

# College Park International

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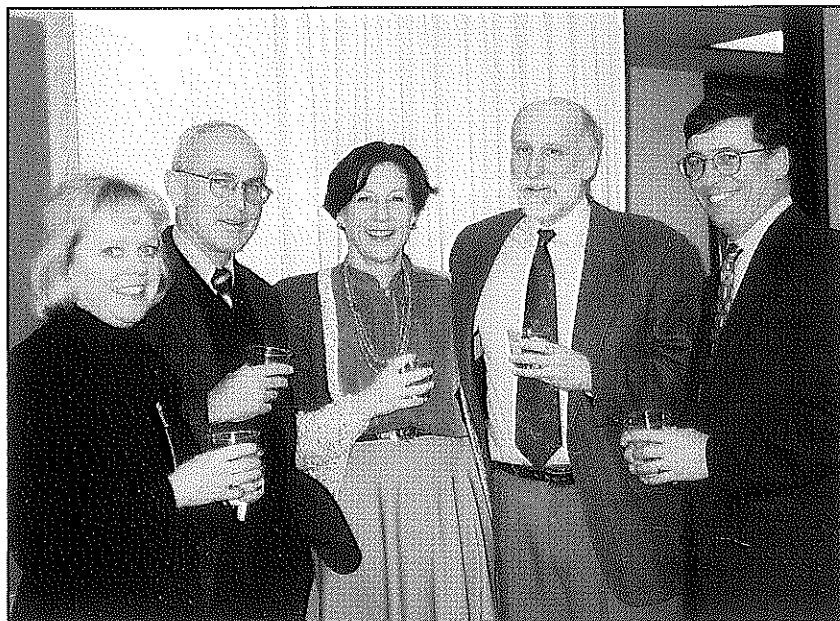
## *A Message from the Chair, William Pressly*

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



*Left to right: Jan Redinger, Professor Arthur Miller, Professor June Hargrove, Chair William Pressly, and Professor Richard Durand.*

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 Redinger; and Professor Ekpo Eyo (see photo, page 12) as honored guests at the ceremony. Durand and Redinger are pictured here (left photo) snipping the ribbon of the seminar room. Redinger 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 Redinger's father, Richard R. Redinger, 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 Pressly, 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 pottery from ancient Africa, Europe, and Mexico 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 remote slides and books.

By transforming a seminar room into the Hands On Room for artifactual 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/or 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 survey 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 collegiality of the more than 20 campus-wide archaeologists, and the ongoing enthusiasm of undergraduates from a number of majors, an intercollegiate citation in archaeology was established after being approved by the College of Arts and Humanities in 1996. One other 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 a major target audience for the Hands On Room.

Another target audience of the Hands On Room are students taking part in "archaeological exchanges," trading graduate students training in the field for the brief departmental residency of noted foreign excavators. The first such exchange, in 1996, traded three graduate students to Nigeria during the summer for Professor Bassey Andah from the University of Ibadan 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 Gerstel at 301-405-0032.



# 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 about 300,000 slides of art and artifacts from all parts 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 accessible 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 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 twentieth century art.

Several hundred archaeological artifacts have been contributed by faculty from their own archaeological digs and by generous friends of the department. Approximately 80 African sculptures were donated by private individuals and by the Museum of African Art for classroom use. The initial collection of African art was augmented substantially by pots from Nigeria acquired during the summers of 1996 and 1997 on digs directed by Ekpo Eyo, Professor of African Art. UM students provided the primary labor force for those expeditions. Ancient Greek and Roman artifacts, as well as some Early Christian and Pre-Columbian objects are included in the Rapaport Collection. In the recent gift of the Redinger Collection, the VRC received ceramic bowls, jugs, and loom weights dating from 2900 B.C. to the seventh century A.D., all from Palestine. Many of the objects in these study collections have been gathered recently in a specially equipped "Hands-On Room," where students can take them out of their cases to examine them closely for better understanding and appreciation.

One of the primary concerns of both art historians and archaeologists is to contextualize the object, to study not only how it was created, but also why it was made, how it was used, and the meaning it might have had for its original owner and viewer. About 10,000 of the slides available in the collection situate objects, including maps showing churches along major pilgrimage routes in medieval Europe, illustrations showing the lost-wax method of bronze casting, or a snapshot of a small street shrine in Benares, India. Many slides in the VRC collection have been added specifically to show the context in which the art objects were, and are, used. For example, an African mask may look static, however intriguing, when viewed in isolation on a single slide. When it is shown in an accompanying picture being worn by a costumed dancer during an initiation ceremony, however, our understanding comes alive. The manufacture and use of manuscripts in the Middle Ages can be illustrated with slides showing contemporary drawings of



Sarah Miller and Laurie Sails, Curator and Assistant Curator (respectively) of the Visual Resources Center.

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 Chinese 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 work space, 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 as part of experimental teaching programs, 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.



# The Art Gallery

## The Art Gallery at the University of Maryland

The Art Gallery of 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 Setsu Asakura*, *Contemporary Latin American Photographers*, *Nature Transcribed: The Landscapes and Still Lives of David Johnson (1827-1908)*, 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 Lepman.

### 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 1:00 P.M. until 5:00 P.M. during exhibition periods. Between exhibitions, the gallery is closed. There is no admission charge.



**Tours:** Group tours for students and members of the community can be arranged by calling the Gallery office at 301-405-2763. There is no charge for this service, and special parking for groups can be arranged in advance.

**Other galleries on campus:** Art is also on display at the Center for Adult Education of University College, and special exhibitions (many of them on international themes) are often held at the Parents Association Gallery in the Stamp Student Union (tel. 301-405-4754).

**Publications and Information:** Catalogues and posters are available for sale in the Gallery and by mail from the Gallery office. For further information, or to be put on the mailing list for exhibitions and events, contact: The Art Gallery; Art-Sociology Building; University of Maryland; College Park, MD 20742; tel. 301-405-2763.

Visit The Art Gallery online, for exhibition information, permanent collection images and information, available publication listing, upcoming events, and much more, at <http://www.inform.umd.edu/ArtGal>.

Pictured here is artwork that has been on exhibit at UM's Art Gallery. Left: Bamana Puppet (Mongoni-Kun), wood, metal, glass, and cloth and right: Bozo Puppet, wood, metal, fiber, cloth, and glass, both from the exhibit titled *Traditional Forms and Modern Africa*.

# Art Contacts in Washington, D.C.

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

UM's Art History and Archaeology Department is the co-organizer (with the Center for Advanced Study in the Visual Arts, National Gallery of Art in Washington, D.C.) of an illustrious consortium of 14 American universities, called the Middle Atlantic Symposium in the History of Art, that sponsors a symposium each year at the National Gallery of Art for young art historians. For each symposium, a major figure in the field of art history is invited to give the keynote speech at the symposium, along with one graduate student from each of the 14 consortium universities. The universities include American University, Bryn Mawr University, the University of Delaware, Duke University, George Washington University, Howard University, Johns Hopkins University, the University of North Carolina, the University of Pennsylvania, Pennsylvania State University, the University of Pittsburgh, and the University of Virginia.

At the 1997 symposium, held in April, the keynote speech (the "George Levine Lecture in Art History") was delivered by Kathleen Weil-Garris Brandt of New York University's Institute of Fine Arts on "Recognizing the Early Michelangelo: More on the Manhattan Marble." The keynote was delivered during a dinner held on the College Park campus, and was attended by participants and subscribers only. The College Park graduate student who was chosen to make a presentation at the symposium was Jennifer Krzyminski, who spoke on "Diego Rivera and 'la raza cósmica': Mestizaje and Mexican National Identity in Chapingo Chapel, 1926-1927."

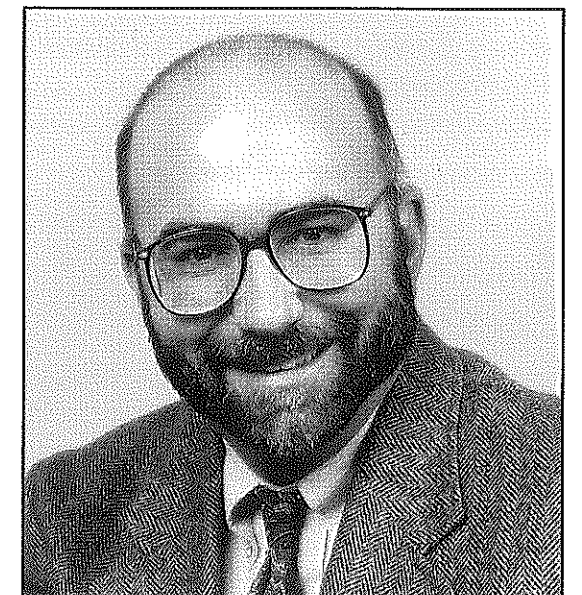
For more information about the Middle Atlantic Symposium, telephone the Department of Art History and Archaeology at 301-405-1487.

## 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 1990. During that time, Kelly has been on the Ph.D. dissertation committees 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 (1995) 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*.



## 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 Archaeology 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 Modern Art, Frank Kelly, is an Adjunct Associate Professor at College Park (see story, this page);
- There are typically several student interns 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 350" symposium held in February 1991;
- University of Maryland faculty members often give special lectures at the National Gallery of Art; this year, June Hargrove presented a lecture on the Shaw Memorial and Ekpo Eyo 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 at the Smithsonian, the Center for Advanced Studies in the Visual Arts, the Dumbarton 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.

## Junghee Lee Visit to Explore Korean Art History Professorship



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. One 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 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 1995-96, 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

UM Art Historian Sandy Kita has had a continued interest in Korean arts. 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 Bong Kim, internationally-renown metalsmith Komelia Okim, and painter Taek Lee, who currently teaches at Montgomery College. For more information on Kita, see story on page 13.



## The Art Library

The Art Library — located in Room 2213 of the Art-Sociology Building — houses a collection of over 92,000 volumes which cover art history and studio arts, as well as a number of interdisciplinary fields including photography, graphic arts, interior design, and historic textiles. The collection is designed to support undergraduate study, graduate study, and research programs. Asian art books written in Chinese, Japanese, and Korean are housed in the East Asia Collection on the third floor of McKeldin Library.

In addition to the service desk, reference collection, online catalogs, reserve stacks, microforms, art reproduction collections, and vertical files, the library houses a graduate study room, library instruction room, and current periodicals section. A collection of over 32,000 art reproductions is located at the far end of the service desk. These are arranged alphabetically by media, then subdivided by country, and finally by artist. These materials may be borrowed for a period of two weeks at a time. The picture file, located behind the online terminals, contains images arranged by subject which may be borrowed for one week at a time.

Art Library users can access online databases and use CD-ROMs to search, retrieve, and print information on a variety of art-related subjects. The Art Index, Dyabola, and National Gallery, London are just a few of the resources available at the Art Library. Interlibrary loan services are also available.

For more information the Art Library, telephone Lynne Woodruff, Manager of Art Information Services, at 301-405-9065 or Louise Green, Reference Librarian, at 301-405-9064.

## 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 UM'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,

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

(Yale, 1981); James Barry: *The Artist as Hero* (Tate Gallery, 1983); *A Catalogue of Paintings in the Folger Shakespeare Library: "As Imagination Bodies Forth"* (Yale, 1993); and *The French Revolution as Blasphemy: Johan Zoffany's Paintings of the Massacre 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, has 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 Etching Dream," the Art Museum, Princeton University, 1971; "James Barry: The Artist as Hero," Tate Gallery, London, 1983; "'As Imagination Bodies Forth': 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, 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. Bernhard doctoral fellowships at NYU. He has had several post-doctoral fellowships, including the John Simon Guggenheim Memorial Fellowship, the Morse Fellowship at Yale, the A. Whitney Griswold Grants from Yale, the Penrose Grant from the American Philosophical Society, and NEA and J. Paul 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 etchings, titled *Pensive Sages* (ca. 1790's), which is discussed in Pressly's upcoming article on eighteenth century art and culture.

a course on The Identity of the Artist, and seminars on Nature and Culture in the Eighteenth Century and Art and Revolution.

Pressly has supervised more than a dozen Master's theses and Ph.D. dissertations and has sat on the thesis, oral examination, and dissertation committees of more than four dozen additional students. He has been the department's Director of Graduate Studies since 1990, has served on several departmental search committees, and has much experience with a number of other departmental and college committees, including Curriculum and Academic Standards, Promotion and Tenure, the

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.

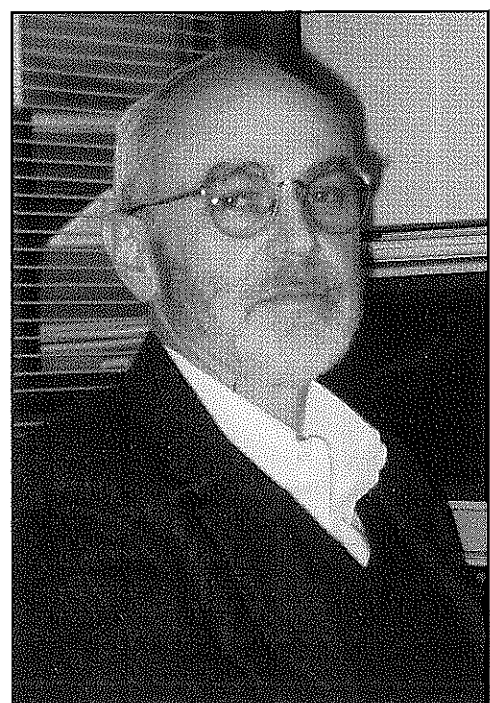
Pressly's publications include four books: *The Life and Art of James Barry*



## Arthur Green Miller: A 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 extraordinary appointments simultaneously over the past decade. Since 1988, he has been Directeur d'Études Associé à L'École des Hautes Études en Sciences Sociales, Paris. Since 1995, he has also been Director of a seminar at the Universidad Nacional Autónoma de Mexico (in Mexico City) on "Metodología en la investigación de la pintural 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 (\$234,750) for the same project. A previous project on "Transformations of Time and Space: Oaxaca c. 1500-1700" also won grants from NEH (1984 and 1989), the National Geographic Society (1988), as well as grants for related projects from the J. Paul



Getty Trust, the Social Science Research Council, the American Council on Learned Societies, and the Wenner-Gren Foundation.

While working towards a Ph.D. at Harvard University (which he received in 1969), 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 Fulbright and 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 1972-76 was serving as Director of the Tanchah-Tulum Project (researching mural painting traditions off the east coast of Yucatan) in Quintana Roo, Mexico. In 1975-76, 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 Precolumbian Studies from Dumbarton Oaks twice (1970 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 (1980), a major Tinker Foundation Grant in support of the Maya Art Program at Penn (1980) 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 (1968-73), 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

Arthur Miller

consultant in Mexico and other parts of Latin America, he has been a grant reviewer since 1975 for the National Endowment for the Humanities, the National Geographic Society, the National Science Foundation, and the Tinker Foundation.

Miller has written more than 50 major articles and six books: *The Painted Tombs of Oaxaca Mexico: Living with the Dead* (Cambridge University Press, 1996); *Maya Rulers of Time: A Study of Architectural Sculpture at Tikal, 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 Tanchah 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 Teotihuacan* (Dumbarton Oaks, 1973). He has a book in press on *United and Diversity in Mesoamerica* (on the state of research in Mesoamerica, also to appear in Mexico, translated into Spanish), and a work in preparation on *The Colonization of Language: Verbal and Visual* (an interdisciplinary study of how native American peoples of south central Mexico, known as the Zapotec, transformed European ideas and forms).

Currently, Miller is director of an ongoing multidisciplinary research project focusing on concepts of space and time in a remote, unexplained area of South Central Mexico. The joint University of Maryland-National Endowment for the Humanities funded project is providing dissertation research material for graduate students of art history and archaeology. At Maryland, Miller teaches Latin American Art, Pre-Columbian Art, Mesoamerican Art and Archaeology, Interdisciplinary Approaches to Mayan Studies, and a seminar in Precolumbian Art and Archaeology. He has also taught the Introduction to Art History and Archaeology course as well as a number of specialized seminars.

For more information about his work, he can be contacted at 301-405-1492.

## Farquhar's New Book: Identity in an Anonymous Age

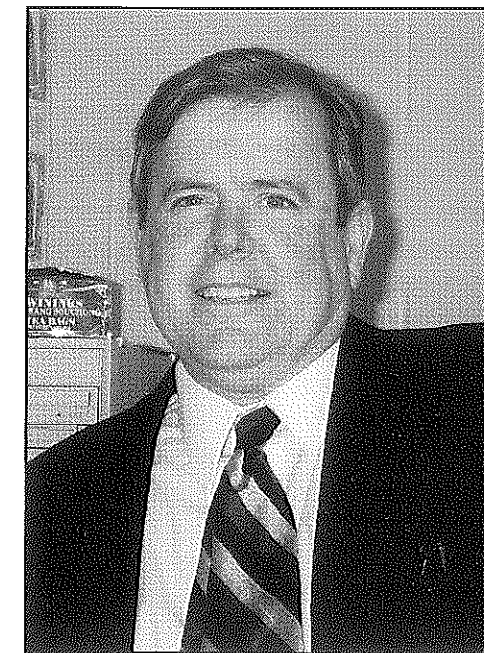
UM Art History Professor J. Douglas Farquhar is completing a new book, to be published by the Centrum voor de Studie van Het verluchte Handschrift in de Nederlanden (Katholieke Universiteit Leuven), titled *Identity in an Anonymous Age: Early Fifteenth-Century Books of Hours I: Manuscripts Related to the Master of Otto van Moerdrecht*. Farquhar has previously published books on *Creating and Imitation: The Work of a Fifteenth Century Manuscript Illuminator* (Nova/New York Institute of Technology Press, 1976) and (co-authored with Sandra Hindman) *Pen to Press: Illustrated Manuscripts and Printed Books During the First Century of Printing* (University of Maryland and The Johns Hopkins University, 1977). In addition, Farquhar has edited one book and co-edited another, and has co-translated a book titled *La Belle Époque: Belgian Posters, Watercolors and Drawings*.

A former Chair of the Art History Department (1988-1996), Farquhar has been at Maryland since 1970. He studied in Paris at the Université de Paris, Institut d'art et d'archéologie (1963-64) and the Ecole Pratique des Hautes Etudes (1973-74), and was a Visiting Fellow at the Graduate Centre for Medieval Studies, University of Reading, England (1978).

Farquhar's Ph.D. is from the University of Chicago, where he studied late Medieval/Early Renaissance Art in Northern Europe under Herbert Kessler and wrote his dissertation on "The Loredan Master." His M.A. is also from the University of Chicago and his B.A. from Washington and Lee.

Farquhar has taught a number of courses at Maryland, including undergraduate courses on Introduction to Art, History of Art, Gothic Art, and The Art of Northern Europe, as well as honors courses and special undergraduate courses on Hieronymus Bosch and Trecento Art in Italy. At the graduate level, he has led the Methods of Research Seminar and taught special seminars on Artistic Sources of Artists from Northern Europe; Illuminated Manuscripts in Germany, Holland, Italy, and France; Jan Van Eyck, Rogier van der Weyden, and Robert Campin; Hieronymus Bosch, Albrecht Dürer, and Mathias Grünewald.

During his career at Maryland, Farquhar has directed eight Master's theses and four Ph.D. dissertations, including most recently a dissertation by Louise Martinez on "Envisioning Sacred History: The Circumcision of Christ and the Presentation of Christ in the Temple in



German Art, 1440-1525." He has served on almost all of the key departmental committees as well as a number of college and campus wide committees. In recent years, he chaired the College Three-Year Review Committee for the Research Center in Arts and Humanities, the Unit Review of the Department and Chair of Spanish and Portuguese, and the Campus Vision Committee.

For more information, telephone Farquhar at 301-405-7633.

## A Departmental History from Former Chair Doug Farquhar

George Levitine came to Maryland in 1965 to build a Department of Art, which had both a studio art program and an art history program. The art history program, through its efforts, grew to fourteen faculty members by 1980 and had attained recognition in the National Research Council rankings, placing eight among Ph.D. programs in public universities.

In 1988, art history separated from the Department of Art and changed its name shortly afterwards to the Department of Art History and Archaeology, thereby acknowledging the significant role archaeology plays in teaching and research. In the next ten years, the department redefined itself in fundamental ways in terms of programs, resources, and faculty.

During this time, the department concentrated on the graduate program, established liaisons and technological programs with local museums and others in Asia and Africa, and co-sponsored symposia, such as the Vermeer symposium, with UM's Center for Renaissance and Baroque Studies and the National Gallery of Art. Graduate funding increased to three times its former amount, and staff were added in departmental

offices and the Slide Library. In addition to assistantships, four UM Museum Fellowships were permanently funded in order to capitalize on educational advantages of the region's museums, and two Guy McElroy Fellowships for minorities were also added to aid in recruitment. A George Levitine research, travel, and instructional endowment was established to provide additional resources for the faculty and students.

In faculty appointments, dramatic changes occurred that have influenced aspects of the program. Faculty positions increased with new lines in Byzantine art, American art, and art of the African diaspora. These and six other appointments in the past decade account for over half the current faculty, and they significantly alter the demographics and future of the program.

It is within this context of enhanced resources and newly constituted faculty that art history and archaeology, under the new direction of William Pressly, is forging its identity as a community of scholar/teachers with a renewed focus on the undergraduate curriculum.

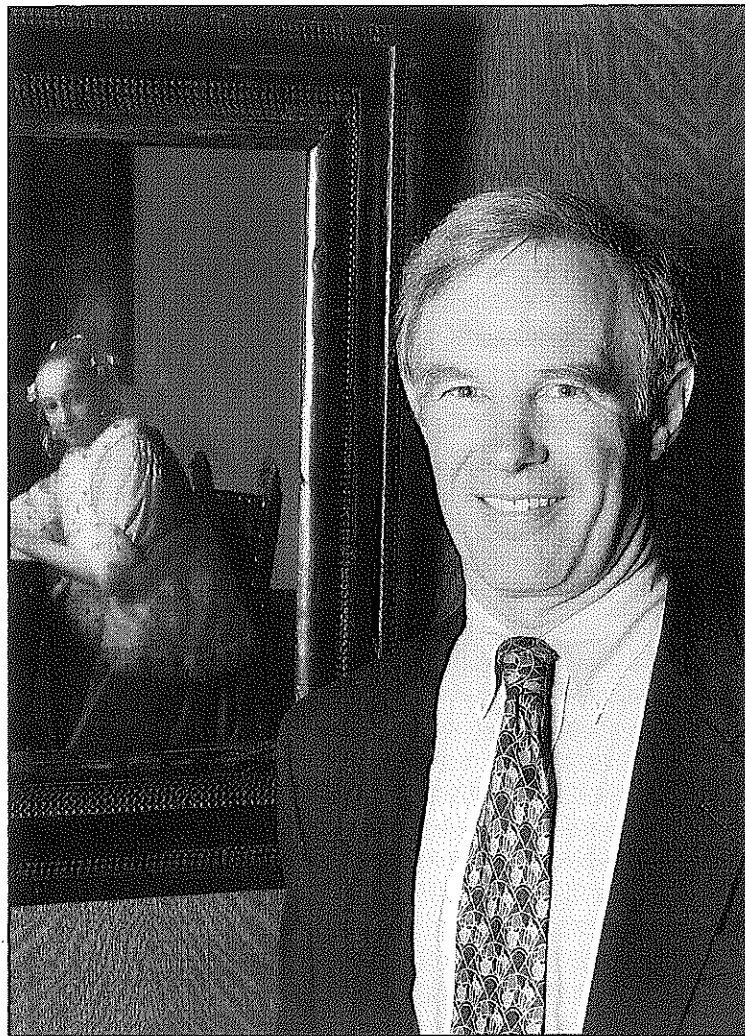
## Arthur Wheelock: A Leading Scholar of Dutch Painting

UM'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.

Wheelock has written six major books: *Perspective, Optics and Delft Artists Around 1650* (Garland Press, 1977); *Jan Vermeer* (Harry Abrams, New York, 1981, translated into Japanese, French, Italian, German, and Russian); *Van Dyck 350* (National Gallery of Art, co-edited, 1994); *Dutch Paintings of the 17th Century* (Oxford University Press and National Gallery of Art, 1995); *Vermeer and the Art of Painting* (Yale University Press, 1995), and *Vermeer: The Complete Works* (Harry Abrams, 1997). In addition, he has written three booklets: *Dutch Painting in the National Gallery of Art* (1984); *British Painting in the National Gallery of Art* (co-authored, 1987); and *The National Gallery of Art, Washington* (1992, Contributor). He has also been the principal author or co-author of 14 exhibition 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 Lives of the Golden Age, Jan Steen: Painter and Storyteller, Leonaert Bramer: A Painter of the Night, Rembrandt's

Lucretias, 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 Gunzberg Prize for the best exhibition catalogue in 1995.

A prolific writer and reviewer, Wheelock has also organized sixteen exhibitions over the past three decades, in both the United States and Europe, including "Contemporary Dutch Graphics" at the Fogg Art Museum in 1969, and, at the National Gallery "Dutch Prints and Drawings" (1977), "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" (1995), and "Scenes of Daily Life: Genre Prints 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



Arthur Wheelock standing beside Vermeer's *A Lady Writing a Letter*, at the National Gallery of Art in Washington, D.C.

of Reality, Images of Aradia: 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-present).

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

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

UM 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 Jouis* 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 Colour of Sculpture*, an exhibition at the Van Gogh Museum, Amsterdam, 1996. Two of Hargrove's articles will be published in January; one, titled, "Degas's *Little Dancer, Madonna of the Third Republic*," will appear in *The Sculpture Journal*, and the other, titled, "Degas and the World of Pantomime," will appear in *Apollo Magazine*.

A prolific publisher and an award-winning teacher, Hargrove has written two books and five exhibition catalogues, edited two books, and written and produced two films. Her written books are: *The Statues of Paris* (New York and Paris, 1989) and *The Life and Work of Albert Ernest Carrier-Belleuse* (Garland Press, 1977). Her edited books are: *The French Academy: Classicism and its Antagonists* (Delaware Press, 1990) and *Sculpture Sections of H.W. Janson's Manuscript for Nineteenth-Century Art* (Harry Abrams, 1984).

The two films that Hargrove has written and produced are: *Art at the Justice Center*, a 52-minute color film, funded by a \$100,000 grant from the George Gund Foundation in 1979; and *Sculpture in Cleveland*, a 35-minute color film, funded by a \$50,000 grant from the same foundation in the same year. Hargrove's exhibition catalogues include: "The Role of the Sculptor-Painters and Polychromy in the Evolution of Modernism," the Van Gogh Museum, Amsterdam, 1996; "Liberty, the French-American Statue in Art and History,"

sponsored by the Musée des Arts décoratifs, Paris, and the New York Public Library, 1986-87; "French Sculpture: 1780-1940," Bruton Gallery, England and New York, 1981; "The Public Monument," in "The Romantics to Rodin: French Nineteenth-Century Sculpture from North American Collections," Los Angeles County Museum, 1980; and "The Public Monument and its Audience," Cleveland Museum of Art, 1977.

Hargrove has been a member of the UM Department of Art History and Archaeology since 1983, and had previously been on the faculty at Cleveland State University. At the University of Maryland, she has chaired a number of key departmental 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 grants or 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 Ford Foundation, the Richard Bernhard 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 301-405-1494.



June Hargrove in the garden of the Rodin Museum in Paris, with Auguste Rodin's *Burgers of Calais* sculptures. Photo by Georges Azenstarck, Paris.



## Professor Ekpo Eyo: A University Treasure

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 Two Thousand Years*, of which he was the guest curator for the Detroit Institute of Arts in 1980. Eyo wrote the catalog in collaboration with Frank Willet, Professor of African Art History at Northwestern University. The demand for the show took it to 15 locations: Detroit, San Francisco, Los Angeles, New York, Atlanta, Philadelphia, Calgary, Paris, London, Leningrad, Sofia, Stockholm, Norway, Hildesheim, and Zurich. It was the first time an African art show took place at the Grand Palais in Paris and the Royal Academy in London.

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 Christa Clarke, his Ph.D. student about to complete her dissertation, are the proposed co-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.

Before coming to Maryland, Eyo was Director General of the Nigerian National Commission for Museums and Monuments (1968-1986), holding Associate faculty positions during much of this period at Lagos University, in General African Studies (1966-79) and Yoruba Art (1970-77). His Ph.D. is from the University of Ibadan, Nigeria, where he was examined for his dissertation by Dr. C. Thurstan 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 1958, Eyo has also served for a decade as President of the Museums Association of Tropical Africa (1963-73); Vice-President of the International Council of Museums, UNESCO, Paris (1965-74); President, UNESCO's Organization for Museums, Monuments and Sites in Africa (1976-78); Vice President, UNESCO's World Heritage Committee, Paris (1976-80); President, West African Archaeological Association (1976-80); and President, Pan-African Congress on Pre-History and Related Studies (1983-95). He is currently on the Advisory Committee of the Leakey Foundation for Research into Human Origins, their 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 1988-93 was on the Board of Directors of the Center for African Arts, New York.

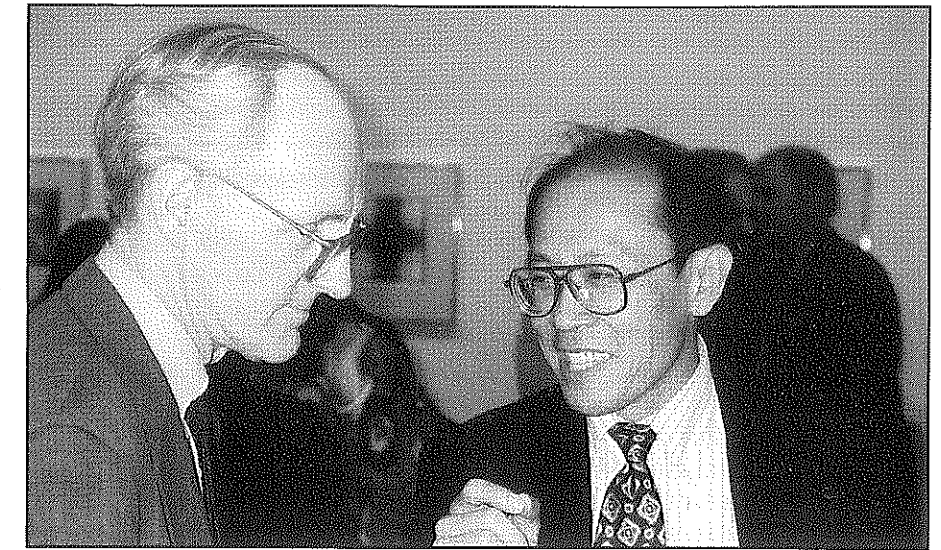
Eyo has written several books, including a classic work titled *Two Thousand Years of Nigerian Art* (Federal Department of Antiquities, Lagos, and Imprimerie Marsens, Lausanne, Switzerland, 1977). He is currently finishing a book on *The Royal Art of Owo*, to be co-published by the British Museum in London and the Detroit Institute of Art, and has edited books in progress on *Issues in Benin History* (Ethonographica, London); *Art Without Frontiers* (Radford University Press, Virginia); and *Nigerian Art in the Barbier-Mueller Collection*, to be published by the French government.

Among Eyo's international decorations and honors are d'Officier dans L'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, Republique Unie du Cameroun; Doctor of Letters (D. Litt.), University of Calabar, Nigeria; and Honorary Life Member of the British Commonwealth Professional Association of Museums ("The Cowrie Circle").

Professor Ekpo Eyo (second from left) with students (left to right): Erika Greene, Lydia Domaszewicz, Chris Slogar, and Pawel Kozielski.



## Jason Kuo's Work on "Art in Shanghai"



Jason Kuo (right) and Thomas Lawton, former Director of the Freer and Sackler Galleries, at the Shimada Award Ceremony for the book *The Century of Tung Chi-Ch'ang* (University of Washington Press, 1992), to which Kuo contributed.

UM Associate Professor of Art History and Archaeology Jason Kuo has been a member of the College Park faculty since 1992, teaching courses on modern Chinese art history. A graduate of National Taiwan University (B.A. and M.A.), Kuo earned his Ph.D. from the University of Michigan in 1980 for a dissertation on "The Paintings of Hung-jen."

Author or editor of 17 books and several dozen articles, Kuo has recently led a major international cooperative research project on "Art in Shanghai, 1850-1930," with support from the Henry R. Luce Foundation. The final seminars of this project will be held in College Park and New York City in February 1998 (for details, see *College Park International*, January 1998, page 11).

Among Kuo's books are: *Word as Image: The Art of Chinese Seal Engraving* (China Institute of America, New York, 1992); *Born of Earth and Fire: Chinese Ceramics from the Scheinman Collection*, edited (Baltimore Museum of Art, 1992); *Heirs to a Great Tradition: Modern Chinese Paintings from the Tsien-hsiang-chai Collection* (distributed by University of Washington Press, Seattle and London, 1993); *Chen Chi-kwan* (Chin-hsieu Publishing Company, Taiwan, 1995); *The Helen D. Ling Collection of Chinese Ceramics*, edited (distributed by University of Washington Press, Seattle and London, 1995); *Visual Culture in Taiwan, 1975-1995* (I-shu-chia Press, Taipei, 1996), and *Rethinking Art History and Art Criticism* (Taipei, National Museum of History, 1996).

While at Maryland, Kuo administered a major summer institute with funding from the National Endowment for the Humanities, on "The Art of Imperial China" (1992-93). He has won grants and awards in recent years from the National Science Council, Republic of China, the Andrew W. Mellon Foundation Fellowship at the Metropolitan Museum of Art, the Lilly Teaching Fellowship at Maryland, the J.D. Rockefeller III Fund Fellowship, the Charles L. Freer Fellowship at the Freer Gallery of Art; the Stoddard Fellowship in Asian Art at the Detroit Institute of Arts; a grant from The Asia Foundation in Chinese Art; and a Fellowship from the National Program for Advanced Study and Research in China, Committee on Scholarly Communication with the People's Republic of China (sponsored by the National Academy of Sciences, the Social Science Research Council, and the American Council of Learned Societies).

For more information about Kuo's work, he can be contacted at 301-405-1499.

## Japanese Art Historian Sandy Kita

A biography of UM Japanese Art Historian Sandy Kita appears on page 8 of the November 1997 issue of *College Park International*. In addition to his focus on Japanese art, Dr. Kita has interests in Korean art. He has served as a juror for the Korean Artists' Association's Annual International Exhibition (see photo, page 6), and has been active in the Association's Children's Art Exhibition. Additionally, Kita has published reviews of Komelia Okim and Eun Mee Chung's exhibited work in *Metalsmith* magazine. In 1995, he helped bring the exhibition of modern Korean art called *Morning Calm* to the Pittsburgh Society for Contemporary Craft.

Kita's most recent book, *Shadow to Substance: Iwasa Katsumochi Matabei*, is about one of the most controversial figures in Japanese art history. Through the analysis of art, the study of history, and the translation of diaries, Kita introduces the new patronage group of the *machishu*, who, composed of both commoners and courtiers, show the previously overlooked, but nonetheless rich, tradition of egalitarianism that existed in the cities of Japan. His book is particularly thought-provoking in presenting the Age of Wars positively, not as a kind of Japanese equivalent to Europe's Dark Ages (which is how it is usually presented), but as a period when the collapse of political authority freed people, encouraging social innovation and cultural invention. It is this innovative approach to the Age of Wars that enables Kita to offer a compelling new answer to long puzzling questions of why the arts flourished so in the seeming inhospitable environment of this period of political disorder and social disruption. Furthermore, Kita is able to reveal the hidden political agenda behind classical painting in Japan of the seventeenth century, creating a vision of this art of the aristocracy in which it is closely linked to that of the common people of Japan.

For more information about Kita and his work, he can be reached at 301-405-4555.



## Gill's Italian Renaissance Fellowship at Harvard

Assistant Professor of Art History and Archaeology Meredith Gill is currently engaged in a one year fellowship at I Tatti (The Harvard Center for Italian Renaissance Studies). Among her international achievements are two Fulbright grants and a Samuel H. Kress Fellowship held at the Bibliotheca Hertziana in Rome. She was a Lilly Fellow last year, and has also received an Architectural History Foundation Publication Fellowship from the Kress Foundation which she used to develop her forthcoming book on the church of Sant'Agostino in Rome.

Gill received her B.A. from the University of Melbourne; her honors thesis was titled "Four Melbourne Artists: European Influences 1939-1947." She went on to receive her M.A. from Princeton in 1985, concentrating on the art and architecture of Latium and Umbria in the fifteenth-century. In 1992 she was granted her Ph.D. from Princeton University's Department of Art and Archaeology.

Since joining the University of Maryland faculty in the fall of 1994, Gill has been involved in a number of professional service projects. She co-chaired "The Cardinalate and Patronage of Art" at the College Art Association Annual Conference in 1996. In 1995, she participated in both "Everyday Life in Renaissance Florence" at the Johns Hopkins University Continuing Education Program and "Mantova: The View from the Ducal Palace" at the Smithsonian in Washington.

Gill has published extensively on Italian Renaissance art and architecture, most recently in *Zeitschrift fuer Kunstgeschichte* with an article titled "Where the Danger Was Greatest: A Gallic

Legacy in Santa Maria Maggiore, Rome." She has delivered papers in both the United States and abroad, including "The Tomb as Text:

Reconstructing Spiritual Kinship in Late Fifteenth-Century Rome" at the Renaissance Society of America's Annual Conference in 1995.

Gill has been a Visiting Instructor at the School of Visual Arts in New York City and an Adjunct Professor at Vassar College in New York. Gill has been an Exchange Scholar at Harvard University, a Consultant for the National Science Foundation, and a Graduate Advisor at the Parsons School of Design. She has also served as Assistant Curator for Prints and Drawings at the Art Gallery of South Australia. Gill is proficient in Italian, French, German, and Latin, and was nominated for the College Park Association of Parents Teaching Award in 1997.

For more information about Gill's work, contact her at mg152@umail.umd.edu or 301-405-1482.

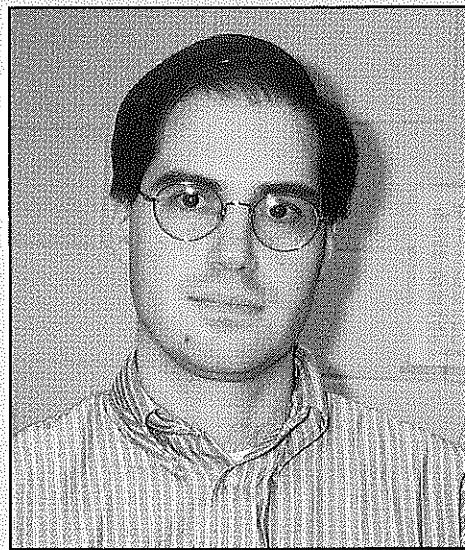


## Anthony Colantuono: Specialist in French, Italian, and Spanish Art History

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 colloquium titled "The Diplomacy of Art: Creazione artistica e politica negli stati italiani, secoli XVI-XVII," 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 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 colloquium on seventeenth century art of Southern Europe.

In 1980, 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 ac65@umail.umd.edu or 301-405-1496.

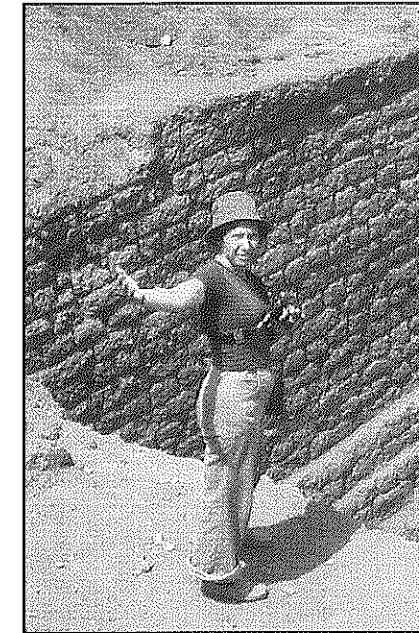
## Marjorie Venit's Mediterranean and Middle Eastern Research

For the past 25 years, UM Associate Professor of Ancient Art History and Archaeology Marjorie Venit has excavated and conducted research projects in the Mediterranean, Western Asia, and Egypt. Although her research focuses on Ancient Greece, the courses she teaches at College Park reflect her broader interests:

Egyptian, Bronze Age Aegean, Greek, and Roman (and Etruscan) art history and archaeology. During the 1970s and early 1980s she acted as draftsman, artist, and architect on excavations at the Hellenistic site of Tel Anafa in Northern Israel and at the multi-period cemetery and sanctuary site of Mendes in the Nile Delta. In 1978 she received a Fulbright Fellowship for study in Greece. Through the winter of 1980 she was a Student Associate Member of the American School of Classical Studies at Athens, an institution (and a library) to which she has frequently returned as Senior Associate Member, and in 1995, as Director of the school's summer session. Currently she serves as a member of the School's Admissions and Fellowships Committee, which evaluates advanced graduate students studying Classics and related fields for admission to a rigorous one-year program.

The long periods Venit spent in Alexandria studying Greek vases generated her interest in the ancient city itself, and she has published four articles and presented numerous talks on its monumental Hellenistic and Roman-period tombs (the subject of her current book project). These tombs, which number well over 100 and are architecturally articulated and decorated with sculpture and painting, reflect changing responses to death and the afterlife in Greco-Roman Alexandria and illuminate aspects of cultural interchange between the ruling Greeks, the polygot population of the city, and Egyptian thought and religion.

In connection with her ongoing involvement with the American School of Classical Studies at Athens, Venit's professional activities center around the Archaeological Institute of America, Washington Society, of which she has served as president and vice president. In addition to teaching, Venit currently acts as Director of Graduate Studies, Scheduling Officer, Commencement Coordinator, and TA Supervisor for the Department. For more information, contact Venit by phone at 301-405-1489 or e-mail at mv4@umail.umd.edu.



## Marie Spiro: A Quarter-Century at UM

UM Associate Professor of Art History and Archaeology Marie Spiro is a specialist in Late Roman and Early Christian art and archaeology, with a particular interest in the study of mosaics. She has extensive archaeological experience in the Middle East and North Africa and substantial teaching and publication credits since joining the College Park faculty in 1972. In the 1970s, she was Research Associate, Assistant Director, and Field Mosaicist for the *Project for a Corpus of the Mosaics of Tunisia*. The project has since produced seven volumes, three of which Spiro co-wrote and edited. She also authored a major two volume work on Greek mosaics, *A Corpus of Early Christian Mosaics on the Greek Mainland, Forth/Sixth Centuries, with Architectural Surveys*. In the 1980s, she served as Coordinator, Mosaic Specialist, and Co-Director of the University of Maryland's Caesarea Project in Israel, which focused on the excavations of an important Roman and Christian city in Caesarea Maritima. She continues to publish articles and essays on mosaics from other countries, as well.

Professor Spiro's M.A. and Ph.D. are from the Institute of

Fine Arts, New York University. She has been awarded, among others, the Fulbright-Hays Fellowship for study in Greece, the Greek State Fellowship, New York University Fellowships, two Fellowships from Dumbarton Oaks Center for Byzantine Studies, and a Smithsonian Institute Foreign Currency Program Grant. At Maryland, she has offered courses and graduate seminars on a wide range of topics, including Masterpieces of Painting and Sculpture, Roman Art and Archaeology, Late Roman/Early Christian Art and Archaeology, The Art and Archaeology of Mosaics, Christian Iconography, Church Architecture and Liturgy, and Propaganda and Patronage in Late Antique and Early Byzantine Art.

Professor Spiro has a book in progress, on the subject of patronage and mosaic workshops in Greece, Syria, and Jordan, with special emphasis on inscriptions, textual sources, and calendrical and seasonal cycles in secular and religious buildings. She is also researching, among other subjects, the mosaic pavements in Albania and fountain and basin decoration in Tunisia.

For more information, Spiro can be reached at 301-405-1491.



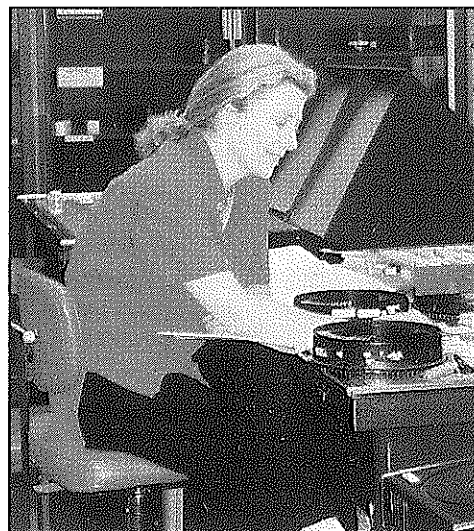


## Jane Sharp Is a Fellow at The Institute for Advanced Study This Year

UM 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, 1910-1914*. 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. (Magna Cum Laude) is from UCLA.

Sharp has published widely over the past decade, including a co-edited exhibition catalogue with Michael Govan on *The Great Utopia: The Russian and Soviet Avant-Garde, 1915-32* (Guggenheim Museum, 1992). Sharp was Project Associate Curator at the Guggenheim for this exhibition (1989-92).

Sharp's publications include "Redrawing the Margins of Russian Avant-Garde Art: Natalia Goncharova's Trial for Pornography in 1910" in *Sexuality and the Body in Russian Culture*, eds. Jane Costlow, Stephanie Sandler, and Judith Vowles (Stanford 1993) and "The Practice of Repetition: Natalia Goncharova's Cycles and Series 1907-1911," in *Nathalie Gontcharova*, ed. Michel Larionov (Musée national d'art moderne, Centre Georges Pompidou, Paris, 1995). She has forthcoming articles titled



"Audience Provocation/Provocative Audiences: Interpreting Agency from the Donkey's Tail Exhibition to the Target Debate," to be published in *Polska Akademia Nauk, Instytut Sztuki, Biuletyn Historii Sztuki* and "Nathalie Gontcharova et la féminization de l'avant-garde russe," to appear in the *Proceedings of the*

*Goncharova-Larionov Colloquium*, ed. Michel Draguet (Musée national d'art moderne, Centre Georges Pompidou and the Université libre de Bruxelles).

Sharp is currently co-organizing, with Blair Ruble, Director of the Kernan 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 Grant (1984-87), NDEA Title VI grants (1983-84 and 1981-82), the Samuel H. Kress Fellowship at Yale, a Social Science Research Council Fellowship (1993-96), and grants from the International Research Exchange Board (IREX) and the Kennan Institute,

Woodrow Wilson Center, both in 1997. She is on the Advisory Boards of both the Society of Historians of East-European and Russian Art (SHERA) and the Maryland Art Place in Baltimore.

For more information about Sharp and her work, she can be contacted at [js293@umail.umd.edu](mailto:js293@umail.umd.edu).

## Josephine Withers' Work on Picasso, Gonzalez, and Others

UM Associate Professor of Art History Josephine Withers has written books on *Julio Gonzalez: Sculpture in Iron* (New York University Press, 1978) and *Picasso* (Rizzoli International, 1993) and has also published and lectured widely on feminist art and 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 Interventions 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 1970 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 Junior Curator in the Education Department of the Detroit Institute of Arts (1960-62).

Withers has supervised four doctoral dissertations: Jean-François Thibault, *L'Esthétique de Blaise Cendrars*; Ruth Bohan, *Katherine Anne Dreier and the Société Anonyme*; M.E. Warlick, *Max Ernst's Une Semaine de bonté*; and Sally



Shelburne, *The Sculpture of Jackie Ferrarra*. 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 301-405-1488 or [jw72@umail.umd.edu](mailto:jw72@umail.umd.edu).

## Juanita Holland: Scholar of African-American Art History

Assistant Professor of Art History and Archaeology Juanita Marie Holland focuses her research and teaching on the Arts of the African Diaspora. She received her B.A., summa cum laude, in art history from the State University of New York-New Paltz, 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, Mendenhall, and the Smithsonian.

Holland's publication experience includes serving as principal author of the

exhibition catalogue, *Edward Mitchell Bannister, 1828-1901*. She has also published 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 Committee 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 current research focuses on an examination of the production and identity-construction 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 301-405-1490.

## 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 Panhellenic Association 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 (1993-94). She has also taught at Anatolia College in Thessaloniki, Greece and has worked as a translator for presses in

Athens and Thessaloniki.

Gerstel's work focuses on both the history of art and archaeology of medieval Greece. Her forthcoming book, *Beholding the Sanctuary of the Lord's Altar*, discusses changes in the decoration of medieval churches in Greece and the former Yugoslavian Republic of Macedonia. She has published articles on related subjects in *Cahiers archéologiques* and *Greek, Roman, and Byzantine Studies*. Most recently, she contributed an article in Russian to a volume on miraculous images titled *Chudotoornia Ikona v Vizantii i Drevnei Rusi* (Moscow 1997). Gerstel was a contributor to the catalogue of the blockbuster show, "The Glory of Byzantium," held at the Metropolitan Museum of Art in 1997. Her work on this show has resulted in a longer study on a single piece, a polychrome marble plaque of Saint Eudokia, which will appear in the December issue of *Art Bulletin*.

As an archaeologist, Gerstel has been a ceramic analyst for the Pylos Regional Archaeological Project centered in Triphylia in the southern Peloponnesos. Her work on this diachronic survey has

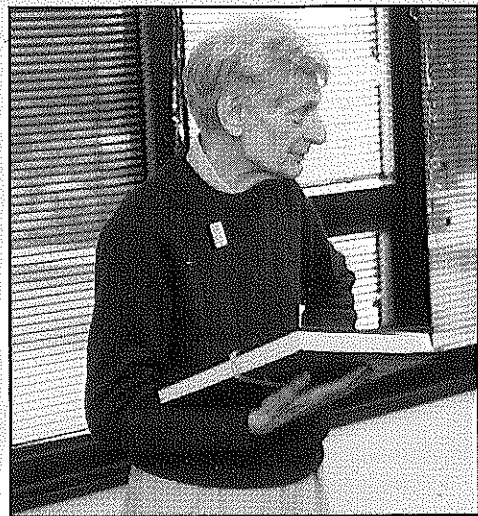


Sharon Gerstel with UM Professor Jim Greenberg.

been published in *Hesperia* 66 (1997) and is the subject of a chapter on the medieval and Venetian history of Messenia that will be published in *From Homer's Sandy Pylos to the Battle of Navarino* (University of Texas Press, 1998). She has also served as field director for the joint Stanford University/Greek Archaeological Service excavations at Panakton, Greece. Preliminary analysis of the domestic and ecclesiastical structures from this important site will appear in *Boeotia Antiqua*. For more information, contact Gerstel at 301-405-0032 or [sg113@umail.umd.edu](mailto:sg113@umail.umd.edu).



## Denny Retires after Three Decades at Maryland



After more than three decades at Maryland, Professor Don Denny retired from the faculty in May 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 (1990-97), and twice as Acting Chair (1988-89 and 1994-95).

Denny's recent publications include an article on "The Historiated Initials of the Odbert Psalter," in *Studies in Iconography* (1995), several articles in *The Dictionary of Art* (London: Macmillan, 1996), and forthcoming articles on "Annunciation," "Apocalypse," and "Baptism" in the *Encyclopedia of Comparative Iconography*, to be published by the Garland Press, New York.

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 more information, contact Denny through the Department of Art History and Archaeology at 301-405-1481.

## Sargent Scholar Sally M. Promey Promoted to Associate Professor

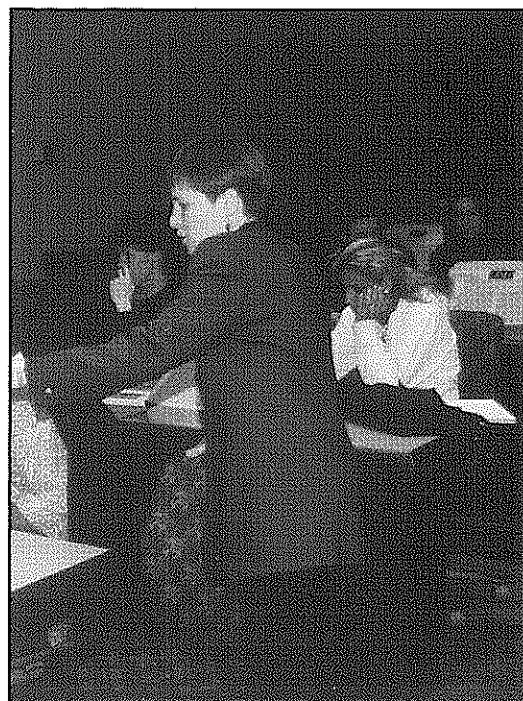
Newly promoted to Associate Professor of Art History and Archaeology (in August 1997), UM's Sally Promey is completing a book titled *Painting Religion in Public: John Singer Sargent's Triumph of Religion at the Boston Public Library* scheduled to appear with Princeton University Press in early 1999. 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 (MESL), supported by the Getty Information Institute. Over the past two years, MESL 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 MESL database, Promey substantially revised several of her courses. For her sections of the general Western survey course ("Art of the Western World II"), she provided students with a detailed 35-page syllabus and offered technologically-enhanced 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 Withers. 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 Shakerism* (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 UM's AT&T Teaching Theater.



## Jennifer Krzyminski Studies Early 20th Century Mexican Murals

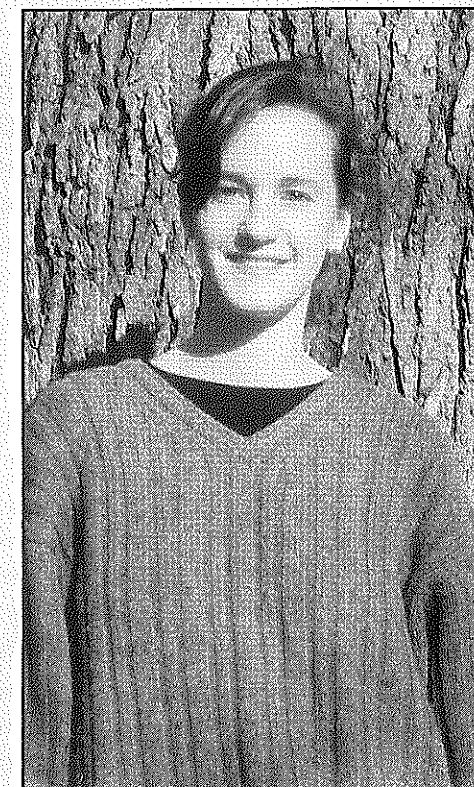
Jennifer Krzyminski, a doctoral student in the Department of Art History and Archaeology at UM, is currently working on her dissertation, *Utopia Mexicana: Diego Rivera's Program for Chapingo Chapel, 1924-1927.* Krzyminski's interest in Latin American art began at Duke University, where she graduated with a B.A. in Art History and a minor in Latin American Studies in 1993.

Krzyminski enrolled in the doctoral program at the University of Maryland in September 1993, and recently began working with Dr. Arthur Miller (see story, page 8). Her first trip to Mexico two years ago served as the final inspiration to take on the study of Diego Rivera's Chapingo Chapel mural, which encompasses 14 main panels and 27 subsidiary panels. She will return to Mexico this spring to study the famed murals, which were created in the 1920s following the Mexican Revolution.

Because mural paintings become an integral part of the environment in which they are painted, factors such as architectural space and social and political climate must be taken into consideration to understand them.

Krzyminski chose to study Diego Rivera's murals not only because of their artistic value, but because of the historical circumstances surrounding the commissioning of the murals by the government. Many Mexican murals painted in the 1920s, including Diego Rivera's, reflect the need of the post-revolutionary government to build a new state and to justify the government's rule. Krzyminski plans to examine the factors affecting the development of mural art and modernism in Mexico during this time period closely.

While working on her doctorate at Maryland, Krzyminski has served as a teaching assistant in the department, teaching history of art, African art, and art of the western world from the Renaissance to the present. She has also given lectures on "Diego Rivera and la raza cosmica: Mestizaje and Mexican National Identity in Chapingo Chapel, 1926-27" at the National Gallery of Art in Washington, D.C., and "Determining Obscenity: Politics, Censorship and the NEA" at the University of Maryland Art Gallery. In addition, Krzyminski has served as assistant to the curator of the



permanent collection of the Museum of Modern Art of Latin America at the Organization of American States.

For more information about her work, Krzyminski can be reached at 703-556-0395, or via e-mail at [jenkrzy@wam.umd.edu](mailto:jenkrzy@wam.umd.edu).

## Amy Day: A Product of Maryland

Amy Day is a doctoral student at Maryland, completing a dissertation on "Constructions of Identity in Early Iron Age Crete." She has B.A. and M.A. degrees from Maryland, and is currently a Visiting Assistant Professor at Hood College. She has also taught at Goucher College and the University of Maryland Baltimore County (UMBC). Her Master's Thesis was on "Gauguin's *Noa Noa*: Narrative Aspects in Text and Image."

As part of her graduate training at Maryland, Day has been a Lecturer and Intern at the National Gallery of Art in Washington, D.C., a Student Coordinator at the National Gallery (in 1994 and 1995), and a Gallery Guide at the National Gallery for the Perseus Project exhibition on "The Greek Miracle: Sculpture at the Dawn of Democracy" (the Perseus project is part of a CPB-Annenberg interactive program for study of the classical world, developed at Harvard University). Day is slated to be involved (1998-2000) as Registrar and Excavator of the Gournia Project Excavations in Crete and

Greece. She already has extensive experience as Assistant Project Director of the Minoan Regional Organization Project (1996) and as Excavator of the American School of Classical Studies' Agora Excavations in Athens (Summer 1996). In Spring 1995, she was Excavation Supervisor for a training session in ancient Corinth.

With command of five languages (French, German, Ancient Greek, Modern Greek, and Latin), Day was the recipient of a Fulbright Research Fellowship to Greece in 1995-96. She has also been a Lord Scholar at the American School of Classical Studies in Athens (1993) and a Museum Fellow at the Walters Art Gallery in Baltimore (1992-93). In 1989, she was awarded the Frank DeFederico Award for Outstanding Graduating Senior in Art History and Archaeology at College Park.

For more information about her work, Day can be reached by telephone at 301-696-3457 or e-mail at [aday@nimue.hood.edu](mailto:aday@nimue.hood.edu).



## *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 *ukiyo-e* 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.



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