From the Chair

This last year has seen us continuing to sponsor a lively calendar of events, collaborating with our colleagues across campus, and celebrating new accomplishments. Our Michelle Smith Collaboratory for Visual Culture has been a forum for diverse initiatives, whether our regular Intersections workshops, the Roger Rarick Forum, our annual Undergraduate Research Symposium, or special happenings, such as the three art installations that were part of the university conference this spring, Representing Complexity: Intersections of Art and Science.

We mark new journeys and new milestones. Last spring, we toasted our colleague and former chair, Professor William L. Pressly, as he and his wife, Nancy, looked forward to their move to Atlanta. Bill's career embraces over twenty-five transformative years in the Department, and the publication of five books (and two edited ones), alongside a veritable wealth of chapters, articles, lectures, and exhibitions. It may not be possible to express fully Bill's stature in the fields of British and American art, or the degree to which his sense of humor and humanity will be missed. In celebration of him, the Department launched the convivial, monthly Pressly Forum, in which our faculty presents research in progress.

Professor Anthony Colantuono became the new Director of the University's Graduate Field Committee in Medieval and Early Modern Studies for whose meetings the Collaboratory is the perfect arena, as it was, as well, for the interdisciplinary MEM-UM spring symposium, Transformative Literacies. This past year also saw the launch of The Potomac Center for the Study of Modernity, founded and directed by Professor Joshua Shannon, and dedicated to the global understanding of modernity in all its forms.

This year, we rejoice at especially outstanding news for our colleague Professor June Hargrove, who has been honored with two major awards. She received the French Chevalier de l'Ordre des Arts et Lettres for scholarship contributing to knowledge of French cultural heritage, and for her achievements as a teacher and mentor in introducing so many students to French art and culture. Additionally, in February, 2013, as the recipient of the Distinguished Teaching of Art History Award from the College Art Association, June was honored at the organization's annual meeting in New York.

We were fortunate to welcome John T. Carpenter, Curator of Japanese Art at The Metropolitan Museum of Art in New York, as this year's George Levitine Lecturer at the Middle Atlantic Symposium in the History of Art, co-sponsored by the Department with the Center for Advanced Study in the Visual Arts at the National Gallery of Art. His presentation, "Poetry in Ink: Form and Rhythm in Japanese Calligraphy," kept his audience spellbound in a lecture that was a model of instruc-

Dr. John T. Carpenter with Professors Yui Suzuki and Alicia Volk at the Middle Atlantic Symposium in the History of Art.
Department News

Romanist Faculty Member Hire
This fall, the Department is pleased to welcome Dr. Maryl B. Gensheimer as Assistant Professor of Ancient Roman Art. Dr. Gensheimer, a graduate of the Institute of Fine Arts, New York University, is a specialist in imperial building sites in ancient Rome and its empire. Her dissertation, "Decoration and Display in the Imperial Thermae of Rome: Visual Experience and Intended Meaning," presents a systematic examination and reconstruction of the decoration and artistic display of the imperial bathing complexes in Rome. Dr. Gensheimer will teach a graduate seminar in her first semester at Maryland.

The Pressly Forum
Established in honor of Professor William L. Pressly's retirement from the Department, the Pressly Forum allows faculty to share their work with colleagues and graduate students over lunch in the Collaboratory. The Forum is a tribute to Professor Pressly's dedication to scholarly community and intellectual exchange. This year's speakers were Professor Joshua Shannon, "Cold War Void: Art in the American Desert," Professor Abigail McEwen, "Olga Albitru—Work in Progress;" Professor Meredith J. Gill, "Augustine's Dog;" and Professor Renée Ater, "Remembering and Commemorating the United States Colored Troops: The African American Civil War Monument, Washington, D.C."

The Potomac Center for the Study of Modernity
Run out of our Department, the new Potomac Center for the Study of Modernity promotes the scholarly understanding of human experience since about 1850. Directed by our own Professor Joshua Shannon and founded in 2012, the Center works to build a robust conversation across the boundaries separating scholars in history, the humanities, and the social sciences. Center events bring together people from the area's many universities, museums, and research institutions, putting them in conversation with each other and with visiting speakers from around the United States and abroad. The Center's first two symposia, Styles and Cultures of the Corporation and Modernity and Chance, took place this year at two Smithsonian museums and included speakers from five disciplines and seven universities from around the country. The Center is funded by our Department, together with the departments of English and History, the College of Arts and Humanities, and the Research Division. For more information or to get involved, visit the Center's website at www.thepotomaccenter.org.

Middle Atlantic Symposium (2011–13)
The Middle Atlantic Symposium, co-sponsored by the Department and the Center for Advanced Study in the Visual Arts at the National Gallery of Art, hosts scholars and graduate students each spring. The two-day conference begins at Maryland with the George Levine Lecture in Art History. In 2011, Steven F. Ostrow, Professor of Baroque Art and Chair of the Department of Art History at the University of Minnesota, spoke on "Cartelas que engañan: Some Historical and Theoretical Reflections on the Cartellino in Spanish Golden Age Painting." In 2012, Dr. Colin B. Bailey, Deputy Director and Peter Jay Sharp Chief Curator at The Frick Collection, New York, delivered the Levine Lecture in 2012. His presentation was entitled "Renoir Full On: Painting Large as an Impressionist." This year, the Department welcomed Dr. John T. Carpenter, Curator of Japanese Art at The Metropolitan Museum of Art, for his lecture, "Poetry in Ink: Form and Rhythm in Japanese Calligraphy."

Our graduate students at the reception following the Potomac Center's spring 2013 symposium. Pictured (left to right) are: Abby Bras, Kristi Jansema,0404 Jina, and Danielle C. Steen.

The Graduate Field Committee in Medieval and Early Modern Studies
The Department is fortunate to have Professor Anthony Colantuono serve as the Chair and our student, Marie Ladi-no, as the graduate assistant of the field committee at the University. MEM-UM comprises fifty-one graduate students from Art History and Archaeology, Communication, English, History, the School of Languages, Literatures, and Cultures, and Theatre (www.arhu.umd.edu/ memum). The committee works to foster an expansive collaborative exploration of scholarly themes. This year, MEM-UM hosted both a year-long lecture series and a two-day conference, Transformative Literacies, in the Collaboratory. The conference, which was organized by Marie Ladinno, featured two key-note speakers: Professor Jonathan Hay, Assistant Professor of English at The George Washington University, who spoke on "A Cultural History of Premodern Eyeglasses: Disability, Technology, and Literate Aris-ty;" and Dr. Amy Landau, Associate Curator of Islamic Art and Manuscripts at The Walters Art Museum, whose lecture was entitled "Reading of Martyrdom and Images of Violence in Early Modern Iran." Next year should see more MEM-UM events in the Collaboratory as Professor Colantuono will continue to serve as Chair.

Discussion at the Potomac Center's spring 2013 symposium. Pictured (left to right) are: Martin Collins, Amy Chaudel, T.J. Jackson Lears, Robin Kinney, and Thomas Molony.
The Collaboratory continues to be a lively arena, sponsoring a rich program of classes, workshops, conference sessions, art projects, and departmental gatherings. Highlights include a University Honors course, "Leonardo and the Science of Art," developed and taught in the Collaboratory by Professor Meredith J. Gill. During spring 2012, approximately twenty science and engineering students explored the life and works of Leonardo da Vinci as scientist, inventor, and artist. Taking full advantage of the Collaboratory's unique technological resources and flexible space, class members built models, both physical and virtual, and created innovative presentations that ranged beyond PowerPoint and Pencil to simulated cosodies and short films. The course was a great success, and was taught again during spring 2013. The relationship between science and art was also the theme of an innovative art installation in the Collaboratory as part of the conference, Representing Complexity: Interfaces of Art and Science, organized by the Department of English. Three artists on the University faculty, Kristin Caballero, Brandon Morse, and Tara Rodgers, exhibited works in a well-attended session entitled "Visualizing Complexity." Only a short time ago, the Department marked "crossing the digital divide" by discarding slides and adopting digital images. Now there are new heights to scale. To explore the specific uses and benefits of technology for art history, the Department has organized a new initiative for graduate assistants working in the Collaboratory. As a Graduate Assistant in Digital Humanities, each chose an aspect of online teaching or research, and each designed a project based on his or her area of interest. In weekly meetings, the group shared ideas regarding such subjects as the challenges of online pedagogy, intellectual property rights, and the future of online publishing, as well as their individual digital projects. These graduate assistants are gaining skills and knowledge that will enhance their research and prepare them for careers in museums and academia. As a collective, this group is also providing invaluable resources to the Department.

New websites for both the Collaboratory and the Department have been implemented under the direction of Associate Director of the Collaboratory, Dr. Quint Gregory. More information can be found at www.michelleninthecollaboratory.umd.edu/.

The artist, Valen Cikeris, delighted visitors to the Collaboratory in May 2012, with a lecture entitled "From Soviet to Global Underground," which focused on his and his wife, Natasha's, storied career. The Collaboratory's distinctive curved screen was the perfect vehicle on which to show the Cikeris's works.
Professor Anthony Calabrocco poses with a statue of the Egyptian god Anubis (from Abydos, 1st-2nd centuries CE) in the Egyptian-Roman gallery of the Vatican Museums.


Last spring, she presented her paper “Augustine’s Dog” at the Renaissance So- ciety of America’s Annual Conference in Washington, D.C., as well as a scholarly lecture, “Turks, Scribes, and Magic Car- toons: Looking East in the Renaissance,” at Washington College, Chestertown. In the fall, she participated in an international conference on the legacy of the Renaissance cardinal Egidio da Viterbo (Egidio da Viterbo, cardinal oblati, 1477-1503) in Ravenna, and the editor of Studia, a journal of the French Academy in Rome. She is a member of the Advisory Committee of the French Sculpture Census.

June Hargrove
The College Art Association selected June Hargrove for the Distinguished Teacher of Art History Award in 2013. While maintaining high standards in her own scholarship, she has revealed a fundamental passion for teaching, for making ideas come alive, to genera- tions of students. In 2012 she received the Chevalier of the Order of Arts and Letters from the French Government for scholarship about the cultural heritage of France.

Professor Hargrove has focused her sabbatical on the research and writing for the catalog for the exhibition, Albert Car- rive-Bellocq: de Sasset de Rodin (summer 2014) at the Palace of Compiegne. The first monographic presentation of his work, the show includes sensual Sa- lon marbles and rich architectural decor of large decorative art, ranging from sumpteously luxurious objects in silver and gold to modest utensils in zinc. He proposed a fully-fledged collaboration between art and industry that enabled him to make a large-scale project on which Auguste Rodin worked intermittently for over two decades.

She is also writing a book on the painting and sculpture of Paul Gauguin, currently engaged in his final major work, the Tahitian Marquesas Islands. Her article “Paul Gauguin: Sensing the Infinite” will appear in Sensational Religion: Sense and Cognition in Material Practice (edited by Sally M. Promey for Yale University Press). Her lecture on this subject, “The Listening Eye: Paul Gauguin’s Primitive Tales,” was delivered at the Frick Collage in May, 2013. For a document- tion on the Statue of Liberty by Auguste Carre-Bellocq, a book was also investigated and published by AF, French-German Television this past spring.

Professor Hargrove serves on the sci- entific committee for the Revue de l’Art et the editorial board of Studia, the journal of the French Academy in Rome. She is a member of the Advisory Committee of the French Sculpture Census.

Jason Kuo

On October 12, 2012, Professor Kuo presented at the 26th Annual National Conference on Liberal Arts and the Education of Artists at the School of Visual Arts in New York. He also wrote a review of Kuo’s continuing work, a manuscript reviewer for the journal Art History, published by the Association of Art Historians in London, and for the journal of Science and Technology. Recently, Professor Kuo has been invited to join the international editorial board of the Journal of Contemporary Chinese Art (JCCA), a scholarly forum for the presentation of research in the field of Chinese art and culture, and/or concerned with the subject of contem- porary Chinese art.

Professor Kuo served as a doctoral examiner for theses at the Australian Na- tional University and Cornell University. He is also in the final stages of organizing his forthcoming book, Revolutionaries: Art and Patronage in 1950s China, and is pleased to have re- ceived grants this year from the Dedalus Foundation and the Graduate School to support this project. Recent and forthcoming publications all build on related work and interests in twentieth- century Chinese art. He compiled an essay on the exhibitions The Modern Chinese: A Critical Morphology of Experience (Milan: 5 Continents Editions, 2012) last fall, and essays on Olóli Soldevilla and Sandi Dárat will appear in the exhibition catalogue Intersecting Modernities: Latin American Art After the Brillobox/Capsule Collection (Houston: Museum of Fine Arts, Houston, 2013). Her review of two books on contemporary Cuban art is due out later this year in Revista Hispánica Moderna. Looking ahead, Professor Kuo is planning a new book project on the Cuban artist Amelia Peléez and has begun to work further afield within the Caribbean with her research, currently in progress, on the Puerto Rican artist Olga Alibiz. She is presenting in service on Peléez and Alibiz respectively at this year’s Medieval Modern Language Association Con- vention and Latin American Studies Association (LASA) Congress. At the LASA Congress, she is also organiz- ing a panel related to the exhibition Con- stellations: Constructivism, International- ism, and the Inter-American Avant-Garde, which she curated for the Art Museum of the Americas in Washington, D.C. last summer. The exhibition received a Special Projects grant from LASA and was funded by the Ford Foundation. This event was a symposium in September and related educational programming. With a num- ber of the Department’s undergraduate and graduate students, she is also col- laborating on a major digital archive document the Project Documents of Twenti- es-Century Latin American and Latin Art (www.icadocs.mfa.org/icadocs/), directed by the Museum of Fine Arts, Houston.

Abigail McEwen
Abigail McEwan joined the faculty in fall as a Visiting Professor of Fine Art. She is currently working to complete her book manuscript Revolutionary Horizons: Art and Politics in 1950s Cuba, and is pleased to have re- ceived grants this year from the Dedalus Foundation and the Graduate School to support this project. Recent and forthcoming publications all build on related work and interests in twentieth- century Cuban art. She compiled an essay on the exhibitions The Modern Chinese: A Critical Morphology of Experience (Milan: 5 Continents Editions, 2012) last fall, and essays on Olóli Soldevilla and Sandi Dárat will appear in the exhibition catalogue Intersecting Modernities: Latin American Art After the Brillobox/Capsule Collection (Houston: Museum of Fine Arts, Houston, 2013). Her review of two books on contemporary Cuban art is due out later this year in Revista Hispánica Moderna. Looking ahead, Professor Kuo is planning a new book project on the Cuban artist Amelia Peléez and has begun to work further afield within the Caribbean with her research, currently in progress, on the Puerto Rican artist Olga Alibiz. She is presenting in service on Peléez and Alibiz respectively at this year’s Medieval Modern Language Association Convention and Latin American Studies Association (LASA) Congress. At the LASA Congress, she is also organizing a panel related to the exhibition Constellations: Constructivism, Internationalism, and the Inter-American Avant-Garde, which she curated for the Art Museum of the Americas in Washington, D.C. last summer. The exhibition received a Special Projects grant from LASA and was funded by the Ford Foundation. This event was a symposium in September and related educational programming. With a number of the Department’s undergraduate and graduate students, she is also collaborating on a major digital archive project, Documents of Twentieth-Century Latin American and Latin Art (www.icadocs.mfa.org/icadocs/), directed by the Museum of Fine Arts, Houston.

Joshua Shannon
Last year, Joshua Shannon founded the Study of Modern Art, an interdisciplinary and inter-institu- tional research initiative that hosts events in Washington, D.C. Meanwhile, he is also working on his second book, The Study of Modern Art: A Critical History (under contract, Yale University Press). The book seeks to understand why so many artists in the Cold-War West entered around 1960: rejected art’s traditional status as an art form, Mallon emphasizes of more presentation of unsystematized information. This book’s main chapters are devoted to conceptual photography, art in the desert, photorealism painting, and abstraction; some portions have appeared elsewhere. These chapters are currently in progress on the second book, The Study of Modern Art: A Critical History (under contract, Yale University Press).

Yui Suzuki
During this past year, Yui Suzuki celebrated the publication of her book in the series Master Buddha: The Iconic Worship of Nioh in Ie and Japan, which was released as the third in the Japan Visual Culture series from Brill Publishing. Her book was generously supported by a grant from the Northeast Asia Council of the Institute of Fine Arts. In late September, 2012, she was invited to give a book talk at the Center for Japanese Religion and Culture at the University of Southern California. Professor Su- zuki was excited to present her research this past May, 2013, at an international conference on the devotional cult of the Medicine Buddha, which took place at Donggukwae temple in Daegu, South Ko- rea.
Alicia Volk

Alicia Volk’s essay “Authority, Autonomy, and the Early Tahlech Nanomichi” was published in "position, utopie critique" in spring 2013, in a special issue devoted to twentieth-century artists’ collections in Japan. She is now writing an article called “The Image of the Black in Modern and Contemporary Japanese Art, 1850–2010” for The Image of the Black in African and Asian Art, a book that will be published by the W.E.B. DuBois Institute and Harvard University Press (2015). She delivered a lecture on the same topic in March, 2013, at Harvard, and recently lectured at The Walters, the Morikawa Museum of Art, and Maryland Institute College of Art. Professor Volk has been busy researching and writing her book Democratizing Japanese Art, 1945–60, for which she is making good use of the University’s Prage Collection archives from Occupied Japan. She has also enjoyed serving on the advisory committee for an upcoming exhibition, Exhibiting Japan 1876–1976 (Herbert F. Johnson Museum of Art at Cornell University).

In the spring 2012, Professor Volk and students in her “Cherry Blossoms and Samurai: Japanese Art in America” seminar took stimulating field trips to see the special exhibitions of Japanese art on display in the Washington area in honor of the one-hundredth anniversary of the gift of cherry trees to the nation’s capital by Tokyo. Shows of works by Isah Jakuchû at the National Gallery of Art, Katsushika Hokusai and Kanô Kazanobu at the Freer and Sackler Galleries of Art, and the themed exhibition at the National Geographic Society, an exhibition relating to cherry blossoms and diplomacy at the Library of Congress, and a show featuring contemporary artists’ depictions of “cherry blossoms” – the disastrous tsunami and nuclear meltdown of March, 2011, offered much fodder for excited class discussion. Professor Volk also enjoyed her spring 2013 graduate seminar, “Revivals: Continuity and Change in the Japanese Visual Arts.” The course, which she taught with Yui Suzuki, involved the close study of Japanese artworks in public and private collections in the Washington area.

Arthur K. Wheelock, Jr.

Arthur Wheelock, Curator of Northern Baroque Painting at the National Gallery of Art in addition to being a professor at the University of Maryland, has been involved in an exciting project at the National Gallery that he expects will have a significant impact on future research. The Gallery is producing an online catalog of the collection of Dutch paintings that will provide untold resources. The project began in 1995, when Professor Wheelock produced a catalogue of the Gallery’s Dutch paintings. This initiative benefited from the help of many Maryland graduate students who had served as Museum Fellows. Chief among them was Dr. Quentin Gregory, Associate Director of the Michelle Smith Collaboratory for Visual Culture. This catalogue went out of print in 2002; in 2008, the question arose as to what to do next.

A Moment with Abigail McEwen

Assistant Professor of Latin American Art

Tell us a little bit about your background prior to coming to the University of Maryland, What led you to our Department?

Following in the footsteps of Professors Hargrove, Presley, and Venit, I came to UMD from the University of North Carolina at Greensboro. Prior to that, I completed my PhD in Art History at the New School University.

In my first year at Maryland, I had the unique opportunity to teach a course on the history of visual culture in Latin America, a course that I had taught at the University of North Carolina. I was fascinated by the way that visual culture has been used to express political ideologies and social anxieties.

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

I have focused my teaching, both at undergraduate and graduate levels, around critical moments in twentieth-century Latin American art and am pleased to have added new courses to the catalogue in this area. This past year, I introduced a new survey course that presents modern American art in its broadest hemispheric sense from the late-eighteenth century to the present day, and I look forward to structuring more advanced courses along similar comparative and intercultural lines. At a philosophical level, I mean for my undergraduate classes to invite students not only to understand the particular historical and cultural conditions of Latin American art, but also to offer opportunities to hone practical skills (e.g., critical writing, digital technologies) applicable beyond my course. For graduate students, I try to balance a meaningful, critical introduction to Latin American art with professional development and mentoring, with an eye toward helping them to prepare for careers within and outside the academy.

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

My book, tentatively titled Revolution- ary Horizons: Art and Polonies in 1950s Cuba, examines the ideological purchase of abstract art in Havana within broadly...
American and international contexts. The project began as my dissertation, and it will be published in print. I expect to devote much of the next year to the book, but I've also taken some preliminary steps toward new projects—all around Cuban and Caribbean topics—that carry forward some of the themes and concerns of my book.

There is a strong archival dimension to my research, and to that end I have been pleased to collaborate with colleagues at the Archives of American Art in researching the careers of Latin American artists. We are currently wrapping up a year of doctoral work on two exhibitions: Playing with Fire: 50 Years of Contemporary Glass and Out of Hand: Materializing the Postdigital. In February, she completed her comprehensive exams in Central and Eastern European Modernism and the arts of West Africa. In May, 2015, she will defend her proposal for a dissertation examining Czech applied artists' collectives between 1908 and 1925. Lyndsay received the 2013–14 Kress Fellowship in Art Librarianship at Yale University, for which she moved to New Haven in the summer 2013. In July, she began work in both the Robert B. Haas Family Arts Library and the Yale Center for British Art Reference Library and Archives.

Sarah Cedargin (Italian Renaissance Art)
Sarah Cedargin, a fourth-year doctoral student, finished her last semester of coursework in spring 2013, and is studying for her comprehensive examinations. As a graduate assistant in the Collaboratory in spring 2013, Sarah's work focused on both writing and designing the Depart-}

Graduate Student News
Lyndsay Bratton (Central and Eastern European Modernism)
During the 2012–13 academic year, Lyndsay Bratton was a University of Maryland Museum Fellow at the Museum of Arts and Design (MAD) in New York, where she worked with the former curator of textiles at MAD to organize and catalogue the Morris and Company collection. In 2013, she was awarded the Fulbright to the United Kingdom to work on two exhibitions: Playing with Fire: 50 Years of Contemporary Glass and Out of Hand: Materializing the Postdigital. In February, she completed her comprehensive exams in Central and Eastern European Modernism and the arts of West Africa. In May, 2015, she will defend her proposal for a dissertation examining Czech applied artists' collectives between 1908 and 1925. Lyndsay received the 2013–14 Kress Fellowship in Art Librarianship at Yale University, for which she moved to New Haven in the summer 2013. In July, she began work in both the Robert B. Haas Family Arts Library and the Yale Center for British Art Reference Library and Archives.

Sarah Cedargin (Italian Renaissance Art)
Sarah Cedargin, a fourth-year doctoral student, finished her last semester of coursework in spring 2013, and is studying for her comprehensive examinations. As a graduate assistant in the Collaboratory in spring 2013, Sarah's work focused on both writing and designing the Depart-ment's newsletter and developing promontional videos for the Collaboratory's various digital projects. Sarah successfully defended her Master's thesis, "Creatively Visioned: Animals and Sacred Meaning in the Chiostro Grande of Monte Oliveto Maggiore" in December, 2011. In addition to working in the Collaboratory, she has served as a teaching assistant for the past three years in the department and for Georgetown University's Villa le Balze in Firenze, Italy.

Sarah Cantor (Italian Baroque Art)
Sarah Cantor defended her dissertation, "The Landscapes of Giuseppe Dagli: Artistic Identity and Intellectual Formation in Seventeenth-Century Rome," in May, 2013. She received a Fulbright grant to conduct research for her dissertation in Rome for the academic year 2010–11. During her time in Rome, she worked at the Biblioteca Hertziana, conducted archival research at a number of collections, visited every painting by Dagli in Roman galleries, museums, and palaces, and also traveled to France, Germany, and Malta for work and to soak up as much culture as possible. After returning to College Park in 2011, Sarah applied for a teaching assistant, she was awarded an Ann G. Wylie Dissertation Fellowship from the University of Maryland for fall, 2012. In March, 2012, she presented a version of her dissertation to Dugale and ancient Roman frescoes at the Renaissance Society of America's annual conference. She received a grant from the Walter Read Hewey Memorial Fund to travel back to Rome for further research over the summer. In her final semester at the University of Maryland, she worked as the Coordinator of Communications and Events for The Potomac Center for the Study of Modernity.

Steven J. Cody (Italian Renaissance Art)
Steven J. Cody’s scholarly interests primarily concern the special burdens assumed by art objects in early modern religious culture, but he is also interested in race and gender questions related to text and image relationships and to the dynamics of patronage in Renaissance Italy. He has given papers at a number of national and international conferences, including the Universities Art Association of Canada annual conference, the Middle Atlantic Symposium, the Annual Conference of the Collaboratory for Advanced Research in the Arts at the National Gallery of Art and the Department— as well as "Sculptrà e Pòser"; a colloquium sponsored by the Institut National d'Histoire de l'Art at the Musée la Pinacoteca in Roushais, France. In the fall 2013, Escobedo will begin his career as Assistant Curator of Art History at the Virginia Military Institute in Lexington, Virginia.}

Lindsay DuPerrius (Italian Renaissance Art)
Lindsay DuPerrius is entering her second year in the Department. Her interests include domestic artworks and illuminated manuscripts from fifteenth- and sixteenth-century Italy. She graduated from Oberlin College in 2009 with honors in art history. She wrote her senior thesis on a pair of cassoni by the Florentine artist, Apollonio di Giovanni. She has previously interned in the Department of Drawings and Prints at the Morgan Library and Museum. This past spring, Lindsay took courses on Latin American modernism and classical Japanese art. She also worked as a graduate assistant in the Collaboratory where she used Google Earth to map medieval pilgrimage routes to Rome and pilgrimage destinations within the city. On the extracurricular front, Lindsay attended the website for the Medieval and Early Modern Studies Field Committee’s annual conference (umdnmd13. weekbyweek.com).

Andrew Escobedo (Nineteenth-Century Feminist Art)
In the spring 2013, Andrew Escobedo completed his dissertation, "Labor in the Cauldron of Progress: Jules Dalou, the Inconstant Laborer, and Paris's Memorial Landscapes," a study of the intersection of masculinity and working-class identity in the public projects of one of France’s leading fin-de-siècle sculptors. In addition to giving papers at a number of national and international conferences, including the Universities Art Association of Canada annual conference, the Middle Atlantic Symposium, the Annual Conference of the Collaboratory for Advanced Research in the Arts at the National Gallery of Art and the Department— as well as "Sculptrà e Pòser"; a colloquium sponsored by the Institut National d'Histoire de l'Art at the Musée la Pinacoteca in Roushais, France. In the fall 2013, Escobedo will begin his career as Assistant Curator of Art History at the Virginia Military Institute in Lexington, Virginia.

Caroline Dubinsky (Italian Renaissance Art)
Caroline Dubinsky is a second-year PhD student in the Department. Her major area of interest is the art and material culture of early modern Italy. She is particularly interested in the art of Siena as well as Renaissance printmaking and the relationships between art and science and art and medicine in this period. Her minor area of study is the art of Japan, especially religious art of the ninth-tenth centuries. This past year, Caroline had the wonderful opportunity to be a teaching assistant for "Art and Society in Ancient and Medieval Europe and the Mediterranean." She was also the secretary of the Graduate Art History Association, served as the student co-coordinator for the 2013 Middle Atlantic Symposium, and was involved with the Collaboratory Symposium both as a member of the Paper Selection Committee and as a student mentor.

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gram at Maryland. Starting this past spring, she volunteered at the Freer and Sackler Galleries with Associate Curator for Chinese Painting and Calligraphy, Stephen Allee, on his oversight of numerous curatorial projects. Madeline joins Allee's research team as a Maryland Museum fellow this fall 2015. Last spring 2012, under the direction of Dr. Kuo, Madeline carefully assembled her Master's thesis, "Beyond Nationalism: The Work of Xu Jinbian in Maoist China, 1949–1979." Her thesis re-evaluated the traditional account of twentieth-century Chinese oil painting by ignoring the canon's focus on socialist realism and highlighting lesser-known, alternative avenues of representation. By examining the career and oeuvre of the artist Xu Jinbian, Madeline's project offered a new narrative for the history of Chinese painting produced under the dictatorship of Mao Zedong. In the summers of 2011 and 2012, Madeline was a member of a curatorial research team funded by the Getty Foundation's Online Catalogue Initiative initiated by the Freer and Sackler Galleries. Along with fellow Maryland graduate students, Suzie Kim and Rebecca Merri, she worked under the direction of Associate Curator of Japanese Art, Anne Yonemura, to digitize the Freer's Pulver collection of more than 2,000 Japanese painted books in anticipation of an interactive web-based publication where patrons can explore, study, and engage the objects in previously unavailable ways.

Molly Harrington (Nineteenth-Century American Art: Painting and Architecture)

Molly Harrington is in her fourth year after receiving her M.A. in 2015. During her Master's thesis, "Reclaiming the Ancient Lustre of Painting: Pieter de Grebber's Regulen and Haslemarian Classicism," explored the relationship between academic theory and practice among the Haarlem Classicists. She presented part of her research on this topic at the Middle Atlantic Symposium in 2012. She then worked as graduate assistant in the College of Laboratory, researching potential ways for the Department to participate in online education and helped her pilot a "flipped classroom.

HyoSil Suzy Hwang (Ancient Greek Art)

HyoSil Suzy Hwang is a doctoral candidate (ABD), working under the direction of Professor Venit. Suzy studies Greek art and archaeology with a primary focus on Hellenistic art. Her dissertation is entitled "Empowering Images: Negotiating the Identity of Authority through Monumental Sculpture in the Hellenistic East, 140–38 BCE." She received her M.A. at Maryland with her thesis, "Uncoiling the Laocoon: Revealing the Statue Group's Significance in Hellenistic Rome." During her doctoral career, Suzy also participated in the American School of Classical Studies in Athens' summer program, traveling extensively among Greece's archaeological sites. She has been involved with projects on the architecture, Planning, and Preservation, as well, working at the ancient Roman sites of Pompeii and Stabiae for two summers, attending a winter course in Egypt, and holding a graduate fellowship at the School's Visual Resource Collection—also possible through generous fellowships in Japan. In the Department, Suzy held a teaching assistant position for four years and worked in the Colloquium for one year. Along with Abbe Foul, Suzy saw the publication of their co-authored article, "From Ithaca to Apogee: Exploring Classical Symbolism in David Mazucchulis's Aserpi Polya," a chapter chosen for publication in the land of the Nile's first book by George Kowals and C. W. Marshall (New York: Oxford, 2011).

Raito Isto (Twentieth-Century European Art)

Raito Isto is a second-year student studying Eastern European modernism with Professor Manbach, with a particular focus on the modernist compositions of Vasily Kuznetsov. He is a graduate of Willamette University, where he studied art history and political theory. At Willamette, he interned at the Hollie Brown Ford Museum of Art, and wrote an attribution study of a Greek object in the museum's collection. From 2009–11, he served as a Peace Corps volunteer in southern Albania, and subsequently worked as a communications coordinator at a non-profit community arts center in Qerqos, Albania. His current research concerns the re-appropriation and transformation of Albanian communist architecture; constructions of Albanian ethnic identity among diaspora artists during the Albanian National Awakening movement in the present day; socialist realist monuments and painting during the Albanian communist period; and contemporary urban projects in Tirana.

Albania's capital. His theoretical approach is informed by the works of Martin Heidegger, Gilles Deleuze, and Jacques Rancière, among others. His debut exhibition at the National Art Gallery of Albania, Balkans, is also interested in intersections between extreme metal music and the visual arts; the phenomenology of comic books; developments in twenty-first-century ceramics; and object-oriented ontology. Raito currently works as a University of Maryland Writing Fellow.

Kristi Jamrisko (Seventeenth-Century Dutch and Flemish Art)

Kristi Jamrisko is a second-year student studying with Professor Wheelock. Prior to coming to the University of Maryland, she graduated from The College of William and Mary (B.A., Government and French, 2002), taught English to junior high school students in rural Japan, and served as a science and nuclear policy analyst at the Japanese Embassy in Washington, D.C. Kristi intends to incorporate her interests in science and Japan into her graduate studies, exploring the nexus of art and science in the Dutch Golden Age (e.g. botanical illustration, optics, images of naturalistica works of arts and sciences) and examining the cultural exchange that took place between the Netherlands and Japan during this pivotal period.

Suzie Kim (Twentieth-Century European Art)

Suzie Kim is a doctoral candidate studying art historical exchanges between Germany and Japan in the early twentieth century. She works with Professor Manbach. Her dissertation, "Comparing Constructivisms in East Asia during the 1930s," is a comparative study of the localization of the German Bauhaus movement in Tokyo, Shanghai, and Guangzhou, mostly through architecture and graphic design. During the 2011–12 academic year, she worked as a University of Maryland Fellow in the curatorial department of Japanese art at the Freer and Sackler Galleries in the Smithsonian Institution. At the museum, she assisted in the planning of the Hecksch: 36 Views of Mt. Fuji exhibition, and co-curated the special exhibition Art of Darkness: Japanese Mezzotints from the Hitch Collection (2012).

Kate Kula (Nineteenth-Century French Art)

Kate Kula successfully passed her qualifying examinations in spring 2012, focusing throughout her course on the French art of the American century. Over the summer, she worked with the Collaboratory and Professor Ater on a grant-funded project to create digital maps of Africa in GoogleEarth for classroom use. Currently in the proposal stage of her dissertation, Kate hopes to focus her research on the art of humor—cartoon, cartoon, and popular imagery—in the nineteenth and early-twentieth centuries. Kate hopes to continue her sabbatical in the University's Art Gallery as its Registrar/Curatorial Assistant, and she will curate an exhibition to open there in the spring 2014.

Marie Ladino (Italian Baroque Art)

Marie Ladino is a doctoral candidate specializing in the art of early modern southern Europe. Marie has held internships at the Georgia O'Keefe Museum in Santa Fe, New Mexico, and the National Museum of Women in the Arts in Washington, D.C. During the 2011–12 academic year, she was a University of Maryland Graduate Assistant in the Visiting Art in Washington, D.C., where she worked in the Department of Old Master Prints and Drawings. Marie is currently an Editorial Assistant for the scholarly journal American Art at the Smithsonian American Art Museum.

Lara Langer (Italian Renaissance Art)

Lara Langer is a Ph.D. candidate working on her dissertation titled "And the Vision Struck Baroque: The Spectacle of Sculpture in Sixteenth-Century Italy." Since entering the Maryland program, Lara has presented papers at the 2010 Annual Interdisciplinary Conference for Renaissance and Italian Studies at Princeton University, and at the 2011 annual meeting of the Renaissance Society of America. Recently, Lara received a University of Maryland Museum Fellowship and worked as an academic intern at the Department of Objets d'Art at the National Gallery of Art, Washington, D.C. She contributed entries for the 2012 exhibition catalogue, The McGrindle Gift: A Distinquished Collection of Drawings and Watercolor, and she also delivered several gallery talks on a variety of topics. Lara continues to work at the Gallery as a volunteer academic intern. In addition to her curatorial work, she...
Thesis & Dissertation Titles (continued)

Spring 2011

Antonia Fondas (Ph.D.)
"Decolonizing the House of Willie: Four Hymn Books from the Church of Saints Spiriti in Florence, 1405-1505."
Advisor: GB

Angela George (Ph.D.)
"The Old New World: Uncertaining Mesoamerican Antiquity in the Art of the United States, 1930-1953."
Advisor: Pressey

Nicole Riesenberg (M.A.)
"Living with the Saints: Heavenly Bodies and Earthly Bodies in the Sacrum of San Germaine."
Advisor: GB

Sophia Lee (Seventeenth-Century Dutch and Flemish Art)
Sophia Lee is currently preparing a dissertation proposal under Professor Wheelock. Her primary interest is to further the understanding of seventeenth-century Dutch paintings by studying them in broader social, economic, and political contexts. This year, Sophia is working at the National Gallery of Art as a University of Maryland Museum Fellow. She will also assist, in Korean, with a few special exhibition tours of Nam June Paik at the Smithsonian Asian Art Museum to aid Korean-speaking visitors.

Alexandra Libby (Seventeenth-Century Dutch and Flemish Art)
Alexandra Libby, a Ph.D. candidate studying under Professor Wheelock, is currently working on her dissertation, "Piety and Politics in Peter Paul Rubens's Triumph of the Eucharist Tapestry Series." Her interest in Ruben's series stems largely from the two-and-a-half-year-long position as the Assistant Curator of European Art at The Ringling Museum of Art in Sarasota, Florida, which boasts five of the large-scale preparatory works for the series. The topic is also one that she previously explored in her Master's thesis at Boston University. Since coming to Maryland, her research has been generously supported by the George Levitine and Jenny Rhee Fellowships, as well as by a Graduate Student Summer Research Fellowship from the Graduate School, which allowed her to conduct archival research in Belgium, France, and Spain. Her research has also benefited from her time at the National Gallery as a University of Maryland Museum Fellow, as well as from a fellowship from the Samuel H. Kress Foundation. She was a moderator and co-organizer of the recent symposium on The Triumph of the Eucharist held at the Ringling Museum (April, 2012).

Matthew Lincon (Seventeenth-Century Dutch and Flemish Art)
Matthew Lincon, a Ph.D. student studying sixteenth- and seventeenth-century Northern European art under Professor Wheelock, with a particular interest in Dutch mannerism and print culture. Last year, he completed his M.A. thesis, "Hendrick Goltzius's Protoiconography: 1582-1590," which examines a crucial early phase of the famed Dutch engraver's professional and intellectual development in humanist circles in Haarlem. This past year, 2012-13, he has been working as a collaborator graduate assistant, designing a digital map based on Albercht Dürer's 1520-21 diary of his visit to the Netherlands. This project aims to visualize the dissemination of the many prints and drawings that he traded and gifted during this trip, turning a static text into an interactive map not only of the artist's journey but also of his artworks.

Eowyn Mays (American Art)
Eowyn Mays studies American art under Professor Ater, and is pursuing a Ph.D. with a minor in contemporary art. Eowyn's current interests include images of Asians and Asian Americans in the popular media at the turn of the twentieth century, specifically as these images relate to America's immigration policies at home and its imperialistic designs abroad. In her dissertation, "Tracing the Imperial Imaginary in American Architecture in Nineteenth-Century Culture from 1898 to 1918," she will analyze prints, paintings, and photographs produced in the United States and the Philippines during the Philippine-American conflict at the end of the nineteenth century and the beginning of the twentieth. It is a bi-cultural study that reaches beyond national boundaries, and approaches the metropole-colony relationship as a mutuallly constitutive one, requiring a reconsideration of images as well as symbols.

Among other issues, Eowyn will address how images of racial difference propped up American rationalizations of its colonial policies in the Pacific, and how identities and resistance against the U.S. colonial authorities manifested itself in images created by Filipinos and Filipina artists. Eowyn earned a B.A. in art history from Tulane University, and an M.A. in art history from Maryland. From 2004-05, she worked in the external affairs and development departments at the Smithsonian Institution's National Portrait Gallery and Traveling Exhibition Service. William H. Johnson's paintings, prints, and drawings of jitterbuggers from the 1930s and 1940s were the focus of her Master's thesis.

Kishan Mistry (Nineteenth-Century French Art)
Kishan Mistry is a third-year graduate student specializing in nineteenth-century French art. His main area of interest is French art from the Revolution through the Second Empire with an emphasis on battle paintings and war monuments. He recently defended his Master's thesis, "History, Colonial Conquest, and Empire: Louis-Philippe's Musée Hirshhorn in the 1830s and Horace Vernet's Battle Paintings of the French Occupation of Algeria."

Danielle O'Steen (Contemporary Art and Theory)
Danielle O'Steen is a first-year doctoral student working with Professor Shannon. Her area of research focuses on postwar and contemporary art, specifically artists' relationships to industry in the 1960s. She received her Master's degree in art history from George Washington University in 2011, and has interned in curatorial departments at The Baltimore Museum of Art, and she was a 2011-12 University of Maryland Museum Fellow at the National Gallery of Art in the Department of Northern Baroque Painting.

Jennifer Pyler (Nineteenth-Century Dutch and Flemish Art)
Jennifer Stroudgrass Pyler is a Ph.D. student specializing in seventeenth-century Dutch art. Her research interests include domesticity and eroticism in painting and prints. She graduated from Johns Hopkins University in 2007 with a B.A. in the history of art and an M.A. in the humanities, focusing on Pre-Columbian art and architecture. Her Master's thesis was titled "Ancient Andean Landscape Aesthetics." Jennifer has interned in the departments of the arts of Africa, the ancient Americas, and the Pacific Islands at the Baltimore Museum of Art, and she was a 2011-12 University of Maryland Museum Fellow at the National Gallery of Art in the Department of Northern Baroque Painting.

Nicole Riesenberg (Italian Renaissance Art)
A fifth-year Ph.D. student, Nicole Riesenberg completed her doctoral coursework in the fall 2012. She spent the spring semester reading for her comprehensive examinations which she completed in May. She spent the summer preparing her proposal for a dissertation in the field of fifteenth-century Naples.

Caroline Shields (Nineteenth-Century French Art)
Caroline Shields is a Ph.D. student studying late nineteenth-century French painting under Professor Hargrove. This year, she will be engaged in research projects at the National Gallery of Art and the Musée d'Orsay. Her research interests lie in the multi-sensory aspects of painting: Gauguin self-portraits; nineteenth-century visual and textual applications of modern-day scientific methodologies to the humanities. She has served as a teaching assistant in both Western and non-Western survey courses for four semesters, and this past winter she taught the course "Nineteenth-Century Art from 1850." Prior to coming to Maryland, Caroline worked as the Manager of Outreach Education at the Brice Museum in Greenwich, Conn., where she curated the exhibition Circuit Art and Science Under the Big Top. Caroline has held internships at the Boston Museum of Fine Arts, the Balch Institute for Digital Publications, the Musée d'Orsay, and the Metropolitan Museum of Art. She graduated from Boston College with a B.S. in art history and geology.

Michael Vetter (American Art)
In December, 2012, Michael Vetter received his M.A. from the Department after successfully defending his thesis, entitled "To Make a (Metaphysical) World: The Practice of Plein Air Painting in the "Renaissance's "Late Paintings."

The thesis considers the late nudes and landscapes of American precisionist artist, George Ault, analyzing their visual and ideological affinities with the work of his contemporaries: Georgia O'Keeffe, Giorgio de Chirico, to uncover Ault's nationalistic and historicist agenda. Michael finished his doctoral coursework last spring 2012. He is also formulating ideas for his dissertation, and is gravitating towards the work of American artist, Stuart Davis, and his contemporaries who worked in a "proto-pop" style in the years before the Second World War.

Jessica Williams (African Art)
Jessica Williams entered the Ph.D. pro-
A Moment with Lara Yeager-Crasselt
Ph.D. Student

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

Thank you very much! It feels great to be finished. To work for such a long time on a project—along with all of the highs and lows that come with doctoral research—and to see it completed has been very exciting and satisfying. My dissertation investigates the career of the Flemish artist Michael Sweerts and his role in—and contribution to—the development of an academic tradition in the seventeenth-century Netherlands. The project has enabled me to shed new light on Sweerts’s career, as well as on the artistic culture of Brussels and the importance of North-South artistic exchange in the evolving role of the academy in the mid-seventeenth century. More broadly, my research provides insight into artistic education in the early modern period.

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

My doctoral coursework was a whole prepared me for the dissertation on a number of levels, but especially important and open to discuss my ideas, and happy to read as many drafts of chapters as I gave him.

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

Some of my favorite scholarly and professional experiences as a graduate student have involved travel, whether for conferences or dissertation research. Early on in my doctoral studies, I had the wonderful opportunity to speak at a symposium in Italy at the University of Padua. By taking a chance and applying for the conference, I was able to have an inspiring experience among distinguished scholars, and at a university with this incredible history.

I also had the opportunity to visit Brussels and Amsterdam to undertake research for my dissertation. One of my best memories is visiting the storage facilities of the Rijksmuseum in the small town of Leestrad. In a giant warehouse on the outskirts of the city, I found myself in a room surrounded by all of the Rijksmuseum’s paintings by Sweerts. It was incredible.

What advice and recommendations would you give to younger graduate students in the program? I would encourage younger graduate students in the program to seek opportunities outside of the department setting to meet new scholars and share their work. It is important to realize that you are a part of a larger scholarly community and that you have something to contribute. I would also say that getting through the dissertation writing process sometimes requires the simple matter of not giving up. It is not always going to be easy, but you’ve got to stick to it and continue on even when it’s an uphill battle. All of your hard work will pay off in the end.

What does the future hold for you? For now, I’ll be continuing in my position as a Lecturer in Art History at the Catholic University of America, and I’m looking forward to working on a book manuscript on Sweerts. From there, we’ll see what the academic future holds!

Students in Professor Abigail McIver’s graduate seminar, “American Abstractions: Art and the Cold War,” visit the Art Museum of the Americas in Washington, D.C. where they were excited to see some of the works they had discussed in class, including Alighiero Boetti’s El Velorio (The Wake) from 1966. Pictured (l - r) are M.A. student Richon Olson, undergraduate student Lindsay Murray, M.A. student Lindsey Drumheller, Ph.D. student Caroline Shields, and Ph.D. student Scott Codgen.
A Moment with Raino Istó
M.A. Student

Raino, you have a slightly non-traditional background in coming to art history, compared to some, as you served for a period in the Peace Corps in Albania prior to coming to Maryland. Tell us about that experience, and how it influenced you to come to Maryland and study under Professor Manhattan?

Before entering the Peace Corps, I had a sort of vague interest in Eastern Europe as a region, mostly as a result of having had a Balkan roommate my freshman year of undergrad. Teaching in Albania was rather revelatory in a number of ways. First, it was fascinating to be in a place where there is, on the one hand, a fierce desire for "westernization" and the hope of "being European" and "Western" (with various ideas about what those terms mean), and at the same time a strong attachment to "Eastern" (again, defined quite amorphously) identities and practices. Seeing how critics, artists, and everyday people navigate the construction of these identities in Albania (and in the Balkans as a whole) opened my eyes to the diversity of ways to see the ways in which Albania does or doesn't conform to "Western" narratives of capitalist development or "modernity." One of the reasons I study the Balkans is because, in many ways, the area evidences quite different cultural narratives than the ones commonly applied to either Western Europe or to countries which had strong ties to the Soviet Union. Finally, I think it is really exciting to really examine the role of art in the Balkans, in general, was a great place to develop a healthy level of suspicion about the kinds of identity-building and cultural education that art historians play a role in, precisely because of the complex heritage and its relationship to education is so politically charged. I suppose that implicit in my regional focus is an attempt to really examine the role of art history in education (at all levels) and its relation to the dissemination of various definitions of cultural or intellectual heritage.

Given these interests, I was very excited to have the opportunity to work with Professor Manhattan precisely because of his studies on how different regions of Eastern Europe relate to each other art historically, and how their narratives differ from other Eastern European art historical narratives. Since there is such a dearth of scholarship on Eastern European art, in general, and the art of the Balkans, in particular, it is fantastic to work with someone who is deeply interested in the area and has published extensively about the region.

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

While it probably surprises no one that I consider myself a "theory person," I was attracted by the fact that UMD's department seems to offer a nice middle ground between theory and practice in the terms of the kinds of courses and professors. Being close to all the museums in D.C. is also great, although until the Smithsonian opens its Museum of Balkans Art, a lot of my objects of study are still fairly distant.

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

My first year has been wonderful, both in terms of classes and in terms of getting to know both professors and graduate students. I can honestly say that all of my courses I have taken so far have led me in directions which were both new to me, but also closely related to theoretical and thematic interests that I have. I especially appreciate the willingness of professors to let you write on topics which fall within your own area of interest, even if they fall outside the temporal boundaries of a seminar's topic. Despite the stellar quality of the courses I have taken thus far, I am still holding out for a seminar on "Cars in Art."

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

My primary plan for the summer is to go back to Albania and spend about a month-and-a-half doing as much research as I can in preparation for writing my Master's thesis. Part of that research will just be figuring out what will actually be feasible to write about (since, in Albania, tracking down good information on some artists could take years, thus making them rather poor thesis topics). Thus, my second year will be spent TA-ing, doing more coursework, and boiling down the summer's research into something at least halfway coherent.

What are your future scholarly goals and research interests?

Ultimately, my long-term project is to attempt to produce an investigation of how twentieth- and twenty-first-century aesthetic practices in Albania and Kosovo evolved out of and against the general research that has been done in the field of Balkan Studies, as well as how they relate to different art histories in both the "East" and the "West." I would also like to look at the way the arts relate to identity construction in Bosnia and Herzegovina, and to compare that to the Albanian case. There is at least one book of Albanian art historical scholarship that I would like to see translated into English—whether I do it or I convince someone else to do it, that is also one of my goals.

Outside of the Balkans, I am very interested in thinking about the relationship between American and Japanese women artists and a woman collector of Chinese ceramics.

Adrienne Childs
Adrienne L. Childs (Ph.D. 2002) is an independent scholar, art historian, and curater. She is an associate of the W.E.B. DuBois Institute for the Study of African American Research at Harvard University. She has written on diverse topics such as Henry O. Tanner in North Africa, black bodies in Mexican porcelain, and the prints of David C. Driskell and Margo Humphrey. As a curator at the David C. Driskell Center at the University of Maryland between 2005 and 2016, she curated many exhibitions, including Her Story: Lithographs by Margo Humphrey, Archeology: The Art of Stephanie Pogue, Creative Spirits: The Art of David C. Driskell, and Tradition Redefined: The Legacy and Brenda Thompson Collection of African American Artists. She is co-editor of The Black Body in European Visual Art of the Long Nineteenth Century: Spectacles of Blackness, co-edited further research on the visual and informative expressions of African counterculture. In addition, she co-directs "Feminism & Co.: Art, Sex, Politics," a public program at the Museum of Design, which is designed to explore feminist issues in popular culture, social policy, and art through creative forms of pedagogy.

Martha Bari
Martha Bari (Ph.D. 2007) is Assistant Professor of Art History in the Department of Art and Archaeology, at the University of Maryland College Park., where she has taught courses in European, American, and Asian art since 2008. She also acts as the Director of First-Year Experience, managing the First-Year Seminar, Living Learning Communities, and First-Year Read programs. Her current research focuses on the complex events of John Lennon and Yoko Ono's 1969 Year of Political Power (Aug. 2013), which examines the role of museum practice on the formation of meaning and public perception of African art. She is currently working on a major publication for the Barnes Foundation on its collection of African art. At Newark, she is overseeing a major expansion and reinstatement of the African art galleries, which has received a significant grant from the New Jersey State Council on the Arts.
Joy Heyman


James Hutson

Currently the program manager for art history at Lindenwood University in St. Charles, Missouri, James Hutson (Ph.D. 2008) received four degrees in the fine arts and art history, and has taught at five universities and institutions. His specialization is in early modern Italian art, especially art theory, with a minor specialization in late medieval Europe; his publications include “Re-naissance Proportion Theory and Cosmology,” and academic papers at the Renaissance Society of America conferences. He continues research into the nature of beauty and its conceptualization in art.

Kuo-Sheng Lai

Kuo-Sheng Lai (Ph.D. 2006), also known as Greggov, is an assistant curator at the National Palace Museum, Taipei. In 2009, he coordinated an international symposium on Asian art entitled Confluence-Exchanges in the Making of Asia. His recent publications include three papers on Gao Jianli, founder of the Chinese Sui dynasty school of painting. His current research interests are Chinese painting, Japanese painting, and artistic exchanges in Asia, especially between Buddhist and Islamic art.

Jungil Jenny Lee

Jungil “Jenny” Lee (M.A. 2001) recently graduated with a Ph.D. from the University of California, Santa Barbara, having defended her dissertation, “Reconsidering the Body in Korean Modern Art: Ku Youngmu’s Body, World, and Art.” At present, Lee is the Korea Foundation Professor and Curatorial Fellow at the University of Southern California, where she is working on a manuscript for her book project, tentatively titled Embodiments of Korean Modern Art: Ku Youngmu’s Body, World, and Art.

Paula Martinez

Paula Martinez (M.A. 2005) completed her graduate work at the University of Maryland with a Master’s thesis entitled “The Four Gates: A Tale of Forbidden City.” Her specialization is in early modern Italian art history, especially art theory, with a minor specialization in late medieval Europe; her publications include “Renaissance Proportion Theory and Cosmology,” and academic papers at the Renaissance Society of America conferences. He continues research into the nature of beauty and its conceptualization in art.

Elizabeth Tobey

Elizabeth “Liz” Tobey (Ph.D. 2005) is an independent scholar. From 2007 to 2010, she worked for the National Sporting Library & Museum in Middleburg, Virginia, where she began her transition (in collaboration with Dr. Federico Deigan) of Federico Garzoni’s “The Record of the Animal Hospital” into an illustrated edition that will be published later this year by the Arizona Center for Medieval and Renaissance Studies. She is currently preparing a study of the politics of Civil War monuments in New York City during the Gilded Age.

Nathan Rees

Nathan Rees (Ph.D. 2011) received his Ph.D. from the University of California, Berkeley, and teaches at three colleges in the Knoxville, Tennessee area. His research focuses on the intersections of religious and racial discourses in the art of the United States during the nineteenth and twentieth centuries.

Breanne Robertson

Breanne Robertson (Ph.D. 2012) is Visiting Assistant Professor of American Art at the University of Maryland Art Gallery on an exhibition and book about the great modern artist and long-time University of Maryland professor Herman Maril. The exhibition will appear at the University of Maryland and the Arkansas Arts Center, among other venues. Her other projects at the Arkansas Arts Center include the National Drawings Invitational exhibition and an exhibition of drawings by John Marin.

Jonathan Walz

Jonathan Walz (Ph.D. 2010) is curator at the Cornell Fine Arts Museum, Watauga at the Catholic University of America and the University of Maryland, as well as at Rollins College, and has made numerous presentations at scholarly symposia both here and abroad. At Cornell, he co-curated "This Is A Portrait if I Say So," to appear at the National Portrait Gallery in 2015.

Dennis Weller

Dennis Weller (Ph.D. 1992), curator of Northern European Art at the North Carolina Museum of Art since 1995, was thrilled with the popular success and critical acclaim generated by his most recent exhibition, Rembrandts in America: Collecting and Connoisseurship. As one of the show’s curators, and co-author of the accompanying catalogue (Skira/Rizzoli, 2014), Weller initiated a marketing effort that drew more than 325,000 visitors in Raleigh, Cleveland, and Minneapolis. He also appeared in a PBS documentary on the show produced by UNC-TV, and was profiled in the Bowling Green and Ohio State University alumni magazines. His next exhibition, Close Encounters, will feature small-format Dutch and Flemish figure paintings and miniatures from the Weller Collection of the Animal Hospital while pursuing full-time employment in the museum field.

Ann Wagner

In 2012, Ann Wagner (Ph.D. 2006) left her position doing research at the Smithsonian American Art Museum to take the position of Curator of Drawings at the Arkansas Arts Center in Little Rock, AR. Fall 2012 and Christopher Atkinson’s” American Paintings from the Collection of Dr. Gordon and Adele Gilber” (2012); book reviews of Anna Tummers. The Eye of the Connoisseur (Hollandiartineer New Art News, Fall 2012) and Christina Pahlken’s” The Signature Style of Frans Hals (Shepherduck, vol. 12, no. 10, 2012); and an essay entitled “Peter Paul Rubens and Frans Hals: The Business of Collaboration” for the exhibition Rubens and His Collaborators (Tokyo, 2013). This essay appears in both Japanese and English editions of the catalogue. Another essay, "The Passionate Eye of W. R. Valentiner: Shaping the Canon of Dutch Painting in America" (Penn State Press, 2013), will soon be included in the 15th edition of Holzschuher’s Gold- en Age in America: Collecting the Art of Rembrandt, Vermeer, and Hals, a volume from The Frick Collection’s Center for the History of Collecting.

Weller also gave a number of lectures on aspects of Dutch and Flemish painting at various locations in the U.S. and abroad, among them Beloit College (2010), the Pennsylvania Academy of Fine Arts (2010), the University of Minnesota (2012), the Chrysler Museum in Norfolk, Va. (2012), and the Humanities Center and UNC-Chapel Hill (2013). He also led a panel entitled “From ‘Connoisseur’ to ‘Museu- ch.” at the annual CORDART meeting in Enschede, the Netherlands (2011) and participated at a Rembrandt conference held at Herstmonceux Castle, England (2012).
dissertation examined the role of ceremonial architecture and its representation in ceramic objects made for burial by the Moche of Peru (200-850 AD). This work received the 2010 University of Maryland Distinguished Dissertation Award, College of Arts and Humanities. A revision of this research, Ceramic Diagrams of Sacred Space, Archival Views of the Moche of Peru, is being revised for publication by the University of Texas Press (anticipated publication 2014).

Dorit Yaron

Dorit Yaron (M.A. 2000) was recently appointed The Director 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, College Park; she also served as Deputy Director of the Center from December, 2004 through June, 2012. Yaron additionally currently supervises the Center's archive team which manages a collection of more than 3,000 items. Yaron has been the principal investigator for major awards, including from the Institute of Museum and Library Services, the National Endowment for the Arts, a recent award of more than $250,000 from the Andrew W. Mellon Foundation, and the Council on Library and Information Resources: Cataloging Hidden Special Collections and Archives. Yaron has curated and co-curated more than ten exhibitions, including Convergence: Jazz, Films, and the Visual Arts (2013) and African American Art Since 1950: Perspectives from the David C. Driskell Center (2012).

A Moment with James Hutson Alumnus

Tell us a little bit about your professional and scholarly activities since graduating from the Ph.D. program at Maryland?

After graduating with a Ph.D. in 2007, I taught as an assistant professor at various universities in the United States, including the University of Texas, Austin and University of California, Berkeley. In 2012, I moved to the University of Maryland, College Park, where I am currently an associate professor of Art History and Theory. My research focuses on the intersection of art, architecture, and technology in the modernist period, with particular emphasis on the relationship between art and technological innovation.

What courses do you teach at Lindenwood?

As I am currently the only full-time art historian in the department at a university that is not affiliated with a large art museum, I have the opportunity to teach a wide range of courses, including surveys of Western art, medieval art, Renaissance art, Baroque art, and 19th-century art. I also teach courses on the history of technology and the history of ideas, focusing on the interconnection between art and science. I am currently working on a book project that explores the role of technology in shaping modernist art and architecture, with a focus on the relationship between art and industrial design.

across the country from Texas to the D.C. area, Professor Colantuono invited me to meet him at his home in Baltimore. He discussed the program and opportunities at a small diner nearby. The program offers a wide range of opportunities, including internships, study abroad, and research opportunities. I was very impressed by the program and decided to apply. After being accepted, I was excited to attend and learn more about the program. The program offers a unique opportunity to explore art and culture in a variety of settings, and I am looking forward to the experience.
The Department of Art History & Archaeology welcomes updates, comments, and suggestions from our alumni and friends. For ongoing news of the department, see the Department's website at: www.arthistory.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

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Updates, comments, suggestions: