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-
In the early 1990s further cemented the relationship of university and conservators, 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. Colonna’s forum on K.S. Friedländer, 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 Fellows program contributes to strong connections with important Washington and Baltimore art museums and collections. And finally, many graduates of our program have enhanced institutional ties by seeking competitive professional positions in these museums, such as Smithonian 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 experts in geography and chronology (Heian and modern Japan; contemporary African; Italian Renaissance; contemporary Indian; Chinese and Asian; and ancient Roman). Perhaps even more important in our thinking, however, has been the potential they bring, in collaboration with others in the curatorial faculty, for future 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 art is yet to come, we are delighted to have Helène 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 Proemey

Faculty Listed by Fields

Arts of Africa and the African Diaspora

Profs. Renée Ater and Shonnann Hill

Arts of the Americas

Profs. Renee Ater, Franklin Kelly, William Presley, Sally M. Proemey, Joshua Shannan, Visiting Prof. Elizabeth Johns and Prof. Emerita Josephine Widmers

Arts of Asia

Profs. Jason Kuo

Arts of China

Prof. Yui Suzuki and Alicia Volk

Arts of Europe

Ancient

Professors Elizabeth Marlowe, Marjorie Venit and Prof. Emerita Marie Spino

Western Medieval

Prof. Emerita Don Demay

Renaissance and Baroque

Professors Anthony Colantonio, Meredith J. Gill, Arthur Wheelock and Visiting Prof. Richard Spear

Eighteenth and Nineteenth Centuries

Professors June Hargrove and William Presley

Arts of the Twentieth Century

Professors Renee Ater, Shonnann Hill, Steven Manbacher, Joshua Shannan, Alicia Volk and Prof. Emerita Josephine Widmers

Adjunct Faculty 2005–2006

Professor Martha Bari

Professor Hélène Bernier

Professor Adrienne Childs

Professor Ed DiCarbo

Professor Aneta Georgievka-Chine

Professor Quint Gregory

Professor Louis Mutch

Professor Greg Moczal

Professor Laurea Sula

Professor Lisa Strong

Affiliate Faculty

Professor Matthew G. Kirchenbaum. Department of English and Associate Director of Maryland Institute for Technology in the Humanities (MITH)

Professor Colonna discusses a 1690 painting of a long horned Guillo Reni painting with Professor Ater in the VRC.

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 Tercentenary Exposition. She found excellent primary material on the origins and organization of this world fair and on black participation in the event for her book on Mina Warrick Fuller. Ater also discovered additional material on Fuller’s participation in the Americas’ MakingExposition 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. Supported 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 just 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 DANDAGE and the Representation of Race and Ethnicity at the Texas Centennial Exposition of 1936” at the Corcoran Gallery of Art’s Encountering African Genius scholarly symposium.

Professor Anthony Colantonio

Anthony Colantonio 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 Elisabeta di Stefano at the American Academy in Rome; editing a critical edition and annotated English translation of a treatise of the seventeenth-century sculptor Odoardo Borselli; completing a book on the role of patrons and learned advisors in the invention and early modern pictorial iconography; and completing a book on Titian’s paintings for the camerino of Alfonso I d’Este and related works by sixteenth-century artists. Colantonio is also involved in a conference project involving the attribution of a recently rediscovered work by the seventeenth-century Indian painter Guillo 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. Colantonio’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 Titian, Ariaoni and Guarini and the visual arts in seventeenth-century Florence), and on Titian’s Bacchanales of the Andrius, in the volume Phoebe’s Children, edited by Deanna Shermak and Dennis Looney. Several more essays are forthcoming including one on “Carravaggio’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...

**Professor Meredith J. Gill**


**Professor John Harrington**

John Harrington was the “Professor 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 at the Académie de 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 Oudenaarde, 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, *Brücke and the Modern French Sculpture of the University Press* at the Zinelli Art Museum, Rutgers University, New Jersey. She has lectured at numerous venues across the country in Europe, including the University of Oxford, the British Museum at Paris IV, Paris IV la Sorbonne, Paris X Nanterre, and the Ecole de 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 year she also published a special issue of the volume 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 Vivo! France: Sculpture of the Renaissance,” Harrington’s article, “Modern Melancholy: the Legend of Edmund Darcy in his Study,” appeared in *Etudes transversales, mélanges en l’honneur de Pierre Veisse*.

**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 *Winonsky and the Art of European Masters in America* (February 3–April 29, 2007), 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–March 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. Fuller exhibition projects in 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 *John and Henry Courtauld’s Command the Sun to Stand Still before Gibraltar* (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. Karren L. Dury 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*. Speaker included James Cahill, Professor Emeritus, University of California, Berkeley; Richard Vinograd, Professor, Stanford University; James Elkins, Professor, School of the Art Institute of Chicago; Zaijin Hong, Associate Professor, University of Puget Sound, and Marilyn Weng, independent scholar. Over 100 people attended the conference. Kuo published an essay entitled “On George Kang-chao Yeh’s in *The catalogue: The Great Gathering*. A 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*, which served as an Examinant 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 the eight pieces of Chinese calligraphy and was on view from November 2005 to January 2006. Kuo coordinated the 2006 Wang Fangjun 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**

Mansbach began 2005 by delivering a lecture at Duke University that drew on his current research into the nationalistic 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 venues, including a lengthy study that appeared in the *Journal of the Society of Architectural Historians*. 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. Mansbach’s original research and numerous publications garnered for him this year a distinguished senior scholar award from the German Art and Science Society for Art, Culture, and Media, and the German-Israeli Foundation for Scientific Research and Development.

**Augustine in the Italian Renaissance**

Augustine in the Italian Renaissance was the topic of the seminar held 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 marked the completion of his terms as president of the Association of Historians of Russian and Central European Art and Architecture, and as a 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 longstanding dream of acting as 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 on getting the attention of publication projects and exhibition programs.

Professor William Presley
William Presley 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 after having published over two decades ago, and to revise 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. Presley 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 Ancient?" 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 later in London to give 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 Ireland, where the artist's six murals on the progress of human culture still hang. The talk concerned the mural Crowning the Victor at

Olympia, which, measuring 12 x 42 feet, is one of the more imposing paintings in London. Presley 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 Presley's book, Writing the Vision. By the next newsletter Presley will be able to announce the publication date for his other book now in preparation, The Artist in Original Genius: Shakespeare's "Fine Fenny" in Late-Eighteenth-Century British Art. He is pleased to return to teaching this autumn.

Professor Sally M. PPrompty

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 PhD in December of 2003 in the History of Art Department at the University of California, Berkeley, where he served as a Graduate Assistant Professor and Andrew W. Mellon Postdoctoral Research Fellow in the History of Art Department at the University of Michigan in 2004. His article, "The sale of the Pimpernel 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 1950s. Shannon is currently working on a 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" at the University of Michigan'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 University of Amsterdam. In 2005, 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 Australians: Studies in Renaissance and Baroque Art, edited by David R. Marshall, Florence, 2004, and "Money Matters: The Economic Context of Art," in Art Aviation, 1920–1945, edited by Janny Terracini, Angelo Gentileschi, in Artemisia Gentileschi: Taking Stock, edited by Judith W. Mann, Brepols, 2005. Continuing to research economic issues, Spear is currently working on new 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 Doutreleau's Damaedes 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 of his research and writing, Spear continues to travel to study the art, culture and nature of non-Western worlds—most recently in New Zealand and Australia, mainly Mali and Senegal.

Professor Marjorie S. Venit
2005 was a fulfilling year, an award (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 journal talk at the Print Club of Cleveland) received standing room only. Venit was sufficiently delectable to recount in some detail. First, during the spring semester, Venit was delighted to chair the committee that added Meredith Gill, a tenured Associate Professor to the Department's faculty. The autumn semester added greater geographical variety and fulfillment of a more peripatetic sort. In June, Venit was invited to be a lecturer for the Archaeological Institute of America, this time in the New York City region, presenting the Institute's endowed Abemayor lecture to the States Island Society, the Connecticut Historical Society, the Southern 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) who were participating in the course she discovered the gastronomic specialties of the region. In November, she fulfilled an invitation to deliver a paper in a panel on "Hinduism and Judaism: The Cultural Context of Judaisms in Alexandria" at the meeting of the Society for Biblical Literature in Philadelphia. Having explicitly stated that she was gladdened that her daughter was not limited to Jewish in Alexandria, about which she knew "decidedly little," she was straightaway persuaded by John J. Collins to contribute the entry "Alexandria, Jews in" to 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 new flight and a second spent in Tokyo with another new friend and astounding experiences. At the same time in Rome, Venit was able to visit the home of her long-time friend and mentor, Dr. Lloyd Lewis Jr., also a professor of Classics at the University of Maryland, in Rome, where the couple of years spent in the company of the two friends and their families, and the daily visits to the Villa Aurora, still left her spellbound. Venit presented an invited lecture entitled "The Materiality of American Abstraction" at the University of Michigan'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 University of Amsterdam. In 2005, 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.
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 Montreal during the spring term of 2005. Her dissertation, "Étude 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 their occupations 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 CUNY Binghamton, Yale University, Durham Oaks, and the American University. A related article will appear in Actas de la Primera Conferencia Internacional de Jóvenes Investigadores sobre la Sociedad Machica for which Bernier is also co-editor with Julio Racahado 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 and exhibition, "Gods and Craftsmen: 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 Elizabeth Villa, 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.

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 of 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 museum 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'œil. Recently I have taught courses on Dutch genre painting, and Rembrandt's portraits and portrait histories, 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 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 valuable 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
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 festschriften 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.

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 Mantegna 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 Civitas” 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.

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

A perfect coda to the coincidence in spring 2006 of the University’s 150th Anniversary and the opportunity to invite Elizabeth Johns, Professor Emerita of the History of Art at the University of Pennsylvania, to return to Maryland as a distinguished Visiting Professor. Johns taught at UMD for over a decade in the 1970s and 1980s. She was on the Maryland faculty when her first book, Thomas Eakins: The Heroism of Modern Life (Princeton, 1983), was awarded the 1984 Mitchell Prize in the History of Art. In 2005 her most recent book, Winans Woman: The Nature of Observance (California, 2002), received the Charles C. Eldredge Prize for Distinguished Scholarship in American Art. At Maryland in spring 2006 Johns taught a graduate seminar in American art history titled “A Bade moment for such introspective questions as ‘What am I doing? For what am I doing it? And why?’” The seminar invited students to investigate “basic questions about our discipline that we easily overlook in our enthusiasm for our work.”
Sarah Cantor
Sarah Cantor received her Master's degree in December 2005 after successfully defending her thesis entitled "Gandarp 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 Glioria Ganz," 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 John 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 the Religion of the Works 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 "Recent Paintings by Kevin T. Kelly and Cultural Connections: Recent Work by Leela Shieh." 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 Musuems' 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 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 and Curator: Art Magazine of The Arts in Embassies Program: U.S. Mission to the United Nations Agenecy for Food and Agriculture, published by the Art in Embassies Program, U.S. Deparment 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 African 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 Apothesis of Gilbert Stuart's Athenaeum Portrait of George Washington" for the session "Embodifying Ideas: The Person as Political Instruments," co-chaired by Laura Coyne, Corcoran Gallery of Art, and Nona M. Heimann, Catholic University of America. Adam was also this year's recipient of the Mark H. Sunderland 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 Manoff. 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 Hutton
James Hutton 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.

Gary Jordan
In November 2005, Gary 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 489: "Vision and Desire: Art and the Hungry Eye." Gary hopes to have completed a first draft of his dissertation, "The Aesthetic of Intoxication in 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 of 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 Kriehsel Delmans 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.

Aasma Naqeeb
Aasma Naqeeb, 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 through the early twentieth 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. Aasma presented her paper, "Mechanical Painting: Eakins, Piano Pictures, the Typewriter, and Transcendence," at the University of Pennsylvania's humanities conference, Word and Image: Visual Dialogues this past February. In April of 2005, Aasma presented "Massculinity in Supreme: Rauchenberg'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 Naffeziger
Chris Naffeziger 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 Beatrix Symposium. Chris presented two additional papers in April 2006: "Imitatio and the Quotation of Renaissance Masters in Late Italian Baroque Painting: The Della Porta Madonna," 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 mu-
seums on a regular basis.

Laura Groves Napolitano
Laura Groves Napolitano spent the 2005–2006 academic year as a University of Maryland Museum Fellow, conducting exhi-
bition research for Chief Curator Eleanor Jones Harvey at the Smithsonian American Art Museum. She also com-
pleted the second year of work on her dissertation, presently titled "Longo and Loss in Lilly Martin Spencer's Imag-
es 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 Lace Dissertation Research Award. For academic year 2006–2007 Laura is the Smithsonian American Art Museum's Sara Roby Pre-Doctoral Fellow in Twen-
tieth-Century American Realism.

Jorgelina Orfia
After one year of research in Paris, Jorgelina Orfia is now fully engaged in the writing of her dissertation on the his-
toriosophy of Paul Cézanne. In August 2005 she delivered the paper "Civiliza-
ciones, Oriente, Occidente, genio nórno-
co, latinidad: arte, historia del arte y col-
onización de la memoria en la década del 30," at the symposium Areas, Memoria y Politica, organized by the Universidade In-

Nathan Rees
Levine 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 intersec-
tion of religion and modernity in early twentieth-century American painting; his master's thesis at-
tempted to broaden the understanding of Marsden Hartley's interest in "primiti-
ivism," investigating the conflation of Native American imagery with iconogra-
phy drawn from late Medieval European mythical texts in Hartley's Amerika series. Nathan is currently exploring other po-
tential 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 Retrosint: 2000 Years of Latin American Portraits, which was on view at the Smithsonian Institution's S. Dil-

Puttting the ART in "FEAR THE TURTLE"! Chris Nafziger and Bryan Zigmont took some time off from studying to represent at a home football game in 2005.

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

Adam A. Rudolph
Adam Rudolph 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 Levine 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 blend-
ed artistic emulation and sophisticated textual reference, both ancient and con-
temporary, into a complex construction of artistic identity and erudition. Adam hopes to further his research in these ar-
eas, as well as explore other history paint-

both in seminar and in his dissertation.

Elisenda Vila Lloch
In spring 2005 Elisenda Vila was granted a Nagell Fellowship to purs-
ue research at the Moché Archives at UCLA. In January 2006 The Common
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 Mary-
land 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 enti-
titled "Litos for the Living, Litos for the Dead" in the Northeastern Andean Meeting. In January 2006 she presented a co-authored paper with Dr. Helène
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 enti-
titled "Objeto incaico: simbolismo y reflejo a través de la imagen colonial" at the International Congress of American-
ists that was held in Seville, Spain. In ad-
dition her paper "Fronteras concepcionales y espaciales: su representación artística en la cerámica Mochica" was accepted to be presented at the III Jornadas de Historia del Arte en Valparaiso, Chile. Elisenda met up with Maryland alumni Flor-
Vilches in Santiago and visited some ar-
chaeological 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 cul-
tural resources, including a steak peak at the Garey 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 G.G.A.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-third annual Cleveland Symphony, Art about Art, Jonathan pre-
sented the results of his new research on Charles Demuth in the paper "Finnier to be noticed than not to be": Charles Demuth's Landscape as Queer Self-Portrait." A few days later, back on the College Park campus, the Uni-
versity of Maryland's annual Graduate Student Symposium in LGBTQ Stud-
is took place, an event that Jonathan had organized for the second year in a row. Quickkondy Two, co-sponsored by the Department of Art History and Archaeology and the LGBT Studies Pro-
gram, 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, Jon-
athan is currently formulating a disserta-
tion proposal, as well as curating an exhi-
bition for the University's Stamp Student Union Gallery. I Walk the Line: Three Ab-
stract Artists in the 21st Century, to open in spring 2007. jwalt1@umd.edu

Juliet Wiersema
Ph.D. student Juliet Wiersema has begun work on her dissertation, "Medi-
elod 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 Ethno-
history at Vanderbilt University in Febru-
ary. This past year, while working toward the completion of her on-site Ph.D. re-
quirements, Juliet researched and wrote biographies for international visionary
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 brownid 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 Museum 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 Davis, 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 Newmon (enewmon@umd.edu).

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 leading 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, with alumni, alumni, faculty, and graduate students gathered in Boston on 23
Art Library

T

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 strength 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 and technology; and Chinese, prehistoric; landscape architecture; contemporary art; and architecture.

Several formats are represented in the collections, including books, serials, exhibit catalogs, photographs, questionnaires, 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.

Digital Maps

Fire insurance maps are a core resource for the development of neighborhoods over time. In an extensive 1867-70 study, 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 stores. They can narrow down the age 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 delivery 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.

Art & Architecture

A collection of books, graphic materials, and ephemera (maps, pamphlets, postcards, souvenirs, etc.), relating to architecture and art history at the University of Maryland. The collection includes books on a variety of topics, such as architectural history, urban planning, and art theory.

University of Maryland Art History & Archaeology

From left to right: Americanist Rachael Staz, Professor Renée Ater, and Breanne Robertson.
A glimpse from the art library's upper level of the myriad resources available.


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 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 Coordinates, 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.
News from Alumni

Mary Jo Aungstoun (Ph.D. 2004)

Mary Jo Aungstoun and Elissa Auber (M.A. 1993, Ph.D. 2000) are co-editing a thematic, special issue of the National Woman's Student 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, Julia K. Flanagan, Amelia Jones, and Gayatri Chakravorty Spivak. With Patricia Watts, founder of Inspaceart, Mary Jo is 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 Beshore (M.A. 2000)

John Beshore has been teaching Art History II (pre-Renaissance to seventeenth-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 Montgomery. 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.

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

An affiliate assistant professor in the Fine Arts Department at Loyola College in Maryland, Lorry 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 Lorry has helped to design, construct, and paint sets for her son's ice skating production team.

William Breanzeale (Ph.D. 2005)

As associate curator at the Crocker Art Museum, Sacramento, California, William Breanzeale 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 terraces and two nineteenth-century paintings, a female portrait by the Viennese painter Josef Daanhauser and The Artist in his Studio by the Provincial painter Edouard-Antoine Marsal.

Deborah Clearwater (M.A. 1996)

Deborah Clearwater's review of The Book is Already Broken; A Novel by Mary Kay Kazaroff appeared in the September/October 2005 issue of Muses News. The University of Maryland art history community will recognize many of the thirty-replied locations and stock museum characters in this lively and humorous story about a curator's break at the fictionalized Asian museum on the National Mall.


In June Julia Dabb's was given tenure and promoted to Associate Professor of Art History at the University of Minnesota, Morris. In November 2005, Aureus: 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, 1550–1600: 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.


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 Mesopotamia"), 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. Two recent 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 Oil Me 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 Mesopotamia, edited by Tia Arden and Scott R. Hutton and published by the University of Colorado Press in April 2006.

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

During 2005, Aneta Georgievsva-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, an exhibition 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, spanning over a century of fashion.

Dr. Eko 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 Parish 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 Okolo, 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 1990s. 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 (Art Council of African Studies Association) and to the Board of the Visual Arts Center of New Jersey. She continues to serve as Exhibitions Reviewer Editor of African Arts and on the Professional Standards Committee of the AAMC (Association of Art Museum Curators).

Emily Hage (M.A. 1999)


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 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.

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 Student Writing Dinner held at the University of Pennsylvania, February 16-17, 2006, he presented "Cotton Mother'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 Purean Art" at Yale's symposium The New American Art History Against the American Grain.

Kuo-Sheng (Grayson) Lai (M.A. 1999, Ph.D. 2005)

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)


Paula Martinso (M.A. 2005)

After receiving her master's degree in May 2005, Paula Martinso 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 Americans," 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 has 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 icon 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 Miciu (M.A. 2001)
The Smithsonian International Traveling Exhibition Service (SITES) Office of Exhibition and Exhibitor Relations recently welcomed a new staff member—Scheduling Associate Minnie Miciu. Minnie joins SITES after previously working with antiquities 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 Eloisa Quiñones Keber; Penny's paper was entitled "Sibyls and Prophets at San Agustín, Ac- olman: To Whom did They Prophecy?"

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 Shirnii: 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 Asso- ciation 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.

Kerry Roeder (M.A. 1999)
Kerry Roeder was one of two graduates of the Maryland program to repre- sent the Department at "The New Ameri- can 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 cata- logue of its collection of American art. Kerry is the recipient of a Predoctoral Fellowship at the National Portrait Gal- lery, which will allow her to advance her dissertation "Cultivating Dreamfulness: Fantasy, Longing, and Commodity Cul- ture in the Work of Winsor McCay" at the University of Delaware.

Sally Shelnutt (M.A. 1989, Ph.D. 1996)
Last autumn for the radio program "This Week at the National Gallery," Sally Shelnutt, a lecturer in the Education Division at the museum, par- ticipated in a continuing series about works in the museum's six-acre Sculpture Garden, including talks on Alexander Calder's Cloud Beige, 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 WQMS Radio 104.1 FM in the Washington area, every Sunday morning at 10:45 a.m., and on WJBC Radio 91.5 FM in the Baltimore area, every Saturday afternoon at 12:35 p.m.

Deborah Anne Ridgell (Ph.D. 1993)

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 Benja- min 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 last year, Liz has been doing research in the University Archives on the history of the College of Education; she is current- ly writing a narrative that will be posted online. In addition to doing archival re- search, she set up an oral history project to interview past faculty, staff, and students of the College. Go to http://www.educa- tion.umd.edu/HistoryProject to view 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 re- search on the pala.

Andrea Van Hooran Velasco (M.A., Ph.D. 2002)
Andrea Velasco is an instructor at the Fundación Claves de Arte in Mad- rid, 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 public and private institutions.

Jane Van Ninnen
Jane Van Ninnen is a former curator and art librarian who currently works as an independent scholar in Vienna, Ra- pids and the Beautiful Bender: The Story of the Bindo Alverno Porcelain, which Jane co-wrote with National Gallery of Art cur- ator 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'Keefe 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 Manser Moleran: In Emulation of Bruegel," and reviewed the reinstatement 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 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 Caricature 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 Floria Viches 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 Northumbria 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 Gousin 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 Gruber. Between working and becoming a new mother, she finished her course requirement 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 CAGP (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 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 wonderful 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. Gousin (MA)

"William Henry Powell, American Artist (1826–1879)"

1966

Jacob E. Abernethy (MA)

"Edward Forbes"

1967

Rosemary Butler Hopkins (MA)

"Clark Mills, the First Native American Sculptor"

1968

Dorothy R. Johnson (MA)

"Arthur Dove: The Years of College"

Harry A. Freedman (MA)

"The WPA Paintings of Jack Levine"

1969

Barbara J. Hochstadt (MA)

"The Early iconography of the "Police in Hot Pursuit""

Morley L. Stevens (MA)

"Charles Christian Nahl, First California Painter"

George T. Tavagas (MA)

"Consulate’s Oil Sketches from Nature: How they Differed from his Academy Pictures"

1965

Peter Berningh (MA)

"Jasper F. Cropsey: A Study of his Autumn Landscapes"

Margaret H. Haggeny (MA)

"David Smith: A Painter’s Approach to Sculpture"

1969

Beau L. Hunter (MA)

"The Caricature Writing of Duncan Phillips"

J. Brooks Joyner (MA)

"The Drawing Development of Archie Good: An Analysis of his Drawings from 1930 through 1948 and their Relationship to his Paintings and Painting Development"

Judith H. O’Sullivan (MA)

"Interval of Time and Illusion in William Blake’s Song of Innocence and Experience"

1970

Ellen P. Eisenberg Dimsasse (MA)

"The Iconography of the Circle and Other Shapes in the Lithographs of Odilon Redon"

Ellen J. Schwartz (MA)

"Fowble: Keister: His Life, Idea and Work"

Shelley J. Schwartz (MA)

"A Late Roman Painted Mosaic from Stromboli"

1971

Robert James Mullin (MA)

"Mexican Sixteenth-century Dominican Churches and Convent in Oaxaca"

Jacie Van Nifomon (MA)

"Somos: The Early Lithographs of Theodore Gericault and their Historical Context: 1817–1819"

1972

Elian Marie Bank (MA)

"A Late Black-fridged Arctic Epos:..."
Forty Years of Theses and Dissertations

Manuela Hochstichlbe (MA) *"The Crusader Paintings in the Gatehouse of Atalanta, Greece"*

Brendy Ann Robertson (MA) *"The Hellenistic Sculpture of Amphiphilus, Pan, and perhaps the Establishment of the Pseudoizotites of Ephesus"*

1999

Beryl C. Bland (PHD) *"The Talhag Creon, a Multimedia of Them"*

Adilson L. Childs (MA) *"Serving Eunuchs: The Black Female in French Erotic Imagery, 1733-1837"*

Julia K. Dubin (PHD) *"Embodying English Annie, Puns, and the Concept of Corporeal Expression in the French Academy"*

Antonia Foronda (MA) *"The Middlesex Inscription in the Garden of Wisdom: Bestiaries: Bestiaries of the Animal Kingdom"*

Aosta Gastrobera-Shine (PHD) *"The Anthropology of Public Visual and Poetic Memory in Romance Versions of Mythology"*

Nina W. Gawkowski (PHD) *"Emblems of Faith or of Heresy: Iconography of the Devotional Christian Child Figure in Northern European Art from 1100 to 1550"*

Emily Kathleen Hage (MA) *"Ornaments and Ornaments: Fraktur, Kanzelbild, and Illustrations"*

Ellen Kathryn Karpf (MA) *"Localisation and Dating of the Flora of the Iberian and Rambutan Lion Mace"*

Elizabeth Senas Kirov (PHD) *"An All Time: Imaging New York"*

West Asian Art: 1939-1947"*

2000

Virginia K. Adams (MA) *"Rauschenberg's Early Compositions: Who is Driving the Car?*

Randy Deanne Ann (PHD) *"Race, Gender, and Nation: Rethinking the Sculpture of Masa Warrack Fuller"*

John M. Badouche (MA) *"Ivory of Power: The Labor of the Months in Tresor and Ferrara"*

Billie J. A. Fellows (PHD) *"Sex and Gender in Olmec Art and Archaeology"*

Michelle Lynn Klaus (PHD) *"The Constructed Self in Colonial American Portraiture"*

Kimberly Staking (MA) *"Swastikas, Cultural Transformation: The Sculpture of Sukari Douglas Cagni"*

Lee A. Vedder (PHD) *"Contemporary History in the "Times Square" and "Benjamin" Weson, John Singletary Copley, and the Changing Aesthetic of Early Nineteenth-Century British Painting"*

Voss (MA) *"What's Black and White and Red All Over? The Work of the African-American Jewish Woman Artist Robin Kahler"*

2001

Heddi Sturhempfkel (MA) *"Siciliano Rubinstein Giffted in the Orient"*


Kathleen Mary Duns (MA) *"Seating is Healing: Vision and Beauty in Senior Living"*

Julia G. Frank (PHD) *"Imperial Painting and the Cult of the Sacred"*

Kristen Ann Hileman (MA) *"Infinite Histories: Alternative Encounters with Contemporary Art"*

Jessica Lynn Hoffman (MA) *"Adventures in the Daily Life of the Dutch Peasant"*

Jungil Jenny Lee (MA) *"Shaka's Junga"*

Era A. McInerney (MA) *"Christian Magic: The Lower Cover of The Lindau Gospels and Apocryphal Texts"*

Palma Fannings (MA) *"The Southern Ambulatory Chapel at Holy Apostles, 'Theban"*

Karen Spencer Miller (MA) *"The Truth of Seated Quinquagenarian Breviary: Negotiated Identities"*

Peter C. Morrell (MA) *"The Casa del Dau Gauls: The Dynamics of Trips"*

2002

Lauren A. Bedeau (PHD) *"Forging a New Iconography: The French Revolutionary Festivals in Paris, 1789-1799"*

Marina Galvani (MA) *"Divine Art and Play in Sixteenth-Century Northern Italian Sculpture"*

Henry D. Gregory (PHD) *"Tablatures Still Life in Harewey, c. 1640-1660: A Study of the Relationship between Form and Meaning"*

Yuri W. Sounid (MA) *"Silversmiths and Equestrians: Driving Forces of the Seventeenth Century"*

Jennifer Lund (MA) *"Interior Spaces: Nicholas of Cusa and Fifteenth-Century Netherlandish Devotional Portraiture"*

Valerie Pfeil (MA) *"The Figure of the Sibyl: In What Must Be Said"*

2003

Molly Elizabeth Sullivan (MA) *"The Making of a Picture of Revelation: The Visual and the Verbal in Shakespeare's "The Tempest"*

vfus (PHD) *"Cultural Interaction and the Vikings in the Seventeenth Century"*

William Carl Benzine (PHD) *"Sketchbook and the Middle East: Studies in the Theory and Practice of Signification in Seventeenth-Century Italy"*

Sarah Beth Cameron (MA) *"Gusapad Dugn: Some Problems in the Cosmopolitanism of Chal"*

Vivian Yung-Chen (MA) *"Kosmopolitische Uberlegungen zu einer "Natur als Schule: Style and Subjektivitat in Hieronymus"*

Adrian L. Chalko (MA) *"Dancing the World in the Late Nineteenth-Century Orientalist Art"*

Barbara DeBoe (MA) *"A Life at Risk: Wladyslaw Stanislawski's Theory of Drama"*

Monika Hinschke (PHD) *"Monuments of a Symposiatic Society: Wall Painting in the Latin Leadership of Early Athens, Greece (1000-100) B.C."*

Paula Matteo (MA) *"The "Hagi" of the Social Context: Intercultural Connections Between Rome in the Late Roman Age"*

Anna M. Rea (PHD) *"Constructing Connections: Antiquity's Traditions: Landscape Painting"*

Elizabeth Rosen (PHD) *"Beyond the "Classic" in the Art of Tomoko Takahashi"*

Brooke Stacy Rausch (MA) *"Manipulating History: The Camerata del Arte Riso Campaign to Queue Greek and Roman Monuments"*

Rosina B. Romann (PHD) *"Preserved Monuments of Salvation: Monumental Programmes of the Holy Sepulchre and Other Significant Churches in Italy"*

Christine Lawrence Slocum (PHD) *"Iconography and Identity in the "Krelease"*""
The Art History & Archaeology Department welcomes updates, comments, and suggestions from our alumni and friends. Please submit items to Nathan Roes, Newsletter Editor 2006–2007, email: nrees@umd.edu

For more information about the program, prospective students may contact Deborah Down, Graduate & Undergraduate Program Coordinator, telephone: (301) 405-1487 / email: ddown@umd.edu or Professor Meredith Gill, Director of Graduate Studies, email: mgill@umd.edu

Department of Art History & Archaeology
1211 B Art/Sociology Building
University of Maryland
College Park, MD 20742-1335

---

CAA Reunion Tea in NYC

Mark your calendars now for this year’s
University of Maryland Reunion Tea in New York City
Thursday, February 15, 4:00 to 6:00 pm
Sheraton Hotel, 811 Seventh Avenue