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Forty Years of Theses and Dissertations

From the Chair

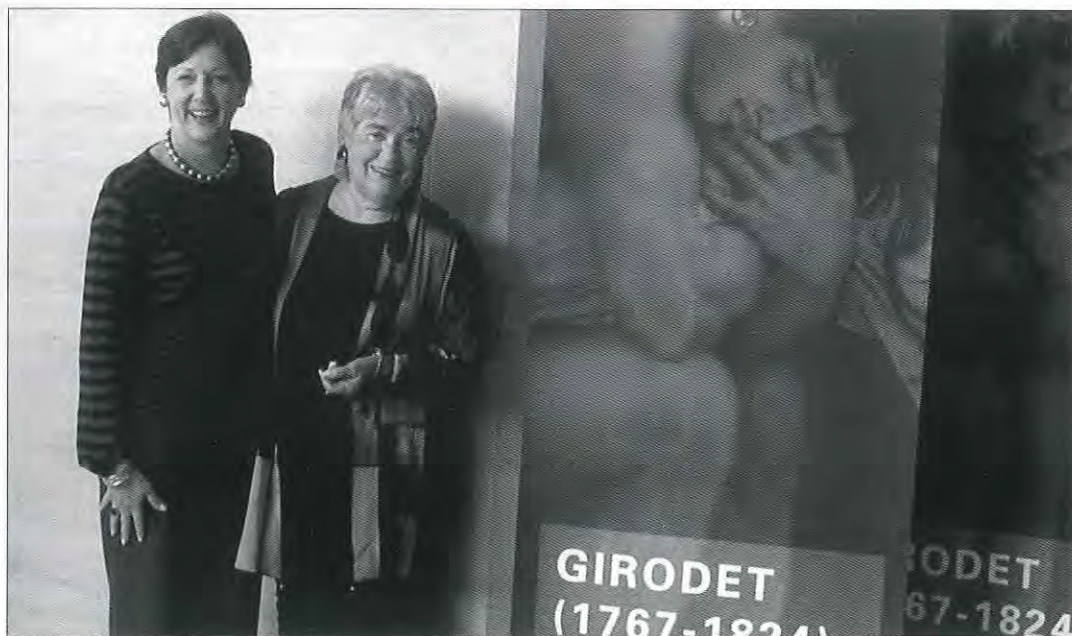
The academic year just past and the one upon which we now embark are marked by special significance in our institutional and departmental histories. In 2005–2006 the University of Maryland celebrated the 150th anniversary of its founding. In 2006–2007 the Department of Art History & Archaeology observes the 40th anniversary of our Ph.D. program. The graduate program began somewhat earlier at the master's level, with Clara Gouin, the first recipient of a Maryland M.A., completing her degree in 1965 (see page 29). This recent constellation of occasions of professional commemoration has stimulated fruitful reflection on roads taken and choices made over time. Anthony Colantuono has been assembling a history of the Department. This will be an ongoing project, soon available on our departmental Web site.

In 1964 the University hired George Levitine to expand the art history component of what was then a combined department of historians and artists. Levitine built the faculty

rapidly, making what might then have seemed somewhat unusual hires—but now look to be like prescience on his part. Under Levitine's leadership, for example, James Lynch accepted an appointment to teach ancient American and Latin American arts, making Maryland one of only a handful of institutions to offer courses in those areas.

Several themes from our past seem especially interesting and gratifying, certainly when read backward from the present day. One of these is indeed the international range of fields represented under one departmental roof and fairly early on from a disciplinary and academic institutional perspective. By the late 1980s, Maryland had employed, for some time already, experts in Chinese and Japanese art history, an Africanist, and a specialist in arts of the ancient Americas, with introductory survey courses soon offered in these fields as well as the history of arts of the United States and Europe.

Second, as one of several Americanists at Maryland, and given the fact that the Ameri-



Eda Levitine and June Hargrove attended the opening of *Girodet 1767–1824* at the Louvre Museum, Paris, in September 2005. The exhibition and the catalogue paid due tribute to the pioneering scholarship of George Levitine, who founded the Department of Art at College Park. Susan Libby, a Maryland alumna who wrote one of the catalogue essays, was also present. The Levitine family was feted by the director of the Louvre at a private reception later that evening.

can specialization was, in most places, slow out of the gate in terms of its representation on faculties in academic departments, I was surprised to learn that Francis Grubar, whose scholarship focused on American painter Richard Catton Woodville, had arrived even before George Levitine. While Elizabeth Johns (see page 10) is the most accomplished Americanist Maryland can claim (she taught on our faculty from 1975–1984 and was with us again in spring 2006 as a distinguished Visiting Professor), she was not the first specialist in the field to join the faculty. We have been building on this early foundation in recent years, expanding the categorical frame to consider arts of the United States in relation to arts of the Americas and enhancing, in collaboration with the David C. Driskell Center, our commitments to the study of African American arts and other arts of the African Diaspora in the Americas.

A third theme that bears remarking here is the Department's longstanding connections with and commitments to area and regional museums and galleries. Arthur Wheelock began to teach at the University of Maryland in 1974 and, in his subsequent appointment as Curator of Northern Baroque Painting at the National Gallery of Art, formalized our close associations with that institution. Wheelock's reflections on his role as scholar-curator-teacher appear on page 9. Franklin Kelly's arrival on the faculty

in the early 1990s further cemented the relationship of university and museum. Kelly currently serves as Senior Curator of American and British Painting at the National Gallery as well as Senior Curator, Office of the Deputy Director. Collaboration with the National Gallery of Art has also shaped the Middle Atlantic Symposium in the History of Art, an annual event co-sponsored by our Department and the Center for Advanced Study in the Visual Arts. In 2006, for the thirty-sixth annual sessions of the symposium, we were honored to have with us Thomas W. Gaetghens, Director of the *Deutsches Forum für Kunstgeschichte/Centre allemand d'histoire de l'art*, as George Levitine Lecturer in Art History. Further, our UM Museum Fellowships program contributes to strong connections with numerous important Washington and Baltimore art museums and collections. And finally, many graduates of our program have enhanced institutional ties by securing competitive professional positions in these establishments (Smithsonian American Art Museum, the National Portrait Gallery, and the Corcoran Gallery, in addition to the National Gallery of Art, to name but a few).

We have been especially fortunate that these months of looking back have also represented a period of considerable growth for us, providing real opportunities to shape our present and future. With recent faculty searches in five fields, we

welcome to our academic community six new faculty members. The research produced by these scholars secures important subjects in geography and chronology (Heian and modern Japan; contemporary Africa; Italian Renaissance; contemporary United States and Europe; and ancient Roman). Perhaps even more important in our thinking, however, has been the potential they bring, in collaboration with other departmental faculty, for focusing substantial programmatic energy, across geographical and chronological specializations, on the subjects of race, ethnicity, nationality; religion; and international modernisms/contemporary arts (see focus on new faculty, pages 10–11). While a search in the field of ancient American arts is yet to come, we are delighted to have Hélène Bernier with us this year as a Postdoctoral Fellow and Visiting Professor in that specialization (see page 8).

Under the important subject of staff contributions to the ongoing life of the Department, we are pleased to introduce our new Graduate Secretary, Deborah Downs (see page 11), and to acknowledge the promotion of Quint Gregory to Coordinator of User Services in our Visual Resources Center. Finally, the present issue of the newsletter premieres a handsome and fresh design and commences a new schedule of production and distribution, as our regular readers will likely have noted already.

—Sally Promey

Faculty Listed by Fields

Arts of Africa and the African Diaspora

Professors Renée Ater and Shannen Hill

Arts of the Americas

Art of the United States

Professors Renée Ater, Franklin Kelly, William Pressly, Sally M. Promey, Joshua Shannon, Visiting Professor Elizabeth Johns and Professor Emerita Josephine Withers

Arts of Asia

Art of China

Professor Jason Kuo

Art of Japan

Professors Yui Suzuki and Alicia Volk

Arts of Europe

Ancient

Professors Elizabeth Marlowe, Marjorie Venit and Professor Emerita Marie Spiro

Western Medieval

Professor Emeritus Don Denny

Renaissance and Baroque

Professors Anthony Colantuono, Meredith J. Gill, Arthur Wheelock and Visiting Professor Richard Spear

Eighteenth and Nineteenth Centuries

Professors June Hargrove and William Pressly

Arts of the Twentieth Century

Professors Renée Ater, Shannen Hill, Steven Mansbach, Joshua Shannon, Alicia Volk and Professor Emerita Josephine Withers

Adjunct Faculty 2005–2006

Professor Martha Bari

Professor Hélène Bernier

Professor Adrienne Childs

Professor Ed DeCarbo

Professor Aneta Georgievska-Shine

Professor Quint Gregory

Professor Louise Martinez

Professor Greg Metcalf

Professor Lauree Sails

Professor Lisa Strong

Affiliate Faculty

Professor Matthew G. Kirschenbaum,

Department of English and Associate Director of Maryland Institute for Technology in the Humanities (MITH)

Faculty News

Professor Renée Ater

Professor Renée Ater spent spring 2005 on leave, funded by a National Endowment for the Humanities Fellowship for University Teachers. She spent time in the Library of Virginia and the Special Collections of the University of Virginia researching the Jamestown Tercentennial Exposition. She found excellent primary material on the origins and organization of this world's fair and on black participation in the event for her book on Meta Warrick Fuller. Ater also discovered additional material on Fuller's participation in the America's Making Exposition of 1921 in the Manuscripts and Archives Division of the New York Public Library. In May 2005, she gave a lecture titled "Thinking about Beauty and the Black Body" at the Corcoran Gallery of Art. In September 2005, Ater participated in a book signing for her newly-published volume on Jamaican-born painter Keith Morrison. Sponsored by the David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora, the event was well attended. Professor Ater has begun a new research project on Aaron Douglas's murals for the Texas Centennial Exposition. In November 2005, she presented her preliminary findings in a paper titled "Aaron Douglas's *Into Bondage* and the Representation of Race and History at the Texas Centennial Exposition of 1936" at the Corcoran Gallery of Art's *Encouraging American Genius* scholarly symposium.



Professor Colantuono discusses a supersized x-radiograph of a long-lost Guido Reni painting with Professor Ater in the VRC.



The 2005–2006 Faculty. From left to right: Meredith J. Gill, Jason Kuo, Renée Ater, Sally Promey, Marjorie Venit, Anthony Colantuono, and Joshua Shannon. Not pictured: June Hargrove, Franklin Kelly, Steven A. Mansbach, William Pressly, and Arthur K. Wheelock, Jr.

Professor Anthony Colantuono is currently working on a number of projects in sixteenth- and seventeenth-century Italian art. These include editing the acts of a 2004 conference on seventeenth-century sculpture which he co-organized with Elisabetta di Stefano at the American Academy in Rome; editing a critical edition and annotated English translation of a treatise by the seventeenth-century sculptor Orfeo Boselli; completing a book on the role of patrons and learned advisors in the invention of early modern pictorial iconography; and completing a book on Titian's paintings for the camerino of Alfonso I d'Este and related works

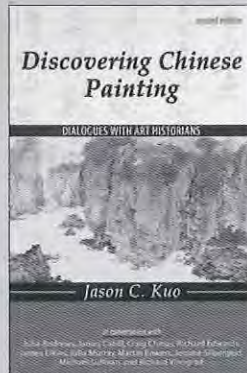
Professor Anthony Colantuono

by sixteenth-century artists. Colantuono is also involved in a connoisseurial project involving the attribution of a recently rediscovered work by the seventeenth-century Italian painter Guido Reni, the results of which will be published in the coming year. The painting and the process of its rediscovery will also be the subject of an hour-long documentary film, currently in production. Colantuono's recent published work includes essays on the seventeenth-century Florentine painter-poet Lorenzo Lippi (published in the acts of a Villa I Tatti conference on Tasso, Ariosto and Guarini and the visual arts in seventeenth-century Florence), and on Titian's *Bacchanal of the Andrians*, in the volume *Phaethon's Children*, edited by Deanna Shemek and Dennis Looney. Several more essays are forthcoming including one on "Caravaggio's Literary Culture" for a volume edited by Genevieve Warwick, titled *Caravaggio: Realism, Rebellion, Reception* (University of Delaware Press, 2007); an essay titled "The Penis Possessed: Phallic Birds, Erot-

SELECTED
RECENT
PUBLICATIONS
BY
FACULTY



Keith Morrison by Renée Ater
Pomegranate Communications
(February 2005)



Discovering Chinese Painting:
Dialogues with Art Historians
(2nd edition) by Jason C. Kuo
Kendall/Hunt Publishing
Company (March 2006)

ic Magic and Sins of the Body, c. 1470–1500,” in *The Body in Early Modern Italy*, edited by Walter Stephens and Julia Hairston; and another entitled “Estense Patronage and the Construction of the Ferrarese Renaissance,” in the volume *Bologna, Ferrara, Urbino and the Northern Courts*, edited by Charles Rosenberg for the Cambridge University Press series ‘Artistic Centers of the Italian Renaissance.’

Professor Meredith J. Gill

Meredith J. Gill was delighted to join the Department in August 2005. Her book, *Augustine in the Italian Renaissance: Art and Philosophy from Petrarch to Michelangelo* (Cambridge University Press) was published in the spring 2005. Her chapter on “The Fourteenth and Fifteenth Centuries” appeared in *Rome, ‘Artistic Centers of the Italian Renaissance,’* edited by Marcia B. Hall (Cambridge University Press). Also in the spring, at the Renaissance Society of America’s Annual Conference in Cambridge (UK), she presented her paper, “Speaking Books and Moving Images: Augustinian Conversion,” at an interdisciplinary session on conversion; this became the basis for her contribution to the forthcoming anthology, *The Renaissance World*, edited by John Jeffries Martin (Routledge, UK, 2007). In June, 2005, she traveled to the Marche to present a paper on Gentile da Fabriano and the dawn of the Roman Renaissance at a panel sponsored by the Istituto Internazionale di Studi Picensi at their annual conference on humanistic studies. Her session was held inside Fabriano’s picturesque paper museum, and the collected presentations were published in a special volume in 2006. This past summer she was invited back to the conference, which is traditionally held in Sassoferrato, where she gave her paper, “Gli Santi nello Studiolo: Libri Illusori e Allusioni Simboliche fra Urbino e Venezia.” During summer 2005 she participated in the Summer Institute Workshop, *Crossing Borders/Breaking Boundaries: Looking East, Looking West: Europe and Arabia, 1450–1750* (Center for Renaissance and Baroque Studies and Maryland State Department of Education) with her presentation on architecture, portraiture, and religion between East and West. She will pursue her interests in the global markets and material culture of the Renaissance in her Seminar for Teachers, “The Renaissance of the East and West,” in February 2007. Her chapter, “Forgery, Faith, and Divine Hierarchy after Lorenzo Valla,” is to be published next year in

the proceedings of the conference, *Revisioning the High Renaissance* (2005) (edited by Jill Burke; University of Edinburgh), as is her essay, “Guillaume d’Estouteville’s Italian Journey,” in a volume edited by Mary Hollingsworth and Carol M. Richardson entitled *Possessions: Renaissance Cardinals—Rights and Rituals* (Pennsylvania State University Press). In spring 2006 she chaired two sessions at the Renaissance Society of America’s annual conference in San Francisco: the first on Pliny and the history of the book, and the second on signorial rule in early modern Italy. Among her reviews in 2005–2006, she published a long essay on David Hotchkiss Price’s *Albrecht Dürer’s Renaissance Humanism, Reformation, and the Art of Faith* in the *Erasmus of Rotterdam Society Yearbook Twenty-Five* (2005), as well as shorter pieces in *Church History* and *Renaissance Quarterly*. She has in progress a study of the angelic in early modern art and theology, *Flights of Angels: The Order of Heaven in Renaissance Italy*.

Professor June Hargrove

June Hargrove was the “Professeur invité pour l’année” at the Centre André Chastel, Paris IV, la Sorbonne, during her sabbatical for the academic year 2005–2006. During this time she finished articles on the French Symbolist artist Paul Gauguin for *Art Bulletin* and the Academy of France at the Villa Medici in Rome, while completing essays on his painting and sculpture for other journals. She attended symposia and exhibitions related to her research on Gauguin in Ordrupgaard, Denmark; Edinburgh, Scotland; and Munich, Germany. She spoke on Gauguin’s sculpture in the context of his contemporaries at the conference organized in conjunction with the exhibition, *Breaking the Mold: French Sculpture of the XIX Century* at the Zimmerli Art Museum, Rutgers University, New Jersey. She has lectured at numerous venues this past year in Europe, including the University of Geneva, Switzerland, and at Paris I, Paris IV la Sorbonne, Paris X Nanterre, and the Ecole du Louvre. The principal goal of her sabbatical was a draft of a book on the art of Gauguin during the final years of his life in the Marquesas Islands. This past year saw the publication of the volume she co-edited with Neil McWilliam, *Nationalism and French Visual Culture, 1870–1914*, in conjunction with a symposium at The Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC. In addition she authored

the essay “Qui Vive? France: Sculpture of the Revanche.” Hargrove’s article, “Modern Melancholy: Degas’s *Portrait of Edmond Duranty in his Study*,” appeared in *Etudes transversales, mélanges en l’honneur de Pierre Vaisse*.

Professor Franklin Kelly

In his role as senior curator of American and British paintings at the National Gallery of Art, Professor Franklin Kelly organized the exhibition *Winslow Homer in the National Gallery of Art*, which was on view at the museum July 3, 2005 to February 26, 2006. He is currently engaged upon an exhibition that assembles John Constable’s great “six-footers” (e.g., *The Hay Wain*); the show opened this June at Tate Britain and appears at the NGA in October and subsequently at the Huntington Library and Art Gallery, San Marino, California, February 3–April 29, 2007. Professor Kelly resumed work on a comprehensive J.M.W. Turner exhibition, originally scheduled for 2005–06, but postponed due to insurance issues, and now rescheduled for 2007–08. Future exhibition projects in the research and development stages include a George Bellows retrospective and a show on the British artist John Martin, inspired by the Gallery’s recent acquisition of *Joshua Commanding the Sun to Stand Still before Gibeon*, 1816. In mid-May the National Gallery’s director announced that Professor Kelly had been promoted to Senior Curator, Office of the Deputy Director. Dr. Kelly’s new duties will include acting in the deputy director’s absence and assisting in the oversight and management of all programs and activities reporting to the Office of the Deputy Director.

Professor Jason Kuo

Professor Jason Kuo organized a two-day conference called “*Stones from Other Mountains*”: *Chinese Painting Studies in Postwar America* and held at the University of Maryland on November 13 and 14, 2005. Speakers included James Cahill, Professor Emeritus, University of California, Berkeley; Richard Vinograd, Professor, Stanford University; James Elkins, Professor, School of the Art Institute of Chicago; Zaixin Hong, Associate Professor, University of Puget Sound; and Marilyn Wong Gleysteen, independent scholar. Over 100 peo-

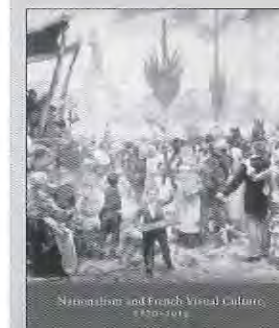
ple attended the conference. Kuo published an essay entitled “On George Kung-chao Yeh” in the catalogue *The Elegant Gathering: The Yeh Family Collection*, accompanying an exhibition at the Asian Art Museum of San Francisco from March 24 to September 24, 2006. He also published the second and expanded edition of *Discovering Chinese Painting: Dialogues with Art Historians*. He served as an Examiner for a doctoral dissertation on modern Chinese art in the Department of Art History and Theory at the University of Sydney, Australia. With the Sino-American Cultural Society he co-organized an exhibition of contemporary Chinese calligraphy entitled *The Art of Brush and Ink* at the University College, University of Maryland; the exhibition included thirty-eight pieces of Chinese calligraphy and was on view from November 2005 to January 2006. Kuo coordinated the 2006 Wang Fangyu Calligraphy Education Symposium, *On the Study of Chinese Calligraphy*, held on May 4 and attended by around sixty people, some from as far away as the Boston area.

Professor Steven A. Mansbach

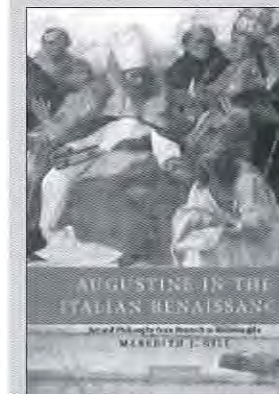
Professor Mansbach began 2005 by delivering a lecture at Duke University that drew on his current research into the nationalist aspirations and modernist art in the Baltic states of northeastern Europe. This research reached a culmination with the publication of a series of articles in American and European scholarly vehicles, including a lengthy study that appeared in the *Journal of the Society of Architectural History*. In addition to conducting research on the genesis and reception of modern art in eastern and northern Europe, Mansbach has been investigating the theoretical underpinnings of modernist art in general. A series of lectures delivered in Germany this past year provided a “foretaste” of the substantial published articles that appeared in a number of scholarly journals in Europe and North America. Dr. Mansbach’s original research and numerous publications garnered for him this year a distinguished senior scholar award from the German Geisteswissenschaftliches Zentrum fuer die Geschichte und Kultur Ostmitteleuropas zu Leipzig, in whose Institute in Saxony Mansbach resided for the month of January. From his base in Leipzig, he made research and lecture trips to other Central European cities and



Flemish Paintings of the
Seventeenth Century by
Arthur K. Wheelock
National Gallery of Art / Oxford
University Press
(February 2006)



Nationalism and French Visual
Culture, 1870–1914 (Studies in the
History of Art Series) by
June Hargrove and Neil
McWilliam, eds. National Gallery
of Art / Yale University Press
(September 2005)



Augustine in the Italian Renaissance:
Art and Philosophy from
Petrarch to Michelangelo by
Meredith J. Gill
Cambridge University Press
(May 2005)

centers. In February, Mansbach presented a paper on art and democracy in Estonia at the annual meeting of the College Art Association in Boston. The CAA meeting marks the completion of his terms as president of the Association of Historians of German and Central European Art and Architecture, and as member of the editorial committee of *Art Bulletin*, for both of which he served six years. In addition, this past summer marked the fulfillment of his appointment as acting chairman of the Department of Art History and Archaeology at Maryland. During the spring 2006 semester, Mansbach was on research leave from the University and focused his attention on a series of publication projects and exhibition programs.

Professor William Pressly

William Pressly was on leave for academic year 2005–2006 to work on his manuscript *Writing the Vision for a New Public Art: James Barry's Murals at the Royal Society of Arts*. He returned to work on this artist after having published over two decades ago *The Life and Art of James Barry* (Yale University Press, 1981) and *James Barry: The Artist as Hero* (Tate Gallery, 1983). 2006 is the bicentennial of Barry's death, and on this occasion the Crawford Art Gallery in Cork, Ireland, the painter's hometown, mounted the exhibition *James Barry (1741–1806): The Great Historical Painter*. Pressly wrote two essays for the catalogue, "Barry's Murals at the Royal Society of Arts" and "Barry's Self-Portraits: Who's Afraid of the Ancients?" while also serving as a consultant. Last November and December he traveled to London and Cork, where he gave lectures on Barry at the Paul Mellon Centre for Studies in British Art and the Crawford Art Gallery. He participated in the international conference held in Cork and London from February 20–22, when he gave the final talk of the conference on the very day Barry died two hundred years ago. The venue was the Great Room of the Royal Society of Arts, where the artist's six murals on the progress of human culture still hang. The talk concerned the mural *Crowning the Victors at*

Olympia, which, measuring 12 x 42 feet, is one of the more imposing paintings in London. Pressly argued that this recreation of the Olympic Games contains a hidden subtext in which classical Greek culture is seen as having laid the foundations of the Roman Catholic Church. Buried in the crypt of St. Paul's Cathedral next to Reynolds and with Turner added later to his other side, Barry was held in high regard by his contemporaries. The exhibition and its catalogue with its lavish use of color plates have already started to stir up considerable renewed interest in the artist's career, an interest that hopefully will increase the readership for Pressly's book *Writing the Vision*. By the next newsletter Pressly will be able to announce the publication date for his other book now in preparation, *The Artist as Original Genius: Shakespeare's "Fine Frenzy" in Late-Eighteenth-Century British Art*. He is pleased to return to teaching this autumn.

Professor Sally M. Promey

Since the last edition of the newsletter, Sally Promey has had the opportunity to present her research on material religion in colonial New England in several venues: for a colloquium at the Omohundro Institute of Early American

History and Culture, for a symposium organized by the Library Company of Philadelphia and the Center for American Art at the Philadelphia Museum of Art, as a McIntire Lecture at the University of Virginia, and at the American Antiquarian Society summer seminar in 2005. In press is her second article on the subject, "Mirror Images: Framing the Self in Early New England Material Piety," which will appear as a chapter in *Figures in the Carpet: Finding the Human Person in the American Past*, edited by Wilfred McClay, William B. Eerdmans, forthcoming 2006. Other public presentations this year included reflections on "The Study of Religion in the American Studies Classroom" at the annual conference of the American Studies Association and participation in a panel on historian/conservator collaborations at the annual meetings of the College Art Association where she and Gianfranco Pocobene discussed the work on the recent restoration of the Sargent murals at the Boston Public Library. Perhaps most exciting, for an Americanist, was the opportunity to speak at the symposium, *De la démocratie en Amérique: Arts, sciences et politique entre la France et les Etats-Unis, 1776–1865*, organized by the Terra Foundation for American Art and the Louvre Museum



Professor Joshua Shannon traveled to Marfa, Texas, over winter break to visit the former home of minimalist sculptor Donald Judd.

and held in the Louvre Auditorium on the occasion of the Terra/Louvre exhibition, *American Artists and the Louvre*. Promey's paper, "Peintures religieuses sur le marché américain: le protestantisme exposé, 1780–1880," grew out of research related to her book on the public display of religion. She received a 2005 Guggenheim Fellowship (which she deferred to become chair of the Department) to complete this book, *Religion in Plain View: Episodes in the Public Display of Religion in the United States*. Currently in press are essays titled "Situating Visual Culture," in the *Blackwell Companion to American Cultural History*, edited by Karen Halttunen, Blackwell; and "The Public Display of Religion," in *The Arts of Democracy*, edited by Casey Blake, a joint publication of the University of Pennsylvania Press and the Woodrow Wilson Center. Promey's "Taste Cultures and the Visual Practice of Liberal Protestantism, 1940–1965" has just appeared in *Practicing Protestants: Histories of the Christian Life in America*, edited by Laurie Maffly-Kipp, Leigh Schmidt, and Mark Valeri, Johns Hopkins University Press, 2006.

Professor Joshua Shannon

Joshua A. Shannon joined the faculty in fall 2005, as the department's specialist in contemporary art history and theory. Shannon completed his Ph.D. in December of 2003 in the History of Art Department at the University of California, Berkeley, and in 2004–05, he served as Assistant Professor and Andrew W. Mellon Postdoctoral Research Fellow in the History of Art Department at the University of Michigan. In 2004, his article "Claes Oldenburg's *The Street* and Urban Renewal in Greenwich Village" appeared in *Art Bulletin*. Just before arriving in the area last year, Shannon participated in the *Visualizing the City* conference at the University of Manchester, in the UK, presenting a paper on Robert Rauschenberg's engagements with the changing landscape of New York City in the early 1960s. He is now at work on a related book manuscript called *The Disappearance of Objects: New York Art and the Rise of the Postmodern City*. In April 2006,

Shannon presented an invited lecture entitled "The Materiality of American Abstraction, 1958" at Harvard University's Frank Stella exhibition symposium. In May, he delivered "Donald Judd and the Postmodernization of New York" at the *Art and the City* conference at the Universiteit van Amsterdam. In 2005–06, he served as coordinator for the Middle Atlantic Symposium and as advisor to the Art History Association. As a recipient of the University's General Research Board Fellowship, Shannon worked on his manuscript this summer and is away this fall, completing the project.

Professor Richard Spear

Richard Spear's most recent publications include the essay "What is an Original?" in "The Italians" in *Australia: Studies in Renaissance and Baroque Art*, edited by David R. Marshall, Florence, 2004, and "Money Matters: the Economic Lives of Artemisia and Orazio Gentileschi," in *Artemisia Gentileschi: Taking Stock*, edited by Judith W. Mann, Brepols, 2005. Continuing to research economic aspects of the careers of Roman baroque artists as part of a multi-authored project of the economic lives of seventeenth-century Italian painters that he is directing, Dr. Spear co-chaired a session at the 2006 CAA meetings in Boston on that subject. Concurrently he is an advisor to the Prince of Wales Museum in Bombay, India, on their collection of Western paintings, having completed for *The Burlington Magazine* an article, "Antoine Dubost's *Damocles* and Thomas Hope," on one of the museum's most intriguing, once-famous neo-classical paintings that had been lost from sight for a century. As a complement to his research and writing, Spear continues to travel to study the culture, art and nature of non-Western worlds—most recently to New Zealand and West Africa, mainly Mali and Senegal.

Professor Marjorie S. Venit

2005 was a fulfilling, an award (of a minor sort)-winning, and a highly educational year for Marjorie Venit, and it was

a year punctuated by journeys to deliver talks and papers, some of which (the journeys, not the talks or papers, presumably) were sufficiently delectable to recount in some detail. First, during the spring semester, Venit was delighted to chair the committees that added Meredith J. Gill as a tenured Associate Professor to the Department's faculty. The autumn semester added greater geographical variety and fulfillment of a more peripatetic sort. In October, Venit again served as circuit lecturer for the Archaeological Institute of America, this time in the New York City region, presenting the Institute's endowed Abemayor lecture to the Staten Island Society and lectures to the Northern New Jersey (Montclair) Society and the Princeton Society. At all three lectures she met old friends (including two Montclair State faculty members whom she had first met as her students in 1995 when she directed a Summer Session of the American School of Classical Studies at Athens and a friend with whom she excavated in Egypt twenty-five years ago), all of whom made certain that she discovered the gastronomic specialties of the region. In November, she fulfilled an invitation to deliver a paper in a panel on "Hellenistic Judaism: The Cultural Context of Judaism in Alexandria" at the meeting of the Society for Biblical Literature in Philadelphia. Having explicitly stated that she was gladdened that her contribution to the panel was not limited to Jews in Alexandria, about which she knew "decidedly little," she was straightaway persuaded by John J. Collins to contribute the entry "Alexandria, Jews in" for the *Dictionary of Early Judaism*. "You don't know?—So learn!" The first of many educational moments in 2005.... Most of Venit's educational moments of 2005, however, (aside from those spent in the classroom) developed from a journey to Taiwan in December. Aside from the edifying discovery that three out of the six United Airlines flights she had booked were incapable of getting off the ground—which necessitated one night in a Chicago hotel and a waft of new best friends and a second spent in Tokyo with another new friend and astound-

ing sashimi—she also discovered Taiwan. She had been invited to Chungli, just south of Taipei, to present two lectures as part of a university initiative to establish a relationship of academic cooperation with the University of Maryland and, in return, she was presented with the key to Taiwan, or so it seemed. Her host, for example, purchased a car so that he could pick her up at Chiang Kai-shek Airport. This meant, however, that her introduction to Taiwan was a drive through rush-hour city traffic with someone whose first go at negotiating this traffic had been a scant five days before. During her all too short stay, Venit was escorted by a bevy of different students and a different faculty member each day as she discovered Taipei—the 101 Building (currently the tallest building in the world), temples, museums, night markets and alleys, and foot massage; the ceramic town of Yinnge and its museum; the port town of Danshui with its carnival atmosphere;

the old street in Dahsi, with its European Baroque and Taiwanese Baroque architecture; and Hwalien and the Toroko Gorge, aborigines, and Hakka. She was introduced to every possible craft and art, including Chinese puppetry at the recently opened puppet museum in Taipei, wood carving by a temple carver discovered in the ‘ceramic city’ of Yinnge, and calligraphy by her host in Hwalien, who is an award-winning calligraphist. Venit spent 2005 preparing four articles for publication: “Images of Alexandria,” a contribution to a festschrift for an Israeli scholar; the revisions of two conference papers: “Theatrical Fiction and Visual Bilingualism in the Tombs of Ptolemaic Alexandria,” for *Alexandria—A Cultural and Religious Melting Pot* to be published by Århus Studies in Classical Antiquity and “Egypt as Metaphor: Decoration and Eschatology in the Monumental Tombs of Ancient Alexandria” for *City and Harbour: The Archaeology of Ancient*

Alexandria to be published by the Oxford Centre for Maritime Archaeology Monograph Series and Conference Proceedings; and “Point and Counterpoint: Painted Vases on Attic Painted Vases,” which will appear in the Swiss journal *Antike Kunst*. Additionally, 2005 saw the publication of three books reviews: *Nécropolis I*, edited by Jean-Yves Empeur and Marie-Dominique Nenna, in the *Journal of the American Research Center in Egypt*; *Ancient Alexandria between Egypt and Greece*, edited by W.V. Harris and Giovanni Ruffini, for the *Bryn Mawr Classical Review*; and John H. Oakley’s *Picturing Death in Classical Athens. The Evidence of the White Lekythoi* in the *Classical Outlook*. To cap the year, the Web site that Venit designed and manages for the Washington Society of the Archaeological Institute of America won the Institute’s award for the best Local Society Web site for 2005–2006, which encouraged Venit to revisit the site and clean up both the code and the missing links, so that the site might stand completely worthy of its honor.

Professor Arthur Wheelock, Jr.

In September 2005 Arthur Wheelock mounted an exhibition at the National Gallery of Art on the seventeenth-century Dutch still-life painter Pieter Claesz, an exhibition that had previously been seen at the Frans Halsmuseum, Haarlem, and at the Kunsthaus, Zurich. The exhibition, which brought together thirty-five of Claesz’s finest paintings, was extremely well received by both art critics and the general public. Included in the exhibition were a number of objects, such as silver beakers, glass, pewter, and books that appeared in Claesz’s paintings. In February he presented another exhibition at the National Gallery of Art, *Amorous Intrigues and Painterly Refinement: The Art of Frans van Mieris*. This exhibition focused on the paintings of one of the finest artists of the Leiden school, whose works are renowned for their extraordinary detailed manner of painting. Organized in conjunction with the Mauritshuis, The Hague, the show

(continued on page 20)

Reflections on Teaching and Scholarship: A Curator’s Perspective

I have been very fortunate for the last thirty years to have had the opportunity to combine my careers as a professor at the University of Maryland and a curator at the National Gallery of Art. The result has not only been extremely beneficial to my own development as an art historian, but also, I believe, to the students at UM and for the programs of the NGA.

The most important aspect of my teaching is to bring a sense of excitement and wonder to the students, to engage them in a quest that will allow them to discover for themselves the joy

Dutch and Flemish paintings currently on view in at least three local museums. This assignment requires them to visit the museums so that they will realize that learning from slides, books, and photographs is not sufficient for experiencing the emotional impact of a great work of art. I meet with my graduate students on a regular basis at the NGA, not only in the Dutch and Flemish galleries, but also in the rare book room, the print room, conservation laboratories, or in galleries being prepared for exhibitions so that they can see various aspects of muse-

paintings. I have recently taught a course on Rubens because I am currently writing the Flemish catalogue. I have almost always taught courses related to exhibition projects, including Johannes Vermeer, Gerrit Dou, Aelbert Cuyp, trompe l’oeil. Recently I have taught courses on Gerard ter Borch and Dutch genre painting, and Rembrandt’s portraits and *portraits historiés*, which relate to exhibitions later mounted at the NGA. I also structure courses around new acquisitions at the Gallery, like a seminar on the “Lure of Italy,” which I taught when the museum acquired some Italianate Dutch paintings.

I particularly enjoy such courses because the students help me learn about the subjects—they stretch my thinking and bring new approaches to the material. In turn, they learn about how an exhibition is organized—how one develops its concept, as well as the politics involved in loan negotiations, the small triumphs and disappointments when loans are approved or rejected, and issues of insurance and indemnity, etc. They learn about writing entries for catalogues and the demands required by object texts and wall texts. They experience the excitement of seeing the objects brought together after years of planning. Finally, they learn about the curator’s role in developing a collection, and about the whole process of acquisition.

I have been very fortunate to have had a number of UM students—both undergraduates and graduates—serve as interns and assistants in my department at the NGA, positions that have given them wonderful opportunities to work seriously on systematic catalogues of the collection, exhibition projects, and research surrounding the acquisition of works of art. Indeed, in virtually all of the projects I have done at the Gallery, and elsewhere, I have been able to credit at least one UM student in the acknowledgments for their contributions.

—Arthur Wheelock



Arthur K. Wheelock, Jr., Curator of Northern Baroque Painting at the National Gallery of Art, Washington, with Johannes Vermeer’s *A Lady Writing* (c. 1665).

and pleasure of learning. This quest can take many forms, but, as far as I am concerned, in the realm of art it must begin with an understanding of the work of art itself. Thus, I make a concerted effort to encourage my students to engage themselves as fully as possible in the great artistic treasures in the Washington-Baltimore area. For example, in the first weeks of the semester I ask my undergraduate students to propose an exhibition drawn from

um life. We have also met at the Folger Shakespeare Library, the Corcoran, and the Walters Art Museum.

The courses I generally teach focus on the research projects that I am undertaking at the NGA. For example, I taught a number of courses on Rembrandt when I was engaged in writing the systematic catalogue of Dutch paintings at the Gallery and when we were involved in the restoration of a number of Rembrandt

Visiting Professor Hélène Bernier Brings Expertise in Ancient American Cultures

After four seasons of archaeological excavation on the north coast of Peru, Hélène Bernier completed her Ph.D. in the Department of Anthropology at the University of Montréal during the spring term of 2005. Her dissertation, “Etude archéologique de la production artisanale spécialisée au site Huacas de Moche, côte nord du Pérou,” explores the social identity of artists and crafts specialists in Moche culture (100–800 CE) as well as the context in which its occupants worked and their roles in the maintenance of economic, political, and religious systems. In this same semester, Bernier began a postdoctoral project under the leadership of Joanne Pillsbury. While still studying craft specialization in ancient Peru, Bernier’s current research includes the Chimú and Inka societies in a new comparative analysis. During the year just past, Bernier presented the results of her doctoral research at the SUNY Binghamton, Yale University, Dumbarton Oaks, and the American University. A related article will appear in *Actas de*

la Primera Conferencia Internacional de Jóvenes Investigadores sobre la Sociedad Mochica for which Bernier is also co-editor (with Julio Rucabado and Gregory D. Lockard). In addition she spoke at the Textile Museum in Washington, DC, on the importance of textiles in the social organization of the Huari. Her lecture coincided with the exhibition: *Gods and Empire: Huari Ceremonial Textiles*. In January 2006, Bernier lectured at the Institute of Andean Studies, University of California, Berkeley, on the visual codes and abstract communications systems used by Moche potters. She presented this paper in collaboration with Elisenda Vila, a UM doctoral student. Other accomplishments this year include chairing a session, “New Perspectives on Moche Household Archaeology,” at the Society for American Archaeology annual meetings in San Juan, Puerto Rico, and participating in a symposium on prehistoric Andean ceramics at the 42nd International Congress of Americanists held in Seville in July.



Focus on New Faculty

We are pleased to announce six faculty appointments and to welcome these new colleagues:

Meredith J. Gill (Ph.D., Princeton University, 1992) joined us in fall 2005 as Associate Professor of Italian Renaissance Art, arriving from a faculty position at the University of Notre Dame. Dr. Gill is the recipient of fellowships from, among others, Villa I Tatti, the National Humanities Center, and the National Endowment for the Humanities. Her book titled *Augustine in the Italian Renaissance: Art and Philosophy from Petrarch to Michelangelo* appeared in spring 2005 from Cambridge University Press. Other publication projects include a chapter on the fourteenth and fifteenth centuries in *Rome, 'Artistic Centers of the Italian Renaissance,'* edited by Marcia B. Hall (Cambridge, 2005) and co-editorship of festschrifts for John Shearman and Richard Krautheimer, for both of which she was also a contributing author. She is currently at work on a book called *Flights of Angels: The Order of Heaven in Renaissance Italy.*

Shannen Hill (Ph.D., University of Wisconsin, 2003), Assistant Professor of African Art and Archaeology, comes to us from the faculty of the University of Denver where she also served as Director of the Victoria H. Myhren Gallery. She is co-editor (with Kimberley Miller) and contributing author, with an article titled "Iconic Autopsy: Postmortem Portraits of Bantu Stephen Biko," to a special issue of *African Arts* (autumn 2005). Among her other publications is "Minkisi do not die: Bakongo Cosmology in Christian Rituals of Simon Kimbangu and Simon Mpadi,"



in *Undressing Religion: Commitment and Conversion from a Cross-cultural Perspective*, edited by Linda B. Arthur (Berg, 2000). In 2006–2007 she holds a Getty Postdoctoral Fellowship to complete her book manuscript *Biko and Black Consciousness in South African Art.*

Elizabeth Marlowe (Ph.D., Columbia University, 2004), Assistant Professor of Roman Art and Archaeology, arrives from a teaching position in Classics at Colgate University. In 2002–2004 she held the Pre-Doctoral Rome Prize Fellowship at the American Academy in Rome. Among early publications, an article in *Art History* (2001) titled "Cold War Illuminations of the Classical Past: The Sound and Light Show on the Athenian Acropolis" has been followed by a co-authored exhibition catalogue *What is Man? Changing Images of Masculinity in Late Antique Art* (University of Washington Press, 2002), and, most recently, by "Framing the Sun: The Arch of Constantine and the Appropriation of the Roman Cityscape" in the June 2006 issue of *Art Bulletin*. She is currently working on a book titled *Customary Magnificence: Emperor and City on the Arch of Constantine.*



Joshua A. Shannon (Ph.D., University of California, Berkeley, 2003) joined the Maryland faculty in August 2005 as Assistant Professor of Contemporary Art History and Theory. In 2004–2005 he was Assistant Professor and Andrew W. Mellon Postdoctoral Fellow in the History of Art at the University of Michigan. In 2000–2001 he was Patricia and Phillip Frost Fellow at the Smithsonian American Art Museum. His article, "Claes Oldenburg's *The Street* and Urban Renewal in Greenwich Village, 1960,"



Professor Yui Suzuki recently visited the city of Annecy in southern France.

appeared in *Art Bulletin* in 2004. He is a Founding Board Member of City/Space in Oakland, CA. With a competitive research award from the General Research Board of the University of Maryland he will spend autumn 2006 completing his book titled *The Disappearance of Objects: New York Art and the Rise of the Postmodern City.*

Yui Suzuki (Ph.D., University of California, Los Angeles, 2005), with expertise in Heian period sculpture, brings an estimable chronological spread to our newly reinvigorated Asian program. Her interdisciplinary credentials in Japanese Buddhist religious art and culture expand the Department's offerings in this area. The recipient of numerous pre-doctoral research awards and fellowships, she has twice taught Japanese art history in the UCLA Summer Session and, earlier, was a Lecturer in Japanese Religions in the Department of Comparative Culture at Sophia University in Japan. She presented a paper, "Temple as Museum, Buddha as Art: Japanese National Treasures and the Displacement of the Sacred," at the College Art Association sessions in Boston in 2006. She is currently prepar-

ing for publication a book manuscript growing out of her dissertation research on Yakushi Buddha icons and devotional practices in Heian Japan.

Alicia Volk (Ph.D., Yale University, 2005) comes to Maryland from the Sainsbury Institute for the Study of Japanese Arts and Cultures in London where she was Robert and Lisa Sainsbury Fellow in 2005–2006. Among her publications, "The Problem of the Print in Postwar Japanese Art" will be published in *Japanese Art Since 1945*, edited by Reiko Tomii. With Christine Guth and Emiko Yamanashi, Volk co-authored *Japan and Paris: Impressionism, Post-Impressionism, and the Modern Era* (University of Washington Press and Honolulu Academy of Arts, 2004); she guest curated *Made in Japan: The Postwar Creative Print Movement, 1945–1970* for the Milwaukee Museum of Art in 2005 and wrote the catalogue of the same title. In 2006–2007 she holds a Getty Postdoctoral Fellowship to complete a book manuscript growing out of her dissertation, "The Japanese Expressionist: Yorozu Tetsugorō (1885–1927) and the Language of Modern Art."

Deborah Down joined the department in June 2005 as the Undergraduate & Graduate Program Coordinator and rapidly became an essential and esteemed member of our community. Deborah comes to us having served as an Administrative Assistant in the Department of Public Policy, University of Maryland. Deborah was born in Washington, DC, and grew up in Prince George's County, Maryland. She worked "downtown" for fifteen years as a legal secretary and is an authorized public notary. During her administrative career Deborah has taken various courses at Prince George's Community College. With her husband she has co-owned an auto appraisal business since 1987 and she independently owned and operated Collision Auto Crafters from 1996 until it was sold in January 2005. A frequent visitor to the Eastern Shore, Deborah relates that she loves the beach in the winter. She hopes to travel



to Italy in May 2007. She also likes to keep active by exercising and bowling. Deborah's smile, positive energy, professionalism, and can-do spirit make her a welcome addition to our valued departmental staff team. Please stop by her office on the fourth floor of the Art/Sociology building and say hello!

Theses and Dissertations Recently Defended

2006

Tamara K. DeSilva (MA)
"Symbols and Rituals:
The Socio-Religious Role of
the Igbin Drum Family"

Lloyd K. Dewitt (PHD)
"Evolution and Ambi-
tion in the Career of Jan
Lievens (1607-1674)"

Tanya A. Jung (PHD)
"The Phenomenal Lives of
Movable Christ Sculptures:
A History in Three Parts"

Kuo-Sheng (Grayson) Lai
(PHD)
"Learning New Painting
from Japan and Maintaining
National Pride in
Early Twentieth-century
China, with Focus on Chen
Shizeng (1876-1923)"

Rachel Norton (MA)
"Useful to the Mind": Ade
Bethune's Illustrations for *The
Catholic Worker, 1934-1945*"

Seojeong Shin (PHD)
"Illustrations of Taiping
Prefecture (1648): A Printed
Album of Landscapes by
the Seventeenth-Century
Literati Artist, Xiao
Yuncong (1596-1673)"

Margaret Randolph Wilkerson
(PHD)
"Making God: Incarna-
tion and Somatic Piety in
the Art of Kiki Smith"

Bryan John Zygmunt (PHD)
"Portraiture and Politics in
New York City, 1790-1825:
Stuart, Vanderlyn,
Trumbull, and Jarvis"

Graduate Student News



Over spring break 2006 Professor Joshua Shannon accompanied the ARTH 759 class to Dia: Beacon for an intensive encounter with work by such artists as Richard Serra, Sol Lewitt, and Donald Judd. Pictured outside the museum, from left to right: Nathan Rees, Megan Rook-Koepsel, Hannah Wong, HyoSil Hwang, John "Jack" Sullivan, Rachel Norton, and Professor Joshua Shannon.

Sarah Cantor

Sarah Cantor received her Master's degree in December 2005 after successfully defending her thesis entitled "Gaspard Dughet: Some Problems in the Connoisseurship of Chalk Drawings." She recently held a University of Maryland Museum Fellowship at the National Gallery of Art in the Department of Old Master Drawings. For the department Sarah organized the November 2005 lecture "Portrait Drawings by the Carracci: 'Una Gloriosa Gara'" by Professor Ann Sutherland Harris, University of Pittsburgh.

Colette Crossman

Ph.D. candidate Colette Crossman specializes in British art of the eighteenth and nineteenth centuries. During the past year she received a travel grant from the English-Speaking Union of Washington, DC, to conduct research in England and held visiting fellowships at The Huntington Library, Art Collections, and Botanical Gardens, and the Yale Center for British Art. Previous grants include

a P.E.O. Scholar Award and a Junior Fellowship at the Paul Mellon Centre for Studies in British Art, London. Her article on Johan Zoffany's portrait of Charles Townley appeared in the summer 2005 issue of the *British Art Journal*. She will be completing her dissertation, "Art as Salvation: Reconsidering Religion in the Work of Edward Burne-Jones," in 2006.

Tuliza Fleming

Tuliza Fleming has stepped down from her position as Associate Curator of American Art at the Dayton Art Institute in order to focus her energies on completing her dissertation. Before leaving the museum she successfully completed the reinstallation of the American Wing of the museum, rewriting and extending approximately 90% of the object labels, and reconfiguring the collection to fit in a smaller space while still keeping the historical narrative intact. Exhibitions she recently curated include *Stasis Quo: Recent Paintings by Kevin T. Kelly* and *Cultural Connections: Recent Work by Leslie Shiels*. Beginning in March of 2005, she served as the guest curator and special lecturer

for the traveling exhibition entitled, *Black is a Color: African American Art from the Corcoran Gallery of Art*, supervising the design and installation of the exhibition, writing all labels and didactic materials, training docents, conducting media previews, and presenting two gallery talks. Tuliza has given numerous presentations and lectures; in July 2005, she spoke as a panelist for the session "Working with Special Audiences: Teens, Young Professionals and Senior Citizens," at the Association of African American Museums' conference. In April 2005, she was the Panel Co-chair for the Midwest Art History Society's session on "African American Art." On July 15, 2005, she gave the lecture, "Breakin' New Ground: The Sacred Arts of Hip Hop at the Dayton Art Institute," for the National Alliance of African/African American Support Group's Seventh Annual Conference. Publications this past year include "The 'Museum Baby' Grows Up: Being a Curator of Color in a Monochromatic Art Museum World," in the July/August issue of *Museum News*, and catalogue entries for the *Arts in Embassies Program: U.S. Mission to the United Nations Agencies for Food and Agriculture*, published by the Art in Embassies Program, U.S. Department of State. In addition, she was interviewed by *The International Review of African American Art* for a feature article entitled, "The Flemings: A Force in the Museum World," released in the February 2006 issue. Tuliza was a Graduate Fellow of the David C. Driskell Center for the Study of the African Diaspora at the University of Maryland for academic year 2005-2006.

Adam Greenhalgh

At the CAA annual meetings in Boston, February 2006, Adam Greenhalgh presented his paper "Not a Man but a God: The Apotheosis of Gilbert Stuart's *Athenaeum Portrait of George Washington*" for the session *Embodying Ideas: The Person as Political Instrument*, co-chaired by Laura Coyle, Corcoran Gallery of Art, and Nora M. Heimann, Catholic University of America. Adam was also this year's

recipient of the Mark H. Sandler Award, an honor given annually to an Art History and Archaeology graduate assistant for outstanding teaching performance.

Emily Grey

M.A. student Emily Grey has begun work on her thesis under the direction of Steven Mansbach. During the summer she is a curator at the Monhegan Museum on Monhegan Island in Maine. Last summer she organized the annual exhibition at the museum, entitled *A Century of Women Artists on Monhegan Island*, and she is currently organizing next summer's exhibition featuring twentieth-century works on paper from the museum's permanent collection.

James Hutson

James Hutson was selected as the 2005-2006 Provost's Graduate Assistant Academic Advisor of the Year and was recognized at the university's Annual Undergraduate Studies Advising Conference in August.

Guy Jordan

In November 2005, Guy Jordan delivered the latest version of his research into Frederic Church's *The Heart of the Andes* at the American Studies Annual Meeting in Washington, DC. During the winter term, he designed and taught his own undergraduate seminar, ARTH 489i: "Vision and Desire: Art and the Hungry Eye." Guy hopes to have completed a first draft of his dissertation, "The Aesthetics of Intoxication in Antebellum American Art and Culture," by the end of summer 2006. His progress will be aided by the award of a Mary Savage Snouffer Dissertation Fellowship, to begin in autumn 2006.

Margaret Morse

Ph.D. candidate Margaret Morse was named the Marian K. Hume Endowed P.E.O. Scholar for 2005-2006. With this award, she spent summer and fall 2006 in Venice, Italy completing her dissertation research. Funds for this trip were also provided by grants from the

Cosmos Club Foundation and the Gladys Kriebel Delmas Foundation, as well as a travel fellowship from the Samuel H. Kress Foundation. Margaret recently accepted a one-year teaching appointment with Washington and Lee University in Lexington, Virginia.

Asma Naeem

Asma Naeem, a third year Ph.D. student, recently passed her qualifying exams (major field: American painting; minor field: nineteenth-century French painting). Her dissertation topic explores the relationship between new technologies invented during the mid-nineteenth century, such as the typewriter, the phonograph, and the radio, and the studio practices and painting methods of artists such as Thomas Eakins, N. C. Wyeth, and Edward Hopper. Asma presented her paper, "Mechanical Painting: Eakins's Piano Pictures, the Typewriter, and Transcription," at the University of Pennsylvania's humanities conference, *Word and Image: Visual Dialogues* this past February. In April of 2005, Asma presented "Masculinity in Suspense: Rauschenberg's Reservoir, the Cold War, and Hitchcock" at Yale University's graduate symposium *Against the American Grain: The New American Art History* and at UM's first *Quick and Dirty* graduate symposium.

Chris Naffziger

Chris Naffziger returned to the Washington area after a year in Baltimore and now resides in Silver Spring. He recently finished his Ph.D. coursework and has been studying for his comprehensive exams. In October 2005 he presented "Rubens and the Marie de Medici Cycle: Art as Propaganda" at the Art History and Archaeology Department's Roger Rearick Symposium. Chris presented two additional papers in April 2006: "Imitatio and the Quotation of Renaissance Masters in Late Italian Baroque Painting: The Career of Giovanni Battista Gaulli" at the Cleveland Symposium and "Frederick the Great: Issues of Gender and Sexuality" at the University of Mary-

land's second annual Graduate Student Symposium in LGBTQ Studies. Chris continues to investigate the late Baroque in Italy and finds time to visit local museums on a regular basis.

Laura Groves Napolitano

Laura Groves Napolitano spent the 2005–2006 academic year as a University of Maryland Museum Fellow, conducting exhibition research for Chief Curator Eleanor Jones Harvey at the Smithsonian American Art Museum. She also completed the second year of work on her dissertation, presently titled “Longing and Loss in Lilly Martin Spencer’s Images of Children.” In the summer of 2006 Laura traveled to the sites of Spencer’s artistic production in Ohio, New York, and New Jersey using a grant awarded to her from the Cosmos Club Foundation. She is the recipient of the 2006 Henry Luce Dissertation Research Award. For academic year 2006–2007 Laura is the Smithsonian American Art Museum’s Sara Roby Pre-doctoral Fellow in Twentieth-Century American Realism.

Jorgelina Orfila

After one year of research in Paris, Jorgelina Orfila is now fully engaged in the writing of her dissertation on the historiography of Paul Cézanne. In August 2005 she delivered the paper “Civilizaciones, Oriente, Occidente, genio nórdico, latinidad: arte, historia del arte y colonización de la memoria en la década del 30’,” at the symposium *Artes, Memoria y Política*, organized by the Universidad Instituto di Tella, Buenos Aires. In January and February, Jorgelina taught a course on Cézanne at the Museum of Fine Arts in Buenos Aires. “Southern Perspectives and Western Anamorphosis: About the Globalization of Art History,” will soon be published as part of the book *Is Art History Global?*, edited by James Elkins.

Nathan Rees

Levitine Fellow Nathan Rees received his M.A. from Brigham Young University in 2005 and is a second-year Ph.D. student studying American art under the

direction of Sally Promey. His research focus is the intersection of religion and modernism in early twentieth-century American painting; his master’s thesis attempted to broaden the understanding of Marsden Hartley’s interest in “primitivism,” investigating the conflation of Native American imagery with iconography drawn from late Medieval European mystical texts in Hartley’s *Amerika* series. Nathan is currently exploring other potential projects that could further illuminate the social context of modernism in the United States.

Breanne Robertson

Second-year Ph.D. student Breanne Robertson specializes in nineteenth- and early twentieth-century American art. Upon completion of her M.A. degree from the University of Texas, she held an internship in the Department of Prints and Drawings at the National Portrait Gallery. During autumn 2005 she served as an “Ask Me” Guide for the exhibition *Retratos: 2,000 Years of Latin American Portraits*, which was on view at the Smithsonian Institution’s S. Dil-

lon Ripley Center. This past spring her brief article “Persecution Prompted Early Missions to Mexico” was included in the April issue of *Sacred History Magazine*. She continues in her studies to explore the themes of religion, politics, and cross-cultural exchange, particularly between the United States and Mexico.

Adam A. Rudolphi

Adam Rudolphi received his M.A. at the University of Delaware in 2005. A second-year Ph.D. student and one of the inaugural recipients of the Levitine Fellowship, Adam focuses on sixteenth- and seventeenth-century Italian painting as his major, with a minor in ancient Greek and Roman art. In his past work, Adam combined these passions in a master’s thesis centered on a Cinquecento Italian mythological painting that blended artistic emulation and sophisticated textual reference, both ancient and contemporary, into a complex construction of artistic identity and erudition. Adam hopes to further his research in these areas, as well as explore other history painting subject matter in the coming years,



Putting the ARTH in “FEAR THE TURTLE”: Chris Naffziger and Bryan Zygmunt took some time off from studying to represent at a home football game in 2005.



Nathan Rees and Adam Rudolphi, seen here with Eda Levitine, are the first two recipients of the George Levitine Fellowship, named after the founding Chair of the Department.

both in seminar and in his dissertation.

Elisenda Vila Llonch

In spring 2005 Elisenda Vila was granted a Nagel Fellowship to pursue research at the Moche Archives at UCLA. In January 2006 The Cosmos Club Foundation of Washington, DC awarded Elisenda a grant in support of travel and research for her dissertation proposal on Moche art and archaeology. She journeyed to Peru in late July and August to complete her research. She has also been awarded a University of Maryland Museum Fellowship for academic year 2006–2007 to work at Dumbarton Oaks, where she will be working with the curatorial staff in the reinstallation of the new Pre-Columbian Galleries. In fall 2005 Elisenda presented a paper entitled “Litters for the Living, Litters for the Dead” in the Northeastern Andean Meeting. In January 2006 she presented a co-authored paper with Dr. Hélène Bernier at the Berkeley Andean Meeting entitled “Traces on the Clay.” Elisenda was invited to lecture in two classes at the Catholic University on Moche art and archaeology during 2005 and 2006.

This past summer she gave a paper entitled “Objeto incaico: simbolismo y reflejo a través de la imagen colonial” at the International Congress of Americanists that was held in Seville, Spain. In addition her paper “Fronteras conceptuales y espaciales: su representación artística en la cerámica Moche” was accepted to be presented at the *III Jornadas de Historia del Arte* in Valparaíso, Chile. Elisenda met up with Maryland alumna Flora Vilches in Santiago and visited some archaeological sites in northern Chile with her.

Jonathan Frederick Walz

After successfully completing his oral and written Ph.D. qualifying exams in October 2005, Jonathan Walz traveled to southern California the following month in order to attend the first annual Los Angeles Queer Studies Conference, jointly held at UCLA and USC. During his visit to the City of Angels, Jonathan took advantage of the area’s myriad cultural resources, including a sneak peek at the Getty Villa before it officially opened to the general public. In February 2006

he commenced a research assistantship at the National Gallery of Art, where he has been updating the Gemini G.E.L. online catalogue raisonné (<http://www.nga.gov/gemini>) under the direction of Charles Ritchie, Associate Curator of Modern Prints and Drawings. On April 15 at the thirty-second annual Cleveland Symphony, Art about Art, Jonathan presented the results of his new research on Charles Demuth in the paper “‘Funnier to be noticed than not to be’: Charles Demuth’s Local Landscape as Queer Self-Portrait.” A few days later, back on the College Park campus, the University of Maryland’s annual Graduate Student Symposium in LGBTQ Studies took place, an event that Jonathan had organized for the second year in a row. *Quickanddirty Two*, co-sponsored by the Department of Art History and Archaeology and the LGBT Studies Program, featured four speakers from three different departments and stimulated an important interdisciplinary dialogue among the many faculty and students in attendance. Besides planning for the third iteration of *Quick and Dirty*, Jonathan is currently formulating a dissertation proposal, as well as curating an exhibition for the University’s Stamp Student Union Gallery, *I Walk the Line: Three Abstract Artists in the 21st Century*, to open in spring 2007. jwalz1@umd.edu

Juliet Wiersema

Ph.D. student Juliet Wiersema has begun work on her dissertation, “Modeled House Pots of the Moche,” which investigates ceramic representations of architecture from the Moche, an ancient culture living on Peru’s north coast from 100–800 A.D. She presented a paper relating to this work, “Modeled House Pots of the Moche; Something Borrowed, Something New,” at the *34th Annual Midwest Conference on Andean and Amazonian Archaeology and Ethnohistory* at Vanderbilt University in February. This past year, while working toward the completion of her on-site Ph.D. requirements, Juliet researched and wrote biographies for international visionary

HYOSIL SUZY HWANG



HyoSil Suzy Hwang, a second-year masters student in Classical Art and Archaeology, attended an archaeological investigation in the Vesuvian region this summer for three weeks. The project was headed by Professor Lindley Vann of the Architecture Department at the University and Professor Ian Sutherland, a field archaeologist who teaches at Gallaudet University in Washington, DC. While living in a monastery-turned-hotel in the town of Castellamare di Stabia, Suzy worked with architecture students from the University in evaluating Roman styles of building, town planning, and decoration. Besides working in situ in the famous town of Pompeii nearby, the summer led her to other destinations such as Villa Oplontis, Herculaneum, the Naples Archaeological Museum, and Stabiae. Working closely with RAS (Restoring Ancient Stabiae), she was part of a team that is hoping to expand knowledge of Roman construction and adornment of towns as well as expansive vacation villas for the Roman bourgeois to both students and visitors alike. Suzy plans to return to the program in successive years, see the project grow, enjoy the breathtaking views of Mount Vesuvius and the Bay of Naples from her bedroom window, all the while being swept into Italian football fever. The trip and program fees were awarded to Suzy through a grant provided by the University intended for interdisciplinary research.

artists featured on *Off the Map*, an interactive Web site presenting visionary environments from around the globe (<http://www.pbs.org/independentlens/offthemap>). This project was produced for PBS in conjunction with the American Visionary Art Museum in Baltimore, Maryland. She is currently working on the Spanish translation of *Del Corazon*, a Smithsonian Web site featuring works by contemporary Latin American artists from the collection of the Smithsonian American Art Museum. Juliet was awarded the Kislak Collection Summer Fellowship at the Library of Congress for 2006. She hopes to continue conducting archival, museum, and field research in Peru this academic year. In spring of 2007, Juliet will co-chair an ALAA sponsored session at CAA with her friend and colleague, Pam Huckins. The session is entitled *Drawing Blood: Images of Sacrifice and Identity in the Americas, Past and Present*. At commencement the department recognized Juliet for "fostering a sense of community among undergraduate and graduate students" by presenting her the 2006 Kathy Canavan Award.



Graduate students turned out to support their colleague Hannah Wong for her lecture held in conjunction with the exhibition she organized for the Union Gallery. From left to right: Nathan Rees, Sybil Gohari, Rachel Norton, Hannah Wong, Adam Rudolphi, and Suzy Hwang.

Hannah Wong

Second-year master's student Hannah Wong continues her studies in twentieth-century American art history and visual culture focusing on propagandistic depictions of women during World War II. In spring 2005, Hannah had the opportunity to co-curate *A Living Memorial*, a permanent exhibition for the University of Maryland's Memorial Chapel, a show that documents the chapel's history from founding to today. In fall 2005, she opened *Every day*, a UM Union Gallery exhibition of four contemporary artists from around the nation (Barbara Bergstrom, Tracy Templeton, Addison Will and Andy Moon Wilson), having overseen the show from concept to installation. Hannah also presented an accompanying curator's lecture related to the exhibition, which explored the conversations that humans have with themselves on a daily basis. She served as the summer research intern for the Archives of American Art's director and plans to return to the Smithsonian in autumn 2006 as a Museum Fellow for the National Portrait Gallery.

Undergraduate Student News

Art History Association

Largely through the hard work of several undergraduates, the Art History Association was revitalized in 2005–06, and the organization is now at the core of a flourishing undergraduate community in the department. In fall 2005, the AHA hosted group visits to area museums and held a series of brownbag lunches, in which faculty and graduate students presented their current research projects for discussion. In spring 2006, the group organized an even wider range of activities, funded both by the generous support of the department and through the volunteer efforts of AHA members. In February, the Association traveled to New York to visit the Metropolitan Mu-



Professor Joshua Shannon discusses the papers of the students who presented at the AHA Undergraduate Symposium. From left to right: Professor Shannon, Eric Devin, Emily Newton, and Jennifer Beck

seum of Art and the Museum of Modern Art, and in March the group visited the Barnes Collection in Merion, PA. Most exciting of all, the AHA hosted an April symposium, moderated by graduate students, for research papers by Maryland undergraduates. Special thanks are due to last year's officers: C. Eric Devin, Jennifer Beck, Matthew Beall and Erin Johnson. In 2006–07, the organization enjoys official funding from Student Activities. In 2005–06, Professor Joshua Shannon served as advisor; in 2006–07, Professor Anthony Colantuono holds this position. For further information, write to Matthew Beall (mbeall2@umd.edu) or Emily Newton (enewton1@umd.edu).



Jennifer Beck received the Senior Scholars Award in October 2005, along with seven other seniors in the College of Arts and Humanities who have demonstrated excellence in scholarship and leadership. She is grateful to the department for nominating her for this honor. During fall 2005 Jennifer was the exhibition intern for *Faith Ringgold: Mama Can Sing, Papa Can Blow*, co-sponsored by The Art Gallery at UM and The David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora. Jennifer also recently served as curatorial assistant at Evergreen Historic House Museum in Baltimore, where she worked on an outdoor exhibition of contemporary sculpture that opened this past May.

Events

China Symposium

The symposium "*Stones from Other Mountains*": *Chinese Painting Studies in Postwar America* brought a wide range of prominent scholars in Asian Art History to Maryland for two days of intense discussion of some of the most problematic issues surrounding the study of Chinese art. The conference, held November 13–14, 2006, focused on the perceived divide between a primarily textual/theoretical approach to art history as practiced in China, and the emphasis on the

visual aspects of art that characterizes a Western approach to Chinese art. The symposium concluded with a dialogue between James Cahill and James Elkins about the possibility of writing about the art of other cultures without imposing Western notions of quality, meaning, or context on non-Western artworks. Dr. Jason Kuo organized the symposium as well as a concurrent graduate seminar that investigated the historiography of Chinese Art history in the United States, focusing on the work of one of its lead-

ing practitioners, Dr. James Cahill (University of Berkeley, Emeritus), who was featured as the keynote speaker at the symposium. Students were given the unique opportunity to meet Dr. Cahill and discuss with him the aspects of his work that they were researching.

First Annual CAA Reunion Tea

The Department held its first annual Reunion Tea this year at CAA, as alumnae, alumni, faculty, and graduate students gathered in Boston on 23



Professor Joshua Shannon and former UM graduate student Elissa Auther chatted about contemporary art at the department's first annual CAA alumni event.

February. Lively conversation filled the room as many welcomed this opportunity to get caught up with the news of colleagues' lives.

One highlight of the event was learning that some alumnae in the Washington, DC, area have already organized themselves for purposes of professional community and intellectual collaboration. Christine Boeckl, who taught for a number of years at the University of Nebraska, organized the group, now in its third year, and named it Salon 24. Salon 24 meets quarterly, in members' homes, to share a meal and recent scholarship. Jean Caswell, who taught at Maryland for many years, has provided a unifying



From left to right: Americanists Rachel Stazi, Professor Renée Ater, and Breanne Robertson.

inspiration to this group, all of whom count themselves among her students. In addition to Boeckl and Caswell, current members include: Eva Allen, Lisa Hartjens, Susan Jenson, Lynne Johnson,

Ruth Manchester, Bodil Ottesen, Nina Gwatkin, Norma Uemura, and Edith Wyss.

Following the Reunion Tea, Professor Sally Promey led a group of Marylanders and friends through the just-restored gallery of Sargent murals at the Boston Public Library on Copley Square, just a block or so away from the conference hotels.

****Mark your calendars now for this year's Reunion Tea in NYC: we intend each year to meet from 4:00 to 6:00 pm on the Thursday of CAA.****

Professor Renée Ater's Monograph on Artist Keith Morrison Celebrated by David C. Driskell Center

On 14 September 2005, the David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora celebrated the publication of Professor Renée Ater's *Keith Morrison*, a volume in the David C. Driskell Series of African American Art, published by Pomegranate Press. The Open House and Book Signing, co-sponsored by the Department of Art History and Archaeology, accompanied a lecture by Keith Morrison.

The Department is pleased to have entered into closer collaboration with the Driskell Center, and its Executive Director, Dr. Robert E. Steele—as well as with the Art Gallery under the leadership of Scott Habes. A partial list of noteworthy events this year would include an exhibition of the art of Faith Ringgold and a lecture (“Jazz Stories”) by the artist, lectures by Renée Cox and Lou Stoval, a panel discussion with Dr. John Hope Franklin, an exhibition of the art of Claudia DeMonte, and, capping a highly successful year, the Fifth Annual

David C. Driskell Distinguished Lecture in the Visual Arts, delivered by David Driskell himself to an overflowing auditorium in the Clarice Smith Performing Arts Center on April 20, 2006.

Josephine Withers is Inaugural Speaker of Distinguished Alumni Lecture Series

In the year of her retirement Professor Emerita Josephine Withers mused, in the commencement address she delivered, on her own commencement, providing the Department with additional grounds to honor her as the initial speaker in our new alumni lecture series. This brand new programming has taken shape in relation to our anniversary celebrations this past year (the 150th year of the University) and in the one upcoming (the 40th year of our doctoral program).

During Commencement Weekend 2006, at 5:00 pm on Saturday May 20, Withers addressed an attentive crowd of attendees that included Maryland faculty, current and former students, area scholars and friends, and experts in the field of feminist art history. Withers's enthusiastically received lecture, titled “The Aha! Factor: Learning from Life's Unscripted Moments,” focused on the growth and shaping of the feminist art history movement in Washington, DC, and at UM, from the 1970s through the 1990s. A reception celebrating Withers' contributions followed.

Invited speakers in the first two years of our Distinguished Alumni Lecture Series will include Christa Clarke (in fall 2006; see alumni profile on page 24); Susan Libby (M.A. 1987, Ph.D. 1996); and Elissa Auther (M.A. 1993, Ph.D. 2000). Others of you will be hearing from us too!



Art Library

The Art and Architecture Libraries are part of the larger University of Maryland Libraries system. As such they offer the best of both worlds, providing intimate spaces with focused collections and personalized services, while offering many services and electronic resources that are administered centrally across all libraries.

The Art Library is located in the Art-Sociology Building. It is in close proximity to the Art Department, the Art History and Archaeology Department, and the University Gallery. The Architecture Library is across the street in The School of Architecture, close to the School's Architecture, Planning and Preservation programs. In the future, it is hoped that there will be an opportunity to bring these collections together under one roof.

The collections have developed in support of the curricula. While well-balanced, overall, the collection displays its strengths in the areas of classical archaeology; art and architecture from Europe, America, and the Far East; and photography. In response to changing curricula and new areas of scholarship, the librarians work to develop collections that support these changing interests and needs. For example, in recent years, library resources have been expanded in the specific areas of non-Western art (Africa, Latin America, Chinese, Islamic); Eastern and Central European art and architecture; art/architecture and technology; gender studies; historic preservation and landscape architecture; contemporary art and architecture.

Several formats are represented in the collections, including books, serials, exhibition catalogs, theses, catalogues raisonnés, microforms, maps, CDs, and electronic resources. However, some related collection material is located elsewhere on campus, including audio-visual titles that are centralized in Non-Print Media Services <<http://www.lib.umd.edu/NPRINT/nprint.html>> at Hornbake Library; maps and government docu-

ments that are centralized in the Government Documents/Map Unit <<http://www.lib.umd.edu/GOV/>> at McKeldin Library; and preservation titles from the National Trust for Historic Preservation Collection <<http://www.lib.umd.edu/NTL/>> at Hornbake Library.

One of the most rapidly growing areas in the library collections is electronic resources. The University community has on-site and remote access to hundreds of electronic databases through the Libraries' portal named Research Port. In the subject areas of art and architecture, a few of the significant electronic resources include Art Index Retrospective, Art Abstracts, Bibliography of Asian Studies, Dyabola, Iter, Artbibliographies Modern, Grove Art, Design and Applied Arts Index, Avery Index to Architectural Periodicals, L'Année Philologique, and Index of Christian Art. In the last two years, some significant and unique titles have been added to this rich suite of resources:

Digital Sanborn Maps, 1867–1970

Fire insurance maps are a core resource for documenting the development of neighborhoods over time. Founded in 1867, the Sanborn Map Company was the primary American publisher of fire insurance maps for nearly 100 years. They show lot numbers, square footage of lots, street addresses, which lots have buildings and their shape and materials. They indicate the type of construction, property lines, and the number of storeys. They can narrow the date when a building was constructed. They can be used to track demolition, recent construction and alterations. They identify plot numbers necessary to access deed and other civil records. This digital product provides access to the maps in the Maryland and District of Columbia areas. Users have the ability to easily manipulate the maps, magnify and zoom in on specific sections, and layer maps from different years.

Artnet, 1985–present

This resource offers sale results for more than 2.9 million artworks sold through 500 auction houses in 28 countries. It includes more than 600,000 color images. And works from over 180,000 artists are represented. It is searchable by artist, title of work, auction house, medium, size, date of execution, and date of sale.

ARTstor

To some degree, ARTstor is an outgrowth of the earlier MESL (Museum Educational Site Licensing) and AMICO (Art Museum Image Consortium) projects. It is a growing repository of digital images, now close to 5,000,000 in number, from across many periods and cultures. Architecture, painting, sculpture, photography, decorative arts, design, and other forms of visual culture are represented. An important feature of this resource is the many tools it provides that enables the active use of images for scholarship, teaching, and learning. Its Offline Image Viewer allows the registered user to access ARTstor content from any computer.

The Architecture Library has a Special Collections Room with two collections:

Rare Books

Approximately 1000 rare and/or special books and folios includes original editions and facsimiles of standard architectural treatises (Vitruvius, Palladio, Claude Perrault, J. N. Durand, and Isaac Ware, among others). This collection is strong in important 20th-century European imprints, having many scarce original editions (e.g., writings by J. J. Oud, Adolf Loos, Le Corbusier, and Walter Gropius, among others).

World's Fair Collection

A collection of books, graphic materials, and ephemera (maps, pamphlets, postcards, souvenir cards, etc.) relating



A glimpse from the art library's upper level of the myriad resources available.

to world's fairs and international exhibitions ranging from the 1851 Crystal Palace Exhibition in London to the present. Holdings are strongest for the 1851 London exhibition, the 1876 Philadelphia exhibition, and the 1893 Chicago Exposition.

A portion of this collection is acces-

(continued from page 8)

included thirty-four paintings from private and public collections in the United States and Europe. During the past academic year Wheelock gave the following public lectures: "Classical Heroes and Dutch Burghers: The Portrait World of Jan de Bray," Currier Museum of Art, Manchester, New Hampshire; National Gallery of Art; and Speed Museum of Art, Louisville, Kentucky; "Gerard ter Borch: Sensuous Satins and Suits," Kalamazoo Institute of Arts, Michigan; "Rembrandt's Late Religious Portraits," National Gallery of Art and The J. Paul Getty Museum; "Dealing with Life's Unsettling Moments in the Dutch Arcadia," The John and Mable Ringling Museum of Art, Sarasota, Florida; "Drama in the Sky: Rubens' *The Fall of Phaeton*," The National Gallery, London; "Johannes Vermeer's *Woman Writing a Letter with*

her Maid," National Gallery of Ireland; "A Passion for Rembrandt," Milwaukee Art Museum; "Dutch Still Life Painting," Corcoran Gallery of Art, Washington, DC; "Rembrandt: the Artist and his Collection," The Theodore L. Low Lecture, Walters Art Museum, Baltimore; and the Cooper-Hewitt National Design Museum; "The Still Lifes of Pieter Claesz: Visual Feasts that Delight the Eye and Whet the Appetite," National Gallery of Art; and "Courtship and Seduction in the Art of Frans van Mieris," National Gallery of Art. Finally, in January he participated in a symposium on collecting old master paintings at the Portland Museum of Art. This past year Wheelock published an essay on "Color Symbolism in Seventeenth-Century Dutch Painting," in *The Learned Eye: Regarding Art, Theory, and the Artist's Reputation*, edited by Marieke

tions and Research.

In addition to outstanding collections, the Art and Architecture Libraries provide many services that support the work of students and faculty:

- Copy/Printing Centers

Each library has black-and-white copier/printers and the Art Library has a color copier/printer.

- Library Instruction

Librarians are available for library instruction and faculty are encouraged to schedule tailored instruction for their specific courses.

- Reference

In-person, email, and chat reference is available.

- Interlibrary Loan
- E-Reserves for Course Readings
- Exhibitions

Library exhibits complement current Art Gallery shows, highlight faculty achievement, spotlight our collections, and mark significant events.

With outstanding collections and user-friendly and convenient services, the knowledgeable and dedicated staffs of the Art and Architecture Libraries welcome all users.

van den Doel et al., Amsterdam, 2005. He also wrote an essay on "Accidents and Disasters" for *Time and Transformation in Seventeenth-Century Dutch Art*, a traveling exhibition organized by Susan Kuretsky for Vassar College, the John and Mable Ringling Museum of Art, and The Speed Art Museum. His major publication was *Flemish Paintings of the Seventeenth Century*, the catalogue of the collection of Flemish paintings at the National Gallery of Art. Wheelock, who had been researching and writing this book for some sixteen years, greatly benefited from the wonderful insights of a number of UM graduate students who worked with him over the years, including Phoebe Avery, Barbara Evans, Anthony Geber, Quint Gregory, Sohee Kim, Suzanne May, Penny Morrill, Aneta Georgiesvska-Shine, Sally Wages, and Lynn Widmann.

Visual Resources Center

In retrospect, the 2005–2006 academic year will probably be recognized as the year in which the Department of Art History and Archaeology effectively crossed the "digital divide" in classroom teaching. Over half of our classes were taught with digital images last year; more will be converted to digital format for fall 2006.

The slide room, usually a bustling space with lots of activity and quiet conversation, is now often empty and is beginning to be viewed as a comfortable place for impromptu meetings.

In contrast, the workroom in the back of the VRC, with its multiple computers and scanners, is livelier than ever as faculty, staff, and students scan images, create PowerPoint presentations, and make

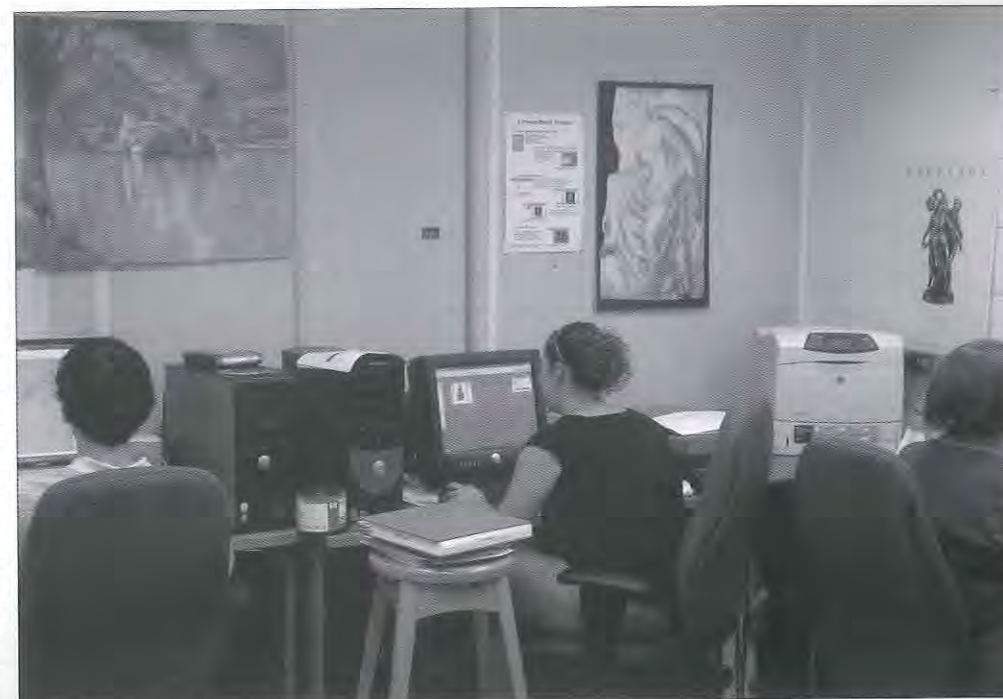
Web pages to provide links to online study materials for students.

Digital images for teaching are readily available in a number of collections.



Quint Gregory was recently promoted to Coordinator of User Services for the VRC.

Most of the images used for art history lectures are from the VRC's own searchable database, created from images requested by faculty for their courses. Selected images can be transferred directly from the database into PowerPoint and other software applications. Special collections of images, such as a set of 3,500



The VRC hummed with activity this summer, as student assistants scanned and color-checked digital images in preparation for the courses offered in the autumn.

Islamic photos purchased several years ago and personal collections donated to the department, are being added to the VRC collection.

Faculty and students also use the ARTstor image database, an extensive collection of images created by the Mellon Foundation and licensed by the University Libraries when it became available two years ago. ARTstor contains more than 300,000 images and continues to add quality works in myriad fields. VRC staff have been among the earliest users of this database. Lauree Sails and Quint Gregory presented "ARTstor and/or PowerPoint: New Options for Teaching with Images," introducing ARTstor to a wider audience at the University's *Teaching With Technology* conference in 2005. Lauree Sails used ARTstor's Off-

line Image Viewer to teach both "Early Medieval Art" and "Gothic Art" during the 2005–2006 academic year. The VRC will also participate in the University's trial of ARTstor's image hosting program for personal collections of members of the department.

The transition to digital media has created new challenges and responsibilities for VRC staff. We are delighted to announce that Quint Gregory, Visual Resources Center Curator since 2001, has assumed the newly-created position of Coordinator, User Services for the VRC. In this role, Quint coordinates all classroom-related technology matters for the department. His aptitude for digital media, combined with his

teaching experience and ability to help others use new technology, has been an important factor in the department's success in teaching with technology.

As the department has transitioned from reliance on slides to digital media, the VRC has become an informal "collaboratory," where people share ideas and help one another deal with the challenges, technological and otherwise, presented by teaching and research. This informal evolution is indicative of one of the positive and promising features of the digital revolution—increased communication and collaboration among individuals and organizations at many levels of the university and society. Continuing support for such collaboration remains a primary goal for the VRC.

ADRIENNE CHILDS
(M.A. 1999, Ph.D. 2005)

Adrienne Childs received a Ph.D. in May of 2005 after having successfully defended her dissertation, "The Black Exotic: Tradition and Ethnography in Nineteenth-Century Orientalist Art." Adrienne is now serving as Curator in Residence at the David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora at the University of Maryland. She is also adjunct teaching in the Department of Art History and Archaeology. Adrienne is a contributing author for the upcoming Oxford Press *Encyclopedia of African American Art* and her article "Sugarboxes and Blackamoors: Ornamental Blackness in Early Meissen Porcelain" is scheduled to appear in a forthcoming edited volume.



Adrienne Childs greets David C. Driskell at the opening of his exhibition, *Reflections and Memories*, held at Lafayette College in Easton, Pennsylvania this past winter.

News from Alumni

Mary Jo Agerstoun (Ph.D. 2004)

Mary Jo Agerstoun and Elissa Auther (M.A. 1993, Ph.D. 2000) are co-editing a thematic, special issue of the *National Women's Studies Association Journal* on feminist activist art, as part of a large international multi-year feminist art project coordinated from Rutgers University. The publication will appear in March 2007. Professor Renée Ater will contribute a review of four important books on African American art that assesses these texts in terms of how (or if) they address feminist activist art by African American women artists. The issue will also feature a forum of prominent feminist critics and artists on the past and future of feminist activist art, including Martha Rosler, the Guerrilla Girls, subRosa, Mary Flanagan, Amelia Jones, and Gayatri Chakravorti Spivak. With Patricia Watts, founder of ecoartspace, Mary Jo is co-curating a project on environmental art to include an exhibition, a symposium, a book and a web presence to open in 2008 in South Florida, at a venue to be confirmed shortly. Mary Jo reports that she moved to West Palm Beach in 2004 and highly recommends South Florida, adding that she doesn't miss the Washington, DC area at all!

Heidi Applegate (M.A. 2001)

Heidi Applegate has received the Smithsonian American Art Museum's Wyeth Foundation Predoctoral Fellowship for academic year 2006–2007, which will enable her to work on her dissertation "Staging Modernism at the 1915 San Francisco World's Fair."

John Beshoar (M.A. 2000)

John Beshoar has been teaching Art History II (proto-Renaissance to twentieth-century art) in the Art Department at Montgomery College, Rockville Campus, for the past three and a half years. In September 2005 he was promoted from Lecturer to Adjunct Professor and in October his book on a local sculptor,

The Genius of Sarah Silberman: A Lifetime Student of Sculpture, was published by the Montgomery College Foundation. Besides the text, which covers Silberman's 75-year career from her days at the Pennsylvania Academy of Fine Arts and the Corcoran to the present, the publication includes close to 100 of John's pictures documenting her work. John has been taking courses in studio art at UM and Montgomery College since 1994 and is about ready to start showing his own sculpture in local art exhibitions.

Letty Bonnell (M.A. 1984, Ph.D. 2002)

An affiliate assistant professor in the Fine Arts Department at Loyola College in Maryland, Letty Bonnell also supervises the visual resources collection and the students who keep it running. In this second capacity, she is currently organizing the transition from slides to digital images. In her spare time over the past four years Letty has helped to design, construct, and paint sets for her son's ice skating production team.

William Breazeale (Ph.D. 2005)

As associate curator at the Crocker Art Museum, Sacramento, California, William Breazeale organized an exhibition on nineteenth-century Dutch painting entitled *Waiting for Van Gogh* that opened on April 1. He has also overseen the acquisition for the museum's permanent collection of two Renoir terracottas and two nineteenth-century paintings, a female portrait by the Viennese painter Josef Danhauser and *The Artist in his Studio* by the Provençal painter Edouard-Antoine Marsal.

Charles Brock (M.A. 1994)

The exhibition that Charles Brock has been working on for several years opened this spring at the National Gallery of Art, where he is Assistant Curator of American and British Art. *Charles Sheeler: Across Media* was on view in the East Building



Charlie Brock poses next to Charles Sheeler's *Classic Landscape* (1931), a recent acquisition by the National Gallery of Art and the centerpiece of his exhibition *Charles Sheeler: Across Media*.

from May 7–August 27, 2006, before traveling to The Art Institute of Chicago and the Fine Arts Museums of San Francisco, M.H. de Young Memorial Museum. The show is the first to focus exclusively on the complex, often paradoxical relationships among photography, film, drawing, printmaking, and painting that were so central to Sheeler's art. As part of the publicity programming for the exhibition, on May 17 Susan Stamborg interviewed Charlie on National Public Radio's Morning Edition.

Deborah Clearwater (M.A. 1996)

Deborah Clearwater's review of *The Bowl is Already Broken: A Novel* by Mary Kay Zuravleff appeared in the September/October 2005 issue of *Museum News*. The University of Maryland art history community will recognize many of the thinly-veiled locations and stock museum characters in this lively and human story about curators running amok at the fictionalized Asian museum on the National Mall.

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

In June Julia Dabbs was given tenure and promoted to Associate Professor of Art History at the University of Minnesota, Morris. In November 2005, *Aurora: The Journal of the History of Art* published her article entitled "Sex, Lies, and Anecdotes: Gender Relations in the Life Stories of Italian Women Artists, 1550–1800." Julia's proposal for a publication called *Life Stories of Women Artists, 1550–1800: An Anthology* has been accepted by Ashgate Publishing Company. The book will be a compilation of fifty biographies of mainly European artists, most of which will be translated into English for the first time.

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

In spring 2005 Southwest Missouri State University awarded Billie Follensbee tenure and promotion to Associate Professor. Additionally, she received a 2005 "College Excellence in Research

Award." She has developed three advanced service-learning courses ("Art of Africa," "Art of the Americas," and "Art of Mesoamerica"), in which students research art and artifact collections that have been donated to local museums (which have limited budgets and no resources to research them themselves); then the students write exhibit and catalogue texts for the objects as part of their course projects and as a service to the museums. The students' projects are exhibited in the Department for the semester following the course and their texts are incorporated into a public exhibit of the actual objects. Billie has written "The Child and the Child-Like in Olmec Art and Archaeology"; dedicated to the memory of Dr. Mark Sandler, who formerly taught Asian art at UM, the essay appears as a chapter in the book *The Social Experience of Childhood in Ancient Mesoamerica*, edited by Traci Ardren and Scott R. Hutson and published by the University of Colorado Press in April 2006.

Aneta Georgievska-Shine (M.A. 1993, Ph.D. 1999)

During 2005, Aneta Georgievska-Shine continued to teach as an adjunct faculty member of UM's Department of Art History and Archaeology and the Department of Art. Her course offerings included an upper division course on methods of art historical research as well as on art theory. Outside the university, she designed and presented a series of lectures on the artistic centers in seventeenth-century Holland for the Resident Associates Program of the Smithsonian Institution. She also gave several guest lectures for the docent training programs at the Baltimore Museum of Art and at the Walters Art Museum, ranging in subjects from northern renaissance painting to minimalism and conceptual art. Last but not least, she was a moderator during a study day for historians of seventeenth-century Dutch art organized at the National Gallery of Art in conjunction with the exhibition on Gerard ter Borch (January 2005). Aneta's recent publications

CHRISTA CLARKE
(M.A. 1990, Ph.D. 1998)

Christa Clarke, Curator of Africa, the Americas and the Pacific at The Newark Museum, organized *Power Dressing: Men's Fashion and Prestige in Africa*, on view at Newark from October 19, 2005 through February 5, 2006. The exhibition, which was accompanied by a catalogue, featured fifty examples of spectacular male attire from across the continent, from Morocco to South Africa, representing over a century of fashion. Dr. Ekpo Eyo served as a member of the exhibition's honorary committee, which was chaired by Nigerian author Chinua Achebe, Senator Barack Obama and Congressman Donald Payne. *Power Dressing* travels to the Parrish Art Museum in Southhampton, New York, the Museum of International Folk Art in Santa Fe, and the Memphis Brooks Museum in Tennessee. Clarke's current

exhibition, *Another Modernity: Works on Paper by Uche Okeke*, explores the development of modernism in Nigerian art through the work of one of the country's foremost artists, bringing together thirty works on paper spanning the period from the late 1950s to the early 1970s. Upcoming exhibition projects include a collaboration with artist Willie Cole using Newark's African art collection to explore issues of memory and identity. Clarke was elected to the Board of ACASA (Arts Council of the African Studies Association) and to the Board of the Visual Arts Center of New Jersey. She continues to serve as Exhibitions Reviews Editor of *African Arts* and on the Professional Standards Committee of the AAMC (Association of Art Museum Curators).



Christa Clarke (left) celebrated the opening of her exhibition *Power Dressing* with former UM faculty member Dr. Ekpo Eyo (right) and his wife Augusta (center).

include reviews of Kristin Lohse Belkin and Fiona Healy, *A House of Art: Rubens as Collector* (2004), for the *Historians of Netherlandish Art*, <http://www.hnanews.org>, May 2005, and Wayne Franits, *Dutch Seventeenth-Century Genre Painting: Its Stylistic and Thematic Evolution* (2004), *Kunstform*, <http://www.historicum.net>, December 2005. She also wrote an exhibition review for *artUS*, a journal on contemporary art and criticism. Her article on Rubens's painting *Samson and Delilah* is forthcoming in *Word and Image*. Aneta's book-length manuscript on Rubens's mythological paintings is under consideration for publication by an academic press.

Emily Hage (M.A. 1999)

As Andrew W. Mellon Curatorial Fellow at the Philadelphia Museum of Art, Emily Hage co-curated *Beauford Delaney: From New York to Paris*, on view from November 13, 2005 to January 29, 2006. In September 2005 she presented her paper, "Exhibiting Ephemerality: Art Museums and the Hybrid Nature of Dada Art Journals" at *Elective Affinities, the Seventh Annual International Conference on Word & Image Studies*, held in Philadelphia.

Janet A. Headley (Ph.D. 1988)

Janet Headley, Chair of the Fine Arts Department at Loyola College in Maryland, has been promoted to Full Professor.

Lynne Johnson (M.A. 1981, Ph.D. 1992)

After almost two decades at Goucher College, Baltimore, Maryland, Lynne Johnson is currently beginning her third year in the art department at Wake Forest University, teaching the Renaissance and Baroque periods, with new courses in Italian Trecento and eighteenth-century art added to this past year's catalogue. When not in the classroom, Lynne has been practicing and performing Mozart's Requiem with the College Chorale as part of the worldwide observances of the 250th anniversary of the composer's birth.



Paula Martino (center) led a group of students from the College of Southern Maryland on a tour of ancient Mediterranean art and architecture.

Jason David LaFountain (M.A. 2004)

Jason LaFountain is currently at Harvard, pursuing a Ph.D. under the direction of Jennifer Roberts. At *Word and Image: Visual Dialogues, the Sixth Annual Graduate Humanities Forum Conference* held at the University of Pennsylvania, February 16–17, 2006, he presented "Cotton Mather's Reading and Writing on Art." Later this past spring he gave a paper entitled "On the 2- and/or 3-Dimensional / Abstract and Concrete in Puritan Art" at Yale's symposium *The New American Art History: Against the American Grain*.

Kuo-Sheng (Grayson) Lai (M.A. 1999, Ph.D. 2006)

At the 2006 annual conference of the International Association of Asian Studies in Baton Rouge, Grayson Lai presented his paper, "Learning from Japan and Maintaining National Pride: Early

Twentieth-Century Chinese Painting." Grayson recently received a two-year appointment for a highly competitive position as post-doctoral researcher at the National Cheng Kung University.

Susan Libby (M.A. 1987, Ph.D. 1996)

Susan Libby is Associate Professor of Art History and Department Chair at Rollins College in Winter Park, Florida. Her essay, "Je préfère le bizarre au plat: Ossian et l'originalité" (translated by Jeanné Bouniort), appeared in the exhibition catalogue *Girodet 1767–1824*, edited by Sylvain Bellenger (Paris, 2005). As part of the Girodet exhibition's programming at the Chicago venue, she presented "Between the Bizarre and the Flat: Girodet, 'Ossian,' and the Role of the Artist in 1802," at the Art Institute in February. "A man of nature, whom the wisdom and principles of the French nation have torn from the yoke of despotism: Race, Ideology, and the Return

of the Everyday in Girodet's Portrait of Belley," is forthcoming in *Performing the Everyday: The Culture of Genre in the Eighteenth Century*, edited by Elise Goodman, University of Delaware Press, 2006. Susan made the presentation "The Form of Content and the Content of Form," as part of the session *Culture Wars*, for the *Seventh International Conference on Ethics across the Curriculum*, in Sarasota, Florida in November 2005. Susan received a 2005 Arthur Vining Davis Fellowship, for excellence in teaching, and a Sabbatical Research Grant, for academic year 2005–2006.

Paula Martino (M.A. 2005)

After receiving her master's degree in May 2005, Paula Martino took a long awaited vacation to Italy visiting Rome, Florence, Venice, Ravenna, Padua, Bologna, and Milan. Paula continues to enjoy teaching art history as an adjunct professor at the College of Southern Maryland where her survey course, "Art of the Ancient Americas," was officially added to the course catalogue this spring. In addition to teaching on-campus, Paula takes students abroad on travel study courses to Italy, Greece, and Central America (where she finally learned to scuba dive). Innovative teaching strategies continue to motivate and challenge her creativity and this past summer she developed a Web-based art history course that can be taught concurrently to English- and Spanish-speaking students. Among other scholarly pursuits, Paula presented the paper, "Ideas from Egypt? An Eternal Repast on a Minoan Sarcophagus," at the *Interdisciplinary and Multi-Cultural Conference on Food Representation in Literature, Film, and the Other Arts* held at the University of Texas at San Antonio in February 2006 where post-presentation discussions led her to a new project. She is currently doing research in hopes of publishing an article on the representation of trees in Minoan art. Her investigations were on hold for the month of June because she was invited by the National Science Foundation to participate in a week-long seminar on chemistry in art. The seminar included a

day-long workshop in a conservation lab at a major museum and a session in the technique of *buon fresco* painting. Immediately following the seminar, Paula took students abroad once again. On this voyage she and ten students visited Rome, Tivoli, Pompeii, Capri, Sorrento, Delphi, and Athens to study ancient Greek and Roman art and architecture. Life is good!

Minnie Micu (M.A. 2001)

The Smithsonian International Traveling Exhibition Service (SITES) Office of Scheduling and Exhibitor Relations recently welcomed a new staff member—Scheduling Associate Minnie Micu. Minnie joins SITES after previously working with antiques and Asian art at a Washington, DC auction house.

Penny Morrill (Ph.D. 2001)

Penny Morrill gave a presentation in July at the International Congress of Americanists in Seville, Spain. The session, *Cultural Interactions: Creating a New Art in the Americas*, was organized by Samuel Edgerton and Eloise Quinones Keber; Penny's paper was entitled "Sibyls and Prophets at San Agustin, Acollman: To Whom did They Prophesy?"

Julia R. Myers (Ph.D. 1989)

Julia Myers is a professor of art history at Eastern Michigan University, where she is currently organizing an exhibition on the African American artist Charles McGee for the University Art Gallery, to open in 2009. She also serves as undergraduate coordinator for the art department. Her article "Catherine Shinnick: Nature's Disciple" will be published in *Ceramics Monthly* sometime in 2006.

Frances M. Parsons (M.A. 1974)

Frances M. Parsons, affectionately known as "Peggy," is retired Associate Professor of History of Art and Coordinator of International Collections at Gallaudet University in Washington, DC. She is also an international traveler, former Peace Corps volunteer, and the

author of three books. She was the guest speaker at the Northern Virginia Association of the Deaf's general meeting on March 9, 2006. Peggy sends a shout out to Dr. Don Denny who was her favorite professor and advisor.



Peggy Parsons holds her three books and her hearing dog, a miniature pinscher.

Akela Reason (M.A. 1993, Ph.D. 2005)

In April 2005 Akela Reason received a Davidson Family Fellowship of the Amon Carter Museum for research contributing to the revision of her Ph.D. dissertation on Thomas Eakins as a first book.

Debora Anne Rindge (Ph.D. 1993)

Debora Rindge is Assistant Professor of Art at North Central College in Naperville, Illinois. In 2004 two articles she co-authored appeared: "English 116: Freshman Seminar: Writing and Photography" (with Anna Leahy) in *Composition Studies Special Issue: Composition in the Small College* and "A Tom Lea Retrospective, 1907–2001" (with William R. Thompson) in *American Art Review*.

Kerry Roeder (M.A. 1999)

Kerry Roeder was one of two graduates of the Maryland program to represent the Department at *The New American Art History: Against the American Grain*, Department of the History of Art, Yale University, April 29, 2006, where she gave her presentation "Wide Awake in Slumberland: Dreaming, Childhood, and Fantasy in the Comic Strips of Winsor McCay." She was recently a research assistant at the Corcoran, working on the museum's upcoming systematic catalogue of its collection of American art. Kerry is the recipient of a Predoctoral Fellowship at the National Portrait Gallery, which will allow her to advance her dissertation "Cultivating Dreamfulness: Fantasy, Longing, and Commodity Culture in the Work of Winsor McCay" at the University of Delaware.

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

Last autumn for the radio program "This Week at the National Gallery," Sally Shelburne, a staff lecturer in the Education Division at the museum, participated in a continuing series about works in the museum's six-acre Sculpture Garden, including talks on Alexander Calder's *Cheval Rouge*, Louise Bourgeois's *Spider*, and Scott Burton's *Six-Part Seating*. The show is produced by the Office of Press and Public Information and the Audio Visual Services Department at the NGA, and is heard on WGMS Radio 104.1 FM in the Washington area, every Sunday morning at 10:43 a.m., and on WBJC Radio 91.5 FM in the Baltimore area, every Saturday afternoon at 12:55 p.m.

Seojeong Shin (Ph.D. 2006)

Shortly before completion of her degree, the UM Graduate School awarded Seojeong Shin a Goldhaber Travel Grant to travel to the Southeast Conference Association for Asian Studies, held in Atlanta, January 20–22, 2006. At the conference Seojeong presented her paper, "A Printed Album of Landscapes, Illustrations of Taiping Prefecture (1648) by the Seventeenth-Century Chinese Scholar-Artist, Xiao Yuncong (1596–1673)."



Sally Shelburne and David Gariff pose in front of Max Ernst's sculpture *Capricorn* (1948/1975) at the National Gallery of Art, where they work in the Education Department with other UM alumni Donna Mann and Philip Leonard.

Christopher Slogar (M.A. 1997, Ph.D. 2005)

Christopher Slogar has accepted a tenure-track position as Assistant Professor of Art at California State University, Fullerton.

Elizabeth Tobey (M.A. 1997, Ph.D. 2005)

Elizabeth Tobey graduated in May 2005, but hasn't strayed very far from the Art/Sociology Building at UM as she is right across the courtyard in the Benjamin Building. Liz has continued to work for the College of Education as Project Coordinator for *Landmarks and Legacies*, the College's history project. During the past year, Liz has been doing research in

the University Archives on the history of the College of Education; she is currently writing a narrative that will be posted online. In addition to doing archival research, she set up an oral history project to interview past faculty, staff, and students of the College. Go to <http://www.education.umd.edu/HistoryProject> to view



Jane Van Nimmen and David Alan Brown wrote *Raphael and the Beautiful Banker* together.

the *Landmarks and Legacies* site. Liz has also been volunteering at Belair Mansion and Stable in Bowie, MD, known as the "cradle of thoroughbred racing," helping to do research on the stable's history that can be used in creating new exhibits. In 2006 Liz hopes to find permanent work in the museum world and also to return to Italy at some point to continue her research on the *palio*.

Andrea Van Houtven Velasco (M.A. 1995, Ph.D. 2002)

Andrea Velasco is an instructor at the Fundación Claves de Arte in Madrid, Spain, where she currently teaches a course called "The Language of Art." The curriculum is designed both for art professionals who want to improve their communication skills in English and the intermediate or advanced English student who has an interest in art and its related business activities. The course's objective is to increase students' ability to talk about art and artists in English and to introduce them to the English-speaking world of auctions, commercial galleries and art fairs, major museums, and other art-related private and public institutions.

Jane Van Nimmen

Jane Van Nimmen is a former curator and art librarian who currently works as an independent scholar in Vienna. *Raphael and the Beautiful Banker: The Story of the Bindo Altoviti Portrait*, which Jane co-wrote with National Gallery of Art curator David Alan Brown, was published by Yale University Press in September 2005. In support of the book, the authors presented lectures in Washington, London, and Munich.

Ann Prentice Wagner (Ph.D. 2005)

Ann Wagner has successfully defended her dissertation, "Living on Paper": Georgia O'Keeffe and the Culture of Drawing and Watercolor in the Stieglitz Circle." She would like to convey her thanks to the UM Art History and Archaeology community for their unstinting support during her graduate work. She has recently written an article for the *Archives of American Art Journal*. Ann is thrilled to report that she has accepted the position of Curator at the Washington County Museum of Fine Arts in Hagerstown, Maryland.

Dennis P. Weller (Ph.D. 1992)

Dennis Weller was recently named chief curator at the North Carolina Museum of Art, Raleigh. Dennis presented a paper at last year's CAA in Atlanta, "The



Drawings of Jan Miense Molenaer: In Emulation of Bruegel," and reviewed the reinstallation of the Renaissance and Baroque galleries at the Walters

Art Museum ("Inside a Palace of Wonders") in the December 2005 issue of *Apollo Magazine*. He presented the lecture "Dutch Genre Painting: Clever Fictions and Daily Life" at the National Gallery of Art in July 2006.

Bryan J. Zygmunt (Ph.D. 2006)

It has been a busy and productive year for Bryan J. Zygmunt. A Henry Luce Dissertation Research Award and a position as a Visiting Scholar at the National Portrait Gallery from January 2005 until March 2006 provided the opportunity to complete important archival research for his doctoral dissertation, "Portraiture and Politics in New York City, 1790–1825: Stuart, Jarvis, Trumbull, and Vanderlyn." Although busy teaching during the summer of 2005, he found time to make a



Bryan Zygmunt made a pilgrimage to Saunderstown, Rhode Island, to visit the birthplace of Gilbert Stuart, one of the subjects of his dissertation on early American portraiture.

pilgrimage to Newport, Rhode Island, the birthplace of Gilbert Stuart. In addition to teaching in the Department of Art History and Archaeology, Bryan also taught at The George Washington University during autumn semester 2005. He delivered the paper, "The Curious Case of the Jay Commission: Vanderlyn and Burr, Trumbull and Hamilton" at the eleventh annual *Philadelphia Symposium on the History of Art* this past March. The recipient of two teaching awards during the 2003–2004 academic year, in 2005 Bryan was also the first recipient (with

Flora Vilches and Quint Gregory) of the Kathy Canavan Award for significant contributions to departmental community life. Bryan defended his dissertation in April 2006 and has accepted a tenure-track position at Northwest Missouri State University, to begin this fall. In addition to his pursuits of scholarship and teaching, Zygmunt has managed to shave two strokes off his golf handicap in the past year. If such steady progress continues, he should be a scratch golfer sometime around 2020. Watch out, Tiger Woods!

Forty Years of Theses and Dissertations

Clara Gouin is the first recipient of an advanced degree from the Department of Art History and Archaeology. Clara began her graduate studies at UM in 1962, working with the Americanist art history professor Dr. Francis Grubar. Between working and becoming a new mother, she finished her course require-



ments and defended her Master's thesis in 1965. Clara's husband was also a graduate student at the time—in the Horticulture Department—and he went on to get his

Ph.D., joined the UM faculty, and was the Chairman of the Department for six years. He's currently a Professor Emeritus and does consulting work in horticulture. Clara, on the other hand, became very involved in environmental work while raising their two daughters. She started the organization known as GASP (Group

Against Smokers' Pollution) which eventually had chapters all over the country and made a lot of progress in cleaning up the air indoors. As a result, she was often a guest on network talk shows and a public speaker. Clara eventually took more classes at UM, and then completed work on a Master's in Landscape Architecture at Morgan State University. Presently she is a Registered Landscape Architect and works as a Park Planner for Howard County, Maryland. Clara reports that her art history background has often come into play again over the past twenty years, as she specializes in historic restoration projects. Since her student focus was on

"In the early 60s when I attended art history classes, they were held on the top floor of the Francis Scott Key Building, not far from McKeldin Library. I remember having to climb two or three flights of stairs to get to class. There was no air conditioning and there were no such things as PowerPoint presentations—we looked at projected slides! The new art and architecture facilities were built after I got my degree."

nineteenth-century American art, familiarity with that era's art and architecture has been of great help when she is involved in restoring old mansions and vernacular buildings that are within the park system. Clara affirms that the experience of doing research and writing has a direct application to the work that she currently performs.

1965

Clara L. Gouin (MA)
"William Henry Powell, American Artist (1820–1879)"

1966

Jacob E. Ahrens (MA)
"Edwin Forbes"

Rosemary Butler Hopkins (MA)
"Clark Mills, the First Native American Sculptor"

1967

Dorothy R. Johnson (MA)
"Arthur Dove: The Years of Collage"

Henry A. Freedman (MA)
"The WPA Paintings of Jack Levine"

Moreland L. Stevens (MA)
"Charles Christian Nahl: First California Painter"

George T. Tussing (MA)
"Constable's Oil Sketches from Nature: How They Derived from his Academy Pictures"

1968

Peter Bermingham (MA)
"Jasper F. Cropsey: A Study of his Autumn Landscapes"

Margaret T. Haggerty (MA)
"David Smith: A Painter's Approach to Sculpture"

1969

Barbara J. Hochstetler (MA)
"The Early Iconography of the 'Pelican in her Piety'"

Bess L. Hormats (MA)
"The Critical Writing of Duncan Phillips"

J. Brooks Joyner (MA)
"The Drawing Development of Arshile Gorky: An Analysis of his Drawings from 1930 through 1948 and their Relationship to his Paintings and Painting Development"

Judith R. O'Sullivan (MA)
"Interaction of Text and Illustration in William Blake's *Songs of Innocence and Experience*"

1970

Ellen F. Eisenberg Dissanayake (MA)
"The Iconography of the Circle and Other Shapes in the Lithographs of Odilon Redon"

Ellen J. Schwartz (MA)
"Frederick Kiesler: His Life, Ideas and Works"

Shirley J. Schwarz (MA)
"A Late Roman Pavement Mosaic from Sirmium"

1971

Robert James Mullen (MA)
"Mexico: Sixteenth-century Dominican Churches and *Conventos* in Oaxaca"

Jane Van Nimmen (MA)
"The Early Lithographs of Theodore Géricault and their Historical Context: 1817–1819"

1972

Elaine Marie Banks (MA)
"A Late Black-figured Attic Epinetron"

- Christine M. Boeckl (PHD)
"Baroque Plague Imagery and Tridentine Church Reforms"
- Marian F. Brodsky (MA)
"Leon Berkowitz: Late-blooming Legend of Light"
- Patricia A. Burda (MA)
"Lucas van Leyden and the Power of Women"
- Lorna P. Carmel (MA)
"An Exploration of a Textile Pattern: Pearl Roundels Joined by Smaller Pearl Discs"
- Rachel A. Carren (PHD)
"From Reality to Symbol: Images of Children in the Art of Winslow Homer"
- Elena Ceccarelli (MA)
"Voyages to the Underworld in Es"
- Christa J. Clarke (MA)
"Styles and Symbolism of the Nnam Carved Monoliths of Cross River State, Nigeria"
- Judith L. Lyon (MA)
"An Historical and Stylistic Analysis of the Equestrian Figure in the Sculpture of the Ekiti Yoruba"
- Ignacio L. Moreno (PHD)
"Music and its Symbolism in Seventeenth-century Dutch Painting"
- Claire C. Patterson (MA)
"Simone Martini, the Lorenzetti, and the Development of the Nursing Madonna of Humility"
- Jean D. Pritchard (MA)
"Sumo as Subject Matter in Ukiyo-e"
- Heather M. Seneff (MA)
"The Shepherd's Houlette: A Study of the Depiction of Shepherds in Fifteenth-century Northern Art"
- Rafael Alas Vásquez (MA)
"The Representation of Purgatory in a Colonial Painting from Latin America"
- 1991**
- Tritobia Hayes Benjamin (PHD)
"The Life and Art of Lois Mailou Jones, American Artist"
- Julia K. Dabbs (MA)
"Games of Innocence and Experience: Jacques Stella's *Jeux et plaisirs de l'enfance*"
- Amy Elizabeth Day (MA)
"Gauguin's *Noa Noa*: Aspects of Narrative in Text and Image"
- Malia E. Finnegan (MA)
"Francois-Balthazar Solvyns: Artist and Ethnographer of India Between the Years 1793-1812"
- Shirley J. Friedlander (MA)
"Paula Modersohn-Becker: The Mother and Child Images"
- David M. Gariff (PHD)
"Giuseppe Grandi (1843-1894) and the Milanese *Scapigliatura*"
- Anthony Geber (MA)
"Prolegomena to a Typological Categorization of French Late Medieval Pieta Sculptures: 1400 to Mid-sixteenth Century"
- Susan Lewis Graage (MA)
"Max Klinger's *Monument to Beethoven*"
- Renée Kidd (MA)
"Art and Politics at Delphi: The Alkmeonid Temple of Apollo"
- David L. Olin (MA)
"Eastman Johnson's Representations of African-Americans: A New Sensitivity Toward the Individual"
- Karen N. Sinderson (MA)
"The Sculptural Context of Jacopo della Quercia's *Madonna of Humility*"
- Joan B. Stahl (MA)
"Commitment to Movement: Robert Rauschenberg's Collaborations with American Modern Dance Choreographers"
- Lee A. Vedder (MA)
"When sin with vanity had filled the works of men': Miltonic Allusion in the Political Caricatures of James Gillray"
- Edith H. Wyss (PHD)
"The Myth of Apollo and Marsyas in Italian Art, c. 1460-1575: The Images and their Meaning"

1992

- Martha A. Bari (MA)
"Helen D. Ling: Dealer, Collector, and Connoisseur"
- Lois A. Berdaus (MA)
"Form and Function: A Stylistic Examination of the Sources of the South Tympanum of St. Pierre at Moissac"
- Cheryl B. Cohen (MA)
"William Sidney Mount and the Politics of Representation"
- Henry D. Gregory V (MA)
"A Study of Meaning in Seventeenth-century Dutch Banquet Pieces"
- Lynne E. Johnson (PHD)
"The Religious Paintings of Piero di Cosimo"
- Travis B. Kranz (MA)
"The Idea of Race and Cultural Identity in the Paintings of Frida Kahlo"
- Markella C. Magoulas (MA)
"Wool-working Scenes on Fifth-century Attic Red-figured Vases: Defining Women and Their Attributes"
- Carolyn Williams McIntosh (MA)
"Constantine VII Porphyrogenitus: The Iconography of a Tenth-century Ivory"
- Nancy R. Pettigrew (MA)
"*Japonisme* as Exoticism: The Goncourt Brothers and Japanese Art"
- Lauree Sails (MA)
"Giotto's Portrayal of The Marriage of the Virgin Reconsidered: An Iconographic Analysis of Four Arena Chapel Frescoes"
- Courtney Ann Shaw (PHD)
"The Rise of the Artist/Weaver: Tapestry Weaving in the United States from 1930-1990"
- Dennis P. Weller (PHD)
"Jan Miense Molenaer (circa 1609/1610-1668): The Life and Art of a Seventeenth-century Dutch Painter"
- Carolyn Holly Wyte (MA)
"Edward Moran's Painting *Return of the Conquerors*: An Embodiment of Alfred Thayer Mahan's Theory of Sea Power"
- Mark F. Zaparka (MA)
"William Bartlett's Picturesque and Topographical Images of the Developing Landscape of Washington, DC"
- 1993**
- Renée Deanne Ater (MA)
"Image, Text, Sound: Aaron Douglas's Illustrations for James Weldon Johnson's *God's Trombones: Seven Negro Sermons in Verse*"
- Elissa Auther (MA)
"Gustave Courbet's *Sleep: Paresse et luxure* and the Threat of Tribadism in Mid-nineteenth-century France"
- Charles Moore Brock (MA)
"Describing Chaos: Willem de Kooning's Collage Painting *Asheville* and its Relationship to Traditions of Description and Illusionism in Western Art"
- Robert F. Echols (PHD)
"Jacopo Tintoretto and Venetian painting: 1538-1548"
- Aneta Georgievska-Shine (MA)
"*The St. Peter Icon* of Dumbarton Oaks Reconsidered"
- Laurie Donelson Gillman (MA)
"An Early Christian Mosaic in Corinth: Style, Iconography, and Meaning"
- Wendy A. Grossman (MA)
"Tradition and Transformation in African Photography: From Yoruba Ritual to Rotimi Fani-Kayode"
- Li-Ju Hong (MA)
"The Master with the Banderoles: His Use of Master E.S. Engravings and Techniques of Copying"
- Leslie Clayton Howard (MA)
"The Desert and the Garden: The Evolving Image of the Great Plains and the Landscapes of Carl Wimar and Worthington Whittredge"
- Katherine Alexander Mays (MA)
"A Quest for Honor and Status: The Criminal Activities of Michelangelo Merisi da Caravaggio"

- Akela M. Nigrelli (MA)
"Elihu Vedder's Conception of Edward Fitzgerald's *Rubaiyat of Omar Khayyam*"
- Sherry Louise Phillips (MA)
"Opening Pandora's Box: William Holman Hunt's *Lady of Shalott*"
- Miriam Belcher Ponder (MA)
"A Study of the Iconography of the Betrayal and Arrest of Christ Represented in Fourteenth-century French Manuscripts"
- Debra Anne Rindge (PHD)
"The Painted Desert: Images of the American West from the Geological and Geographical Surveys of the Western Territories, 1867-1879"
- Maria Amanda Sequiera (MA)
"Velázquez: The Social Position of the Artist in the Court of Philip IV of Spain"
- Norma Mitani Uemura (MA)
"Konrad Witz and the Council of Basel"
- 1994**
- Heidi Neoma Abbey (MA)
"The Greek Bride in Transition: Changing Nuptial Imagery on Black- and Red-figure Vases from Ancient Athens"
- Sarah E. Bellavance (MA)
"When Art Imitates Life: An Introductory Analysis of the Photography of Nell Dorr"
- Susanne Klejman Bennet (MA)
"The Washington Bronze Dionysos"
- Maria Anne Day (MA)
"Art Deco Reconsidered: Streamline Moderne in the Architecture and Sculpture at the 1939 New York World's Fair"
- Billie J.A. Follensbee (MA)
"When is a Jaguar not a Jaguar?: The 'Were-jaguar' Motif and Human Sacrifice in the Olmec Culture"
- Anne Heather Galler (MA)
"Caspar David Friedrich's *Times of the Day* Series: The Question of the Omitted Night"
- Maribeth Garnier (MA)
"Meiji Period Artistic Innovations in the Ceramics of Miyagawa Kozan (1842-1916): From Satsuma to Porcelain"
- Carol Hinds (PHD)
"The Judgement of Solomon: An Iconographical Motif in Early Medieval Art"
- Michelle Lynn Kloss (MA)
"The Genteel Tradition Illustrated: The Murals of the 1915 Panama-Pacific International Exposition"
- Puwen Lee (MA)
"Communing with the Ancients: A Study of the Seals of Wu Changshuo (1844-1927)"
- Marie Lynne Ott (MA)
"*Acropolis 702* as a Depiction of Athenian Ritual"
- Rachel Cropsey Simons (PHD)
"The Rohan 'Société Anonyme': A Study in Collective Creativity"
- Lee Ann Younger (MA)
"The Making of a 'Japanese-Parisian' Vanguard Artist: The Life and Work of Foujita, 1913-1929"
- 1995**
- Kathleen Crowe (MA)
"Catholic Connections to Jan Vermeer's *Christ in the House of Mary and Martha*"
- Scott Anthony Hamsik (MA)
"The Church of Saint-Michel d'Aiguilhe: Siting, Authenticity, and Sources"
- Susan Hathorn Jensen (PHD)
"Books of Hours as Icons: Devotional Imagery and Penance in Early Fifteenth-century Flemish Lay Prayerbooks"
- J. Minott Kerr (PHD)
"The Former Cluniac Priory Church at Paray-le-Monial: A Study of its Eleventh- and Twelfth-century Architecture and Sculpture"
- Pamela Potter-Hennessey (PHD)
"The Sculpture at the 1893 World's Columbian Exposition: International Encounters and Jingoistic Spectacles"
- Andrea Natalie Van Houtven (MA)
"The Spanish Humanist-painter Pablo de Cespedes: A Critical Analysis of his Painting Style and of his *Discurso sobre el templo de Salomon, acerca del origen de la pintura*"
- Catherine Lyn Whitney (MA)
"Occult Objects of Desire, Faith and Despair: Marsden Hartley's Private Language of the Still Life, 1910-1914 and 1929-1943"
- 1996**
- Penelope Jeannette Agodoa (MA)
"The Three Phases of Souleymane Keita: Motivational Forces on the Stylistic Changes in the Career of an Artist"
- James Richard Bowman (MA)
"Minoan Male Ritual: The Socialization of Cretan Youth"
- Roberta Walters Buchanan (MA)
"Emblematic Meaning in Paintings by Thomas Gainsborough"
- Mary E. Chambers (MA)
"Mithraic Frescoes from Caesarea Maritima"
- Deborah L. Clearwaters (MA)
"Occidentalism in Meiji Japan: The Hybrid Art of Mitsutani Kunishiro"
- Julia Roxana Guerra (MA)
"Gender and Ethnicity in Colonial Architecture from Guatemala"
- Pamela Rae Hall (PHD)
"To Pledge Allegiance: Oath Imagery and the Emergence of Modern Europe"
- Kimberly A. Jones (PHD)
"Resurrecting History: Jean-Paul Laurens and the Politics of History Painting during the French Third Republic, 1871-1914"
- Susan Houghton Libby (PHD)
"Originality, Imitation and Genius: A.-L. Girodet-Trioson and French Art Theory and Criticism, 1785-1824"
- Cynthia J. Mills (PHD)
"The Adams Memorial and American Funerary Sculpture, 1891-1927"
- Sally Smyser Shelburne (PHD)
"Jackie Ferrara: A Sense of Place in Life and Art"
- Jennifer L. Strychasz (MA)
"Telling the 'Truth': Chéri Samba and the Construction of Urban Female Identity"
- Linda Ann Thrift (MA)
"The Maryland Academy of the Fine Arts and the Promotion of the Arts in Baltimore, 1838-1839"
- 1997**
- Amy Elizabeth Decker (MA)
"The Historiated Relief Icon of St. George in the National Art Museum, Kiev"
- Tuliza K. Fleming (MA)
"The Harmon Foundation's Collection of 'Portraits of Outstanding Americans of Negro Origin'"
- E. Melanie Gifford (PHD)
"Style and Technique in the Evolution of Naturalism: North Netherlandish Landscape Painting in the Early Seventeenth Century"
- Kate M. Grandjouan (MA)
"Thomas Rowlandson and the English Dance of Death"
- Louise E. Martinez (PHD)
"Envisioning Sacred History: The Circumcision of Christ and the Presentation of Christ in the Temple in German Art, 1440-1525"
- Christopher Lawrence Slogar (MA)
"Stylistic Classification of the Oron Ancestor Figures (*ekpu*) of South-east Nigeria"
- Elizabeth MacKenzie Tobey (MA)
"The *Sala dei Cavalli* in Palazzo Te: Portraits of Champions"
- 1998**
- Christa J. Clarke (PHD)
"Defining Taste: Albert Barnes and the Promotion of African Art in the United States during the 1920s"
- Ferdinanda Paulina Florence (MA)
"Offerings of Faith: The Sacrifice of Isaac in Armenian Illumination and Ritual Sacrifice in Medieval Armenia"

Forty Years of Theses and Dissertations

Monika Hirschbichler (MA)
"The Crusader Paintings in the Gatehouse of Akronauplia, Greece"

Brandy Ann Robertson (MA)
"The Hellenistic Sculpture of Aphrodite, Pan, and Eros from the Establishment of the Poseidoniastes on Delos"

1999

Beryl C. Bland (PHD)
"The Yalalag Cross, a Multitude of Trees"

Adrienne L. Childs (MA)
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Mary Cassatt (1844–1926), *The Letter*, (detail) 1890–1891
Color drypoint and aquatint on laid paper, 17-3/16 x 11-15/16 in.,
National Gallery of Art, Washington
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For more information about the program, prospective students may contact Deborah Down, Graduate & Undergraduate Program Coordinator, telephone: (301) 405-1487 / email: dtdown@umd.edu or Professor Meredith Gill, Director of Graduate Studies, email: mgill@umd.edu

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