Collecting China

Interdisciplinary symposium expands dialog on Chinese art objects
No doubt, you’ve noticed that the Art History newsletter has changed its look and now has a name, Insight. The department, launched more than forty years ago, has flourished and Insight allows us to spread the news of our extraordinary record of accomplishments. Some news builds on traditional strengths. Other items reflect exciting new directions. Our focus on American art will expand next year with the arrival of a new colleague in the history of African American art and another in the 19th and 20th-century art of the United States. Our curriculum has, on the other hand, expanded globally beyond America and Europe. We now teach the arts and architecture of Africa, Asia, and Latin America. Art History undergraduate and graduate students have garnered prestigious grants and awards. This past year our faculty published several books, multiple chapters, and numerous essays. They have lectured on topics ranging from the mystery of Caravaggio’s signature to the design practices of Gee’s Bend, Alabama, quilt makers. Vimalin Rujivacharakul, in partnership with Winterthur Museum, organized an international symposium, “Collecting China.” Perry Chapman and Ann Gibson returned from Guggenheim fellowships. Nina Kallmyer’s discovery of an American copy of Gericault’s The Raft of the Medusa has inspired collaboration with museums, art conservationists, and art historians that will culminate in an international exhibition.

Wendy Bellion and Monica Dominguez are launching “Crossing Borders: Colonial Art and Art History across North America,” our upcoming 2008 symposium. Our Art History family is truly remarkable. You have contributed to that legacy and, we hope, will continue being partners in propelling art history at the University of Delaware. Together we will build a legacy for a world that must sustain art at its heart to be complete.
Collecting China
An International Gem

Could there ever be a universal paradigm governing “Chineseness” encoded in material objects, or does the cultural code “Chinese” vary from object to object, interpreted differently according to those who collect the objects and their various collecting practice?

On an autumn weekend late in September, the campus of the University of Delaware and the Winterthur Museum & Country Estate became the site of an extraordinary interdisciplinary conference on Chinese art and its collectors, “Collecting China: Objects, Materiality, and Multicultural Collectors.” Co-organized by the Department of Art History and Winterthur under the direction of Prof. Vimalin Rujuvacharalok, the symposium demonstrated how a conference designed for specialists can have far-reaching appeal for non-specialists as well. Because collecting was the fulcrum, the conference appealed to scholars of Western and non-Western art alike. “It was splendid to see such a strong turnout for scholarly papers in an area, the art of China, that has not received much attention on the University of Delaware campus,” commented Prof. Lawrence Nees.

The conference also exemplified how the traditional boundaries of geography, discipline, and chronology can be transcended to produce exciting new perspectives. For almost three full days, art historians, archaeologists, and anthropologists rubbed elbows with museum curators, collectors, and art critics at a series of lectures, discussions, dinners, receptions, and meetings. Speakers, from highly acclaimed senior scholars to young rising stars, took us on journeys spanning three centuries. In a series of elegant and stimulating presentations, they demonstrated how our perceptions of China and its culture were shaped and reshaped by collections of objects and artifacts. From Shang-dynasty oracle bones to Neolithic jades, export ceramics, and pre-modern manuscripts, the speakers revealed how objects helped establish what “Chineseness” means to modern viewers. According to Prof. Rujuvacharalok, “the study of ‘Chinese objects’ and their collections has been at the center of the study of Chinese art, architecture, and archaeology in recent decades, but basic questions about the objects’ cultural code in relation to their materiality remain under-examined.”

To explore these interconnections on a global scale, we invited scholars to participate in an interdisciplinary and cross-cultural conference so that they could examine objects beyond the typically fixed realms of national culture and accepted historical interpretations of China.

In that spirit of cross-cultural interaction, Prof. Rujuvacharalok opened the conference with a roundtable discussion on collecting composed of faculty from the Art History department, none of whom are scholars of Chinese art. Moderated by David M. Stone (Italian Baroque), the participants represented a variety of fields: Lawrence Nees (Medieval and Early Modern), Perry Chapman (Northern Baroque), and Bernard Herman (American folk art and material culture). Regardless of their differing subjects, a single message became clear: collecting affects the meaning of objects. Collections can alter our view of the societies that made them or transform our ideas about the ones that collected them. Artifacts of high symbolic value to one culture became “ loot” in the eyes of a later civilization. The African American quilt made to provide comfort and warmth for an Alabama family was turned into “art” through the will of modern collectors. Objects in Rembrandt’s kunstkammer, a collection of art and natural curiosities meant to represent the knowledge of the world and popular in seventeenth-century Holland, acquired new meanings when used as splendid motifs in his paintings.


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Nina Athanassoglou-Kallmyer, Full Professor, is a truly international scholar. She received the Licence-ès-Lettres from the Institut d’Art et d’Archéologie of the University of Paris (Sorbonne); a doctorate from the School of Philosophy of the University of Thessaloniki (Greece); and a Ph.D. in art history from Princeton University.

George Cooke Raft of the Medusa Photo Lauren Cox

Professor Kallmyer specializes in late-eigh-teenth and nineteenth-century art in Europe. She is a prolific scholar with three books to her name: French Images from the Greek War of Independence, 1821-1839. Art and Politics under the Restoration (Yale, 1998), Eugène Delacroix: Prints, Politics and Society (Yale, 1991), and Géricault and Rembrandt. The Painter in his Culture (Chicago, 2003), along with a host of articles in scholarly journals and essays in books.

Her Art Bulletin article “Under the Sign of Leonidas: The Political and Ideological Significance of David’s Leonidas of Thermopylae” won CAA’s prestigious Arthur Kingsley Porter Prize for the best article written that year in the Art Bulletin. Kallmyer has received numerous fellowships: a Getty, the Institute for Advanced Study, the American Philosophical Society, a Congresus...Kallmyer has received numerous fellowships: a Getty, the Institute for Advanced Study, the American Philosophical Society, a Congresus...Kallmyer has received numerous fellowships: a Getty, the Institute for Advanced Study, the American Philosophical Society, a Congresus...

Art historians in France and Greece learned a singlemethod: formal analysis leading to a monograph on the life and work of a single artist. My first doctor-ate in Greece was in this vein—a study of a nineteenth-century Greek artist. Even then the approach was ossifi ed and conventional. So it was a revelation when I got to Princeton to fi nd that there were different ways of approaching objects. Suddenly I was reading Tim Clarke (whose fi rst book had just come out) and dealing with issues of ideology. Even Pan-fosky’s work on iconography was an eye opener for me. That was it. My career as a nineteenth-century scholar was born in those seminars at Princeton.

LP: You are currently writing a book on Géricault for Phaidon. NK: Yes. I was commissioned to write the book for a series called Art and Ideas which is geared to a broader audience than most scholarly books. It’s a compre-hensive overview of Géricault’s work in the context of the culture, politics, and ideas of his time.

LP: Your achievements are truly daunt-ing. If you had to pick one thing that most contributed to your success as a scholar, what would it be?

NK: Moving to the United States. Un-equivocally. There is a sense of enormous opportunity in this country that only an outsider can really appreciate. The grants, fellowships, sabbaticals and other support for scholars are unique. This willingness to support research and publi-cation results in advances in scholarship and allows individuals to become known in their chosen field. For me this is a specifi cally American phenomenon.

LP: You were born in Greece, studied in Paris, returned to Greece for a doctorate and then got a Ph.D in the United States. How would you compare the education you received in each of those countries?

NK: Art historians in France and Greece learned a single method: formal analysis leading to a monograph on the life and work of a single artist. My fi rst doctor-ate in Greece was in this vein—a study of a nineteenth-century Greek artist. Even then the approach was ossifi ed and conventional. So it was a revelation when I got to Princeton to fi nd that there were different ways of approaching objects. Suddenly I was reading Tim Clarke (whose fi rst book had just come out) and dealing with issues of ideology. Even Pan-fosky’s work on iconography was an eye opener for me. That was it. My career as a nineteenth-century scholar was born in those seminars at Princeton.

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LP: I gather you came across an interest-ing discovery in the New York Historical Society while you were researching the book?

NK: Yes. I was writing the last chapter on the reception of Géricault’s work. Although I knew there were copies made after The Raft of the Medusa (1819), I was fascinated to discover that George Cooke, an American artist, copied the painting while in Paris in 1830-31. At that time American artists traveling to Europe copied the old masters—you know, Raphael, Correggio, or Rubens. Géricault’s Raft, a controversial work with an infl ammatory political message, hardly seemed the kind of painting to inspire an American copyist. So I was intrigued by Cooke’s bold decision.

LP: Did you fi nd the copy?

NK: I did. It turned out that Cooke had made two copies, one full-scale (18 x 25 ft) and another roughly 4 x 6 ft. Accord-ing to written sources, a Raft by Cooke was in the New York Historical Society, But the museum had no record of it because long ago it had been catalogued under the more famous name of Gilbert Stuart. But it wasn’t Gilbert Stuart. It was the smaller version of Cooke’s copies. I was delighted to fi nd it.

LP: Do you know anything about the response to Cooke’s copy?

NK: It was a big hit. It went on a tour (Washington, Baltimore, New York, and Boston) usually reserved for master-pieces. Now this was interesting because of the conservative artistic culture of America in the 1830’s. And yet there they were lining up to see a work that was ground-breaking and highly controversial, even in France at the time. Instead of being shocked or indifferent, the Ameri-can public embraced both the original and Cooke’s copy. A Boston newspaper extolled Géricault’s Raft as excelling over “anything we have ever seen of the school to which it belongs. … No lover of the arts, can ever visit this noted collection [the Louvre] without passing to admire this chef-d’oeuvre of sea pieces.” It continued, “a faithful and highly finished copy of this picture, the only one that has ever reached our country, is now exhibiting in this city.” Another paper called it “wonderfully represented by Cooke’s brush.” So both the original and the copy made a splash on this side of the ocean.

LP: Why do you think people were so excited about it?

NK: Géricault’s painting refers to a famous French shipwreck of 1816. A group of survivors were stranded on a raft for two weeks without food or water. They were resorted to cannibalism. The American press covered the ordeal of the raft castaways in a big way and were still writing about it in the 1860s. So the public was really interested in this story.

Remember America was a seafaring admiral, collected French paintings and admired France and Thomas Jefferson. He even bought Monticello. Just think---Cooke’s copy of Géricault’s Raft may have hung in Monticello!

LP: Why do you think people were so excited about it?

NK: They certainly were. They were mostly very conventional—you know, stormy seas, a boat tossed about, a dark sky. So Géricault’s work must have really impressed people. It doesn’t show the shipwreck itself but rather the moment when the dying men on the raft spot the boat that will rescue them. So it is an image of extreme suffering but also of salva-tion. It shows both tragedy and hope.

LP: Do you have any idea why Cooke made this copy?

NK: One copy seems to have been a commission. The other might have been made to take on tour. I don’t yet know who the patron was. I’ve limited it to two individuals—James Robb, a progressive and liberal banker from New Orleans who opposed slavery; there are three black sailors in the painting, one of them signaling for salvation on top of the human pyramid. The other is a New Yorker named Uriah Phillips Levy, a naval of-fi cer. Levy, who retired at the rank of admiral, collected French paintings and admired France and Thomas Jefferson. He even bought Monticello. Just think— Cooke’s copy of Géricault’s Raft may have hung in Monticello!

LP: I gather the painting is now at Wint-erton being restored?

NK: Encouraged by Linda Ferber (Di-rector, NY Historical Society) and Deb-bie H. Norris (Interim Associate Dean, College of A&I), I approached Joyce Hill Stoner, one of our Art History Alumnae and Director of the Winterthur Museum Program in Conservation and Preserva-tion Studies. Joyce generously agreed to restore the work. This is a wonderful multi-institutional exchange that showcases the interdisciplinary between art history, art conservation, and museums.

LP: Has the restoration produced any results yet?

NK: Localized tests reveal the high quality of Cooke’s Raft. The brushwork is quite beautiful. When the restora-tion is complete, I intend to organize an exhibition around this copy and similar ones from France. I want to pursue the concept of early European avant-gard-ism and its reception in ante-bellum America.

“The Society is thrilled to have Nina apply her considerable expertise to this long-overshadowed work. We are equally delighted with Joyce and her legendary conservation team. The collaboration between Delaware’s Department of Art History, Winterthur, and the New-York Historical Society is a perfect example of the successful implementation of one of the Society’s most important missions—to use our collections to foster research that reveals our nation’s richly layered past.”

Marybeth De Filippis, Curator, New-York Historical Society
Interview with Lauren Petersen

LP: Your new book on the art of former Roman slaves is fascinating. How did you come to work on such a topic?

LHP: Slaves came from all over the Roman world, often from conquered lands. Many of them were educated and even acted as teachers for the children of elite families. Scholars concluded that they had to be freedmen since who else would have created such an outsized image of baking? Who else would have combined the delights of elite tomb architecture with non-elite professions? But as I got deeper into the subject, I found that there was not a shred of evidence to suggest that Eurytákes was an ex-slave. We can no longer just assume that every major tomb in Rome is the burial site of an ex-slave. So I set out to find a different model. I showed that freedmen commissioned art in sophisticated ways that reflected their own experience and historical reality.

LP: So you’re saying that ex-slaves had both wealth and knowledge?

LHP: Yes. When slaves were freed they continued to work for their masters and often got a share of the business profits. This may sound odd—why would they give slaves money and status? But it really was a form of social control. By freeing slaves, you rewarded loyalty. Also there was prestige involved for the master in having a retinue of wealthy ex-slaves.

Return of the Guggenheims: Chapman and Gibson and the Rewards of Research

Having two winners of Guggenheim grants in 2006 is a great honor for any department and especially one of our size. Prof. H. Perry Chapman, a specialist in seventeenth-century Dutch art and Professor, received her B.A. from Santa Clara University in California and an M.A. from Florida State University. Her Ph.D. in Roman art and architecture comes from the University of Texas at Austin. She joined the department of Art History in 2009. Her teaching and research interests include the art in the everyday life of ancient Romans, visual culture in Pompeii, the art of commemoration, classical art revivals and their meaning, ancient constructions of sexuality, and feminist theory. Her new book, *The Freedmen in Roman Art and Art History*, examines the art and lives of former slaves (freedmen) in ancient Rome and their impact on the art of the time. She has also done extensive research on Greek and Etruscan art and assisted with the excavations at the Etruscan/Roman habitation at Cetona del Chiuso. Prof. Petersen has received a Getty Postdoctoral Fellowship, an NEH Summer Stipend, a Rome Prize at the American Academy in Rome, and a Fulbright Grant.

LP: What is your next scholarly project?

LHP: I’m doing a study of the material life of Roman slaves. It’s a collaborative study with a scholar of ancient literature to see how far we can get to understand the experiences of slaves from a new paradigm—that of the slaves perspective. What did their lives look like in the ancient world? Where did they sleep? How did they move about the city when they worked? Our working premise is that they absorbed a lot more culture from their proximity to their masters than has traditionally been thought. After all, slaves were not necessarily ignorant. They were often simply non-Romans in servitude to Rome.

LP: What advice would you give to undergraduates thinking about working in the field of Ancient art?

LHP: I dig! Go abroad and join an archaeological excavation. That’s where you develop the passion to learn more and understand how knowledge of the ancient world is formed. It’s one of the most exciting experiences you will have: to go to museums in Greece, Italy, or Turkey and look at the artifacts of past cultures first hand. There is no substitute for seeing the originals and nothing can replace seeing art in its original context.

Interview with Lauren Petersen

LP: How has your research influenced your teaching?

LHP: In my own research I look for ways to challenge the dominant view. That approach informs my teaching whether I’m teaching a graduate seminar or an undergraduate lecture course. I want students to question received wisdom. Also my scholarly interest in freedman art has also led me to pay attention to the art of ordinary people in my classes. I don’t ignore the major monuments, but I’ve also fascinated by everyday topics such as latrines. In my seminars on Pompeii, I enjoy getting away from the scholarly focus on houses and painting to see how people interacted with the city on a daily basis. In other words I like to examine how the elite and the common folk lived.

LP: What about vice versa? Has your teaching affected your research interests?

LHP: Yes. I like to teach courses that allow me to explore new areas. I just finished teaching a new course on the Art of Ancient Egypt and the Near East. Teaching outside my area stimulates me to think in original ways about art and the cultures of Egypt and the Near East. I see a lot more interconnection than I saw before I taught this course.

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The overall experience proved to be even more rewarding than she had anticipated. When Resource/Treasures/Treasures: The Arts in Latin America, 1492-1820 finally opened, it included not only canonical pieces she always uses in her courses, but also artifacts she had never seen. “Not only had the 18th-century confessional I studied back in my college years in Caracas, Venezuela made its way to Philadelphia, but the opportunity to study directly from an object in the hands of the student was invaluable.”

The seminar was enhanced by three remarkable guest lectures. Prof. John Marciari, Associate Curator of Early European Art and organizer of the exhibit, gave the seminar a private tour. Art di Furia (lecturer, Moore College of Art) and Kristel Smentek (curatorial intern at the Frick Art Collection) – both Ph.D candidates at UD – lectured, respectively, on problems of connoisseurship and scientific analysis in the study of 16th-century Italian drawings. Lynley Herbert decided to minor in Latin American art and David Amott found a dissertation topic.

The seminar ended with an animated “Ebay Derby” in which students had a chance to flex their new connoisseurial muscles by proposing actual Ebay old master offerings as either “great deals” or “highway robbery.” Stone plans to offer his seminar in the near future with a focus on paintings.

Do you know a Mola from a Guercino? Drawings Seminar brings UD to Princeton

Last semester, I got the chance to have a rare encounter with Old Master drawings from Princeton’s collection in Dr. Stone’s class, and Spanish Colonial paintings at the Philadelphia Museum of Art in Dr. Dominguez’s course – two of the most truly unique and valuable experiences I have had at the University of Delaware.

The opportunity to study directly from an original work of art, to see and even touch it, provides an extraordinary sense of connection with its creator that no reproduction can ever foster. Layers of the image otherwise invisible in photographs and impossible to experience in any other way become accessible as the result of retracing the artist’s hand, seeing his brush strokes, and viewing the image from varied angles.

Lynley Ann Herbert, Ph.D candidate

John Shearman used to begin a Michelangelo lecture by reading aloud a Renaissance document that mentions Raphael as the author of the Sistine Ceiling. One of the core skills every art historian needs is the ability to work with original objects. Otherwise, we are simply unprepared to double-check the basic facts concerning a particular piece and to understand its material and stylistic context. If the building blocks used to construct an artistic personality are false or misidentified (what if Shearman’s “Raphael document” were our only written source on the Sistine?), the results will be unreliable – and broader interpretations based on them will be vulnerable to attack. How do we know who made what – and when?

Prof. Stone’s seminar, Authorship and Authorship in 17th-Century Art (fall 2006) taught students a variety of connoisseurship methods from which to approach the thorny problems of attribution, dating, technique, creative process, and function in Italian Baroque drawings. The seminar would not have been possible without the participation of the Art Museum at Princeton University, with its world-class collection of Italian drawings and its generous curator Dr. Laura Giles.

The seminar meetings took place at Princeton, where UD students worked on a variety of topics, including papers, texts, and chalks; regional and individual styles; functions and typologies; fakes and forgeries. The eight participants each chose five previously unpublished or problematic drawings from the Princeton collection as the subjects for their oral reports and final catalogue entries.

The seminar was enhanced by three remarkable guest lectures. Prof. John Marciari, Associate Curator of Early European Art at the Yale University Art Gallery, spoke on problems of connoisseurship and scientific analysis in the study of 16th-century Italian drawings. Art di Furia (lecturer, Moore College of Art) and Kristel Smentek (curatorial intern at the Frick Art Collection) – both Ph.D candidates at UD – lectured, respectively, on problems of connoisseurship and scientific analysis in the study of 16th-century Italian drawings. Art di Furia (lecturer, Moore College of Art) and Kristel Smentek (curatorial intern at the Frick Art Collection) – both Ph.D candidates at UD – lectured, respectively, on problems of connoisseurship and scientific analysis in the study of 16th-century Italian drawings. Art di Furia (lecturer, Moore College of Art) and Kristel Smentek (curatorial intern at the Frick Art Collection) – both Ph.D candidates at UD – lectured, respectively, on problems of con. 

Lynley Herbert, Colleen Terry, Prof. David M. Stone (not pictured: Christa Aube, Eliza Butler, Lorena Baines, Sarah Benthon, Nina Lasak) Photo: Grady Lynn

Faculty Awards


When I was faced with picking a major, I thought about so many things. What are my strong points? What do I love? What can I do when I graduate? I picked art history because I wanted to learn about culture, history, art, and the humanities. But, my parents noted, “You have to make a living.” Here are some personal answers to the perennial question, What can you do with that major?

Graduate school is the obvious first response. With a graduate degree you can become a museum curator or a professor. However, I wanted to experience “the real-world” and I needed a momentary reprieve for my overly abused bank account. So, with a diploma in hand and a freshly typed resume on ivory linen paper, I began the ritual of searching for that perfect job. Museums, I thought. Daily I checked postings—at the American Association of Museums, the Philadelphia Cultural Alliance, and even Craigslist. Even entry-level jobs required experience. How do I get experience if no one will give me a job? Then I began to think outside the box. My choices weren’t limited to a university or a museum.

Chance played a part in my journey. I bumped into a Delaware alumnus who was leaving his job at a non-profit organization to go to graduate school. I applied for and got his job at the Delaware Humanities Forum! DHF supports museums, historical societies, theatre groups, and other cultural venues in Delaware with grants from funds provided by the National Endowment for the Humanities. What a perfect way to use my love for art, apply the skills I learned as an art history major, and advocate for education in the arts. I work with cultural agencies across Delaware and throughout the United States to develop grant strategies and program initiatives. I love this job and intend to get a degree in Public Administration so that I can apply my background in the arts to foster cultural growth for all Americans.

My path led me to a non-profit foundation; other classmates found different opportunities. Corey Chockley now works for Bohn Associates, Inc. as an interior designer in New York City. Amanda Krantz is getting an M.S. degree in art education at Penn State. She recently completed an internship at the Peggy Guggenheim collection in Venice. Emily Ernst studied museum education at the University of the Arts in Philadelphia and now works in New York. Tierney Suzanne decided to live in Spain where she teaches English in public schools. Michele Kinicki found a way to foster her love of travelling—she’s spent time in Italy since graduation and found a job in the Passport Services Department. Majoring in Art History doesn’t close doors, it opens them. There is an assortment of careers in the museum world, cultural organizations, tourism, commercial galleries or even law. Yes, art law is a thriving and lucrative career. This list could expand to work in the non-profit sector, philanthropic organizations, design firms, and countless educational programs worldwide. You can search in fields of government, industry, and organizations of social concern. So, in the future if someone asks you that intimidating question, “What are you going to do with an art history degree?” The answer is, “Well, where do I begin?”

— John Van Heest, Class of 2005

What can you do with an Art History B.A? Lots!

“What a perfect way to use my love for art, apply the skills I learned as an art history major, and advocate for education in the arts.”

Liminal Visions, Elusive Objects

Lecture Series, 2006-2007
Department of Art History, University of Delaware
Gwendolyn DuBois Shaw, Associate Professor of American Art, University of Pennsylvania
(Une)Lovely Louisiana: Prescient History in the Recent Work of Carrie Mae Weems
Ikem Okoye, Associate Professor, University of Delaware
Captive Audience: Theorizing Art and Slavery in late 18th and 19th century near Coastal West and Central Africa
Elizabeth Johns, Professor Emerita, University of Pennsylvania
Winslow Homer: the Nature of Observation
Debra Hess Norris, Associate Professor and Conservator of Photographs, University of Delaware
We Can Work it Out: The Preservation of our Photographic Heritage at Risk
Richard Meyer, Associate Professor of Modern and Contemporary Art, University of Southern California
What was Contemporary Art?
William I. Homer Lecture in Photography
Douglas R. Nickel, Director of the Center for Creative Photography, University of Arizona
Physiological Optics: the Photography of Peter Henry Emerson
Graduate Student Symposium
Wayne Craven Annual Lecture
Alex Potts, Max Lowe Collegiate Professor of the History of Art and Chair of the Department of History of Art, University of Michigan
The Romantic Art Work
Kate LaPrad, DuPont Scholar, Alison Scholar, and Warner Outstanding Senior Woman

Kate LaPrad did not have art history on her mind when she arrived at UD as a freshman in 2003. A native of Seaford, Delaware, Kate intended to major in history. But after taking Prof. David M Stone’s “Introduction to Art History II” (ARTH 194), Kate was hooked on art. Those of us who teach art history are glad she expanded her focus. When she graduates in May, Kate will have a double major in history and art history—not to mention a double minor in medieval studies and material culture studies. And these are just the first of Kate’s accomplishments.

As chair of the DuPont Scholars lecture series for three years, she helped bring nationally renowned speakers to campus. Her concern for giving back to the community led her to become a Peer Mentor for the Life Program which helps first-year students adjust to college life. Kate is participating in a new Associate of Arts Program, designed for non-traditional students who need to stay closer to home. In one of the projects she designed for the course, students collected photographs of Sussex County as a way of documenting the positive and negative effects of rapid development on the county. Kate is fascinated with a long lost practice called colonial or Sacred Harp singing. Used to teach musically illiterate people about harmonies in the eighteenth and nineteenth centuries, it survived in the southern US, but died out elsewhere. Kate is a founding member of a colonial singing group in Plymouth, MA.

Her love for art and history has led Kate to pursue opportunities at museums. She interned at the Biggs Museum of Art and was an education intern at Plumth Piantation in Plymouth, MA. She returned to Plimoth as an intern in the Development Office and a Summer Programs Coordinator in Education, where she helped the museum work on an NEH grant for an exhibition on the seventeenth century. Kate is currently an intern with Winterthur’s visitor services office. As she prepares to leave UD, Kate’s goal is to pursue a career in the museum field. She says she’ll miss conversations with friends and the view from the top on the steps at Old College once she is gone. We’ve enjoyed sharing that view with Kate for the past four years, and, for our part, we’ll miss her too. Kate has been an exceptional member of our academic family and we wish her all the luck in her future endeavors.

Three Graduate Students awarded Smithsonians

The Art History department has numerous stars in its graduate program, but this year in an unprecedented triple latter three of its graduate students won Smithsonian pre-doctoral grants for dissertation research. As Bernie Herman, the department chair sees it, “Having three graduate students receive prestigious Smithsonian grants in one year is an extraordinary accomplishment that reflects the department’s breadth and depth in the history of art. We have a fabulous program in American art precisely because we have such talented faculty and students in all areas of art history. Our broad-based curriculums prevents students from becoming too narrowly specialized and helps them understand American art in more nuanced and intellectual contexts. I believe our expansive vision of what American art is and how it needs to be understood gives our graduate students a competitive edge in the universe of art historical studies.”

As predicted by her stellar high-school achievements—Kate was her class valedictorian—her college career can only be described in superlatives. She entered UD as a Eugene DuPont Memorial Distinguished Scholar and, as an Honors student and Alison Scholar, quickly distinguished herself in the classroom. She has been recognized as the Outstanding Senior in the Department of Art History and, this year, was a nominee for national awards including the Marshall Scholar and the Rhodes, for which she was a regional finalist. She was also awarded UD’s 2007 Emalea P. Warner Award for Outstanding Senior.

Domestic Interiors,” looks at centers of exchange from wealthy tobacco plantations to homes in the booming port city of Baltimore. “I want to see how Americans in different regions of the country invested the landscape with meaning,” she noted, “and how they represented those images to themselves within their homes. What do these intimate landscapes tell us about conceptions of nature, home, land, and empire in the early national period in America?” Anna received her B.A. from Vassar College and a master’s degree in Art History and Museum Studies from the University of Southern California. She entered the PhD program at Delaware in 2003.

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Graduate Student News

Sandra Cheng was awarded the Sewell C. Biggs Dissertation Writing Award in Art History and University Dissertation Fellowships Award for 2006-2007 to complete her dissertation, “Il bello dal deforme: Caricature and Comic Drawings in Seventeenth-Century Italy.” She recently concluded a year in residence as a pre-doctoral fellow in the Department of Drawings and Prints at the Metropolitan Museum of Art, where she presented a paper “Parodies of Life: Rococo Drawings by Baccio del Bianco and Stefano della Bella.” In 2006, she also presented “The Carracci at Work and Play: Franks, Caricature, and Art Theory” at the graduate symposium “Prints: Line: Humor, irony, and Satire in Art and Visual Culture” (Boston University/Museum of Fine Arts).


Eric Gollannek has received a McNeil Dissertation Fellowship at Winterthur Museum, Garden and Library for 2006-2007, after three years at the Center for Historic Architecture and Design. In 2006 he presented “Final Victory on the First Battlefield of the Rebellion” Commemoration and Memorial on the Front Lines at Manassas Battlefield,” at’Ritual Spaces and Places: Memory and Communication in 19th Century America,” at Salve Regina University’s 10th Annual Conference on Cultural and Historic Preservation and “Material as Evidence: Figured Woods in Eighteenth-century America” at Yale’s graduate student symposium, “The New American Art History. Against the American Grain.” In 2007 Eric will present, “This busy Spot, as in a Map, contains . . . . Visions of Empire in John Wood the Elder’s Exchange at Bristol,” at the annual meeting of the Society of Architectural Historians. He received a Bosun S. Berry Annual Meeting Fellowship from SAH to attend the meeting and present his paper.

Amy Henderson is researching and writing her dissertation, “Furnishing the Republican Court: Building and Decorating Philadelphia Homes, 1784-1800.” In 2006 she completed a one-year Barra Dissertation Fellowship at the McNeil Center for Early American Studies at the University of Pennsylvania. She published a revision of her M.A. thesis as “A Family Affair: Building and Decorating Philadelphia Domestic Interiors,” in 2007. In 2008 she will take up a year-long residence as Smithsonian Pre-Doctoral Fellow at the American Art Museum. She has also been awarded a two month Gilder-Lehrman fellowship at Colonial Williamsburg and is looking forward to spending the coming year in Williamsburg. This past academic year she had a wonderful experience working as a Research Assistant for the University of Delaware Museums on the Edward Loper Sr. Project. The Edward Loper retrospective exhibition will open in April of 2007.


Eric Gollannek

Catherine Walsh, Spring 2006 Walter Crane in Greece: Antiquity Through Socialist Eyes (Margaret Werth)

Laura Cochrane

Catherine Walsh

David Amott

Sarah Ruhland

Sarah Ruhland

Kerry Roeder

Sarah Ruhland

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Susan Isaacs (Ph.D. 1991) was promoted to full professor at Towson University in 2005. She teaches courses on Modern and Contemporary Art and Criticism, curates exhibitions for her two galleries, and for the Delaware Center for the Contemporary Arts. Last year she published several exhibition catalogues and two catalogues for the DCCA, (works on paper by Eric Fischl and the works of Gretchen Hupfeld). She also published an article on Piper Shepherd for *Surface Design Journal*. She is working on a catalogue for a exhibition of prints by Alson Sau.

Jody Blake (M.A. 1992) is the Curator of the Tobin Collection of Theater Arts at the McNay Art Museum in San Antonio, Texas. Jodi lectured in Madrid, Spain on “A certain comb, a certain shawl, a certain flower: Natalia Goncharova’s Spanish Dancers” at La noche española. Flâneur, con gauche a culture popular, a symposium held at the Museo Nacional Centro de Arte Reina Sofia. She also contributed an essay on “Modernistische Kunst und popular Unterhaltung im Paris der Jaar-die.” in *Black Paris. Kunst und Geschichte einer schwarzen Diaspora organized by the Iwalewa-Haus der Universität, Bayreuth.* Before the exhibitions she curated at the CAAM, the McNay Art Museum, is *Toulouse-Lautrec and Friends at the Theatre,* celebrating the museum’s acquisition of a rare collection illustrated programs for avant-garde theatre in fin-de-siècle Paris.

Jonathan P. Canning (M.A. 1992) was appointed the Martin D’Arcy Curator of Art at the Loyola University Museum of Art, Chicago. He came to Chicago from Cambridge, England, where he had been the Research and Curator for the city’s Museums and Galleries Service.


Thayer Tolles (M.A. 1990) was the Kress Fellow of Medieval Art at the Walters Art Museum until September, 2007 in order to catalogue the medieval metalwork in the collection. He invites everyone to visit when next in Baltimore.

 erosion and renovation in the Metropolitan’s American Wing galleries which will continue through 2010. In 2007 he organized a conference and catalogue of works, *Captured Motion: The Sculpture of Harriet Whitney Frishmuth* and *Words and War in Mid-Century* (Duke University) and “David Smith and the Gender of War” (SECAC annual conference).

Mark Parker Miller (M.A. 1992) was appointed director of publishing for Oak Knoll Press in May 2006.

Elizabeth Mooney (M.A. 1975) is spending the year teaching at Vanderbilt University.

Michelle Nielsen (Ph.D. 2003) is now in her third year of a tenure-track position at Indiana University South Bend. Beyond small publications and reviews, she is working on her dissertation for publication. A future curatorial project on nineteenth-century photographs in the State Museums (Notre Dame) is in the works.

William (Bill) Latch Anderson (Ph.D. 1970) is the curator of “The Art of the Theater” at an alternative space in Austin. Kelly is currently preparing three exhibitions for 2007.

“Collecting ‘China’” The Students’ Perspective

Continued from page 5

Serving on the planning committee for “Collecting China” provided us with a valuable opportunity for professional development. It was helpful to witness key planning decisions involved in organizing and publicizing such an event. Most beneficial was the one-on-one interaction with conference presenters and the academic and institutional relationships these encounters helped us to build. Student Symposium Committee Graduate Students: David Amott, Laura Cochrane, Annie Counter, Janet Dees, Melody Barnett Deusner, Karen Gloyd. Undergraduates: Gina Watkinson, Amy Hanenberg and Marisa Porgpraputson

I’m not a student of China, but for me this conference was fabulous. Not only did it introduce me to the variety of current scholarship in East Asian studies—providing an important supplement to my largely Western art history education—it also helped me with my own research on late-nineteenth-century art collections. The papers stimulated me to think about broader collecting patterns and priorities.

— Melody Barnett Deusner, Ph.D. candidate
Maurice E. Cope

Dr. Maurice E. Cope, Professor Emeritus in the Department of Art History at the University of Delaware, died peacefully at his home in New Castle, Delaware, on February 26, 2007, at the age of 81.

A Veteran of World War II, Cope later attended the University of Chicago where he received his M.A. and Ph.D. degrees in Art History. He taught at Valparaiso University, the University of Chicago, Pomona College, Ohio State University, and, for the final 24 years of his career, at the University of Delaware. He retired in 1997.

His articles appeared in various academic journals, and his well-regarded book, _The Venetian Chapel of the Sacrament in the Sixteenth Century_, was published in 1979. Recipient of a Fulbright fellowship for study in Italy in 1954-55, Cope returned to Florence for eighteen months in 1967-68, helping to recover works of art damaged in the 1966 flood. He received the University's Excellence in Teaching Award in 1978.

Maurice (as everyone affectionately called him) was born February 4, 1926, in Detroit, to Henry E. Cope and Myragene M. Cope who were both physicians. His grandfather, Henry F. Cope, a professor of religious education at the University of Chicago, founded a religious retreat at Little Point Sable, Michigan, over 100 years ago. His great grandfather was a civil war surgeon for the Union Army.

He led a happy life traveling extensively in Europe and enjoying a deep interest in art of all periods, classical music, ballet, and especially opera. He was a passionate and discriminating collector of prints, especially those of the Renaissance and Baroque periods. Endlessly generous in making his collection accessible to students – not only to those in his own seminars, but also to other professors and their students – Maurice taught generations of UD students to look closely at objects and appreciate their complex techniques, range of quality, and subtleties of iconography.

He is survived by two sons, Thomas and Nicholas, a daughter, Cynthia, and four grandchildren. We will all miss Maurice and remember him with affection.

Maggie Ferger

Maggie Ferger, who had just completed her junior year as an art history major, was tragically killed in an automobile accident last July, near her home in the St. Louis area. Maggie came to Delaware because of her interest in art history, especially modern French painting. Though she later shifted to a pre-dental program, she returned to art history in her junior year. Her unexpected death cut short her plans to begin graduate study in art history after graduation. In the department, she was well-known to professors and students alike: on Main Street many knew her as a barrista at Brewed Awakenings. Maggie was a lively person and enthusiastic about art history. Her family established a memorial fund in her name at the Cottonwood Gulch Foundation, a small camp in New Mexico dedicated to ecological awareness and education, where she spent several summers. Donations in her name can be sent to the Maggie Ferger Memorial Fund, Cottonwood Gulch Foundation, P.O. Box 3915, Albuquerque, NM 87190.

We wish to thank all the friends and alumni who have made generous contributions over the past year. Your gifts are used for many worthwhile purposes—to support our faculty and students, to fund special events that deepen our understanding in the history of art, to enrich our curriculum, and to fund special events that deepen our understanding in the history of art.

We hope you will consider making a gift to our department. To do so, please fill out the coupon and return it with your check.

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