

art history



ARCHAEOLOGY

NEWSLETTER OF THE DEPARTMENT OF ART HISTORY & ARCHAEOLOGY
AT THE UNIVERSITY OF MARYLAND, COLLEGE PARK

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Greetings!



*Professors Meredith J. Gill and Arthur K. Wheelock, Jr. with
Drs. Alexandra Libby and Robert J. Dorfman at the Wheelock
Symposium*

As we look forward to welcoming everyone back in the fall, we can reflect with pride on our accomplishments and adventures of the last year or so. The Michelle Smith Collaboratory for Visual Culture continues as a pivotal forum for diverse initiatives, including our regular Intersections workshops, the Roger Rearick Forum, our annual Undergraduate Research Symposium, and other special happenings. Our energetic student associations, the Graduate Art History Association and the undergraduate Art History Association, hosted a range of professional development and careers' events there, alongside their regular meetings. Of particular note, in November, 2014, the Collaboratory was the setting for a special planning meeting, sponsored by the Samuel H. Kress Foundation, for a symposium, "Art History in Digital Dimensions," anticipated for fall, 2016.

The Department marked new milestones. In May, 2013, we toasted our dear colleague and former chair, Professor Marjorie S. Venit (Emerita), as she embarked on her retirement and travels, including sojourns to her second home among New York's libraries, museums, and research collections. In May, 2014, we celebrated Dr. Lauree Sails, alumna and fellow faculty member, at another festive gathering in the Collaboratory from which she retired as Director. Also in May, a committee of current

and former students organized a scholarly symposium in honor of Arthur K. Wheelock, Jr. A spirited crowd of colleagues, friends, well-wishers, and students past and present assembled in Ulrich Recital Hall for "'Een Gezellig Gezelschap' (A Convivial Gathering): A Symposium in Honor of Arthur K. Wheelock, Jr.'s Forty Years at the University of Maryland." The event was the inspiration of former provost, Dr. Robert J. Dorfman, and received generous financial sponsorship from friends both near and far. The Dean of our College of Arts and Humanities, Dr. Bonnie Thornton Dill, greeted everyone at the outset of a day that was by turns edifying, humorous, and heartfelt.

In March, 2014, we were delighted to welcome Dr. Nicholas Penny, Director of the National Gallery of Art, London, as the George Levitine Lecturer at the forty-fourth Middle Atlantic Symposium in the History of Art, co-sponsored by the Department with the Center for Advanced Study in the Visual Arts at the National Gallery of Art. His presentation, "Imperial Anxiety in Painting and Poetry," invited his captivated listeners to meditate on classical reception, appropriation, and the poetics of nostalgia. This past spring, our forty-fifth annual sessions marked another kind of record, with the postponement, due to severe weather, of our Friday night festivities. Fortunately, we can look forward with redoubled eagerness to welcoming Dr. Sheila Dillon of Duke University as our next George Levitine Lecturer. In 2014 and 2015, our Graduate Art History Association invited two distinguished scholars to the Department as their guest lecturers: Dr. Christine Poggi, professor of modern and contemporary art and criticism at the University of Pennsylvania, who spoke on, "All: Maurizio Catelan's Infernal Comedy," and Dr. Kristine Stiles, France Family Professor of Art, Art History and Visual Studies at Duke University, who, for the first time, presented aspects of her forthcoming book in her talk, "The Bison's Gaze: Trauma's Concerning Consequences."

Our students' initiative and enterprise this past year were especially outstanding. In November, a hardy band of departmental faculty and students spent a full day among the museums and historic sites of New York, thanks to the generosity of the Robert H. Smith Family Foundation, and Michelle Smith, in particular. With entrepreneurship, passion, and reason, our community

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abalone shell paint pots, this object was “deliberately incised.” Archaeologists who discovered this object argue that it represents the earliest ab-



stract or symbolic depiction on an object. Wow! Even during the Middle Stone Age when we were hunting for food, finding shelter, and inventing new technologies, we made art.

For tens of thousands of years humans have left their presence in red ocher handprints in caves and rock hangings around the globe. These handprints serve “as preliterate symbols of our presence.” We have consistently and persistently created art despite war, disease, hunger, environmental change, and religious strife. And we have done so because it connects us to each other, because art allows us to make



meaning out of our existence on this planet. So BRAVO! I congratulate you for pursuing your studies in art history and archaeology and for engaging the remarkable continuum of human creativity. Thank you!

Eric Czinn's Baccalaureate Address, Commencement, 21 May, 2015

Good afternoon everyone. I want to thank the students, parents, family, friends, and faculty for attending our graduation today. I would like to share a few of my thoughts and experiences about art history.

I always find it funny when I tell someone I am an art history major. Time slows to a halt, where I can actually see them simultaneously go through a state of shock and panic. Thoughts like “Will he get a job?” or “Does he want to be a museum tour guide for his entire life?” race through their mind. And then a split second later, they ask, “What are you planning on doing with that?” It is almost as if they think I have

never uttered that phrase in public. As if I had never considered the consequences of my actions, and that it is their mission in life to correct the error of my ways. In fact, while I am an art history major, I am attending medical school in the fall. People forget that the degree does not determine one's career path. For some reason, there is this false perception that degrees in art history put you in the express lane to the unemployment office. I am not sure where it originated, or when it started, but this idea seems to resonate throughout most of western society. When ranking majors, the common belief is that art history is less useful than an English degree, but more employable than a philosophy degree. People tend to perceive art history as a hobby, not something that provides life skills for jobs. Ironically, I, too, initially held this perspective -- that was, until I took my first art history class in college.

Perception is an interesting thing. I entered college pursuing pre-med, assuming I was going to major in biology or chemistry; however, in the fateful spring of my freshman year, I took ARTH 201, otherwise known as Art and Society in the West from the Renaissance to the Present. Beginning in the Italian Renaissance with Cimabue in the 1300's, and ending with Surrealism and Salvador Dalí in the 1930's, I received a brief overview of the transformation of art throughout history. One movement and one piece had an unexpectedly dramatic impact on me. It was Dadaism with Duchamp's *3 Standard Stoppages*. Many of you may be familiar with Duchamp's *Fountain*, a urinal that he entered into an art show. Essentially, Dadaism attacks rationality and reason, emphasizing that anything can be art. For those of you who are not familiar with *3 Standard Stoppages*, Duchamp dropped three strings, each measured to one meter in length, and photographed them on the ground. He then carved the strings' outline into three pieces of wood, which should all be an equal length of one meter; however, they weren't. Through this work, Duchamp calls into question the meter, a standard measurement that was a fundamental convention in the world since it was adopted in 1793. He wanted people to think about universal truths, not just accept them. While I did not abandon a ruler or meter stick after that lecture, I started to look at the world quite differently. I realized that art was not just something beautiful, or, in some cases, not beautiful to gaze upon; rather, art questions ideas and generates emotions. No longer was I satisfied with answers like “You do not need to understand why, just memorize the reaction for the exam,” which I heard numerous times from teachers and classmates when discussing complex subjects in my science classes. I wanted to understand the meaning behind images and

architectural plans, the origins of reactions and algorithms, and, most importantly, the impact of all of these things on the world.

Four weeks ago, one of my best friends came to visit, and we did what all best friends do when they get together. We climbed to a rooftop, lay down on some hammocks, and talked until four in the morning. As we gazed up at the stars, and, yes, this really did happen, we discussed how important it was for the two of us to do what we were doing that night. To be able to stop every once in a while, sit in silence, and just think. It provided us with a period of reflection, but also a time to talk about life. We covered everything from retelling old memories, to discussing our summer plans, to con-



sidering how unbelievable it was that we could quite possibly be looking at the exact same stars that people gazed upon hundreds or thousands of years ago. This discussion brought about a range of emotions: from making us seem like the center of our universes, to feeling miniscule and nonexistent. It was at this moment that I truly appreciated everything I had learned from art history during the last four years.

Think about it. Taking this kind of time is a rarity nowadays. We live in one of the most technologically advanced societies that has ever existed. We have more computing power in the phones that sit in our pockets than in the first supercomputers that encompassed entire walls. We can travel to any city in the world within twenty-four hours. Literally, the world is in our hands. Yet, we are busier than ever. We are in constant communication with friends,

family, teachers, and employers. Time unspent is time wasted. Ours is a perspective of rushing through life, a perception instilled within us at a young age. But, this is where I learned the true value of art history. The art history classes were the only classes I took in college that required me to question everything I saw, with no perception being universally correct. Ten people can see the same image and walk away with a different understanding. Moreover, every semester I was obligated to travel to a museum, taking the Metro into D.C. or driving into Baltimore, and to choose a painting, any painting, to analyze for my class (so long as it dealt with our class's topic, of course). Through this experience, I learned that museums are more than just structures designed to house priceless works of art; rather, they are designed for your thoughts and emotions. Museums are made to make your mind wander, to be alone with your ideas, and to just reflect upon the visual stimulus that is hanging before you. Essentially, they amplify the impact of the art, creating this simultaneous feeling of serenity and inquiry which is quite unique. No other field or degree provides it. Most degrees and employers expect you to work every second of every day, but art history teaches students to stop, set aside everything they are doing, and become an active observer. Examine the paintings on the walls, the buildings that hold them, and the world in which they live. Essentially, this experience recreates the feeling I had while gazing at the stars from a roof top.

In order to truly live in this world, we must take the time to appreciate it. We need to slow down and notice the finer details that make the world around us so unique. More importantly, we must stop and find time for ourselves. By pondering life's mysteries and listening to the world around us, we can find our place within it. This is why art history is so misunderstood. It runs contrary to the way we were taught to perceive the world, but that is why I love it. Art history does not just provide life skills; but, rather, it gives us the skills for appreciating life. There is no doubt that this unique perception of the world will benefit us in whatever career we choose. For me, my art history background will help me become a more caring and compassionate physician for my patients, something my grandfather always emphasized. Indeed, each patient will be considered as a unique work of art that requires study and reflection. As art history majors, we have all enhanced our perception and vision, and I look forward to all of us enhancing our world by stopping, questioning, and appreciating life. Thank you very much and congratulations to the class of 2015!

News from the Michelle Smith Collaboratory

The past two years have seen exciting developments in the Collaboratory. A host of projects developed by our graduate assistants have laid a foundation on which the Collaboratory confidently builds. In May, 2015, drawing on much of the work over the past two years, the Collaboratory organized a first-ever weeklong series of workshops, “Wading in DAH Water: A Digital Art History Workshop for Curious Beginners.”

Twelve or so individuals participated through the week, coming from the Department, other units in the College of Arts and Humanities, and area institutions, including American University and the National Gallery of Art. They dove in to learning and using a range of methods, from mapping (Google Earth), virtual modeling (SketchUp), creating online exhibitions and databases (Omeka + Neatline), to employing data sets in useful visualizations (using the R coding platform). A dream team of graduate assistants, Hannah Schockmel (Google Earth), Cecilia Wichmann, Valentina Mazzotti, and Nicole Riesenberger (Omeka + Neatline), joined Matthew Lincoln (R coding) and Quint Gregory (SketchUp) to kick off the week with a showcase of different workshop options from which participants could choose their week's focus. The outstanding presentations by the workshop's “curious beginners” on the afternoon of the last day reflected just how much they had learned and marked the conclusion of a successful inaugural event.

Not enough can be said about the importance of the projects undertaken by this year's graduate assistants in laying the groundwork for the workshop week. In the fall, Cecilia Wichmann and Grace Yasumura mastered Omeka to construct an online complement to an exhibition that they, and classmates, conceived as part of

Professor McEwen's seminar, “Aesthetics of Exile: Borderlands, Disapora, Migration.” As impressive as the website they created in Omeka was, the best practices guide is still more significant, as it will lessen the learning curve for users and has already attracted at-



Dr. Quint Gregory leading the Modeling Workshop in May

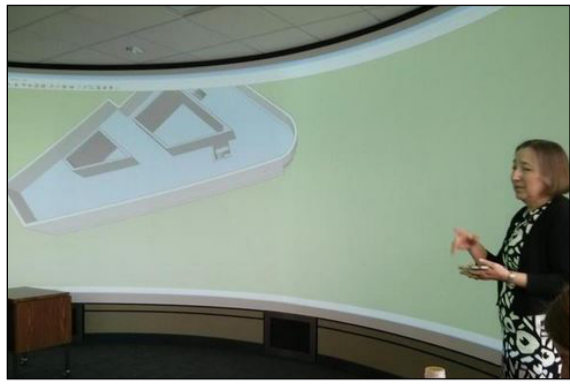
ention from other universities. To this guide Nicole Riesenberger also contributed a wealth of information about Omeka's mapping plugin, Neatline, which she used to build an Italian Renaissance art history course to be launched this August. Their collective experience inspired projects by other members of the DIG (Digital Innovation Group), all of which can be consulted at their website, <http://artinterp.org>. This important repository allows the Collaboratory great flexibility in testing out new ideas and prototypes. The ability to parcel out a digital acre for a scholar or a student as they develop pedagogical and scholarly initiatives allows the Collaboratory to fulfill its important role as an incubator for innovation in the field of digital art history.

The workshop week's success is grounded in the fact that it was not the first instance of a structured workshop in the Collaboratory. In fall 2013, John Shipman, then director of The Art Gallery, and Quint Gregory ran a series of workshops focused on augmented reality and its application in museums and art galleries. The immediate practical benefit of those workshops was a number of thoughtfully-executed audience engagement interventions in



Nicole Riesenberger introducing Omeka and Neatline in May

Art Gallery exhibitions, especially the exhibit *Carving Out Freedom, Piecing a Community*.



Mimi Ginsberg with her SketchUp model in May

In this exhibition, iPad-accessible video and audio of the community-fueled artistic process adumbrated the excellent physical installation of prints and printblocks. Most recently, augmented reality was a focus of a day-long Innovation Studio with leaders and educators from local community museums and heritage sites, embarking on a conversation promising a wealth of project opportunities in the future.

With each passing semester, the Collaboratory's expertise expands and deepens across a range of methods and tools central to digital art history. This spring, Nicole Riesenberger and Alison Singer produced three videos as a part of our "Talking About Art" video series, videos that define new directions for the series and engage a broader public in a conversation about art and its significance in our daily lives. Be sure and check out the wonderful *Art of Making Testudo*. An instant classic!

All of these wonderful projects signal clearly the Collaboratory's role as a leader in defining the significance of digital art history for our discipline, and in guiding students and faculty to meaningful experiences working in these new methods.

Faculty News

Renée Ater

Renée Ater continues research for her book entitled *Unsettling Memory: Public Monuments to the Slave Past in the United States*. She published several articles in 2014, including "Meta Warrick Fuller's Ethiopia and the America's Making Exposition of 1921" in *Common Hope, Common Sorrow: Women Artists of the Harlem Renaissance* (University Press of Mississippi); "Communities in Conflict: Memorializing Martin Luther King Jr. in Rocky Mount, North Carolina," *Indiana Magazine of History* (March, 2014); and "Meta Warrick Fuller: African American Art Nouveau," *coupDefouet* (2014). With Alan Braddock, she co-authored an essay on "Art in the Anthropocene," *American Art* (fall 2014). This essay marks a new area of research for Ater that will focus on the relationship between

art, the environment, and climate change.

In 2014, Ater also presented several papers on public monuments, including "Space, Place, and Remembrance: The African American Civil War Memorial and Washington D.C." at the 25th Annual James A. Porter Colloquium on African American Art; "By All the Ties of Blood and Identity: Masculinity and Labor in the African American Civil War Memorial and Soldiers Memorial" at the College Art Association Annual Meeting in Chicago; and "Performing an Act of Justice Too Long Delayed: History, Commemoration, and the Boston Massacre/Crispus Attucks Monument" for the *Sculpture 1850 – 1880* symposium, held at the Fondation Singer-Polignac in Paris.

In August 2014, Ater, with Professor Yui Suzuki, participated in the 10th Annual Summer Session on Contemplative Pedagogy at Smith College. Sponsored by The Center for Contemplative Mind in Society, the intensive week-long workshop explored how "contemplative practices support teaching, learning, and engaged action in post-secondary education." Ater and Suzuki used the 2014-15 academic year to implement mindfulness-based exercises in their undergraduate and graduate classes.

Ater currently serves on the editorial boards of *American Art* and Cambria Press's *Slavery: Past and Present* book series.

Anthony Colantuono

Following a sabbatical leave in fall 2014, Colantuono has been pursuing several projects. One of these is a historical-contextual study dealing with the role of iconographic advisors in early modern Europe. This is the second of two books originally begun as a Fellow of Harvard University's Villa I Tatti in 2002-03, the first of which, *Titian, Colonna and the Renaissance Science*

of Procreation (2010), examined the activity of Mario Equicola as an iconographic advisor to Giovanni Bellini and Titian. In addition to other projects, he is also working on an interdisciplinary critical study concerning the theme of the imperiled child in the visual arts, literature, and film; and an essay concerning the aesthetics of infanticide in early modern Italy—the latter study to appear in a volume on *Murder in the Renaissance*, edited by Kate Lowe and Trevor Dean. His essay on the use of high quality copies in seventeenth-century Italian diplomacy, based on a lecture originally delivered at the Rubenshuis in Antwerp (2012), will soon appear in a volume being edited by Malcolm Smuts and Luc Duerloo. He is also contributing an essay on the topic of the "affective landscape" in art and literature to a large project on emotions in early modern Europe being edited by Susan Broomhall of the Center for the History of Emotions at the University of Western Australia, Perth.

On the teaching front, he will introduce a new undergraduate course on "Symbols and Symbolic Languages" in the visual arts in fall 2015. Following his undergraduate winter term study abroad course in Rome (January, 2016) Colantuono will teach a graduate seminar on the art of Michelangelo Merisi da Caravaggio in spring 2016, examining the artist both in his seventeenth-century Italian and European historical contexts and in terms of his reception in modern art, literature, and film.

Maryl B. Gensheimer

Maryl B. Gensheimer's current book project, *Decoration and Display in Rome's Imperial Thermae: Messages of Power and their Popular Reception at the Baths of Caracalla*, derives from her dissertation research at the Institute of Fine Arts, New York University. The dissertation was selected from approximately 500 successfully defended in the 2012-13 academic year at NYU and was awarded the Dean's Outstanding Dissertation Prize. The book manuscript is now under review.

Gensheimer recently published the definitive study and reconstruction of a major Greco-Roman statue group in *Istanbuler Mitteilungen*, "The Achilles and Penthesilea Group from the Tetrastyle Court of the Hadrianic Baths at Aphrodisias" (2013). She also contributed a chapter, "Greek and Roman Images of Art and Architecture," to the critically acclaimed *Oxford Handbook of*



Professor Maryl B. Gensheimer with Dr. Erik Young and Joyce Young at the amphitheater at Pompeii

Greek and Roman Art and Architecture (2015).

Outside the Beltway, Gensheimer's research is conducted at two archaeological excavations on the Bay of Naples, at the Roman villas at Oplontis and Stabiae. Beginning in summer 2015, she will be conducting a summer field school for graduate students in the Department. Gensheimer and her graduate students are supported by a grant from the National Italian American Foundation (NIAF).

Gensheimer has presented her research at a number of international conferences, most recently at the annual meeting of the Archaeological Institute of America (AIA) in January, 2015. She has also given a series of public lectures in the greater D.C. area, at venues ranging from the Turkish Embassy to the Baltimore Museum of Art. She is honored to have been named as a National Lecturer by the AIA for 2015-16, and will travel across the country to lecture at various universities. Gensheimer also serves on the Fellowships Committee and Graduate Student Paper Award Committee of the AIA. She also chairs the Women in Archaeology Interest Group.

Meredith J. Gill

Meredith J. Gill's book, *Angels and the Order of Heaven in Medieval and Renaissance Italy*, was published by Cambridge University Press in the fall 2014. She also contributed a related essay, "The Carrara Among the Angels in Trecento Padua," to the festschrift *Venice and the Veneto during the Renaissance: the Legacy of Benjamin Kohl* (eds. Michael Knapp et al) (Reti Medievali - Firenze University Press, 2014). In the fall 2013, she was delighted to deliver a McIntire Lecture for the Department of Art, University of Virginia, on "Encountering Angels," and she presented "Taxonomies of Angels: The Cappella degli Angeli in the Gesù and Cardinal Alessandro Farnese" at the Sixteenth Century Society Conference (Puerto Rico). Aside from angelic topics, her paper for the international conference, entitled "Egidio da Viterbo, his Augustine, and the Reformation of the Arts," appeared in *Egidio da Viterbo: cardinale agostiniano tra Roma e l'Europa del Rinascimento* (eds. Myriam Chiabò et al) (Centro Culturale Agostiniano – Roma nel Rinascimento, 2014). She was among the contributors to *The Sensuous in the Counter-Reformation Church* (eds. Marcia B. Hall and Tracy Cooper) (Cambridge, 2013) with her essay, "Until Shadows Disperse": Augustine's Twilight." Last spring, she gave a paper, "A Feast for the Senses: Herod's Banquet and Sensory Culture in the Renaissance," at the Renaissance Society of America's Annual Conference (New York, 2014).

She is co-director, with Professor Neil Fraistat (Director, Maryland Institute for Technology in the Humanities), of a project

to bring a symposium to campus next year on *Art History in Digital Dimensions*. In November, 2014, the Collaboratory hosted a successful meeting of the symposium Steering Committee (which included Renée Ater, Quint Gregory, and Matthew Lincoln), funded by the Samuel H. Kress Foundation. She remains an active book reviewer and a member of the Board of Advisors for *Renaissance Studies*.

June Hargrove

Carrier-Belleuse: le Maître de Rodin (Carrier-Belleuse: the Master of Rodin) opened in May, 2014 at the Imperial Palace of Compiègne. During its five-month run, the exhibition met with international acclaim. Professor Hargrove curated the show, which she conceived as the first monographic presentation of the artist's work. She also wrote the comprehensive catalogue. She collaborated on the international symposium, *Sculpture 1850 – 1880*, sponsored by the Fondation Singer-Polignac, Paris.

Albert-Ernest Carrier-Belleuse was the archetypal artist-entrepreneur who seized the opportunities of an age. Although his reputation was eclipsed by his famous apprentice, Auguste



Professor June Hargrove with Marie-Christine Labourdette, Director of the French National Museums, at the opening of the Carrier-Belleuse exhibition

Rodin, he was one of the most celebrated sculptors of the Second Empire. His career was bound up in the spectacles of display that characterize the reign of Napoléon III. He expanded the realm of the sculptor beyond the confines of the traditional atelier to exploit the potential of modern technology.

Professor Hargrove is writing a book on the art of Paul Gauguin, reconsidering his final years in the Marquesas Islands. Her article "Paul Gauguin: Sensing the Infinite" appeared in *Sensational Religion: Sensory Cultures in Material Practice*, edited by Sally M. Promey

for Yale University Press. She lectured on this subject, "The Listening Eye: Paul Gauguin's *Primitive Tales*," at The Frick Collection, New York, in May, 2013.

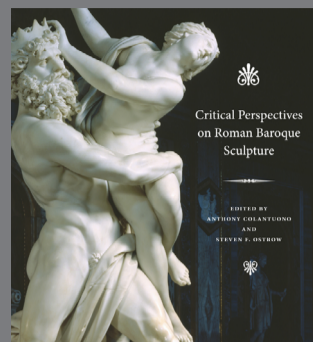
She appeared in the program, "La Statue de la Liberté, naissance d'un symbole," on ARTE (the French and German television channel) with an on-screen interview. Among her recent lectures was "Primitive Tales: Paul Gauguin in the Marquesas Islands," at the Allbritton Art Institute, Baylor University, Waco, Texas. She focused on Franco-Prussian war monuments in "Gloria Victis" at the McNay Art Museum, San Antonio. At the Detroit Institute of Arts, she explored "Resonances: Degas and Gauguin across the Arts."

She serves on the scientific committee for the *Revue de l'Art* and the editorial board of *Studiolo*. She is a member of the Advisory Committee of the French Sculpture Census.

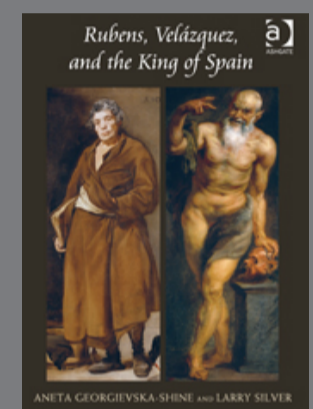
Jason Kuo

Professor Kuo has been very productive. His recent publications include *Contemporary Chinese Art and Film: Theory Applied and Resisted; Chung-kuo i-shu chih te-chih; Gao Xingjian: After the Flood; The Inner Landscape: The Paintings of Gao Xingjian; and Lo Ch'ing: In Conversation with the Masters*. His articles include "Beauty and Happiness: Chinese Perspectives," in eds. Lauren Arrington, et al., *Beauty* (Cambridge University Press in the Darwin College Lectures series); "Foreword," in *The Ancient's Views: Clyde Heppner* (Winchester, MA: Griffin Museum of Photography, 2014); and "Emptiness and Substance," in the *Blackwell Companion to Chinese Art*, edited by Martin Powers (University of Michigan) and Katherine Tsiang (University of Chicago), to be published later this year. He curated the exhibition, *The Inner Landscape: The Paintings and Films of Gao Xingjian*, at The Art Gallery in

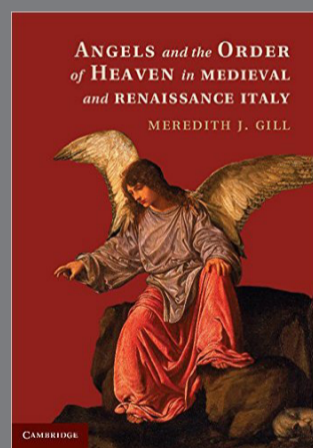
November-December, 2013 and is curating the exhibition, *The Artist Grows Old*, to be held in April-May, 2016, at the Brentwood Arts Exchange. In April, 2014, he was the principal organizer of the national conference, "The Filmmaker's Voice: The Essay Film and the Circulation of Ideas," at Maryland which was co-organized by the Graduate Field Committee in Film Studies, the Film Studies Program, and the National Gallery of Art. An edited book based on the proceedings has been accepted by Columbia University Press. He has been invited to serve on the editorial boards of the book



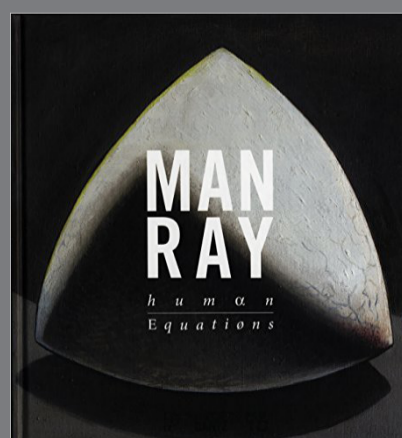
Anthony Colantuono



Aneta Georgievska-Shine



Meredith J. Gill



Wendy Grossman

series, *Philosophy of Film*, by the academic publisher Brill (Leiden, The Netherlands) and the *Journal of Contemporary Chinese Art* (UK).

He reviewed research grant proposals for the Research Grants Council of Hong Kong and the Royal Society of New Zealand, and article and book manuscripts for the National Palace Museum, Taipei; the Leuven University Press, Belgium; the University of Washington Press; and the *Journal of Curatorial Practice*. Since summer 2013, he has been writing two single-authored books (both under contract): *The Chinese Artist Grows Old: Three Modern Masters*, and *The Painter's Brush: The Paintings of Lo Ch'ing*.

Steven Mansbach

Steven Mansbach served as Director of Graduate Studies during the academic year 2013-14. In addition to administrative responsibilities, he continued his active research and publishing activities, a wide-ranging engagement he furthered this past fall when he was on leave. Based in Barcelona, he initiated then a research project on Catalonian architectural modernism of the early 20th century, whose parallels with contemporaneous developments in central and eastern Europe are both visually striking and ideologically meaningful.

Mansbach held lectures in Prague, New York, and elsewhere. In addition to this formal academic activity, he continued his service as president of the Association of the Members of the Institute for Advanced Study (Princeton); as a board member of the Edvard Munch Foundation; and of the Lois Roth Endowment (Fulbright Commissions), among other foundations.

A series of scholarly articles and chapters treating eastern European modern art appeared throughout the year in American and European books and journals.

In January, 2015, Mansbach returned from his semester's leave to work closely with a cohort of departmental graduate students who concentrate on the modern art of central and eastern Europe, as well as to teach an undergraduate survey lecture course.

Abigail McEwen

Abigail McEwen returned to campus in the fall 2014 after a yearlong leave, supported by a Dedalus Foundation fellowship. Her book manuscript, provisionally titled *Revolutionary Horizons: Art and Polemics in 1950s Cuba*, is under contract with Yale University Press and slated for publication in 2016. An article on the New York-based, Puerto Rican artist, Olga Albizu, presented as research in progress at the Department's Pressly Forum in 2013, will appear in the summer 2015 issue of *American Art*. McEwen also reviewed new publications on post-Revolutionary Cuban art for the *Revista Hispánica Moderna* (2014) and on Wifredo Lam for *caa.reviews* (2015). Her essay, "Traveling Blackness," on the Afro-Cuban artist,

Agustín Cárdenas, will accompany an exhibition at Aktis Gallery in London this year (May 20-July 2). In the past year, she gave papers at the Haus der Kunst in Munich, as part of the conference, *Postwar—Art Between the Pacific and the Atlantic, 1945-1965*, and at the University of Cologne during the workshop, "Experiences of Exile in Latin America during the 20th Century."

Last summer, McEwen participated in the workshop, "Beyond the Digitized Slide Library," held at UCLA, and has begun to explore the possibilities of digital technologies in research and in teaching. Using Omeka, graduate seminar students created a companion website for the exhibition, *Streams of Beings: Selections from the Art Museum of the Americas*, held at The Art Gallery on campus this spring. Both undergraduate and graduate students contributed to the exhibition, adding content to the print catalogue and facilitating outreach through numerous events and interactive features both on- and off-line.

William L. Pressly, Emeritus

In December, 2014, Bill Pressly went on a book tour to Cork, Dublin, and London to promote the publication of *James Barry's Murals at the Royal Society of Arts: Envisioning a New Public Art*. While in London, he gave a talk on the murals in the room where they are hanging, enabling him to illustrate his paper with something better than slides or PowerPoint. This, the first book on the murals since the artist's own publication of 1783, makes the argument that the series contains a hidden meaning that has gone unperceived for 230 years.

At the beginning of this year, he published the following two essays: "Benjamin West's Royal Chapel at Windsor: Who's in Charge, the Patron or the Painter?," in *Transatlantic Romanticism: British and American Art and Literature, 1790-1860*, eds. Andrew Hemingway and Alan Wallach (University of Massachusetts Press); and "Limits to the Artist's Role as Social Commentator: Zoffany's Condemnation of Hogarth and Gillray," in *Representation, Heterodoxy, and Aesthetics: Essays in Honor of Ronald Paulson*, ed. Ashley Marshall (University of Delaware Press). The first discusses the greatest religious commission of this period - West's work on a new royal chapel for George III. Contrary to West's assertion, a careful examination of the visual evidence establishes that a committee of Anglican divines composed the chapel's original conception. Only after the artist abandoned its recommendations in favor of a far more grandiose concept did the project collapse as it became increasingly untethered to reality. The second essay expands on arguments made in Pressly's earlier book, *The French Revolution as Blasphemy*, demonstrating that a political caricature by James Gillray was an important source for Johan Zoffany's painting, *Plundering the King's Cellar at Paris*. Zoffany's engagement with Gillray's print highlights the tensions

between the roles of "high" art and "low" art at a time of national crisis.

Joshua Shannon

Since the last Newsletter, Joshua Shannon has been happily teaching and advising in the Department while working on his new book and directing the Potomac Center for the Study of Modernity. The book, *The Recording Machine: Art's Pre-occupation with Fact, 1968*, is under contract with Yale University Press, and Professor Shannon has recently given related talks at Georgetown University, the Institute of Fine Arts (NYU), and the University of Chicago, as well as at the Association of Art Historians Conference in London



Professor Joshua Shannon considers the iconicity of Monument Valley during a research trip related to a book chapter on modernism and the desert

and at a University of California research center in the Anza-Borrego Desert. Meanwhile, he published an essay, co-authored with Jason Weems, on the difficult methodological differences separating the Americanist and modernist fields in art history ("A Conversation Missed," in the *Blackwell Companion to American Art*, 2015). He also published essays in *The Global Sixties in Sound and Vision* (Palgrave Macmillan, 2014) and in the exhibition catalogue, *The City Lost and Found* (Art Institute of Chicago, 2014). Also in 2014, he enjoyed giving a paper on the current prospects of the social history of art at a well-attended and contentious panel at the College Art Association conference.

Meanwhile, the Potomac Center, which he founded in 2012, has hosted several very rewarding symposia and graduate student workshops: "War and Race;" "Sustainable Modernities;" "Modernity's Discontents: Antimodern Thought and Culture;" and "What was Antihumanism?"

Professor Shannon has enjoyed continuing to serve on peer-review and selection committees for CASVA, LUCE/ACLS, and *American Art*, as well as for the California, Chicago, and Yale University Presses. On campus, he has recently served on the University's Corcoran Task Force, the Art Library Advisory Board, our search committee in Ancient Eastern Mediterranean art, and the Stamp Student Union Art Purchasing Program Advisory Board. In 2015, research travel took him back to Germany and to the desert Southwest. In the fall, he happily takes up his new position as the Department's Director of Graduate Studies (working with our wonderful cohort of graduate students remains one of the greatest pleasures of his job). His children, Jasper and Mae, are growing up too rapidly in the Mt. Pleasant district of Washington, D.C.

Yui Suzuki

Yui Suzuki's research interests continue to be driven by her fascination with art and religion in the broadest sense. She enjoys working on research projects with colleagues both within her immediate discipline and beyond. Two essays, published in 2014, are the fruits of such exciting collaborations. The

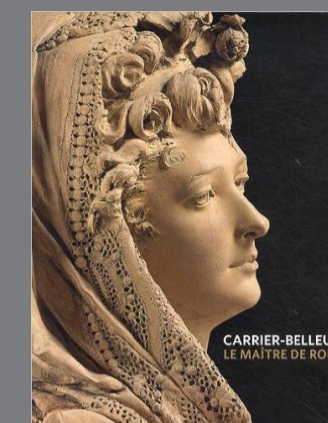
first essay, "Possessions and the Possessed: the multi-sensoriality of spirits, bodies, and objects in Heian Japan," came out in Sally M. Promey's edited book, *Sensational Religion: Sensory Cultures in Material Practice* (Yale University Press). Her other essay, "Twanging Bows and Throwing Rice: Warding Off Evil in Medieval Japanese Birth Scenes," was published in a special festschrift volume dedicated to the scholarship of Donald F. McCallum, a renowned scholar of Japanese Buddhist art, in the journal *Artibus Asiae* (vol. 74, no. 1). Suzuki also co-edited the volume with Sherry Fowler (University of Kansas) and Chari Pradel (California State Polytechnic University, Pomona). She is currently examining the material culture of child-birth in Japan.

In addition to her research, Professor Suzuki has also been spending much of her time studying the effectiveness of mindfulness practices in higher education after attending a stimulating weeklong workshop on contemplative modes of inquiry in liberal arts education with Professor Renée Ater. Together, they have been designing and implementing mindfulness-based instructional tools for their undergraduate and graduate courses.

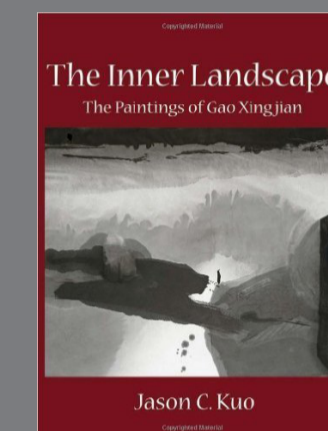
Professor Suzuki currently serves on the editorial board for the Center for the Study of Material and Visual Cultures of Religion (Yale University) and is also a member of The Association for Contemplative Mind in Higher Education (ACMHE).

Marjorie S. Venit, Emerita

Lolling on the shimmering sand under the Mediterranean New York City sun, Marjorie Venit celebrated her 2013-14 research year and her subsequent retirement, on June 30, 2014, eating bonbons. Lazing alongside her are the two chapters mentioned in the previous Newsletter: "Alexandrian Monumental Hypogea: Reflections of the Afterlife in a Multicultural Society," in the forthcoming volume, *Alexandria, from Alexander the Great to Hypatia. An Archaeological Guide to the Ultimate Cosmopolis of the Graeco-Roman Mediterranean*, which will be published in Greek and in English; and "Greek Mortuary Architecture," written for the *De Gruyter Handbook: Greek Architecture*.



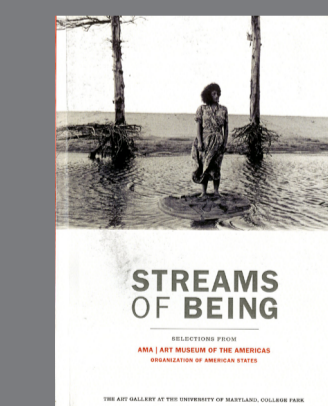
June Hargrove



Jason C. Kuo

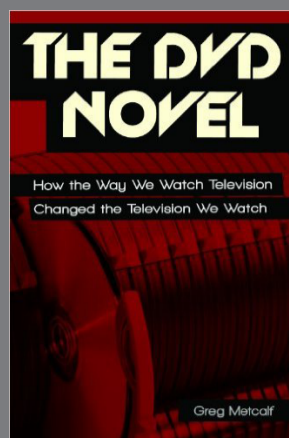


Steven Mansbach

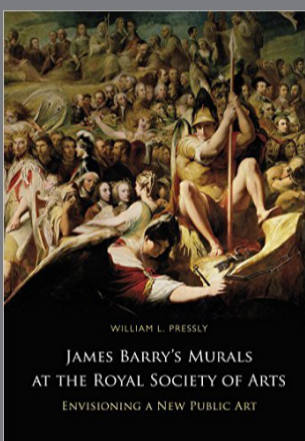


Abigail McEwen

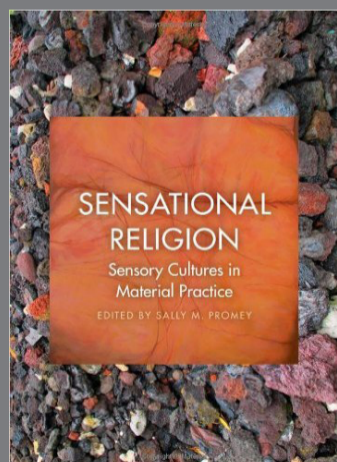
Department Bookshelf



Greg Metcalf



William L. Pressly



Sally M. Promey, ed.
(with essays by Gill, Hargrove,
and Suzuki)



Professor Alicia Volk's graduate seminar at the Library of Congress

When roused from reverie, Professor Venit wrote a chapter on “Alexandria” for the *Cambridge Encyclopaedia of the Archaeology of Late Antiquity* (at present languishing along with the earlier chapters), and an annotated bibliography of over 150 entries on “Cults of Foreign Deities in the Greek and Roman World” for the *Oxford Bibliographies in Classics*, an online publication. She also submitted the manuscript (and its attendant 160 half-tones, 34 color plates, front matter, and all the required forms) of the now-titled *Visualizing the Afterlife in the Tombs of Graeco-Roman Egypt*, which is currently in production with Cambridge University Press with an expected publication date of November 30, 2015 (see Amazon.com). Two highly appreciated grants, one from the Archaeological Institute of America von Bothmer Publication Fund and the second from the Loeb Classical Library Foundation, permitted the unusual number of illustrations and color plates in the volume.

Venturing beyond her arenulous sanctum, Professor Venit also presented nine public lectures on aspects of her current book: two in Florida, two in Washington, D.C., one in Rockville, one in Kansas City, one in Santa Cruz, one in Chicago, and one in Atlanta (where she was warmly welcomed by the Presslys, among others).

Alicia Volk

Professor Volk's essays, “Nihonga” and “Yōga,” which analyze the principal categories of Japanese modern painting, were published in *Art in Time: A World History of Styles and Movements* (Phaidon, 2014). Her text on the sculptor Ōkura Jirō (1942-

2014) will appear in a Japanese publication in 2015. She also completed two book chapters that are forthcoming in 2016. One, “Soft Power and Hard Sell: Images of Japan at American Expositions, 1915-1965,” is part of the catalogue for the exhibition *JapanAmerica 1876-1970*, which is organized by the Herbert F. Johnson Museum of Art at Cornell University. The other, “The Image of the Black in Modern and Contemporary Japanese Art, 1850-2010,” will appear in *The Image of the Black in African and Asian Art* (Harvard University Press). For the latter, she has enjoyed research trips to view objects in the collections of the Metropolitan Museum of Art, the Rosenbach Museum and Library, the Library of Congress, the Chrysler Museum, and the Harvard Art Museums. Meanwhile, Dr. Volk was a guest speaker at a seminar on modern Japanese art led by Professor Melissa McCormick at Harvard University. Lectures on the global significance and circumstances of modern and contemporary Japanese art at the Asian Art Museum of San Francisco brought her out to the West coast, where she studied architectural survivors of Japan's displays at the 1915 and 1939-40 World's Fairs.

Professor Volk's travels also took her to Japan, where she conducted research toward her book-in-progress, *Democratizing Japanese Art, 1945-60*, with a grant from the Northeast Council on Asian Studies. With the support of a Research and Scholarship Award for 2015-16, she is excited to make significant headway on the manuscript during her upcoming sabbatical.

In her classes, Dr. Volk continues to feature opportunities for the hands-on study of art objects and archival materials. Students in her undergrad-

uate colloquium, “Japanese Art in the Twentieth Century: Colonialism, War and Occupation,” experienced the thrill of “touching” history by studying archives of Occupied Japan in the University's Prange Collection and artworks in The Art Gallery at the University of Maryland. She herself was thrilled to view rarely-seen prints and painted albums and scrolls at the Library of Congress with graduate students in her “Artistic Relations between Japan and the United States” seminar, as well as more familiar artworks at the Freer and Sackler Galleries of Art. Study trips—to New York museums and galleries with Professor Yui Suzuki and graduate students in Japanese art, and to Boston and Cambridge with her graduate student, Valentina Mazzotti, for example—are an important component of Volk's training of graduate students.

Most momentous of all has been the birth of Volk's daughter, Leonora (Nora), who has gamely accompanied her to museums throughout Washington, up and down the East and West coasts, and as far away as Japan!

Arthur K. Wheelock, Jr.

This past academic year was a very active one for Arthur Wheelock. He was the co-curator of an international exhibition on Joachim Wtewael (*Pleasure and Piety: The Art of Joachim Wtewael*), which is the first monographic show devoted to this important Dutch mannerist artist. After opening at the Centraal Museum in Utrecht in February, it received rave reviews. The exhibition opened at the National Gallery of Art in June, and will travel to Houston in the fall. Wheelock, who edited the catalogue, wrote an essay on Wtewael's historical

reputation, and entries on the paintings.

He organized a small exhibition on Pieter Paul Rubens at the National Gallery this past winter. This show, *Pieter Paul Rubens: The Three Magi Reunited*, brought together a series that Rubens painted for his friend, Balthasar Moretus, the head of the prestigious Plantin Press in Antwerp. These three paintings have been separated since they were sold in Paris in the 1880s.

In April, 2014, Wheelock published an online catalogue of the Dutch paintings at the National Gallery, a catalogue that was part of the Online Systematic Catalogue Initiative (OSCI) sponsored by the Getty Foundation. This spring, Wheelock's catalogue was named winner of the George M. Wittenborn Memorial Book Award by the Art Libraries Society of North America (ARLIS/NA) for the best art book published in 2014. The catalogue has benefited from the contributions of recent Maryland graduate students, including Alexandra Libby, Lara Yeager-Crasselt, Rachel Pollack, Sophia Lee, and Matthew Lincoln.

This spring, Wheelock's essay, “The Dutch Painting Collection at the National Gallery of Art,” appeared in *Holland's Golden Age in America: Collecting the Art of Rembrandt, Vermeer, and Hals*, edited by Esmée Quodbach in the series conceived by the Center for the History of Collecting at The Frick Collection. He wrote entries for the catalogue of the large exhibition held this past winter in Budapest: *Rembrandt and the Golden Age of Dutch Painting*.

Wheelock serves on a number of editorial boards, including those of *Artibus et Historiae* and the *Bulletin of the Rijksmuseum*. He was also the head of the National Indemnity Board.

A Moment with Maryl B. Gensheimer Assistant Professor of Roman Art and Archaeology

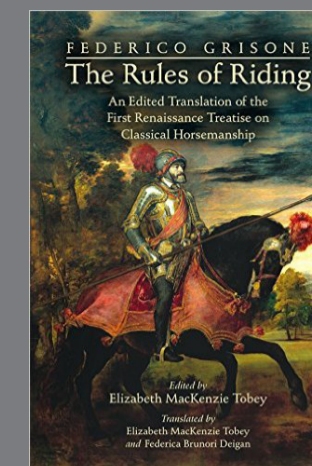
Tell us a little bit about your background prior to coming to Maryland. What led you to our Department?

Like Professor Wheelock, I spent my undergraduate years at Williams College, where I was introduced to the idea of art history as both a discipline and a career path. I went on to earn my M.A. and Ph.D. at the Institute of Fine Arts (IFA), NYU, where I specialized in Classical Art and Archaeology. My major required me to spend my academic years in New York and Rome, and my summers on excavation at ancient Roman sites in Turkey. As I approached graduation, I was most interested in joining a dynamic department that would facilitate my continued exploration of those dual aspects of my research and teaching – that is, both time on campus and time abroad, in an excavation trench or archive. In that sense, the University of Maryland seemed like an ideal fit, since our Department has a rich tradition of both local and global engagement with the objects, monuments, and sites that we study.

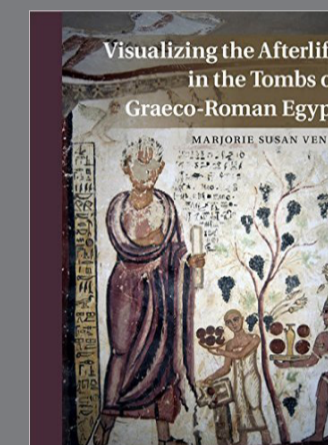
On a more personal level, I was struck by the warmth and obvious collegiality between the faculty and students when I visited campus. The prospect of joining a department with such a supportive culture seemed quite special. When offered the opportunity, I was delighted to follow in the footsteps of Professors Hargrove, McEwen, Pressly, and Venit and come to Maryland from the IFA a few months after defending my dissertation.



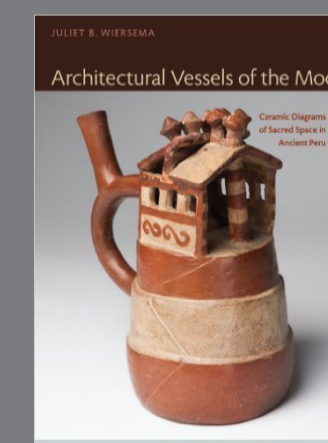
Department Bookshelf



Elizabeth M. Tobey



Marjorie S. Venit



Juliet B. Wiersema

Tell us about the undergraduate and graduate courses that you teach here at Maryland. What is your teaching philosophy?

At the undergraduate level, I have had the opportunity to teach our introductory survey course on western art from the age of the Egyptian pyramids to the age of Gothic cathedrals, as well as more advanced classes focused exclusively on ancient Roman material. In both cases, I approach my undergraduate teaching with both field-specific and more general goals. In a narrow sense, I aim to provide students with an understanding of the ways in which art history explores the subtle yet significant intersections of economic, social, political, religious, and aesthetic changes over time, and I encourage them to use skills related to visual analysis to understand our collective history. More broadly, my undergraduate courses are intended to improve students' abilities to articulate both verbally and in writing what they see in an artwork, and so my courses offer opportunities to refine critical reading and writing skills that are applicable beyond my classroom.

At the graduate level, I have taught seminars focused on broad sociopolitical themes, such as the art and archaeology of Roman spectacle entertainment, as well as seminars emphasizing specific sites and topographies, whether in the city of Rome or on the Bay of Naples. In all of my seminars, I try to provide my students with a meaningful introduction to Roman art and archaeology, while also being mindful of their professional development. My office door is always open, and I welcome the opportunity to work with students to develop their seminar papers into a conference presentation or article.

We know that you are hard at work on a book manuscript. Tell us about your research and scholarly pursuits.

My current book project, entitled *Decoration and Display in Rome's Imperial Thermae: Messages of Power and their Reception at the Baths of Caracalla*, is a pioneering and comprehensive analysis of the extensive artistic decoration of the best preserved of Rome's imperial thermae, the Baths of Caracalla. It examines for the first time that decoration's popular reception and its pivotal role in promulgating imperial agendas and articulating imperial interests. The manuscript is currently under review; I hope to submit the final revisions to the publisher during the upcoming academic year. The project began as my award-winning dissertation, so I look forward to seeing it in print as a monograph.

Beyond the subject of Roman baths and bathing habits, I have also begun work on another major project concentrated on the elite Roman villas on the Bay of Naples, at Oplontis and Stabiae. This research is funded through the generosity of a grant awarded by the National Italian American Foundation (NIAF). I am thrilled that this project has opened up new opportunities for collaboration with colleagues at other American universities and Italian government agencies. I am equally pleased that my grant supports my graduate students, who have joined me in both archival and archaeological research at Stabiae, and who can use this time abroad to refine their own working methods and scholarly interests.

What are your plans for the coming school year?

My primary goals for this year revolve around my book projects. On the one hand, I'd like to get all revisions for *Decoration and Display* back to the publisher. On the other hand, I'm conscious of my upcoming sabbatical leave, which I'd like to use to advance the research on my villa project. To that end, I'll be applying for various grants and fellowships to support my time away from campus in the 2016-17 academic year. In the near term, I have shorter trips planned – to Memphis, San Francisco, Rome, and elsewhere – to present my work at various international conferences.

Graduate Student News**Sara Berkowitz (Italian Renaissance and Baroque Art)**

Sara Berkowitz is a first year Ph.D. student studying representations of the body in early modern Italian art with Professor Anthony Colantuono. This past fall, she served as a teaching assistant under Professor Yui Suzuki for ARTH 290: "Art and Society in Asia," and in the spring she taught ARTH 221: "Color: Art, Science, and Culture" under Professor Renée Ater. During the winter term, she accompanied her advisor to Rome to serve as a teaching assistant for a three-week program for undergraduates entitled "Baroque Rome: Art, Architecture and Urban Splendor in the Eternal City, 1600-1700." This spring, she presented her research on hermaphrodites in Pompeian domestic spaces at the University of Oregon's Graduate Student Symposium in Art History. She also presented a paper on representations of the castrato body, entitled "Disembodied Desire: Representing the Castrato in

"Farinelli and Friends," at Rutgers University's Graduate Symposium, "Figuring it Out: Bodies and the History of Art." She is delighted to be accompanying Professor Maryl B. Gensheimer to Stabiae, along the Bay of Naples, this summer to assist in archaeological research.

Lyndsay Bratton (Central and Eastern European Modernism)

Lyndsay is currently at work on her dissertation treating the Czech design cooperative Artěl (1908-1934). As the recipient of the Cosmos



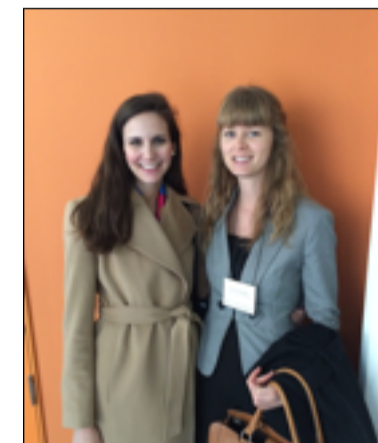
Lyndsay Bratton and her *Starry Night* project

Scholars Program's Gerson Nordlinger Award in the Arts and the University of Maryland's Graduate Summer Research Fellowship, she conducted archival research at the Museum for Applied Arts (MAK), Vienna and the Museum of Decorative Arts (UPM), Prague in the summer 2014. After completing a nine-month fellowship at Yale University's Haas Arts Library and the Yale Center for British Art, Lyndsay accepted a position at Connecticut College as the Digital Scholarship and Visual Resources Librarian and arts subject specialist. She recently published two reviews in *Art Libraries Journal* and *ARLIS/NA Multimedia & Technology Reviews*. In March, 2015, Lyndsay presented her paper, "Art Librarian Recast," at the annual conference of the Art Libraries Society of North America, in the session *Doing Digital Art History: Redefining Art Librarianship*. This summer, she will attend the 2015 Digital Humanities Summer Institute at the University of Victoria for a course in data visualization design.

Sarah M. Cadagin (Italian Renaissance Art)

Sarah Cadagin is a Ph.D. candidate studying under Professor Meredith J. Gill. After successfully passing her comprehensive exams in 2013 and defending her dissertation proposal in 2014, Cadagin is now hard at work researching and writing her dissertation, "The Altarpieces of Domenico Ghirlandaio (1449-1494): Between Heaven and Earth, Faith and Art." The first comprehensive study of Ghirlandaio's eleven extant altarpieces, Cadagin's dissertation examines the paintings as vessels of theological and sacred meaning. Her project uncovers the fundamental facets of the works' original contexts, and their individual and/or corporate identity, alongside themes of memory and memorial, meditative vision, and devotion.

After receiving several travel awards from the University of Maryland, Cadagin recently presented a paper on Ghirlandaio's Pisan altarpieces at the 2015 annual meeting of the Renaissance Society of America in Berlin. This summer, she will conduct research for her dissertation in the Italian archives in Florence, Pisa, and Lucca under the generous support of a Cosmos Club Foundation grant. In the fall, Cadagin will continue to teach as an adjunct professor at Georgia State University in Atlanta while working on her dissertation.



Sarah M. Cadagin and Nicole Riesenberger at the Renaissance Society of America meeting

thesis by visiting numerous relevant sites and monuments in and around the city of Rome.

Steven J. Cody**(Italian Renaissance Art)**

Steven had a truly exciting year. He received several fellowship offers before accepting a Mellon CES Dissertation Completion Fellowship from the Council for European Studies. He successfully defended his dissertation, "Andrea del Sarto (1486-1530) and the Art of Reform," and presented part of his research at the Middle

Atlantic Symposium in the History of Art, an event co-sponsored by the Department and the Center for Advanced Study in the Visual Arts. In addition to these projects, Steven recently published one paper in *Storia dell'arte* and had another article accepted by *Artibus et Historiae*. In fall 2015, he will take up his position as Assistant Professor of Art History at Indiana University-Purdue University Fort Wayne. As exciting as these professional developments are, however, by far the brightest point of Steven's year was the birth of his daughter, Isabella.

Lindsay Dupertuis**(Italian Renaissance Art)**

In May, 2015, Lindsay completed her third year as a graduate student in the Department. She served as a teaching assistant for "Art and Society in Ancient and Medieval Europe and the Mediterranean" during the 2014-15 school year. She defended her Master's thesis in December, 2014; this was entitled "Imitation and Adaptation in *Istoriato* Maiolica: A Case-Study of the Anne de Montmorency Service, 1535." This summer, she will continue her study of Renaissance maiolica during an internship in the National Gallery of Art's Department of Sculpture and Decorative Arts.

Madeline Gent (Chinese Art)

Madeline Gent currently works as a graduate assistant in The Art Gallery at the University of Maryland. At The Art Gallery, Gent is the permanent collections registrar. As registrar, Gent has worked to make the collection more accessible to faculty, students, visiting scholars, and guests.

In the Department, Gent served on the Art Library Advisory Committee, and she worked diligently with students, faculty, and library staff to ensure the continuation of this rich and vital resource. Gent also remains active within the Graduate Art History Association and served as the liaison to the faculty. With fellow graduate student, Nicole Riesenberger, Gent

organized a series of talks in the Department in which advanced graduate students presented their research.

Over the past year, Gent has presented her research at conferences at Duke University, George Washington University, and the Philadelphia Museum of Art. She is currently working on her dissertation on 1930s comics and cartoons from Shanghai. Next spring, Gent will organize an exhibition in The Art Gallery on her dissertation research.

Mimi Ginsberg (Twentieth-Century European Modernism)

Mimi Ginsberg, a student in twentieth-century European modernism with Professor Mansbach, advanced to candidacy in Spring 2014 and is now at work on her dissertation examining the first commercial art gallery in late Imperial St. Petersburg. She is the recipient of the 2015-16 Virginia Museum of Fine Arts Graduate Fellowship in Art History and a Library Research Grant from the Getty Research Institute, which enabled her to travel to Los Angeles in March to examine archival documents in their collection. Recently, she was awarded an associateship at the 2015 Summer Research Lab by the Russian, East European, and Eurasian Center at the University of Illinois.

Molly Harrington**(Seventeenth-Century Dutch and Flemish Art)**

Molly Harrington advanced to candidacy in December, 2014, and her dissertation focuses on the theory, style, and viewer reception of paintings created for private Catholic worship contexts in the officially Protestant Dutch Republic between 1630 and 1670. In fall 2014, Molly served as Instructor of Record for the Freshman Connection survey course covering western art from the Renaissance to the present. She looks forward to teaching it again in fall 2015. She currently works as a research and publications assistant at the Hirshhorn Museum and Sculpture Garden, where she contributed to the catalogue for *Shirin Neshat: Facing History* and assisted with the forthcoming show *Miraculous Objects*. After finishing the University of Maryland Museum Fellowship in the Northern Baroque Paintings department of the National Gallery of Art in 2014, she is also contributing research for a documentary film project on Johannes Vermeer in conjunction with an exhibition opening in 2016 in Washington, Paris, and Dublin. Recently, Molly has presented her research at the Renaissance Society of America's annual meeting (March, 2014), Catholic University's graduate student conference,

Thesis & Dissertation Titles Spring 2015

Cody, Steven J. (Ph.D.)
“Andrea del Sarto (1486-1530) and the Art of Reform”
Advisor: Gill

Dupertuis, Lindsay (M.A.)
“Imitation and Adaptation in *Istoriato* Maiolica: A Case-Study of the Anne de Montmorency Service, 1535”
Advisor: Gill

Jamrisco, Kristi (M.A.)
“Empiricism and Exchange: Dutch-Japanese Relations through Material Culture, 1600-1750”
Advisor: Wheelock

Kim, Suzie (Ph.D.)
“Competing Constructivisms: Modern Architecture and Design in Japan and Korea, c. 1925-1940”
Advisor: Mansbach

Pollack, Rachel (Ph.D.)
“Peter Paul Rubens’ Daniel in the Lions’ Den: A Re-examination of Rubens’ Sources and the Politics of Appropriation in Stuart England”
Advisor: Wheelock

Shine, Tyler (M.A.)
“Beautiful Fictions: Composing the Artificial in the Work of Mickalene Thomas”
Advisor: Shannon

Wichmann, Cecilia (M.A.)
“Sound and Documentary in Cardiff and Miller’s ‘Pandemonium’”
Advisor: Shannon

“Picturing Mary” (March, 2015), and she will present at Cambridge University’s “Domestic Devotion” conference in July, 2015.

Kristi Jamrisco (Seventeenth-Century Dutch and Flemish Art)

Kristi Jamrisco is a third-year M.A. student studying seventeenth-century Dutch and Flemish art with Professor Arthur Wheelock. Prior to coming to the University of Maryland, she graduated from The College of William and Mary (B.A., Government and French, 2002), taught English to junior high school students in rural Japan, and served as a science and nuclear policy analyst at the Japanese Embassy in Washington, D.C. She is particularly interested in exploring the nexus of art and science in the Dutch Golden Age (e.g. botanical illustration, optics, and images of *rariteitenkabinetten* [cabinets of curiosities]), and examining the cultural exchange that took place between the Dutch Republic and Japan in the seventeenth and early eighteenth centuries. These topics form the basis for her Master’s thesis, “Empiricism and Exchange: Dutch-Japanese Relations through Material Culture, 1600-1750,” which she defended in April, 2015.

Matthew Lincoln (Seventeenth-Century Dutch and Flemish Art)

Matthew has continued to delve into digital methods for art historical research this year. In summer 2014, he was awarded a fellowship for the Kress Summer Institute for Digital Mapping and Art History hosted at Middlebury College. In the fall, Matthew began his University of Maryland Museum Fellowship at the National Gallery of Art in the office of Northern Baroque Paintings. In addition to his work at the Gallery, he defended his proposal for a dissertation entitled “Modelling the Network of Dutch and Flemish Print Production, 1500–1700,” in which he uses computational network analysis to explore long-term changes in the organization of print designers, engravers, and publishers in the early modern Netherlands. He presented research on this topic at the annual meetings of the Sixteenth Century Society and the College Art Association this year. He was also honored to be an invited speaker for the Cultural Programs of the National Academy of Sciences DASER forum in May, 2015, and will be presenting at the 2015 international Digital Humanities conference in Sydney and the Keystone DH conference at the University of Pennsylvania this summer.

Danielle O’Steen (Contemporary Art and Theory)

Danielle O’Steen is a Ph.D. candidate in the Department where she focuses on postwar and contemporary art. In 2014, she completed her doctoral exams and began preparing a dissertation on the role of plastics in

American sculpture of the 1960s and 1970s. Last year, she also acted as moderator for the inaugural graduate student workshop for the Potomac Center for the Study of Modernity as part of the symposium “Modernity’s Discontents: Anti-Modern Thought and Culture.” She recently curated two exhibitions: “Choice Encounters” at the Arlington Arts Center in 2015 and “Brink and Boundary” at the American University Museum at the Katzen Arts Center in 2014. As an independent curator and critic, she has previously organized shows for Flashpoint Gallery and Gallery 102 at George Washington University and has contributed to publications such as *The Washington Post* and *Art Papers*. O’Steen received her Master’s degree in art history from George Washington University in 2011 and has worked in curatorial departments at the Baltimore Museum of Art, the National Portrait Gallery, and The Phillips Collection. She is currently based in Washington, D.C.

Bart Pushaw (Global Modernisms)

Bart Pushaw is a Ph.D. student working with Professor Steven Mansbach and exploring global modernisms, especially the intersections of race, gender, and multiculturalism in the visual culture of Estonia, Finland, Latvia, and Sweden. His article, “Innovation and Indifference: Women Artists in Fin-de-Siècle Estonia,” was published in December, 2014 in the volume *A Woman Artist and Her Time*. He recently completed his essay “Art and Multiculturalism in Estonia and Latvia, ca. 1900” for Wiley-Blackwell’s forthcoming *Companion to Nineteenth-Century Art* (2016). In September, he presented “The Art of ‘Europe’s Last Barbarians’: Nikolai Triik and Estonian Expressionism” at the conference, “Locating Expressionism,” at LACMA. In October, he participated in the conference “European Revivals: Aesthetics in National Context,” hosted by Nasjonalmuseet in Oslo, Norway. In May, he delivered a talk on transnational landscape painting at the Nordic Committee for Art History conference in Reykjavik, Iceland. In July, he was a guest lecturer in the series, “Baltic Borderlands,” at Ernst Moritz Arndt University in Greifswald, Germany. He is a curatorial consultant for two upcoming exhibitions on Baltic painters: “Ants Laikmaa: Vigala and Capri” at KUMU Art Museum in Tallinn, Estonia (fall 2015) and “Janis Rozentāls, 1866-1916” at the Latvian National Museum of Art in Riga, Latvia (fall 2016). In addition to preparing for his comprehensive exams, he will spend this summer researching and writing an essay on the Finnish pavilion at the 1900 Exposition Universelle in Paris for an upcoming volume on international design and World’s Fairs published by Ashgate.

Nicole Riesenberger (Italian Renaissance Art)

During the 2014-15 academic year, Nicole worked as a 12-month Graduate Assistant in Digital Art History in the Michelle Smith Collaboratory for Visual Culture. In addition to her many other responsibilities, Nicole used the software Omeka and its plugin Neatline to build

an interactive digital map and timeline for the course “Fifteenth-Century Italian Renaissance Art,” which she will teach online this summer. In collaboration with her DIG colleague, Ali Singer, Nicole created 3-D models of works of African sculpture in The Art Gallery’s permanent collection, as well as contributions to the DIG video series, *Talking About Art*.

With the generous support of grants from the Cosmos Club Foundation and the University of Maryland, Nicole traveled to Naples in March, 2015 to conduct archival research for her dissertation, entitled “King of the Renaissance: Art and Politics at the Neapolitan Court of Ferrante I, 1458-1494.” In the spring, she also visited Berlin, where she presented new research on Naples at the annual meeting of the Renaissance Society of America. Finally, this year, Nicole launched the Graduate Career Development Workshop Series and, together with graduate student Madeline Gent, she helped to organize a new lecture series for doctoral candidates, entitled Shop Talks.

Michael Vetter (American Art)

Michael passed his comprehensive exams in November, 2014, and has since been researching topics for his dissertation proposal. In fall 2013, he began an internship at the Hirshhorn Museum and Sculpture Garden with associate curator Evelyn Hankins. He undertook research for an upcoming exhibition of work by the California Light and Space artist, Robert Irwin. This internship led to a position as a curatorial assistant at the Hirshhorn in the summer of 2014. Michael continued working with Ms. Hankins at the Hirshhorn in the 2014-15 academic year as a University of Maryland

Museum Fellow. During his time as a Fellow, he has given two gallery talks on works in the museum’s collection: the first on Lucian Freud and the second on Jeff Koons.

Cecilia Wichmann (Contemporary Art and Theory)

Cecilia Wichmann is entering her third year, her first as a doctoral student, working with Professor Joshua Shannon on contemporary art and theory. She is pursuing a Graduate Certificate in Critical Theory. In spring 2015, Cecilia defended her Master’s thesis, “Sound and Documentary in Cardiff and Miller’s ‘Pandemonium.’” She served as student moderator of the graduate workshop in conjunction with The Potomac Center for the Study of Modernity’s “What Was Antihumanism?” symposium. Under the leadership of Professor Abigail McEwen, she collaborated with fellow graduate students to curate *Streams of Being: Selections from AMA | Art Museum of the Americas* at The Art Gallery. With Grace Yasumura and Ali Singer, she built the digital companion to the exhibition and co-authored a best practices guide to the Omeka web-publishing platform. Cecilia also created an online interactive, featuring her own original research on the work of Argentine artist Emilio Renart. As a graduate assistant in the Collaboratory, Cecilia has worked with Professor Renée Ater to design and produce a ‘flipped’ classroom, and with Professor Yui Suzuki to spearhead a promotional video for the Department. Cecilia resides in Baltimore, and will serve as curatorial intern for contemporary art at the Baltimore Museum of Art in the summer 2015.

A Moment with Cecilia Wichmann M.A. Student

Cecilia, you came to the Department with a museum background. Tell us about that experience, and how it influenced you to come to Maryland and study with Professor Shannon.

That’s right! I came to Maryland from The Phillips Collection where I spent nearly six years managing public relations and marketing out of undergrad. During working with artists on and developed an experience through internships compelled by the possibility of connecting art with the community around art, and that’s how I understood my role extraordinary collection with colleagues bent on making it feel more people’s lives. All the while, I in what contemporary artists were doing, particularly in site-specific work outside of traditional arts venues and work that bridged different forms of media to create immersive sensory experiences. I wanted to turn the same close attention I saw directed at painting and sculpture on those kinds of artworks—what might they have to tell us? I took courses at the Phillips’s Center for the Study of Modern Art and encountered Professor Shannon’s work through the Contemporary Art Think Tank that he ran there at the time. I responded to his scholarship, his way of attending closely to individual artworks and tracking the peculiar social-historical situations these works themselves can reveal.



I was lucky to get that job right college I had great experiences public art projects in Toronto in museum communication in D.C. and New York. I felt the ability of connecting art with the community around art, and that’s at the Phillips. I got to know an of modern art and to collaborate presenting it in new ways, aim-accessible and relevant to people grew more and more interested

Thesis & Dissertation Titles Spring 2014

Eron, Abby, (M.A.)
“Visualizing American Identity and History in the Ellen Phillips Samuel Memorial”
Advisor: Ater

Fox, Abram (Ph.D.)
“The Great House of Benjamin West: Family, Workshop, and National Identity in Late Georgian England”
Advisor: Pressly

Hwang-Eschelbacher, Hyo-Sil Suzy (Ph.D.)
“Empowering Images: Negotiating the Identity of Authority through Material Culture in the Hellenistic East, 140-38 BCE”
Advisor: Venit

Isto, Raino (M.A.)
“‘In It We Should See Our Own Revolution Moving Forward, Rising Up’: Socialist Realism, National Subjecthood, and the Chronotope of Albanian History in the Vlora Independence Monument”
Advisor: Mansbach

Libby, Alexandra (Ph.D.)
“Piety, Politics, and Patronage: Isabella Clara Eugenia and Peter Paul Rubens’ *The Triumph of the Eucharist Tapestry Series*”
Advisor: Wheelock

Zhang, Jingmin (Ph.D.)
“Innovation within Tradition: The Chinese Painting Research Society of Republican Beijing”
Advisor: Kuo

Fall 2013

Hoffman, Jessica (Ph.D.)
“Adriaen van Ostade’s Images of Idyllic Rural Life”
Advisor: Wheelock

What was specifically appealing to you about our Department and its curriculum?

I was attracted by the way our Department endorses museum practice alongside more traditional, academic career trajectories. I like that our faculty tends to share a focus on the art object as a physical, material presence, whether we're dealing with Michelangelo or classic women's Blues music, Dutch still life or modern Lithuanian architecture. I had begun to experiment with digital platforms on the museum side as a way of broadening access to art and was impressed by our Collaboratory and Digital Innovation Group. Quint empowers us to get our feet wet with a variety of digital tools (in my case, mostly focused on video editing, collections management, and web publishing) while thinking hard about the potential of digital art history as a method. I feel our Department strikes a strong balance between undiluted and rigorous academic training and opportunities to explore new contexts and applications for that work.

How has your experience as a graduate student gone so far? What have been your most stimulating and engrossing classes and experiences, and why?

So far it's been a terrific experience. Each of my seminars has been valuable in its own way. I've enjoyed conducting primary research in the Archives of American Art, Art Museum of the Americas, and Walters Art Museum, and studying artworks in person at the National Gallery of Art and Smithsonian American Art Museum. I got to co-curate the exhibition, *Streams of Being: A Selection from the Art Museum of the Americas*, at The Art Gallery as part of a seminar led by Professor McEwen and build its online counterpart (<http://streamsofbeing.artinterp.org/omeka/>) with my colleagues, Grace Yasumura and Ali Singer, both processes instructive to my professional development. I've also participated in the Critical Theory Colloquium, hosted by the Department of English. It's been useful to hear what matters to grad students in other fields—English, Women's Studies, Communication, Kinesiology—and to dig into complicated theoretical material in a laid-back, supportive environment. The recent SoundPlus conference organized by the English Department, along with my research on Fluxus for a seminar with Professor Mansbach, helped to propel my thinking in the direction of sound art for my Master's. The GAHA guest lecture and graduate colloquium with Duke's Professor Kristine Stiles was also a highlight.

You successfully completed and defended your Master's thesis last spring. Tell us about your project.

I had a great time researching my Master's thesis. I was lucky to find a topic that continuously challenged and stimulated me over the months it took to complete. I focused on a temporary sound installation called *Pandemonium* by Canadian artist duo, Janet Cardiff and George Bures Miller, which occupied the Eastern State Penitentiary historic site in Philadelphia from 2005 to 2007. Because the artwork was a temporary project, organized by an independent curator at a defunct nineteenth-century prison, it had not received the archival attention it might have in a more traditional arts space. I was able to recover commission records and talk with many of the people instrumental in bringing the work to life. As it turned out, *Pandemonium* provoked big questions about the relationship of sound art and noise music to the documentary tradition. So I learned a great deal. And it forced me to contend with the problem of presenting a sound installation in print. Needless to say, it's impossible to illustrate works of this kind with still images. Thanks to my training in the Collaboratory, I was able to edit together a multimedia presentation for my defense, and I'm working to take the project a step further using a web-publishing platform called Scalar expressly designed to share audio and video.

What are your plans for the summer and for your third year?

This summer I'm interning at the Baltimore Museum of Art with contemporary curator, Kristen Hileman. It's been a deep dive into research on a selection of photographs made after 1980, as well as a bootcamp in interpretive label writing. I'm preparing for a busy year ahead in a new role as graduate coordinator of The Stamp Gallery. The Stamp is not only an exhibition space and incubator for student artists and curators, but also home to a growing collection of contemporary artwork, acquired by and for our student population. This year marks the tenth anniversary of this Contemporary Art Purchasing Program. Already in this short time, the CAPP collection has emerged as an important regional force, creating a home in Maryland for the work of nationally and internationally-recognized artists including Shimon Attie, Edward Burtynsky, Nikki S. Lee, Jefferson Pinder, and Lorna Simpson, to name just a few. I see this anniversary as a key moment for our campus community to become more familiar with this incredible shared resource and to think together about its future.

A Moment with Steven Cody**Ph.D. Student**

Steve, congratulations on successfully completing and defending your dissertation! Tell us about your dissertation and how it feels to be finished.

Thanks! My dissertation offers a reevaluation of Andrea del Sarto's religious paintings, his altarpieces, in particular. I investigate the ways in which these remarkable objects participate in broader theological discussions of reform and conversion. Andrea, I argue, thought deeply about such notions of religious transformation. Reforming ideals find expression in the artist's handling of pictorial form, in his brushwork, and, especially, in his approach to color. Tracing these themes across Andrea del Sarto's career has allowed me to describe his stylistic development as a process of spiritual education. This line of inquiry has led to some interesting conclusions about the relationship between art and spirituality in sixteenth-century Italy.

Finishing the dissertation is bittersweet, to be honest. On the one hand, it feels great to be done. A lot of hard work went into this project, and

I'm excited to have a finished product. But on the other hand, I'm a bit sad to be leaving Maryland. I've enjoyed my time here very much, and it'll be hard not seeing everyone as often as I'd like.

How did the Department and your advisor, Professor Gill, help you prepare and work on your dissertation?

The members of our faculty are great teachers. And I'm not just referring to the amount of time and energy they put into developing engaging seminars—although this, too, deserves attention. I'm thinking, especially, about the time and energy they invest in us (the graduate students) personally.

Here's an example of what I mean. In my second year at Maryland, I did a practice run of a paper that I was to deliver at a professional conference. It was my first presentation, and I was nervous. My delivery needed a lot of work. Afterwards, Professor Hargrove—who hadn't had me in class or anything—sat with me for over an hour, one on one, teaching me about the art of delivering a conference paper.

These types of interactions don't happen everywhere, but they've had a tremendous impact on me personally and professionally. I approached my dissertation with the confidence that my ideas would always receive supportive feedback from the Department. And that makes a difference.

Professor Gill deserves special attention when it comes to offering supportive feedback. She has been an incredible advisor. From the second I announced my interest in Andrea del Sarto, she became an enthusiastic advocate for the project. She was always willing to read my drafts and discuss my ideas, and, in truth, I couldn't ask for a better interlocutor. She has a way - it's a gift really - of phrasing her comments and recommendations so that they're encouraging, inspiring even. If my dissertation started with the spark of an idea, she provided the oxygen that helped that spark grow in its own due course.

**What have been your favorite scholarly and professional experiences as a graduate student, and why?**

When I think of my favorite experiences as a graduate student, I think of the countless hours I used to spend in the Collaboratory, bouncing around ideas with some of my friends in between coffee runs.

In terms of professional experiences, however, my favorite memories involve presenting research. This past year, I spoke at the Middle Atlantic Symposium in the History of Art, and it was a real honor to be there, representing the "home team."

What advice and recommendations would you give to younger graduate students in the program?

I suppose I would pass along a couple of really excellent pieces of advice that I received early on in my graduate career. The first comes from Professor Gill. When we were talking about ideas for my Master's thesis, she mentioned that she liked projects that focus on a single painting. They tend to have a natural shape, she said, and they lend themselves to conference presentations and to publications. I took this advice to heart. Most of my seminar papers have focused on single works of art, a fact, I believe, that has helped me present these projects in other venues.

The second piece of advice comes from Professor Colantuono, who taught a seminar in my first year on early modern artistic patronage (which was great, by the way). I remember him beginning one class by talking to us about staying focused in graduate school. He wanted us to understand how important it would be for us to find ways of developing seminar papers into projects that provide for success on the academic job market. He also recommended that we keep an eye on what's happening in our fields now. Attend conferences when you can. Find out who is doing innovative work. Check the dissertations-in-progress lists. This information, he suggested, would help us determine how and where we wanted our work to intervene within current scholarly discussions.

What does the future hold for you?

This fall, I'll be taking up the post of Assistant Professor of Art History at Indiana University-Purdue University Fort Wayne. I'm looking forward to starting my new job and to transforming my dissertation into a book manuscript.

News from Alumnae and Alumni**Adrienne Childs**

Adrienne L. Childs (Ph.D. 2005) is an associate of the Hutchins Center for African and African American Research at Harvard University and an independent curator. She has recently co-edited the volume, *Blacks and Blackness in European Art of the Long Nineteenth Century* (Ashgate), along with Susan Libby. Childs was on the curatorial team for the major 2014 exhibition *Conversations: African and African*

American Artworks in Dialogue from the Collections of the Smithsonian National Museum of African Art and Camille O. and William H. Cosby, Jr. She contributed an essay to Volume V of *The Image of the Black in Western Art: The Twentieth Century* (Harvard University Press). She is currently co-curating the exhibition, *The Black Figure in the European Imaginary*, for the Cornell Fine Arts Museum at Rollins College. Her current book project is *Ornamental Blackness: The Black Body in European Decorative Arts*.

Billie Follensbee

Billie Follensbee (Ph.D. 2000) is a full Professor of Art History, the Art History Area Coordinator, the Museum Studies Program Coordinator, and the Art Collections Coordinator at Missouri State University in Springfield, MO. She teaches courses on the art history and archaeology of Africa, Oceania, and the Americas, as well as a course on art and artifact conservation. She has been recognized with College of Arts and Letters awards for research, teaching, and service, and with the Foundation Award for Teaching, Missouri State's highest

award for excellence in teaching. In 2011, she was selected as one of three candidates to represent Missouri State in the national Professor of the Year award competition. Dr. Follensbee is also the recipient of numerous grants for research and for curriculum development in service-learning. She was awarded sabbaticals in 2008 and 2015, for which she also received 2008 and 2015 MSU Faculty Research Grants and a 2015 Dumbarton Oaks Post-Doctoral Research Stipend. Her research interests focus on the art and archaeology of Preclassic Mesoamerica and ancient North America, and she has published in the two premier professional journals in her field, *Ancient Mesoamerica* and *Latin American Antiquity*.

Abram Fox

Abram Fox earned his Ph.D. in August, 2014 after the successful defense of his dissertation, "The Great House of Benjamin West: Family, Workshop, and National Identity in Late Georgian England." Since then, Abram has continued to work as a tour docent in Washington, D.C. with Context Travel, and he was recently hired as a Professional Tutor by PrepMatters in Bethesda while still seeking full-time employment. In early 2015, he received a Kress Travel Fellowship to attend THATCamp CAA in New York City, and he was part of a team which won first prize at the Art Bytes 3 Hackathon at The Walters Art Museum. This was for Paragone, a mobile web interface for ranking and commenting on museum objects. Abram's article on rhetoric in comic books appeared in the December issue of the *International Journal of Comic Art*, and a co-written essay with HyoSil Suzy Hwang is slated to appear later this year in the anthology, *Son of Classics and Comics*. Last year he began a two-year term as Vice President of the Laurel Historical Society, and in February, at the Small Museum Association Annual Conference, he delivered a paper on hosting an institutional Wikipedia edit-a-thon.

David Gariff

David Gariff (Ph.D. 1991) is a senior lecturer at the National Gallery of Art and adjunct associate professor of art history at The Catholic University of America. He served as guest curator for the exhibition, *Flemish Expressionism: A Modernist Vision* at The Kreeger Museum (2015). He co-authored the exhibition catalog with Johan De Smet, senior curator at the Museum voor Schone Kunsten Ghent, Belgium. Other exhibitions organized include *Dialogues: Words and Images in Art, 1500-1924* at The Mitchell Gallery, St. John's College, Annapolis, Maryland (2014). Gariff authored the catalogue essay, "Sight, Sound, and Structure: The Aesthetics of James Hilleary," for the exhibition, *Modernism: James Hilleary and*

Color, held at the UMUC Arts Program Gallery, University of Maryland University College (2012). Gariff lectured on a wide variety of topics related to his interests in modern art, the Italian Renaissance, and film at the Phoenix Art Museum (2014), the Smithsonian Resident Associate Program (2014), the Southwest/Texas Popular Culture and American Culture Associations (2013), the Embassy of Italy (2012), and the Art Gallery at Strathmore (2012). In conjunction with the *Picturing Mary* exhibition at the National Museum of Women in the Arts, Gariff offered a seminar for Catholic University students on Marian imagery in the National Gallery of Art (2015). In addition to his full-time lecturing duties, Gariff also writes the program notes for both the Film and Music departments at the National Gallery.

Aneta Georgievska-Shine

Aneta Georgievska-Shine (Ph.D. 1999) continues to teach for the Department and present lectures at various museums in the Washington, D.C. metropolitan area. Academic conferences took her to New York for the 2014 Renaissance Society of America meeting, where she presented on Velázquez's *Juan de Pareja*, and to Boston, where she discussed Vermeer's approach to allegory at the International Conference of the Historians of Netherlandish Art. As a lecturer for the Smithsonian Journeys, she travelled to Italy and France in the summers of 2014 and 2015.

A collaborative project with Professor Larry Silver (University of Pennsylvania) came to fruition with *Rubens, Velázquez, and the King of Spain* (Ashgate, 2014). This book represents a first-ever consideration of the relationship between Rubens and Velázquez as the principal artists engaged

in the decoration of the royal hunting lodge, the Torre de la Parada. Other peer-reviewed publications include "The Album Amicorum and the Kaleidoscope of the Self: Notes on the Friendship Album of Jacob Heybloq," for the Brill series *Intersections* (Vol. 34, 2015, 179-204) and forthcoming essays on Velázquez and the legacy of Venetian art (Ashgate, 2015), and Vermeer's *Allegory of Faith* (Brill, 2016).

Her ongoing engagement with contemporary art is reflected in curatorial projects for Washington art spaces and publications in journals such as the *Sculpture Magazine*. Together with John Beardsley and Barbara Rose, she was also a contributing author to the monograph

Emilie Brzezinski: The Lure of the Forest (New York, ArtBook, 2014). In conjunction with this publication, she took part in discussions at The Phillips Collection and the Kreeger Art Museum.

Wendy Grossman

Wendy Grossman (Ph.D. 2002) worked with a team of international scholars to organize the exhibition *Man Ray-Human Equations: A Journey From Mathematics to Shakespeare*, which opened at The Phillips Collection in Washington, D.C. on February 7, 2015. The interdisciplinary exhibition, along with the accompanying catalogue, which she co-edited and to which she contributed, introduced a new perspective on the artist and his creative practice across media. It will travel to Copenhagen and Jerusalem after it closes at The Phillips on 10 May. Wendy was honored to be invited to contribute an essay to the publication edited by her two fellow graduate alumnae, Susan Libby and Adrienne Childs. Her essay, "Race & Beauty in Black & White: Robert Demachy and the Aestheticization of Blackness in Pictorialist Photography," appeared in their book, *The Black Body in European Visual Art of the Long Nineteenth Century*, *Spectacles of Blackness*, published by Ashgate in 2014. Her most recent essay, "The



Professors Adrienne Childs, Wendy Grossman, and Renée Ater at the opening of "Man Ray-Human Equations: A Journey from Mathematics to Shakespeare"

Carl and Amalie Kjersmeier Collection of African Art, the Danish Avant-Garde, and the Construction of Photographic Meaning," will appear in the forthcoming *Cultural History of the Avant-Garde in Nordic Countries 1925-1950*, published in the *Rodopi Series of Avant-Garde Critical Studies*.

Penny Morrill

Penny Morrill (Ph.D. 2001) published a book based on her dissertation with the University of Texas Press. The title is *The Casa del Deán: New World Imagery in a Sixteenth-Century Mexican Mural Cycle*. She has been collaborating with Dr. Ilona Katzew, Curator of the Latin

American Collection at LACMA, to establish a permanent collection of modern Mexican and Peruvian silver. Anyone who is out in the Los Angeles area, please feel free to make a visit. More information is available on the following website: <http://collections.lacma.org/node/688396>.

Nathan Rees

Nathan Rees (Ph.D. 2010) joined the Department of Art & Design at the University of North Dakota in August, 2014, as Assistant Professor of Art History and Coordinator of Exhibitions for UND Art Collections. In addition to teaching a variety of courses in art history and museum studies, he has collaborated with guest curators from around the campus on exhibitions drawn from UND's surprising and eclectic collections.

Breanne Robertson

Breanne Robertson (Ph.D. 2012) is a postdoctoral fellow at the Crystal Bridges Museum of



Dr. Breanne Robertson at Machu Picchu, Peru

American Art, where she is completing work on her book manuscript. An extension of her dissertation, this project analyzes pre-Columbian imagery in U.S. public art to elucidate U.S.-Latin American foreign policy and domestic race relations during World War II. Prior to arriving in Arkansas, Breanne held fellowships at the Georgia O'Keeffe Museum and the University of New Mexico. She also received a research grant from the State Historical Society of Iowa to study the Cooperative Mural Painter's mural at the former Cedar Rapids Federal Courthouse. Her essay on the creation, destruction, and restoration of this New Deal mural cycle will appear in the summer 2015 issue of *Annals of Iowa*. In addition, Breanne began work on her second book project, which explores Lamanite/Native American correspondence in Latter-day Saint art and visual culture. In August, 2014, she delivered a paper related to this project at the International Association of Inter-American Studies conference in Lima, Peru. In keeping with her interest in hemispheric studies, Breanne will co-chair a session on inter-American art-historical methodology at the CAA annual conference in 2016.

Christopher Slogar

Christopher Slogar (Ph.D. 2005) is Associate Professor of Art History at California State University, Fullerton. As a 2014 Africana-Mellon Distinguished Lecturer for The College of William and Mary, he delivered the paper, "Calabar Reconsidered: Archaeology and the Art of Nsibidi in Central Africa," to the African Studies program and the Department of Art and Art History. During that visit, Chris also presented the paper, "An Artist's Response to Colonialism in Nigeria: Oniyide Adugbologe and the Kingmakers of Abeokuta," to the Department of Art and Art History. His article, co-authored with Dr. Onyile Bassey Onyile of Georgia State University, "Nobody Can Harm You, Nobody Can Charm You: Nnabo Society Masquerades of Calabar, Nigeria," has been accepted for publication in *African Arts*. His review of Robin Derricourt's *Inventing Africa: History, Archaeology and Ideas*, appeared in *African Arts* in 2013. Five pieces from Chris's mixed-media "Looting History" series were included in the Faculty Show 2015 which opened April, 2015 at the Begovich Gallery, Cal State Fullerton.

Jonathan Walz

Since April 15, 2014, Jonathan Frederick Walz (Ph.D. 2010) has served as Curator of American Art at the Sheldon Museum of Art, University of Nebraska-Lincoln. In the past year, he has organized several exhibitions, including *Dialogues: Recent Acquisitions of the Sheldon Museum of Art; A New Line of Thinking: Recent Sculpture by Robert Schatz; Will Wilson: Critical Indigenous Photograph Exchange; and Land of Enchantment: New Mexico as Cultural Crossroads*. Walz has been instrumental in stewarding into the collection several gifts of objects by such artists as Alan Ebnother, Douglas Witmer, Robert Schatz, Herman Maril, Dan Christensen, and Frederick Hammersley. He has served



Drs. Andrew Eschelbacher, Sarah Cantor, and Jonathan Walz share an impromptu Maryland reunion at the Portland Museum of Art

on the College Art Association's Professional Practices Committee since February, 2013. At UNL's Lavender Graduation 2015, Walz received the Chancellor's Outstanding Contributions to the GLBT Community Award.

His article, "The Act of Portrayal and the Art of Dying: Charles Demuth's 'Faces' Mortality," will appear in *Ricerche di Storia dell'arte* in early 2016. In addition to his responsibilities at the Sheldon, he is co-curating *This Is a Portrait If I Say So: Reimagining Representation in American Art, 1912-Today*, to appear at the Bowdoin College Museum of Art during summer 2016.

Lara Yeager-Crasselt

For the academic year 2014-15, Lara Yeager-Crasselt (Ph.D. 2013) was awarded a Belgian American Educational Foundation Fellowship for post-doctoral research in Belgium. She spent the first half of the year as a Research Associate in the Department of Art History at KU Leuven. There, she completed her forthcoming book, *Michael Sweerts (1618-1664): Shaping the Artist and the Academy in Rome and Brussels*, which will appear in the book series, *Pictura Nova: Studies in 16th- and 17th-Century Flemish Painting and Drawing* (Brepols Publishers). The study demonstrates the critical role that Sweerts played in the emergence of a Netherlandish academic tradition and the academy's significance as a site of artistic learning and innovation in the Low Countries. Beyond Sweerts and the academy, Lara's post-doctoral research concerns seventeenth-century Brussels painting and tapestry, and the figure of the *liefhebber* in the early modern southern Netherlands.

Lara's most recent publication explores the intersection of these themes. Her article, "Pride and ambition in seventeenth-century Brussels. The drawing academy of Michael Sweerts," has appeared in the interdisciplinary volume, *Facts & Feelings: Retracing Emotions of Artists, 1600-1800* (Turnhout: Brepols, 2015). 2014 was also a busy year: Lara chaired or presented papers at the meetings of the RSA, HNA, and SCSC, as well as at an international conference held at the Museum Boijmans van Beuningen in Rotterdam. She continues to hold the position of Lecturer of Art History at The Catholic University of America.

Department Awards

Mark H. Sandler Award (graduate)
2014: Caroline Dubinsky
2015: Raino Isto

Jenny Rhee Award (graduate)
2014: Bart Pushaw and Hannah Schockmel
2015: Caroline Paganussi and Gretchen Stricker

Kathy Canavan Award (graduate)
2014: Suzie Kim
2015: Alison Singer

Judith K. Reed Commencement Award (undergraduate)
2014: Hiji Nam
2015: Eric Czinn

George Levitine Book Award (undergraduate)
2014: Marcie Wiggins
2015: Sophie Huget

Frank DiFederico Book Award (undergraduate)
2014: Katherine Milhorn

Judith K. Reed Scholarship (undergraduate)
2014: Zoe Copeman
2015: Zoe Weldon Yochim

A Moment with Aneta Georgievska-Shine Alumna and Lecturer

Tell us a little about your recent professional activities:

I've been quite busy, I have to say. My course load at the University of Maryland over the last decade has been fairly steady. Typically, I have taught two classes for the Department of Art History and Archaeology per semester and one class for the Department of Art. Last year, I was teaching a bit less, but that was compensated for by courses and lectures I gave at different institutions in the Washington metropolitan area – from the Smithsonian, where I lecture on various aspects of art history to adult audiences, to the Baltimore Museum of Art and The Walters Art Museum, where I have done numerous docent training sessions or spoken to private groups.

Which of the courses that you have taught for the University of Maryland remain your favorites?

It is difficult to choose – there have been many, and they have varied quite a bit. Some semesters, I have focused on courses that are closer to the area I was trained in – seventeenth-century art in the Netherlands or seventeenth-century European art, in general. In other instances, I have ventured further, teaching colloquia on methods of art-historical research or on specialized aspects of art theory. One thing is certain: I have been fortunate to work in a very supportive environment, and encouraged to design a number of original offerings. The course on the reception of classical mythology in the early modern period, which encompasses the visual culture of Italy, France, Spain, Flanders, and Holland from around 1500 to 1700, is definitely one of my favorites. Though I could anticipate the students' interest in classical myths, I was surprised to see the degree to which they could get excited about Ovid's *Metamorphoses*, the principal classical source we were studying. Another of the new courses I found very compelling was on self-portraiture as a genre. The colloquium on art history and the museum world has been just as rewarding. It involves weekly visits and discussions in Washington area museums and other art institutions, as well as a range of assignments that allow the students to gain a more practical knowledge about curating and writing for different audiences. Last semester, for instance, the students from this course got an opportunity to learn about the art program of the World Bank group and develop three small focus shows for the main building of this international institution. The course I have typically taught for the Department of Art, on art theory, has allowed me to introduce both undergraduate art majors and MFA candidates to some of the seminal ideas and literature on art from antiquity to the present through readings ranging from ancient philosophy to essays and interviews with contemporary artists and critics. Last, but not least, through the Study Abroad program, I designed and led a summer program focusing on the Byzantine heritage of Greece and the Republic of Macedonia, my native country.

Looking back at your own graduate years in this Department, how do you think they prepared you for teaching this range of courses?

To begin with, I was fortunate to study a variety of fields. Though I focused on Northern Baroque, my M.A. thesis was on Byzantine art, and I also had a strong secondary specialization in Italian Renaissance. In addition, I took graduate-level courses in areas such as pre-Columbian art, aesthetics, and contemporary critical theory. Just as important were my diverse assignments as a teaching assistant: especially in non-western fields such as Asian and African art. All of these choices and requirements – for there were rather well-defined requirements concerning the number of areas that each graduate student must cover – helped me become not only more aware of various subjects and methodologies, but also gave me the motivation and confidence to keep studying and expanding my horizons as an art historian. However overwhelming or superfluous it may seem at times, I would encourage every graduate student to take plenty of courses and teaching assignments in areas outside his/her primary field of specialization: this is crucial not only for gaining a broader perspective on art history, but also for understanding one's own scholarly choices, methods of research, and biases.

How about your scholarly work – have you been as busy in that area?

I have tried to attend conferences such as those organized by the Renaissance Society of America and the Historians of Netherlandish Art on a regular basis. There is nothing that compels you to work and focus on an art-historical issue you may have addressed in a course or pondered in your research like the deadline for preparing a conference paper. As we know, conference presentations provide essential opportunities for critical feedback, for learning about current developments in a field, and for developing professional relationships. The costs can sometimes be prohibitive, especially for independent art historians, but there is nothing like a well-organized conference panel and discussion to give you a sense of scholarly community.

I was happy to see the publication of *Rubens, Velázquez and the King of Spain* in 2014, a book I co-authored with Professor Larry Silver from the University of Pennsylvania. Though I had already published another book

on Rubens in 2009, *Rubens and the Archaeology of Myth 1610-1620*, this collaborative effort was even more rewarding. Given the importance of interdisciplinary work in our field, as well as the need to cross boundaries between traditionally delineated areas of focus – whether in terms of national schools or centuries – I feel that we can all benefit from such collaborations. No one who is asking complex questions about relationships between different artists, cultural traditions, visual culture and literature or philosophy can control the amount of data and information available in our post-internet age. In an even more fundamental way, such collaborations teach us to listen to different perspectives and think critically about our own opinions and biases. Furthermore, working with another scholar side by side, writing and re-writing a manuscript until you forget who made which suggestion and who provided which primary or secondary sources, is a very liberating experience in terms of your academic ego: after a while, you become acutely aware that what matters the most is to get the work done, and do service to the subject you are addressing, rather than to give expression to your individual perspective.

Does this mean you are pursuing only collaborative projects at this point?

Not really. I will definitely continue to work with scholars such as Professor Silver in the future, as well. Indeed, we are contemplating another book-length project at present. I am also working with a scholar of comparative literature on editing a volume of essays dedicated to the intersections of faith and doubt in seventeenth-century Spain. However, I have also kept writing essays and articles by myself. An essay on the Dutch and Flemish tradition of *alba amicorum* came out through Brill in 2014. Another one, on Vermeer, is slated for publication in another Brill volume this year. An essay on Titian and Velázquez is coming out in a volume that explores the legacy of the Venetian cinquecento later this year, as well. Last but not least, I keep writing shorter pieces on modern and contemporary art – as well as some longer ones. Last year, for instance, I was one of the three contributing authors of a monograph on the Washington sculptor, Emilie Brzezinski, and wrote a number of exhibition reviews for journals such as the *Sculpture Magazine*.

Where do all these different interests come from?

Curiosity, for sure, though there is more to it. I have always been interested in how things relate to one another: visual arts to poetry and philosophy, Italy to northern Europe or Spain, Van Eyck to Vermeer, contemporary art practices to various modernist and post-modern developments. The ideal of thorough, exhaustive, in-depth research cultivated in academia for decades has led to amazing accomplishments, but also to hyper-specialization that can be very limiting – both in terms of the actual insights about the material we study, as well as to ourselves. Though the academic environment has changed dramatically over the last few decades – fewer full-time positions, tectonic shifts in terms of the “canon” and what needs and does not need to be included in a typical undergraduate art history curriculum of study, and an ongoing emphasis on interdisciplinary research and approaches – the old paradigm about specialized scholarship is still very much alive, however problematic it may be both in terms of the actual teaching demands in most colleges around the country, and with respect to jobs outside academia.

How have those changes influenced your own career decisions?

By making me more aware of the need for flexibility, that would be the simplest answer. Due to family circumstances, I have never sought full-time teaching positions outside the Washington metropolitan area, which has considerably limited my opportunities to find a job as a specialist in seventeenth-century northern European art. Similarly, while Washington D.C. is one of the museum capitals of the world, curatorial positions in narrowly-defined areas of specialization are few and far between... and then you have the famous problem of being regarded as over-qualified due to the number of publications you have authored, or the range and level of classes you have taught. Given these circumstances, I have decided to pursue a somewhat less conventional career path as a lecturer, author, and art consultant.

Can you elaborate a bit more on the challenges and rewards of that “less conventional career path”?

Job security, lack of stable income, absence of institutional support – whether the kind that comes from tenure-track positions in academia, such as a sabbatical leave to write, or from the museum world, such as the ability to organize and curate a significant exhibition – all of these are undeniable challenges. Being an independent scholar has never been easy, even for those of independent financial means. The decrease in the number of peer-reviewed journals and academic presses, as well as opportunities to work as a guest curator (especially in more established fields, such as “Old Master” painting) add to the complexity of the situation further. Finally, unlike full-time colleagues in the academic environment or the museum world, whose publications lead to tangible benefits such as professional recognition and promotion, independent scholars have to rely primarily on the strength of their “internal” motivation to keep doing what they do.

On a positive note, all of this uncertainty has its own benefits. It compels you to become more flexible and agile, more open to different perspectives and opportunities. Let me mention my relationship with the Smithsonian Institution as an example. Lecturing to adult audiences has been an exceptionally rewarding experience: you are communicating with curious and motivated individuals, with rich professional and personal experience, who invariably surprise you with their insights and challenge your assumptions with their questions, individuals that you learn from no less than you do from your interaction with undergraduate or graduate students. Over the last few years, I have also lectured on educational



Professor Aneta Georgievska-Shine with the sculptor, Emilie Brzezinski

journeys both for Smithsonian and other groups. In addition, I have organized and led in-depth courses for small groups of adults in Florence, Venice, and Madrid, all of which have been amazing as a learning experience.

Do you see this combination of activities as something you will continue to do in the future, as well?

Most definitely – and I am certainly not excluding other options, as well. I will continue to write and publish academic work, as well as take part in scholarly conferences, as I have done almost every year to date. The pleasures of doing original research are too great to give up because of the lack of traditional rewards. I will also continue to think of other opportunities for introducing art history to a wider range of people – whether through courses for informal groups, workshops for adults from different professional fields, or writing and publishing for non-academic venues. I chose art history because of my faith in the importance of art and the humanities, not just in the context of educating the college-level population, but also for maintaining and cultivating the crucial values associated with them throughout one's life.

For the Love of Art(s)

by Christopher Blair Levitine Woodside

Most of those who read this Newsletter are most certainly familiar with my grandfather's name — George Levitine — and the University of Maryland's prestigious endowment and lecture, which carry it. Chairman of the University of Maryland's Department of Art between 1964 - 1978, my grandfather was both a great lecturer himself, and an even greater appreciator of the arts. My grandmother, Eda (also a well-known person-about-campus for many, many years), loved the arts, as well — a love that was second only to her love for George. What some of you may not know, however, was that my grandparents, both Holocaust survivors and self-made first-generation Americans, lived perhaps one of the greatest love stories of all time — and it, too, played out through the arts.

My grandmother, who was deeply supportive of and committed to her husband's work, rarely stepped out of the shadows during his teaching years. She was a protective force of nature, shielding him from any perceived negativity, and building him up at all times. She was a loyal, doting wife. After his passing in 1989, however, Eda was forced to make a decision: choose to mourn the loss of her soul mate in a manner that would consume all of her remaining joy for life, or find a way to soldier on by honoring George through the greatest passion they had ever shared together — the arts. She chose the latter.

I was only nine when my grandfather died, and much of my deep admiration for him and his work has been instilled in me through the recounting of stories. I was able to bear witness to my grandmother's transformation into a public supporter of the arts. When considered in light of their love for each other, it was also indescribably romantic.

Eda became a tireless champion in the decades that followed, both on campus at the George Levitine lecture and associated events, and by hosting Levitine Fellows in her home. She supported the National Gallery of Art, local theater, and classical music, and she was a patron of a broad mosaic of artistic forms. My grandmother's efforts to carry the torch were unrivaled. It was as if she coped with the loss of my grandfather by spending the rest of her

life celebrating every artistic pursuit through which they had ever shared joy.

The simple reality was that, in their years together, George and Eda had indeed found blissful happiness through a mutual passion for



Professor George Levitine and Eda Levitine

the artistic exploration of the human condition — a balm which became deeply empowering to my grandmother later in life, in his absence. And so, in the years that followed, those of us around her watched with amazement as a lifetime's worth of curiosity, creativity, and compassion, experienced through the arts, energized her for the remainder of the journey.

My grandmother and I were very close, and as I got older, and she got older, I came to understand more and more the role that lifelong learning played in my grandparents' conception of who they were and what they wanted to contribute to society. The lessons that I learned from both of my grandparents during my formative years led me to become a great admirer of the arts and of their capacity to enrich lives.

While I certainly do not possess the inherent abilities of many of those reading this to carve out a career as an artist or performer, it is thanks largely to my grandparents that I did develop such a personal passion for music that I now make a living advocating for its role

in schools. I have no deep or profound understanding of the artists my grandfather studied, nor of the classical composers my grandmother admired most, but I did get the message that they were trying to impart: find joy during your brief time here on Earth and through whatever inspires you.

Oftentimes in life, when we matriculate to an institution of higher learning, we come to know and revere the achievements of the ghosts of that place's past: vaunted names from history, surely connected with greatness, in particular, with disciplines of learning. The name Levitine is certainly synonymous with such associations at the University of Maryland. But lest there be any doubt, my grandparents were not elitist intellectuals, for they were merely two individuals who believed strongly in the power of the arts to bring all kinds of people together — and, in their own lives, they fell in love because of them. In the end, George and Eda wanted nothing more than for everyone to have access to these special kinds of experiences; to benefit from a lifetime spent embracing self-expression.

With my grandmother's passing roughly three years ago, there now resides an enormous hole, both in my heart and among the greater Washington, D.C. arts community. In my grandparents' absence, and in the spirit of the examples which they set, I am trying my best to live my own life as a steward of the arts and as an advocate for their transformative power to change lives. I share all of this with you because I feel it is important that those pursuing their dreams in the arts at the University of Maryland know that, in spite of the enormous importance that they placed on academic achievement, the true reason why my grandparents devoted their entire lives to the arts was not that at all. In a word, it was love.

Department Video



Image credits (pgs.3-4)

Tlingit artist, *House Panels* (by kind permission of the Portland Art Museum, 48.3.529A-D)

Edmonia Lewis, *The Death of Cleopatra* (Smithsonian American Art Museum, Gift of the Historical Society of Forest Park, Illinois 1994.17)

Yoruba artist, *Mother and Child for Shango* (Seattle Art Museum, Gift of Katherine White and the Boeing Company, 81.17.594)

James Hampton, *The Throne of the Third Heaven of the Nations' Millennium General Assembly* (Smithsonian American Art Museum, Gift of anonymous donors 1970.353.1)

Nick Cave, *Meet Me at the Center of the Earth* (Seattle Art Museum) (Soundsuit series, 2011)

Engraved Ocher, Blombos Cave, South Africa (Smithsonian Museum of Natural History)

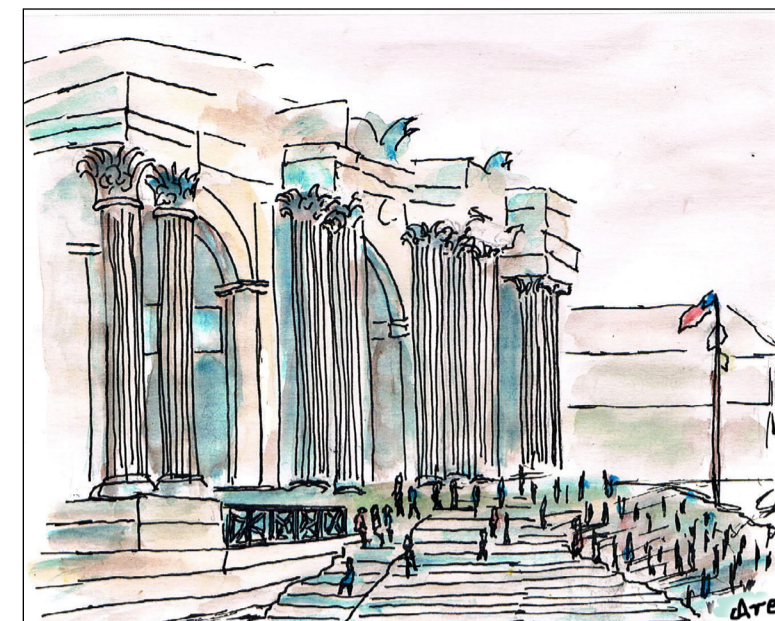
Hand Prints, Cueva de las Manos, Argentina (Credit: Michael Turtle/Bradshaw Foundation)



Sara Berkowitz in Rome as a TA for Professor Colantuono's class during winter term 2015



Students in Professor Ater's classes visited the Schomburg Center for Research in Black Culture during the fall trip to New York, sponsored by the Robert H. Smith Family Foundation



Eloy Areu, The Metropolitan Museum of Art (ink and watercolor) (made during the fall trip to New York)



Steven Cody with daughter Isabella at the Taubman Museum of Art in Roanoke, Virginia



Jonathan Walz looking at work in storage at the O'Keeffe Museum in Santa Fe, NM



UMD architecture students use Lidar to laser scan the atrium of the Villa San Marco, Stabiae



Graduate students Sara Berkowitz and Amanda Chen examine wall paintings in the atrium of Villa A, Oplontis



The Potomac Center's fall 2014 graduate workshop hosted in the Michelle Smith Collaboratory



Graduate students from the Department participate in "What Was Antihumanism?," the Potomac Center's spring 2015 symposium hosted at the National Air & Space Museum



Jennifer Plyler and Brighton Payne (foreground) with Caroline Shields and Andrew Eschelbacher (background) at the Wheelock Symposium, May 2014



Arthur K. Wheelock, Jr. with friends at the symposium in his honor, May 2014