson Fellowships while at Harvard, shortly after receiving his B.A. from Colby College in 1964. Miller did graduate work at the École du Louvre in Paris in 1965 and, by 1972-73, was serving as Director of the Tacháh-Tulum Project (researching mural painting traditions of the east coast of Yucatán) to Quintana Roo, Mexico. In 1976-77, he co-directed the Quintana Roo Maritime Culture Contact Project and, from 1984-88, was Director of the Oaxaca Mural Painting Project, studying the socio-cultural implications of tomb mural painting in south central Mexico during pre-Hispanic times.

During his early years of field research, Miller was awarded the Robert Woods Bliss Fellowship in Precolombian Studies in 1964 and Dumbarton Oaks twice (1967 and 1976), as well as the Guggenheim Fellowship (1973), the ACLS Fellowship in Cultural Anthropology at the University of Pennsylvania (1979), an NEA Museum Fellowship to establish the Maya Art Program at the University Museum at Penn in 1986, a major Under Foundation Grant in support of the Maya Art Program at Penn (1986), and a NEH Museum Grant to mount an exhibition on Tikal, Guatemala (1983). Before joining the University of Maryland, Miller was on the faculty at Yale University (1965-73), the Pre-Columbian Studies Center at Dumbarton Oaks (1973-75), and the University of Pennsylvania (1975-83). He won the Centennial Prize in Archaeology and Prehistory at the International Congress of Americanists in Paris in 1976 and has been Archaeological Institute of America lecturer in Washington, D.C. A frequent lecturer and consultant in Mexico and other parts of Latin America, he has been a grant consultant for the National Endowment for the Humanities, the National Geographic Society, the National Science Foundation, and the Rockefeller Foundation.

Miller has written over 50 major articles and six books: The Painted Tombs of Oaxaca Mexico: Living with the Dead (Cambridge, 1980), Maya Rulers of Time: A Study of Architectural Sculpture at Tizal, Guatemala (University Museum, University of Pennsylvania, 1986), Highland-Lowland Interaction in Mesoamerica: Interdisciplinary Approaches (Dumbarton Oaks, 1983), On the Edge of the Sea: Mural Painting at Tacháh and Tulum, Quintana Roo, Mexico (Dumbarton Oaks, 1982), The Codex Nuttall: A Picture Manuscript from Ancient Mexico (Dover Publications, NY, 1975), and The Mural Painting of Tzabamba (Dumbarton Oaks, 1973). He has a book in press on United and Diversity in Mesoamerica (on the state of research in Mesoamerica, also co-authored with German and Spanish), and a work in preparation on The Colonization of Language: Verbal and Visual (an interdisciplinary study of how captive indigenous peoples of south central Mexico, known as the Zapotec, transformed European ideas and forms).

Currently, Miller is director of an ongoing multidisciplinary site project focusing on concepts of space and time in a remote, unexplained area of the Central Mexico. Miller is a Professor in the University of Maryland-National Endowment for the Humanities funded project offering dissertation research material for graduate students in the history and archaeology of Mayan Art. At Maryland, Miller teaches Latin American Art, Pre-Columbian Art, Mesoamerican Art and Archaeology, Interdisciplinary Approaches to Mayan Studies, and a seminar in Precolombian Art and Archaeology. He has also taught the History of Art and Archaeology course as well as a number of specialized seminars. For more information about his work, he can be contacted at 301-405-1892.
Arthur Wheelock: A Leading Scholar of Dutch Painting

U̇M's Arthur K. Wheelock, Jr. is one of the world's leading scholars of Dutch painting. Named a Knight Officer in the Order of Orange-Nassau by the Dutch Government in 1982, he was awarded both the Johannes Vermeer Prize for Outstanding Achievement in Dutch Art and the Dutch American Achievement Award of the Netherlands-American Amity Trust in 1996. These, along with many other awards and honors, recognize a lifetime of achievement—in teaching, research, museum and exhibition work, and publications—that has brought national and international recognition to Professor Wheelock and his work.


He has also been the principal author or co-author of many catalogues and exhibition brochures, and has contributed to another six exhibition catalogues, on subjects that include Dutch Painting in the Age of Rembrandt, Leonardo's Last Supper, Masterworks from Munich, Still Lifes of the Golden Age, Jan Steen: Painter and Storyteller, Leonardo Bramaz: A Painter of the Night, Rembrandt's Lucretia, and The Evolution of 17th Century Emblematic Literature in the Netherlands. His catalogue for an internationally-renowned exhibition on the paintings of Johannes Vermeer won the Minda de Gunzburg Prize for the best exhibition catalogue in 1995. A prolific writer and reviewer, Wheelock has also organized fourteen exhibitions over the past three decades, in both the United States and Europe, including "Contemporary Dutch Graphics" at the Fogg Art Museum in 1989, and, at the National Gallery, "Dutch Prints and Drawings" (1972), "Gods, Saints, and Heroes: Dutch Painting in the Age of Rembrandt" (1980), "Collection for a King: Old Master Paintings from the Dulwich Picture Gallery" (1985), "Anthony Van Dyck" (1990), "Adriaen Brouwer: Youth Making a Face" (1993), and "Scenes of Daily Life: Genre Painters from the Housebook Master to Rembrandt van Rijn" (1996). In 1989-90, Wheelock helped put together a major exhibition that toured several museums on "Images of Reality, Images of Arcadia: Seventeenth-Century Netherlandish Paintings from Swiss Collections," Educated at Williams College (B.A., 1965) and Harvard University (Ph.D., 1973), Wheelock began teaching at the University of Maryland in 1974. He has held joint appointments at the National Gallery of Art in Washington, D.C. as Research Curator (1974-75), Curator of Dutch and Flemish painting (1976-1984), and Curator of Northern Baroque Painting (1984-pres.).

For more information about Wheelock and his work, he can be contacted at 301-405-1497.

June Hargrove

Hargrove's Work on Gauguin Will Take Her to the South Pacific This Year

U̇M Art History Professor June Hargrove will be travelling to the South Pacific this year, as part of her recent studies of the works of Paul Gauguin. Hargrove, who teaches and publishes in French as well as English, is one of the most internationally active of all University of Maryland faculty members, having conducted research in Russia and throughout the European continent over the past three decades. She gave a presentation on "Gauguin, the Maison du Jeuir and the Pleasure of Words," at the University of London in 1997, which will soon be published in the anthology Sculpture and Word. This material is the focus of her trip to Tahiti and the Marquesas in March and April 1998. Her research on the sculptor-painters and polychromy first appeared in The Color of Sculpture, an exhibition at the Van Gogh Museum, Amsterdam, 1996. Two of Hargrove's articles will be published in January; one, titled "Dogas's Little Dancer, Madonna of the Third Republic," will appear in The Sculpture Journal, and another, titled "Dogas and the World of Pantomime," will appear in Apollo Magazine.


Hargrove has been a member of the UM Department of Art History and Archaeology since 1983, and has previously been on the faculty at Cleveland State University. At the University of Maryland, she has chaired a number of key search committees, including the Appointments, Promotion and Tenure Committee, Curriculum Committee; Graduate Admissions Committee, and the Organization Committee. She was also Director of Graduate Studies in 1992 and has served on the Building Renovation Committee, the Library Committee, the Slide Library Committee, the Art Gallery Committee, and on several search committees. At the campus-wide level, she chaired the Distinguished Lecturer Series of the Graduate School (1991-95) and was on the Personnel Review for the Director of the Libraries (1995-96).

Hargrove's Ph.D. is from the Institute of Fine Arts at New York University (1976). Her M.A. is also from New York University (1971) and her B.A. from The University of California, Berkeley. She has received several fellowships from, among others, the National Endowment for the Humanities, the Attingham Study Program in English Country Houses, the American Council for Learned Societies, the Samuel H. Kress Foundation, the Fondation Rich and Bernard Fellowship Program at New York University, and the Parke-Bernet Fellowship Program. In 1989, Hargrove won the Outstanding Teaching Award for the University of Maryland's College of Arts and Humanities. For more information about Hargrove and her work, she can be reached at 301-405-1849.
Professor Ekpo Eyo

Professor Ekpo Eyo is one of Maryland's most treasured professors, having been at College Park for more than a decade and led some of the university's most exciting research and teaching programs.

For the past several years, Eyo has led a group of Maryland students on archaeological expeditions to Calabar, in Nigeria, where he and his associates have unearthed a number of valuable artifacts. This discovery significantly modifies the long-held view that the Bantu migration occurred in only one direction into central Africa. The Calabar evidence shows that the Bantu also migrated westward into southeastern Nigeria and, perhaps, further westward into other parts of western Africa.

Professor Eyo is pictured here with some graduate students who have accompanied him on two successive annual digs in Nigeria.

Eyo is best remembered internationally for an epoch-making traveling exhibition titled Treasures of Ancient Nigeria: Legacy of the Yoruba. The exhibition is a testament to the fact that Nigeria is one of the leading countries in the world in terms of its rich cultural heritage.

Another international show Eyo intends to curate is titled The Royal Art of Owo, and is scheduled to open at the Smithsonian Museum of African Art in 1999. The exhibit will travel to Detroit and the British Museum in London in the year 2000.

Eyo and Christina Clarke, his Ph.D. student about to complete her dissertation, are the proposed curators of Cross River Valley art in the fall of 1998 at the UM Art Gallery. Chapters in the catalogue will be written by graduate students who have worked with Eyo in Calabar in the Cross River Valley. The exhibition will coincide with an international symposium on Archaeology and the Bantu Migration to be held in the Department of Art History and Archaeology. Eyo is Director General of the Nigerian National Commission for Museums and Monuments (1996-1996), holding Associate faculty positions during much of this period at Lagos University, in General African Studies (1996- 97) and Samo Art (1996-97). He has taught courses at the University of Ibadan, Nigeria, where he was examined for his dissertation by Dr. C. Thurston Shaw of Cambridge University, England, and Dr. Alan Ryder of Oxford University. Eyo's B.A. and M.A. degrees are in Archaeology and Anthropology from Pembroke College, Cambridge University.

A Fellow of the Royal Anthropological Institute of Great Britain and Ireland since 1996, Eyo has also served for a decade as President of the Museums Association of Tropical Africa (1985- 95); Vice-President of the International Council of Museums, UNESCO, Paris (1985-95); President, UNESCO's Organization for Museums, Monuments and Sites in Africa (1976-78); Vice President, UNESCO's World Heritage Campaign, Paris (1976- 80); President, West African Archaeological Association (1976-80); and President, Pan-African Congress on Pre-History and Related Studies (1985-95). He is currently an Advisory Committee of the Leakey Foundation for Research into Human Origins, the Behaviour and Survival, and a Member of the Arts Council of the African Studies Association. In 1987-88 he was on the Steering Committee of the World Archaeological Congress and from 1988-95 was on the Board of Directors of the Center for African Arts, New York.

Eyo has written several books, including a classic work titled Two Thousand Years of Nigerian Art (Federal Department of Antiquities, Lagos, and Imprimerie Marose, Lusanne, Switzerland, 1977). He is currently finishing a book on The Royal Art of Owo, to be co-published by the British Museum in London and the Detroit Institute of Art, and has edited books in progress on Issues in Brain History (Ethnographica, London); Art Without Frontiers (Rutgers University Press, New Brunswick) and Nigerian Art in the Barther-Muller Collection, to be published by the French government.

Among Eyo's international decorations and honors are the Officer in the Order of the Légion d'Honneur, and the Order of the Federal Republic of Nigeria; the Officier de l'Ordre de la Valeur; the Ordre des Arts et des Lettres from the French government; Officer of the Order of the Federal Republic of Nigeria; d'Officier de l'Ordre de la Valeur; and l'Ordre des Armes de l'Ordre des Arts et des Lettres, from the French government; Officer of the Order of the Federal Republic of Nigeria; of the Order of the British Empire; and the Order of the British Empire.

For more information about Eyo and his work, he can be contacted at 301-405-1465.
Anthony Colantuono: Specialist in French, Italian, and Spanish Art History

Anthony Colantuono, an internationally-recognized specialist in French, Italian, and Spanish art of the seventeenth century, has been invited to give the inaugural lecture for the re-opening of the Weldon Gallery at the Ashmolean Museum, Oxford University. He has also been invited to lecture at the Villa Spelman, The Johns Hopkins University’s center in Florence. This lecture will be part of a collection titled "The Diplomacy of Art: Coexistence and Politics in the Sixteenth Century," which will be held in July 1998.

Colantuono, now Associate Professor of Art History and Archaeology, joined the University of Maryland faculty as in 1990. He was awarded a Lilly Teaching Fellowship in 1992-93, a grant from the National Endowment for the Humanities for research on Guido Reni, and a Samuel H. Kress Foundation Fellowship at the American Academy in Rome. Colantuono currently serves as the Director of Undergraduate Studies in the Department of Art History and Archaeology. This spring he will teach courses on the art of the Western World after 1300 and a graduate-level seminar on seventeenth-century art of Southern Europe.

In 1990, Colantuono received his B.A. (with honors) in the History of Art from Rutgers University. After graduation, he interned at The National Gallery of Art in Washington. He then went on to The Johns Hopkins University to receive his M.A. in 1982 and his Ph.D. in 1987. Prior to his arrival at UM, Colantuono was a Visiting Assistant Professor at Wake Forest University and Kenyon College.

For more information, Colantuono can be contacted at ac0@umd.edu or 301-405-1496.
Sharp and Withers

Jane Sharp Is a Fellow at The Institute for Advanced Study This Year

U M Assistant Professor of Art History and Archaeology Jane Sharp is a Mellon Fellow at the Institute for Advanced Study, Princeton, this year, where she is finishing a book on Natalia Goncharova and Her Circle: A Study in the Orientalism of the Russian Avant-Garde, 1910-1934. Sharp joined the UM faculty in 1993, having previously been a Visiting Assistant Professor at Vassar and an Instructor and Teaching Fellow at Yale. Sharp's M.A. and Ph.D. are from Yale and her B.A. (Magis Cum Laude) is from UCLA.


Sharp is currently co-organizing, with Blair Ruble, Director of the Kanem Institute, a symposium on “Russian Modernism in the Visual Arts: Methods and Meaning,” to be held at UM and the Woodrow Wilson Center in Spring 1999. Among the awards that Sharp has won over the years are a Fulbright-Hays Dissertation Research Fellowship (1989-90), and grants from the International Research Exchange Board (IREX) and the Kanem Institute, Woodrow Wilson Center, both in 1997. She is on the Advisory Boards of both modernism and Russian art journals and serves on the editorial board of the series "Studies on Russian Art." For more information about Sharp and her work, she can be contacted at js25@umail.unm.edu.

Josephine Withers' Work on Picasso, Gonzalez, and Others

U M Associate Professor of Art History Josephine Withers has written books on Julio González: Sculpture in Iron (New York University Press, 1976) and Picasso (Rizzoli International, 1993), and has also published and lectured widely on feminist art and art theory. Withers teaches courses on Twentieth Century Art, Modern Sculpture, Masterpieces of Sculpture, and Introduction to Art, as well as a number of graduate colloquia and seminars. She also teaches courses on Feminist Perspectives on Women in Art, Contemporary Issues in Feminist Art, and graduate colloquia and seminars in Feminist Theory and Feminist Emotions in the History and Production of Art. Withers has M.A. and Ph.D. degrees from Columbia University in art history, and a B.A. from Oberlin in art history and French. She came to College Park in 1971 as an instructor, has served as Associate Director of the Art Gallery and Acting Director of Women's Studies, and is currently Assistant Chair of the Art History Department. Before coming to Maryland, she was on the faculty at Temple University. She had also been Guest Director of the "Julio Gonzalez: Drawings and Sculpture" Exhibition at the Museum of Modern Art in New York (1968) and "Juan Miro" Curator in the Education Department of the Detroit Institute of Arts (1960-62). Withers has supervised four doctoral dissertations: Jean-François Thibault, L’Esquifcile de l’Atelier Gonzalez; Ruth Bohan, Katherine Anne Dederer and the Sociét de Anonyme; M.E. Wallick, Max Ernst’s Une Semaine de bonté; and Sally Shulman, The Sculpture of Jackie Ferrara. She is listed in, among other honorary societies, Who’s Who in American Art, 13th-18th editions, The World Who’s Who of Women, 6th edition, and Who’s Who in the East, 21st edition. For more information, Withers can be contacted at 301-405-1988 or jw28@umail.umd.edu.

Holland and Gerstel

Juanita Holland: Scholar of African-American Art History

Asstistant Professor of Art History and Archaeology Juanita Holland focuses her research and teaching on the Art of the African Diaspora. She received her B.A., summa cum laude, in art history from the State University of New York-Potsdam, and her M.A., M.Phil., and Ph.D. in African American art history from Columbia University. Holland has been the recipient of numerous dissertation and research fellowships from organizations including the Ford Foundation, Mendelsohn, and the Shirley Fund. Holland’s publication experience includes serving as principal author of the exhibition catalogues, Edward Mitchell Bannister, 1828-1918. She has also authored on nineteenth century African American artists in The International Review of African American Art and the Detroit Institute of Arts Bulletin, and edited three recent issues of The International Review of African American Art focusing on nineteenth century black artists. Holland recently organized “TheORIZING the Diaspora,” a symposium on African diaspora scholarship sponsored by UM’s Conference on Africa and the Americas and the Department of Art History and Archaeology, and helped found the Arts of the African Diaspora Association (AADA), which will hold annual conferences of scholars from around the world, hosted by the Department of Art History and Archaeology. Holland is the curator of the upcoming exhibition on The David C. Driskell Collection: Narratives of the Twentieth Century African American Artists, which opens at the University of Maryland Art Gallery in October 1998 and will travel afterward to major museums in the United States. Her research focuses on an examination of the production and identity-constitution of free and enslaved black artists in antebellum America, as well as diaspora communities in Europe and the Caribbean.

For more information about Holland and her work, she can be reached at 301-405-1400.

Sharon Gerstel: Byzantine Art Specialist

Sharon Gerstel has been an Assistant Professor at UM since 1994, with a joint appointment as a Research Associate at the Dumbarton Oaks Center for Byzantine Studies. She teaches The History of Western Art: Archaeological Theory, Methods, and Practice; and a variety of courses in the history of Byzantine Art. In 1995 and 1997 Gerstel was nominated for the UM Panhellinian Alliance Outstanding Teacher Award, and in 1997 she was nominated for an Outstanding Faculty Award by the College Park Association of Parents.

Gerstel has a Ph.D. in art history from the Institute of Fine Arts at New York University. She completed an A.B. in Medieval Studies at Bryn Mawr College. In addition, she holds an Advanced Certificate in Modern Greek from Aristotle University in Thessaloniki, Greece. Before joining UM, she was a Visiting Assistant Professor at the University of Michigan-Ann Arbor (Fall 1992) and at the University of Missouri-Columbia (1993-96). She has also taught at Antioch College in Yellow Springs, Ohio, and has worked as a translator for process in Athens and Thessaloniki. Gerstel’s work focuses on both the history of art and archaeology of medieval Greece. Her forthcoming book, The Church of the Holy Apostles, examines the ecclesiastical and urban history of Hagia Triada, the largest church in medieval Athens. For more information, contact Gerstel at 301-405-9169 or sh9@umail.umd.edu.

Sharon Gerstel with UM Professor Jim Grenberg.

Sharon Gerstel with UM Professor Jim Grenberg has been published in Hypomnemata (1997) and is the subject of a chapter on the medieval and Venetian history of Messina that will be published in From Homer’s Sandy Keys to the Battle of Navarino (University of Texas Press, 1999). She has also served as field director for the joint Stanford University/Greek Archaeological Survey excavations at Pananalot, Greece. Preliminary analyses of the domestic and ecclesiastical structures from this important site will appear in Revues Antiques. For more information, contact Gerstel at 301-405-9169 or sh9@umail.umd.edu.

College Park International - February 1998
Promey and Denny

Denny Retires after Three Decades at Maryland

A fter more than three decades at Maryland, Professor Don Denny retired from the faculty in 1997. Denny is an outstanding Medieval and Renaissance Art Historian, who came to College Park as an Assistant Professor in 1965. He had previously taught at Florida, New York University, and Princeton. Denny served as Assistant Chair of the Department of Art History and Archaeology (1983-86), Coordinator of the Undergraduate Program (1986-97), and as Acting Chair (1988-89 and 1994-95).


Denny's B.A. is from the University of Florida and his M.A. and Ph.D. degrees are from New York University's Institute of Fine Arts.

While Denny plans to take retirement with a certain amount of ease, he will be teaching two classes this semester: Art of the Western World to 1300 and Gothic Art. For course information, contact 301-405-1481 through the Department of Art History and Archaeology at 301-405-1481.

Sargent Scholar Sally M. Promey Promoted to Associate Professor

E xecutive professor of Art History and Archaeology (in August 1997), UMI's Sally Promey is completing a book titled Painting Religion: Public John Singer Sargent's Triumph of Religion at the Boston Public Library scheduled to appear with Princeton University Press in early 1999. She is a 1997-98 National Endowment for the Humanities Fellow. While she is a historian of the art of the United States, Promey's research has involved international study; not least because Sargent was born to American parents in Florence, trained in Paris, and later made his residence in London.

Promey's commitments to undergraduate teaching and to exploring the use of new technology in the art history classroom encouraged her to take the lead in coordinating Maryland's participation in the Museum Educational Site Licensing Project (MESSI), supported by the Getty Information Institute. Over the past two years, MESSI made available on the Maryland campus high-quality digital reproductions of works of art, provided by seven major museums and archives. Working with electronic images from the MESSI database, Promey substantially revised several of her courses. For her sections of the general Western civilization survey course ("Art of the Western World II"), she provided students with a detailed 30-page syllabus and offered a list of recently acquired visual analysis sessions. Three optional classroom hours for Promey's sections of this course are now conducted in the AT&T Teaching Theater, where students can work directly with digital reproductions of works of art using analysis modules initially created by Professor Josephine Watters. In several other courses, Promey has made even more extensive use of computer technology. Her American Art to 1876 has been completely revised to make use of electronic media. In Spring 1997, every class session of this course met in the AT&T Teaching Theater.

Promey has a Ph.D. in History of Culture from the University of Chicago and a master's degree from Yale University. She taught at Northwestern University before joining the University of Maryland faculty. Her publications focus on the intersection of art and religion in American culture. She is the author of an award-winning book, Spiritual Spectacles: Vision and Image in Mid-Nineteenth-Century Shakers (Bloomington: Indiana University Press, 1993). She is currently co-director, with David Morgan of Valparaiso University, of a national, multi-year interdisciplinary project, "The Visual Culture of American Religions," funded by the Henry Luce Foundation and the Lilly Endowment.

Sally Promey teaching in UMI's AT&T Teaching Theater.
The Mark Sandler Award for Excellence in Teaching to be Awarded to a Graduate Assistant

The Art History Department has created an award, in the name of former Assistant Professor Mark Sandler, for excellence in teaching, to be awarded to a graduate assistant each year. Sandler passed away in November 1997, as a result of pancreatic cancer. He was Assistant Professor of Japanese Art History at the University of Maryland between 1986 and 1995.

Born in 1945, Sandler obtained his Ph.D. from the University of Washington in 1977 (his dissertation dealt with the Yomihon illustrations of Katsushika Hokusai). His research interests in Japanese art ranged from Edo period ukiyoe through 20th century painting, with a focus on the artist Foujita.

While at Maryland, Sandler served as Chair of the Maryland-Kanagawa Sister State Cultural Committee, which is part of the Maryland Sisters Program, headquartered in the World Trade Center Institute in Baltimore. Sandler was a key figure in the organization of a state delegation to Japan in 1990, led by then-Governor William Donald Schaefer, in which UM President William Kirwan played a major role. Sandler was highly regarded as a lecturer, was active in Japanese Studies circles, and was a favorite of colleagues in East Asian Studies throughout the Washington, D.C. area.

Sandler is pictured, right, as a state of Maryland-Kanagawa Sister State Project representative, hosting a drum group visiting Baltimore from Kanagawa Prefecture.

For more information about the award, contact the department at 301-405-1487.