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Editor: Monika Dominguez Torres
Art Director: Christina Jones
Project Manager: Connee McKinney
Department of Art History Staff: Brenda Stewart
Photographer: George Freeman

Insight is produced by the Department of Art History as a service to alumni and friends of the Department. We are always pleased to receive your opinions and ideas. Please contact Brenda Stewart, Old College 718, University of Delaware. Newark, DE 19716 (302) 831-8416 or bstow@udel.edu.

On the cover: Rembrandt van Rijn, Angel Departing from the Family of Tobit, 1641 © University of Delaware Museum

From the Chair

It was the year of discontent! How else to describe 2009-2010 with its tight purse, its job cuts, its campus-wide reglementary climate of cold uncertainty? Gone was the generosity, the warmth and well-being of plenty and wealth. Art History had its share of it. Our annual budget was slashed. Our staff was diminished. We still feel the brunt of two part-time staff positions eliminated, Faculty balanced in pain and outrage at the news of reduced research and travel funding.

There’s an old saying in the East that when in a tight spot, a smart fellow knows how to find other paths, alternative solutions. We did. We went for grants. David Stone, Monika Dominguez Torres and Wendy Bellon won CAS 2009 Faculty Research Grants. With joint funding from the Global Partnership Initiative Award and the Center for International Studies, Vimala Rajagopalakum (accompanied by Lucy Nee) was able to take her undergraduate seminar to China to attend the first UD-Tsinghua University workshop on Architectural Research.

In the midst of rampant hiring freezes, we hired, Sandy Heinlender, formerly of Yale University, will join our faculty as Associate Professor with tenure in the Fall, after completing a fellowship year at the Institute for Advanced Study, in Princeton.

Other faculty changes happened. Ann Gilman retired last Spring and will be missed by faculty and students alike. In Spring 2010, Jonathan Katz, well-known for his work in contemporary art and gender studies, will join us as a Distinguished Visiting Professor to teach a graduate seminar on “Ems, Art and the 1960s.”

This has been a stellar year for our graduate program. Last Spring, 10 new Ph.D.’s were conferred. We were especially proud to find out that our recent Ph.D. graduate and now Assistant Professor of Art History at MIT, Kristel Smoltek, was this year’s winner of the Council of Graduate Schools/ACLS Distinguished Dissertation Award in the Humanities and Fine Arts, the most prestigious honor for doctoral dissertations. Our graduate students were recipients of fellowships and awards from distinguished institutions, the Metropolitan Museum in New York (Melkah: Drummer and Catherine Reed Holsworth); the Walters Art Museum (Lynne Herbert); the Smithsonian Museum of American Art (Nettiee Luareza-Sea and Catherine Walsh); the Henry Luce Foundation/ACLS and Winterthur Museum (Tanya Pollat); the O’Keeffe Museum and Rauschenberg Center in Santa Fe (Jodyl Brown); and the Museum of Fine Arts in Houston (Annie Counter).

With hope and optimism thea we look forward to the year to come. As always our alumni are our support and showcase. It is my pleasure and my obligation to thank them once again for their active presence in the life of their very own department.

Nina Athanassoglou-Kallimanis
Professor and Chair
AMANDA ANTONUCCI
BA in Art History and Art Conservation, 2007
Chemical Heritage Foundation, Philadelphia

At the CHF, I am a program assistant for the area of electronics and emerging technology at the Center for Contemporary History and Policy. The Center provides knowledge, perspective, and advice on issues related to molecular sciences and technologies based on historical and contemporary source materials. I am currently contributing to the Gordon E. Moore biography project by processing Gordon E. Moore’s executive office and contemporary source materials. I am curating the Center’s archives of historical and technological materials. I have re-housed the materials to acid-free folders and boxes, and created a detailed finding aid and inventory. I have begun to digitize the collection so that scholars can readily explore Moore’s history at Intel. When I started this position, I had little understanding of who Gordon Moore was and his influence on the semiconductor industry. By incorporating my ability to analyze and interpret different sources, as well as my research skills that I acquired at UD, I came to understand Moore’s contribution to the electronics field.

One day a week I work with the Special Collections department as assistant image archivist. I also assist with a Foundation’s new web project inputting our Fine Arts collections into a database. My art historical training allows me to contribute to the descriptions of the alchemical paintings and works of art on paper for the new website. It pleases me greatly that my work will permit these valuable historical materials to be more accessible to researchers, whether they are interested in the semiconductor industry or alchemy.

CARLEEN COULTER
BA in Art History and History, 2007
The Cloisters, Metropolitan Museum of Art, New York, New York

My B.A. in art history from UD has been of great value to me. It was essential in securing my current position with the education office at The Cloisters, the branch of The Metropolitan Museum of Art devoted to the art and architecture of medieval Europe.

At The Cloisters, I perform both administrative and academic tasks. I often use my training in academic research, looking up object files or pulling resources from the Museum’s library. The art history lectures and seminars I attended at Delaware gave me the academic platform necessary to brainstorm public programming ideas with coworkers, and to answer collection specific questions. I also lead gallery workshops for children and their families through the museum. Last year I conducted a program focusing on the depiction of birds and their symbolic meanings in medieval art—a topic closely related to a research paper I completed for Dr. Nees’s “Art at the Court of Charlesv.”

My art history seminars also prepared me for the workplace in less obvious ways. Taking part in discussions-based class settings equipped me to communicate and work well with others, even if they hold opinions in conflict with my own. This skill has proved invaluable as I work with and assist the museum-going public on a daily basis. Having the opportunity to apply so many aspects of a major I loved to my “real world” career is both professionally and personally fulfilling, and something for which I am constantly grateful.

JENNIFER STETTLER
BA in Art History, 2006
Philadelphia Museum of Art

The art history major at UD provided an essential foundation for my career as an art historian and museum professional. After graduating in 2000 with an art history major and French minor, I earned a Masters degree in art history at George Washington University. A graduate internship led to an introduction to Anne d’Harnoncourt (then Director) at the Philadelphia Museum of Art where I have subsequently held three grant-funded positions. Ms. d’Harnoncourt hired me as a Visual Scholar and Research Assistant for the Calder’s on the Parkway project, funded by the Pew Charitable Trusts, to conduct research on the Calder family of artists and their connections to Philadelphia. When the project ended, I was hired in the Executive Office as Records Coordinator for the Anne d’Harnoncourt Records. Working closely with museum archives and administrators, I organized over 100 boxes of Ms. d’Harnoncourt’s executive materials in preparation for processing by the PMA Archives. Later on I moved into the Registrars’ office as Registrar Assistant for the Collection Move. In this position I work with a team of registrars to inventory the collections of East Asian Art, American and European Silver, Rugs and Tapestries, and European Architecture in preparation for the collection move, which is part of the Frank Gehry’s underground renovation project.

I plan to specialize in American and European art of the late 18th and early 20th century, and to achieve this goal I have recently applied to Ph.D. programs in art history to begin September 2010.
The Practice of Art History

An Interview with Perry Chapman

Perry Chapman has experienced most facets in the practice of art history. An internationally renowned scholar in the field of 17th-century Dutch painting, he has taught at UD Department of Art History since 1982, and became full professor in 1997. He is the author of Rembrandt’s Self-Portraits: A Study in Seventeenth-Century Identity (Princeton University Press, 1990) and numerous essays on Rembrandt, Vermeer, Jan Steen, 17th-century art theory and biography, and on the artistic impact of the Dutch Revolt. He has held fellowships from the Woodrow Wilson Center in Washington, DC, the National Endowment for the Humanities, the Center for Advanced Studies in the Visual Arts (CASVA) and the Guggenheim Foundation, among others.

Chapman has had important experiences outside the academy. In 1996–1997, she served as co-curator of the major exhibition Jan Steen: Painter and Storyteller catalogue. Yale, 1996, at the National Gallery of Art, Washington, DC, and the Rijksmuseum, Amsterdam. From 2000 to 2004, she was editor-in-chief of The Art Bulletin, arguably the most important art historical journal published in the United States. Currently, she is a member of the editorial board of the Nederlands Kunsthistorisch Jaarboek, for which she has just co-edited and contributed an article (“Comenius Ketel, Fingerpainter and Poet-Painter”) to volume 59. Following the Artist, working with authors, and having my work appear in national publications, working with authors, and having my work appear in national publications.

MDT: Your scholarship has mostly revolved around issues of self-representation and artistic practice in seventeenth-century Dutch art. Why that specific interest?

HPC: I’ve always been interested in artists and northern art. I can remember, at age thirteen, seeing and being absolutely blown away by Albrecht Dürer’s Self-Portrait of 1500 in Munich. I’ve also been fortunate to have had inspiring teachers and mentors. In high school I had a fabulous art history teacher, Ann Peterson, who let me write a paper about Andy Warhol’s artistic persona — and get this — how it could be understood through the writings of Anna Comstock Ramsey. In college I had another eureka moment, again in the Alte Pinakothek in Munich, when I saw Rembrandt’s Passion Series. At Swarthmore, Alison Kettering introduced me to the study of seventeenth-century Dutch art. When I was in graduate school at Princeton, Irving Lavin taught a seminar on artists’ tombs and Egbert Haverkamp-Begemann’s seminar on Rembrandt set me off on my dissertation on Rembrandt’s self-portraits. By chance, I ended up living in Washington where Arthur Wheelock, curator of Dutch paintings at the National Gallery of Art, has, over the years, taught me about close looking and artistic techniques. Paintings conservators and conservation scientists in Washington and Amsterdam have also been generous. So, as a scholar, I started with Rembrandt’s self-portraits and the role of artistic identity that they present. From there I branched out in two directions: Jan Steen’s self-portraits and the role of biography in fashioning Steen’s image, which led to my work on the Jan Steen exhibition, and the larger question of an artist’s role in the development of a native or proto-national identity in seventeenth-century Holland. Now my interests in the self-aware artist and Dutch identity have converged in my current book project. Called “The Painter’s Place,” this project examines the privacy and impact of painting in the newly independent Dutch Republic. The art of Rembrandt, Hals, Vermeer and their contemporaries will be set against the seventeenth-century Dutch painters’ many places, both physical and conceptual: the new state; cities and court; townscape and landscape; the lure of Italy and antiquity; the church; emerging (art) markets; the home; the painter’s studio; and the painter’s body, hand and mind.

MDT: Is your interest in artistic practice still lingering in your current work?

HPC: I’d say that my interests in artistic practice and artistic identity have converged in my recent work on the artist’s studio. I’ve published articles on “The Imagined Studies of Rembrandt and Vermeer” and on the use and representation of the lay-figure, or wooden manikin. My interest in eccentric painting practice led to an article on the Amsterdam poet-painter Cornelis Ketel, who in 1599 took up painting with his fingers and, in 1689, with his toes. I’ve also just co-edited a volume of the Nederlands Kunsthistorisch Jaarboek entitled Envisioning the Artist in the Early Modern Netherlands and am working on an upcoming one on the materiality of art. The field of seventeenth-century Dutch art has been driven by an emphasis on economics and the art market. I think it’s important to resist commodifying works of art, which are often the products of engaged, driven individuals; to that end, I’ve recently returned to writing about Rembrandt’s self-portraits. I should add that my interest in the idea of the artist has also led me to write an essay, “Art, Fiction,” about fictional accounts of artists and paintings, for example Irving Stone’s Agony and the ecstasy and Tracy Chevalier’s Girl with a Pearl Earring.

MDT: How does this line of research manifest itself in your teaching?

HPC: At the undergraduate level, I teach “The Role of the Artist in Society,” which looks at changing notions of the artist from the Renaissance to the present. Just this year I brought in fiction and films, including Agony and the ecstasy and Pollock. I also teach “Prints and Society,” which emphasizes both the social history of prints and the different techniques of printmaking. For that course, we make extensive use of the prints in the University Gallery. My graduate teaching tends to parallel my research interests. Recently I’ve taught seminars on “The Self-Portrait from Dürer to Rembrandt,” “The Artist in the Baroque,” “Art and Money in the Netherlands,” and “Art After Iconoclasm in the Dutch Republic.” My current seminar, “The Primacy of Painting,” is taking a broader look at how paintings helped to shape the seventeenth-century Dutch peoples’ ideas of their new state, their court and cities, markets and churches, and especially their homes. In the process, we’ll consider how Dutch painters imagined themselves as part of a Netherlandish tradition that begins with Jan Van Eyck’s legendary invention of oil paint and that, in practice, emphasized color and life giving force of the painter’s brush.

MDT: Throughout the years, you have worn many different hats. In addition to teaching and research, you have also worked as an exhibition curator and journal editor. Could you talk a bit about how you got involved in these non-academic roles?

HPC: I initiated the exhibition Jan Steen: Painter and Storyteller, held at the National Gallery of Art in Washington and the Rijksmuseum in Amsterdam in 1996–97. I had started working on Steen as comic relief from Rembrandt. It was 1991 and I was on a fellowship at the Woodrow Wilson Center for Scholars – my office was in one of the towers of the Smithsonian Castle. I don’t remember what prompted me to propose a Steen exhibition to Arthur Wheelock, but he loved the idea. In contrast, the invitation to be considered for the editorship of The Art Bulletin came quite out of the blue and I didn’t hesitate for a moment to say yes. I knew that I love reading submissions, working with authors, and having my finger on the pulse of Art History. I’d never edited anything in my life but I had learned a tremendous amount from serving on the
Ikem Okoye, New Director of African Studies

Iken Okoye, Associate Professor of Art History, was appointed director of African Studies at UD. Founded in 1992, the African Studies program seeks to provide an intellectually coherent program of study, based on regularly offered courses in a variety of disciplines across campus. Over the years the program has been visible in the art history of the contemporary African and Diaspora art journal, Nka. Dr. Okoye had, moreover, his on-going project on art and slavery. The konnoisseurship. He is collaborating with Matthew A. C. Brown, Senior Scholar at the Metropolitan Museum of Art, on the history of the impact of African and Diaspora art, and has been very active in the Caravaggio field. In November 2009, she was invited to present a graduate seminar on "Osman Hamdi Bey and French Orientalism" at the Clark Art Institute in July 2009, and was "Rien que les heures: Unmapped Trajectories: Early Sculpture and Architecture of a 'Nigerian Modernity,'" in the Kobena Mercer edited book Enslaved, Diaspora, Strangers (2008) for the Institute for Visual Arts in London, a major exhibition venue and publisher on contemporary art.

Effective September 2009, Ikem Okoye, Associate Professor of Art History, was appointed director of African Studies at UD. Founded in 1992, the African Studies program seeks to provide an intellectually coherent program of study, based on regularly offered courses in a variety of disciplines across campus. Over the years the program has been visible in the art history of the contemporary African and Diaspora art journal, Nka. Dr. Okoye had, moreover, his on-going project on art and slavery. The konnoisseurship. He is collaborating with Matthew A. C. Brown, Senior Scholar at the Metropolitan Museum of Art, on the history of the impact of African and Diaspora art, and has been very active in the Caravaggio field. In November 2009, she was invited to present a graduate seminar on "Osman Hamdi Bey and French Orientalism" at the Clark Art Institute in July 2009, and was "Rien que les heures: Unmapped Trajectories: Early Sculpture and Architecture of a 'Nigerian Modernity,'" in the Kobena Mercer edited book Enslaved, Diaspora, Strangers (2008) for the Institute for Visual Arts in London, a major exhibition venue and publisher on contemporary art.

When Ms. Bellon joined the Art Bulletin in 2003, a number of her contributions have been recognized. In the same year that she had published a paper on "Tracing African History," she gave the paper at "Unmapped Trajectories: Early Sculpture and Architecture of a ‘Nigerian Modernity,’" and also delivered the paper "Modernity and the Face," as the Hannah France Chair in Art History. In 2010, she was invited to present a paper at "American Stories" and presented papers at the CAA conference in Los Angeles, the Library of Congress, and the Center of the 19th Century (October 2009). The Abstract of Art Historians in Manchester, England in the volume Naissance de la Modernité. Mélanges offerts a Jacques Vilain (Ed. Relief, 2009). She has recently been conducting research on the historiography and methodologies of connoisseurship. He is collaborating with Matthew A. C. Brown, Senior Scholar at the Metropolitan Museum of Art, on the history of the impact of African and Diaspora art, and has been very active in the Caravaggio field. In November 2009, she was invited to present a graduate seminar on "Osman Hamdi Bey and French Orientalism" at the Clark Art Institute in July 2009, and was "Rien que les heures: Unmapped Trajectories: Early Sculpture and Architecture of a ‘Nigerian Modernity,’" in the Kobena Mercer edited book Enslaved, Diaspora, Strangers (2008) for the Institute for Visual Arts in London, a major exhibition venue and publisher on contemporary art.
Ph.D. Degrees


Cochrane, Laura, “Where There is no Tree: The Quadrivium and Images of Eternity in Three Eleventh-Century Anglo-Saxon Manuscripts” (Lawrence Nees)


Holst, Nancy, “Patterns Books and the Suburbanization of Germantown, Pennsylvania, in the Mid-Nineteenth Century” (Bernie Herman)

Marley, Anna, “Rooms with a View: Landscape Representation in Early National and Late Colonial Domestic Interiors” (Wendy Bellion)

Murphy, Jessica, “Portraiture and Feminine Identity in the Stieglitz Circle: Agnes Ernst Meyer, Katharine Rhoades, and Marion Beckett” (Margaret Werth)

Nigro, Carol, “Scribbling across Continents: Cold War Humanism and Pneumonology in C. TRoymbly’s Early Works” (Ann Gibson)

Stetler, Pepper, “Bound Vision: Reading the Photographic Book in the Weimar Republic” (Margaret Werth)

All-Time Record: 13 Doctoral Degrees Conferred in May 2009

During the years 2008 and 2009, the Art History Department saw a record number of graduate students defending their doctoral dissertations—Jane Elizabeth Boyd, Laura Cochrane, Arthur DiFuria, Eric Gollannek, Nikki Greene, Amy Henderson, Nancy Holst, Anna Marley, Kristel Smentek, Pepper Stetler, and Rebecca Weller all received their degrees of years of research and writing. This feat was celebrated on May 28-30, 2009, with the official conferral of their doctoral degrees. Most of them marched in the 160th Commencement procession and attended a very emotive hooding ceremony held in the Recov. Professors Nina Athanassoglou-Kallmyer, Wendy Bellion, Ann Gibson, Bernard Herman and Larry Nees took part in the proceedings to proudly hood and escort their advisees.

And the best part of all, many of them had obtained jobs in their fields by the time of the convocation. Kristel Smentek had been appointed Assistant Professor at the Department of Architecture of MIT in July 2008 (see Insight 2009, p. 56). Eric Gollannek started in his position as Assistant Professor in Art History at Ferris State University in Grand Rapids, Michigan, in September 2008. In Fall 2008, Arthur DiFuria became Chair of Liberal Arts at Moore College of Art and Design in Philadelphia, where he started as an adjunct in 1999. On March 1, 2009, Anna Marley started as Curator of Historical American Art at the Pennsylvania Academy of the Fine Arts, one of the finest collections of 19th century American art in the US (see Insight 2009, p. 17).

Two other graduates had recently secured tenure-track appointments starting Fall 2009. Laura Cochrane, who began her doctoral studies at UD in 2003, became Assistant Professor of Art History in the Department of Art at Middle Tennessee State University in Murfreesboro, Tennessee, the largest undergraduate institution in the state. There, she is teaching the first half of the art history survey (prehistoric to Gothic art), and also upper level classes on Medieval, Islamic and Renaissance art, as well as design history. During her last two years in the doctoral program, Laura worked as a Research Scholar for the Index of Christian Art at the Department of Art and Archaeology at Princeton University.

Pepper Stetler also graduated in a record amount of time. She got both her Masters and PhD degrees from UD in just seven and a half years, displaying an exemplary performance that earned her several teaching and scholarly recognitions. She is now Assistant Professor in the Department of Art and Art History at the University of Vermont. In her new position, she teaches courses in late 19th and early 20th century art history, history of photography, as well as a second half of the introductory survey (Renaissance to Modern Art) for 100 students. This may seem a daunting endeavor for a recent graduate, but since she worked as a teaching assistant for both Prof Nees and Prof. Stone in the introductory course at UD, Pepper felt well prepared. In her own words: “I can’t imagine having done it without the examples of Nees and Stone to model from. My advice to graduate students is to NEVER throw away any notes you take during the classes for which you TA! In my opinion, art history grad students should rest assured that the program prepares them to succeed in assistant professorships. I have friends from other grad programs who panicked after getting their first job because they feel like they never really learned how to teach. In contrast, I had many opportunities while in graduate school to get some teaching experience before I had to do it on my own. I am very proud to be connected to the art history department at UD!”

M.A. Degrees

Autry, La Tanya, “Enlarging American Landscape: A Study of the Without Sanctuary Lynching Postcards” (Bernie Herman)

Beetham, Sarah, “Soldiers’ and Sailors’ Monuments and the Rhetoric of Reunion” (Wendy Bellion)

Campbell, Cara Zimmerman, “Outside the Outsider: Formulic Narrative and the Outsider-ness of Thornton Dial Sr.” (Bernie Herman)

Emore, Lael, “Decoration in Early Qur’An Manuscripts: A Close Look At The Walters Art Museum’s W.554” (Lawrence Nees)

Raeco, Tiffany, “Darkness in a Positive Light: Negative Theology in Caravaggio’s Conversion of St. Paul” (David Stone)

Assistant Professor Vimalin Rujivacharakul was busy last year strengthening her collaborative project with Tsinghua’s School of Architecture, now part of a larger institutional partnership between Tsinghua University and UD. Rujivacharakul’s association with Tsinghua began in 2001, when still a doctoral student at UC Berkeley. After joining UD Art History faculty in 2006, she continued leading the international Yingzao Huikan Translation Project with colleagues from Tsinghua, translating into English a series of issues of the Bulletin of the Society for Research in Chinese Architecture.

This initial collaboration led to an institutional partnership between the two universities. Following a general agreement signed between Tsinghua University and the University of Delaware in 2009, a delegation from Tsinghua visited UD in 2009. Wang Guixiang, Professor of Architectural History, Liu Chang, Associate Professor of Architecture, and Luo Degin, Associate Professor of Architectural History and Vernacular Architecture, were hosted by the Center for International Studies (now, Institute for Global Studies), the College of Art and Sciences, the Department of Art History, and the Department of Art Conservation, together with help from the Winterthur Program and the Center for Historic Architecture and Design. The guests were honored at a welcome reception with President Patrick Harker in Old College, featuring music by UD violinist and Professor of Music Xiang Gao. During the visit, the delegation explored specific opportunities for collaborative initiatives on the history of art and architecture. In addition, Dr. Luo gave a public talk on Chinese vernacular architecture, hosted by the Department of Foreign Languages and Literatures, the Department of Art History, and the East Asian Studies Program.

The first outcome of this collaboration crystallized last fall, when Prof. Rujivacharakul took students in her seminar “Contemporary Architecture: Transnational Practices and Cross-cultural Dialogues” to participate in a UD-Tsinghua workshop on research in architectural history and to present papers in the international conference Methods in a UD-Tsinghua workshop on research in architectural history and to present papers in the international conference Methods in Architecture, Vernacular Architecture, and Cross-cultural Dialogues. Prof. Rujivacharakul reflected: “After days of historical sightseeing, we were all excited to explore some of the contemporary architecture in Beijing. In fact, … each day in China continues to entice our interest and grows greater than the last.” On the last day of the trip, Prof. Rujivacharakul reflected: “I would like to thank my students. Through the semester, I pushed them to work extraordinarily hard. They endured the hardship and trusted me enough to rewrite their papers and practice their presentations time and again. Once we arrived in China, they demonstrated superb competence and commitment. … A long time ago, one of my professors told me that the praise his student received meant more to him than any praises he had ever received for himself. For once, I could not agree more.”

Offered by the emperor of China in hopes of good harvests, and the Forbidden City, the imperial residence during the Ming and Qing dynasties (14th-early 20th century), they also toured contemporary architecture landmarks in Beijing and Shanghai, such as the National Stadium, better known as “the Bird’s Nest,” the National Aquatics Center or “Water Cube” (both built for the 2008 Summer Olympics); BMW Koenigsegg CCTV building, I.M. Pei’s Suzhou Museum, the Jinmao Tower and Shanghai World Financial Center. Faculty and students blogged about their experiences throughout the journey. On Day 5, Cassie Cohick and Antonia Xiang Gao described their experiences in this two-week trip, in which students had the unique opportunity of presenting their research to a group of faculty, researchers and students from Tsinghua, Harvard, Yale, Tongji, and other major universities. They also went on field trips to nearby cities visiting, among others, the Tiantan Gongyuan, or Temple of Heaven, built for the sacrifices offered by the emperor of China in hopes of good harvests, and the Forbidden City, the imperial residence during the Ming and Qing dynasties (14th-early 20th century).
Thinking with the Painter: Art History and Conservation Collaborate on Seminar

Imagine if surgeons and diagnosticians didn’t work together, or what would happen if software developers didn’t speak to hardware engineers. Art historians and art conservators have many common goals but very different technical skills and areas of knowledge. They can improve each other’s research immensely by sharing methods and experiences.

With these concerns in mind last year Art History professor David M. Stone joined forces with Joyce Hill Stoner. Professor in the Winterthur/University of Delaware Program in Art Conservation, to organize a two-day seminar “Art Historians and Conservators in Collaboration,” which took place in the Center for the Arts and the Trabant Student Center on May 6-7, 2009. This international event was designed for professionals in both areas and for all those interested in art. The seminar looked at paintings from a different perspective, exploring what we can learn about an artist’s lives and personalities from the way the paintings were constructed, what materials and techniques were used and why, and the artists’ evolving thought processes. According to Hill Stoner, the seminar focused on how art historians and art conservators can work together to complement each other’s expertise.

The event opened with the final lecture of the Department of Art History 2009-9 Lecture Series, featuring David Bomford, associate director for collections at the J. Paul Getty Museum and formerly the senior restorer of paintings at the National Gallery in London. At UD’s Bouvé Center for the Arts, Bomford delivered the paper “Unfinished Paintings: Artists, Collectors and the Non-Finish.” Bomford is internationally known for his work on technical art history, which he defines as “all the processes for making art. It is principally concerned with the physical material and structures of works of art and how they are prepared, used, combined and manipulated, and how an artist arrived at or indeed unfinished work. In short, it is our access to the heart of the artist’s intentions and changing ambitions.” For the second day of the seminar, Bomford joined Anthea Callen of Nottingham University and author of books as “all the processes for making art. It is principally concerned with the physical material and structures of works of art and how they are prepared, used, combined and manipulated, and how an artist arrived at or indeed unfinished work. In short, it is our access to the heart of the artist’s intentions and changing ambitions.” For the second day of the seminar, Bomford joined Anthea Callen of Nottingham University and author of books on object research, object preparation/care, Art Conservation, for example, and also must utilize the collections and/or resources of the University Museums.

Throughout the year art history majors have taken advantage of this opportunity.

Hands On at Last! The Curatorial Apprenticeship Program at the University Museums

The Curatorial Apprenticeship Program, offered by the University Museums, is designed to give advanced undergraduates practical museum skills in the areas of cataloguing, research, care of objects, job search, résumé writing, exhibition planning/installation and educational outreach. Places in the program are limited, and undergraduates must apply in the spring preceding

the academic year in which they wish to participate. Applications are invited from all undergraduates in good standing. Students are accepted into the program at the end of spring semester, beginning the program in the fall of the following academic year.

Apprentices typically meet on a regular basis as scheduled at the beginning of the semester for introductions to several aspects of the museums field including conservation, cataloguing, art handling, insurance issues, ethics, and museum education. In addition, students perform 55 hours of service from October to May. Recent assignments include installing exhibitions at the Louvre and David Roselle Center for the Performing Arts and collections inventory.

Although no academic credit is given, for the Apprenticeship Program, students may choose to pursue an Independent Study for credit during the spring semester. Students interested in this option are asked to develop a short written proposal in consultation with the Curator of Collections. Projects must address an aspect of the museum profession, such as exhibitions, object recording, object preparation/care, or Art Conservation, for example, and also must utilize the collections and/or resources of the University Museums.

Throughout the year art history majors have taken advantage of this opportunity.

Art History Club Events: A Report from the Vice President

On October 1-2, 2009, an international group of scholars, artists, and music industry professionals gathered at UD for the symposium Sound Print: Print Record: African American Legacies was held in conjunction with the exhibition of the same name at the Mechanical Hall Gallery of the University Museums. The symposium was a lively exploration of black music and the roles that recording technologies, print media, and historical narratives play in shaping how that music is created, understood and received.

Introducing by President Hacker, the keynote speaker was Ned Sublette, an independent scholar who has written important books about Cuban music and the culture and music of New Orleans. His talk, “Listening Backward: Afro-Atlantic Music and African Traditions in the United States,” was a provocation about musical traditions within a transatlantic culture and music of New Orleans. His talk, “Listening Backward: Afro-Atlantic Music and African Traditions in the United States,” was a provocation about musical traditions within a transatlantic

context.

George Freeman

Art History Club officers: Front, from left, Emily Egan, Caroline O’Flaherty, Danielle Swanson, Nick Van Derkamp (Programming Chair); back, from left, Janet Brose, David Marzano, Danielle Swanson (Vice President), Ariel Hausman (President), Daniel Klein (President), Nicole Townsend (Secretary), Jordan B. Builder (Membership Chair), and Madeleine Kuehn (Program Chair).

In November, the club held our annual Art History Student Faculty Luncheon in the lobby of Old College. We had a great turn out of students, professors, and graduate students. This event is a great way for students and professors to interact in an informal setting. Not to mention, there was great food to be had. — Danielle Swanson

Art History Club Events: A Report from the Vice President

The Curatorial Apprenticeship Program, offered by the University Museums, is designed to give advanced undergraduates practical museum skills in the areas of cataloguing, research, care of objects, job search, résumé writing, exhibition planning/installation and educational outreach. Places in the program are limited, and undergraduates must apply in the spring preceding the academic year in which they wish to participate. Applications are invited from all undergraduates in good standing. Students are accepted into the program at the end of spring semester, beginning the program in the fall of the following academic year.

Apprentices typically meet on a regular basis as scheduled at the beginning of the semester for introductions to several aspects of the museums field including conservation, cataloguing, art handling, insurance issues, ethics, and museum education. In addition, students perform 55 hours of service from October to May. Recent assignments include installing exhibitions at the Louvre and David Roselle Center for the Performing Arts and collections inventory.

Although no academic credit is given for the Apprenticeship Program, students may choose to pursue an Independent Study for credit during the spring semester. Students interested in this option are asked to develop a short written proposal in consultation with the Curator of Collections. Projects must address an aspect of the museum profession, such as exhibitions, object recording, object preparation/care, or Art Conservation, for example, and also must utilize the collections and/or resources of the University Museums.

Throughout the year art history majors have taken advantage of this opportunity.

Art History Club Events: A Report from the Vice President

This year the Art History Club has gone on a few local trips, continued the tradition of the Art History Club Luncheon, as well as held an informational lecture with one of the Art History Department’s professors. During the first Friday of each month the club held a trip to Philadelphia to visit local art galleries open late in Old City. First Friday trips always attract students who enjoy exploring new art on exhibit in the galleries, as well as art by street vendors. These trips offered a relaxing evening to walk around the city and experience new contemporary forms of art.

In November, the club took a day trip to New York City. Students spent time exploring museums including the Metropolitan Museum of Art, the Museum of Modern Art, the Folk Art Museum, and the Guggenheim.

I personally enjoyed the Kandinsky Retrospective on view at the Guggenheim. It was an amazing experience to meander up the spiral walkways surrounded by such bright and beautiful artwork.

In the fall, the Art History Club held a special lecture with Prof. Chapman discussing the application process for graduate school. Various topics including who to ask for letters of recommendation, the GREs, and how to write personal statements were covered. This lecture also gave students a chance to ask questions and talk to one another about their plans for after graduation.

For further information contact Janet Gardner Broker, Curator of Collections, University Museums. (302) 831-1043, or moenie@udel.edu.

Multidisciplinary Symposium at UD Explores African American Legacies

On October 1-2, 2009, an international group of scholars, artists, and music industry professionals gathered at UD for the symposium Sound Print: Print Record: African American Legacies was held in conjunction with the exhibition of the same name at the Mechanical Hall Gallery of the University Museums. The symposium was a lively exploration of black music and the roles that recording technologies, print media, and historical narratives play in shaping how that music is created, understood and received.

Introducing by President Hacker, the keynote speaker was Ned Sublette, an independent scholar who has written important books about Cuban music and the culture and music of New Orleans. His talk, “Listening Backward: Afro-Atlantic Music and African Traditions in the United States,” was a provocation about musical traditions within a transatlantic context.

George Freeman

Art History Club officers: Front, from left, Emily Egan, Caroline O’Flaherty, Danielle Swanson, Nick Van Derkamp (Programming Chair); back, from left, Janet Brose, David Marzano, Danielle Swanson (Vice President), Ariel Hausman (President), Daniel Klein (President), Nicole Townsend (Secretary), Jordan B. Builder (Membership Chair), and Madeleine Kuehn (Program Chair).

In November, the club held our annual Art History Student Faculty Luncheon in the lobby of Old College. We had a great turn out of students, professors, and graduate students. This event is a great way for students and professors to interact in an informal setting. Not to mention, there was great food to be had. — Danielle Swanson
In Spring 2009, UD graduate art history and studio art students joined forces to co-curate the exhibition, Diverse Paths: Mid-Atlantic MFA Graduate Student Work. The exhibition, held at UD’s Crane satellite exhibition space in Philadelphia, featured works in a variety of media by students from the Pennsylvania Academy of Fine Arts, Pennsylvania State University, Rutgers University, Temple University, and the University of Pennsylvania. In bringing together the works of students from a number of different schools, the exhibition sought to spark dialogue and create ties among the region’s budding artists.

Diverse Paths also forged ties by bringing together the UD art history and studio art departments in an interdisciplinary, collaborative effort. LaTanya S. Antruy and Meghan R. Constantino, both 2009-10 graduate curatorial assistants in the University Museums, joined a team of graduate studio art students to help organize, curate, and install the exhibition. They assisted in the final selection of works, drafted the press release, made connections with several artists, and aided in the layout, installation, and deinstallation of the show. The team’s efforts culminated in a well-attended opening reception, held on Thursday, April 9, 2009 at the Crane Center — the space for experimental art at the Crane Arts Center.

Two Art History Graduate Students Participate in PEMCI

Last summer, LaTanya Antruy and Neenette Lauca-Shoul took part of UD’s Public Engagement/Material Culture Institute (PEMCI). Funded by a challenge grant from the National Endowment for the Humanities, PEMCI is an intensive, hands-on educational experience that runs from May 2 to October 26. Graduate students are paired with professional folklorists and worked in teams to conduct oral interviews about our research. We were required to do an outreach activity, and at least one of mine will be a lecture for the Academy of Lifelong Learning in Wilmington, DE.”

LaTanya’s research examines the role of race in American landscape by focusing on lynching memorials. According to LaTanya, lynching and racial issues need to be addressed and recognized. To that end, last summer LaTanya started the blog Art-Stuff Matters to share her findings with the public. “After I’ve completed the research, I will prepare a lecture and a lesson plan for school-age children. I will present these outreach methods in the Newark/Wilmington area.”

Kerry Roeder writes essay for “Best Gift Book of 2009”

Thanks to an essay by Kerry Roeder, early comic strip creator and pioneer in film animation Winsor McCay joined icons of American literature and culture in the acclaimed book A New Literary History of America. Edited by Greil Marcus and Werner Sollors, the book has been selected as one of the “10 Big and Beautiful: Best Gift Books of 2009” by John McAlley of National Public Radio. According to McAlley, the book “ventures to remap the expanse of American history through five evocative writings of literary and cultural landmarks.”

McCay is best known for Little Nemo in Slumberland, a color comic strip about a small boy and his fantastic dream adventures, which ran in the New York Herald and the New York American between 1905 and 1914. Being invited to write the essay was a matter of being the right person at the right time. Michael Leja, Kerry’s dissertation co-advisor with Margaret Werth, was asked to serve on the editorial board for the book. When it was decided to include McCay, Leja mentioned he had a graduate student who was writing her dissertation on him. “I am thrilled to be included in the book,” Kerry said. “It is a testimony to McCay and his creativity and contributions to popular American culture.”

Isabelle Havet Honored for Best Paper at International Conference

Doctoral student Isabelle Havet received the Naomi Schoor Memorial Award for the best essay at the 35th annual Nineteenth-Century French Studies Colloquium held in October 2009 in Salt Lake City. Her winning paper discuss Fernand Cormon’s Cain, a shocking painting when first shown in 1880 because it depicts Cain and his family as prehistoric cavemen, fleeing across the desert. According to Havet, one of the concerns of French thinkers of the era was that evolution could go backwards to degeneration instead of forward, and Cain visualized this concept.

Lyndsey Herbert presented the paper “Seeing Double: Cryptic Dualities in the Gospel of Sainte-Croix” at the Vagnates Graduate Medieval Conference at Florida State University. At the conference, she is working on 1950s fashion and portrait photography. Karl Bissinger’s paintings, among other projects. Her article “Furnishing Ocklynge in the Sion Textile” was published in Peter Parshall, ed. The Wood in Fifteenth-Century Europe: Studies in the History of Art 75. CASA Symposium Papers LI (Washington, DC, 2009).

Catherine Holobocst presented a paper entitled “Failing to See: Imagina- tion, Gender and Vision in Antebellum American Visual Culture” at CAA annual conference in Chicago at the session Associated with the ‘Period Eye’. She had a baby last year, Jonas Alexander Holobocst, now 16 months old.

Isabelle Lachat continues to work for the UD Honors Program as a General Adviser, and taught two Honors colloquia that she developed, “Reinventing the Middle Ages,” and “Image is Everything.” She also taught Visual Culture for Summer College and gave the faculty address during Commencement. In the Spring, she co-presented with Kinney Brinsoff at the National Academic Advising Association Conference (Region 2) in Dover the paper “Finding Your Way: Setting Honors University Studies Freshmen on the Path to Aca- demic Success.” At the UD Medieval/Renaissance Colloquium in April 2009, she presented the lecture “Defining Carolinian Kingship: Christina Imperator and Alcino’s Ideal Rule.” She translated into French two book reviews for Le moyen age, an important interdisciplinary journal of medieval studies published in Belgium.

Tanya Pohlt presented the paper “Theater and Touring Paintings in Early National America: The Career of William Dunlap” at the Nineteenth-Century Studies Association Annual Conference in March 2010. Colleen Terry began in April 2009 a curatorial-track job in the Achenbach Foundation for Graphic Arts, the department of the Fine Arts Museums of San Francisco responsible for works of art on paper. There, she teaches Bay-area college class visits and uses the collections to en- liven the histories of printmaking, drawing, photography, artist books, and contempo- rary graphic design. She also contributed to several exhibitions and gallery rotations at the Young Museum and the Legion of Honor.
A Constellation of Fellows

This has been a banner year for the Art History Department with eight graduate students holding highly competitive fellowships from prestigious institutions across the United States. New York City to Santa Fe, N.M., our doctoral candidates are taking advantage of the resources provided by outstanding libraries and art collections. At Nina Athanassoglou-Kallmyer, department chair, remarks: “In today’s tough culture and art market, the success of our students in prominent institutions once more confirms what has always been the case: that our department stands firmly visible in our discipline through true and tried excellence.”

Melody Desumer and Catherine Reed Ho- lochwost hold Douglass Foundation Fellowships at the Metropolitan Museum of Art. Melody Desumer is working in the Aesthetic Movement with its emphasis on beauty and the collections that gave their works of art to museums. Her dissertation project “A Net- work of Associations: Aesthetic Painting and its Patrons, 1870-1914” examines the development and significance of the Aesthetic movement through patronage and artistic networks in England and the United States. Some of the collections the collectors were studying were founded and patrons of the Met, and her teaching in the Art History Department is therefore the importance of her research residence at the museum. Catherine Holochwost examines dislocations, particularly through an analysis in 19th-century American landscape painting. Her dissertation contests the supremacy of the “magical gaze” in the American landscape, resulting in a new interpretation of works that have long occupied a critical position in the historiography of American art. This project carefully defines and produces a productive relationship that American artists had with the imagination, and explores how that relationship was negotiated through painting, manuscript images, poetry, science, and literature. By paying particular attention to the role of the senses in the reception of these works, she shows how the body and its sensuous proximate, landscape, could be both a monstrous machine and an engine of the imagination. She enthusiastically re-marks: “The experience at the Met has been wonderful. Their fellows’ program has us meeting with curators from (nearly) every department, taking tours of current exhibitions, and visiting hidden-away places like paper conservation and textile storage. It’s fascinating to hear what so many accomplished and interesting people at the museum really do in their positions.”

Lynley Herbert received the Carol Bates Fellowship at the Walters Art Museum in Baltimore. Her dissertation focuses on a late 18th-century Carthaginian manuscript from Carthage’s court. Lynley spent a summer in Paris, France, examining the parchment manuscript decorated in gold and silver with a painting of Christ surrounded by evangelic- al symbols. According to Lynley, “there are many double images and layers of meaning within a composition representing the cross and also Christ enthroned.” Lynley feels at home at the Walters Museum, since she has previously worked there in membership sales and as an education assistant. This time around, however, she is working with William Noel, curator of medieval manuscripts. Her work will be part of a digitization process, with the goal of making these fragile works accessible online.

Nenette Luarca-Shoaf and Catherine Walsh are pre-doctoral fellows in residence at Smithsonian American Art Museum in Washington, DC. Nenette Luarca-Shoaf’s dissertation, “The Mississippi River in An- tebellum Visual Culture and Imagination,” discusses various ways in which certain images constructed meaning around the Mississippi from the 1830s to the Civil War, particularly in relation to issues of place and

landscape, race, gender, and reception. Her project is organized geographically, looking at different zones along the river, from the Minnesota and the Upper Mississippi to New Orleans. In her research, she focuses on images that widely circulated, such as city maps, prints, maps, touring painting galleries and panoramas, as well as illustrated periodicals. Before starting at the Smithsonian, Nenette received a Ud Art History Dissertation De- velopment Grant that allowed her to spend ten days in New York City and six days between Boston and Worcester, Massachu- setts, conducting preliminary research at the Metropolitan Museum of Art prints room, the American Art Union files of the New York Historical Society. She also received a Jay and Deborah Last Fellowship from the American Antiquarian Society to spend the month of August 2009 in residence at the Society, looking at its vast and varied col- lection of travel guides, maps, geography games, illustrated sheet music covers, and views of cities along the river, such as St. Louis and New Orleans. This preliminary research was instrumental for obtaining the Smithsonian pre-doctoral fellowship. While in residence in Washington, DC, she will be able to study her very large collection of Catlin’s paintings under the mentorship of

Bill Toomey, Smithsonian curator and expert on George Catlin. She will also conduct research in the Archives of American Art, as well as the Library of Congress and National Gallery of Art. 

In a very different line, Catherine Walsh’s dissertation project “Tell Me a Story: Narra- tive and Orality in Nineteenth-Century American Visual Culture” examines the relationships between the spoken and writ- ten story and the painted or printed image. Catherine is interested in how images are visually constructed to tell stories and how individuals (critics, fiction writers, diarists) constructed elaborate stories from the visual details found in paintings. Her disser- tation discusses paintings by William Sidney Mount, particularly his *The Tough Story* (1837), as well as fairy-tale stories (Jack and the Beanstalk, the Three Bears, and Red Riding Hood) as depicted in genre paint- ings and children’s picture books. During her residence in Washington, DC, she has had access to a large number of resources, including the Smithsonian library, the Archives of American Art, and special collec- tions holdings of local institutions such as the Library of Congress and the Washing- ton Historical Society. Catherine adds, “The Smithsonian has been very welcoming to me: staff members offer their assistance in contacting other institutions or conducting research; wonderful lunch hours introduce our works and progress of a variety of scholars, artists, and art-writers; and special trips or events are planned for the Fellows, includ- ing visits to the art collections of the White House, the Department of the Interior, and the Department of Defense, as well as special tours of newly installed local art exhibits.”

Tanya Pokret received a twelve month Henry Luce Foundation/ACLS Disser- tation Fellowship in American Art. Her dissertation “Touring Pictures: The Exhibi-}

tion of American History Paintings in the Early Republic” traces the emergence and development of painting exhibitions and tours in America, exploring how this prac- tice shifted art consumption from a tangible object to a visual experience. During the Early Republic, an era with few patrons and little demand for paintings other than portraits, artists such as John Singleton Copley, Thomas Sully, Samuel F.B. Morse, and Rembrandt Peale authored the entre- preneurial practice of independently exhib- iting and touring history paintings. Tour- ing exhibitions impacted the art market in important ways, shaping artistic identity and challenging artists to redefine their roles in the marketplace. During her Luce/ACLS year, she has been based at home in Connecticut, but she has also made a number of short research trips to Boston, New York, Princeton, De- troit, and Philadelphia, in addition to utilizing the resources of nearby Yale University. In June 2010 she will be in residence at Winterthur as a short-term research fellow.

Annie Counter won the Joan and Stanford Alexander Award in photogra- phy research from the Museum of Fine Arts, Houston. Her dissertation examines the ways in which the Tuol Sleng archive of photographs in Cambodia is used to construct a narrative that simultaneously inscribes the bodies of S-21’s prisoners as both victims and perpetrators of the traumatic events of the 1970s. It locates the photographs within a complex global network of ideological systems based in tradi- tions that vary from local, animist Buddhism to contemporary debates on the connotations of the term “spectacle” as it has been applied broadly to characterize these projects. Christo and Jeanne-Claude’s projects are recognized internationally and appreciated for their beauty and tech- nical virtuosity, but still these works lack a critical framework. Jobyl’s dissertation will be the first scholarly study to treat the collective significance of Christo and Jeanne- Claude’s projects in a specifically American framework. “It is still difficult to believe how little critical scholarship has been published on two such well-known artists,” Jobyl remarks, “but my current fellowship at the O’Keeffe Museum Research Center is proving invaluable to my writing. My goal is to provide a broad base from which fu- ture scholars can further consider the myr- iad facets of Christo and Jeanne-Claude’s artistic practice. I, like so many Americanists, have benefited immeasurably from the fellowship opportunities offered by sources outside the university system, like the O’Keeffe and the Smithsonian Institution. These programs and others are owed a huge debt for the advancement of American art scholarship as well as for the collegiality these opportunities foster among the recipients.”

John Boyle was awarded a pre-doctoral fellowship in American Art at the Georgia O’Keeffe Museum Research Center in Santa Fe, New Mexico, to work on her dissertation “Christo and Jeanne- Claude in the United States, 1970-2005.” Using five of their American installations as examples, her dissertation examines contemporary artists Christo and Jeanne-Claude’s mature, large-scale works in the context of visual arts and cultural traditions of the US, and quantifies the validating connotations of the term “spectacle” as it has been applied broadly to characterize these projects. Christo and Jeanne-Claude’s installations are recognized internationally and appreciated for their beauty and tech-
Learning to See.  
Convocation Address by  
Samantha Cooper, Class of 2009

Art history is a rewarding but demanding discipline. Nearly four years ago, on the day before classes began, all of the new freshmen art history majors gathered around a seminar table in Old College to learn about our chosen subject and what we could expect from the next four years. I remember looking around the table at the other bright-eyed students as we heard about class requirements, the Art History Club, and the annual lecture series; and I felt content that I was in the company of other people just like me. That morning Dr. Pelcleeck asked each one of us to answer the question, “Why are you studying Art History?” All of our answers connected to our love of visiting museums or galleries, art and learning about art; and as I listened to my classmates’ answers reflecting my own, I felt that I had found the right place.

But we had no idea how demanding Art History really is. One of my friends here at UD used to give me a hard time by saying, “Sam, you can’t just take two other majors—Art and History—smash them together and pretend to study their combination.” In a way he was exactly right. Art History requires more than an understanding of techniques and media—the Art side of it—and the temporal context—the History side of it. This discipline also demands that we learn about conservation, anthropology, government, politics, religion, literature, psychology, fashion, and nearly every other subject you can find listed as a major in the handbook of the College of Arts and Sciences in order to provide a complete contextualization. But that synthetic combination goes even further.

Art History has its own methodologies: how to read, write, and research as Art Historians. But this was not an easy process. Learning how to take in visual information and turn it into description and explanation, reading a text critically and finding inconsistencies, discovering connections not previously identified and turning them into a new thesis—are among the skills that we have learned over the past four years; and this skill set is the legacy of our time in college that we will carry into the future. The abilities to think incisively and to construct meaning are skills that will be invaluable in our professional ventures, as well as enrich our engagement with the world around us.

When I remember how I used to think, write, read, and see, I recognize how much growth has taken place; and I know that these last four years have been incredibly rich with learning experiences that made this growth possible.

We haven’t done this on our own, however; we have been led by a group of professors who are not only extraordinary Art Historians in their own right, but who are exceptionally devoted to their students. We are so lucky to have been surrounded and supported by these people. They have not only taught us Art History and its methods, but they have passed on their passion and intellectual curiosity with their good example. My individual experiences with these professors will be some of the most cherished memories that I take forth from the last four years. I owe this department so much, and I want to thank all of the professors, grad students, secretaries, and other staff for nudging my Delaware experience unforgettable.

So where do we go from here? This is a tricky question to answer in this economy and with this cultural climate, where the skills that we have developed as Art Historians seem obsolete to many—but I will attempt an answer anyway. We will set forth toward our future careers in museums, universities, and galleries; in medicine; the law; and a wide range of different professions, all with assurance in our intellectual capabilities. With the same passion, curiosity, and intuition with which we chose to study Art History, we will find our callings. I know that times are uncertain, but I also know that by listening to our hearts we will find the right path—after all, that’s what led us to this university and this major in the first place.

After four years, I am exceedingly proud than I had anticipated. At hand was far more difficult to understand that the task at hand was far more difficult than I had anticipated. At this moment I began to appreciate the difference between passively looking and actively seeing. While it seems like a simple concept, the act of seeing—really seeing—requires us to re-wire our brains. And the past four years have done just that—activated us to see, think, read, write, and research as Art Historians. And I hope you all will carry that as a badge of honor in your future endeavors.

Samantha Cooper is currently living on Rue de Seine in Saint-Germain-des-Prés in Paris, just a 15-25 minute walk from the Louvre, the Musée d’Orsay, and the Musée Rodin.

Another Prestigious Award for Kristel Smentek

Kristel Smentek’s good spell did not end in 2009, after defending her doctoral dissertation at UD and landing a teaching position at MIT on Thursday, December 3, 2009, Kristel received the Council of Graduate Schools’ summer UMI Distinguished Dissertation Award in the Humanities and Fine Arts, generally acknowledged to be the nation’s most prestigious honor for doctoral dissertations. This new award follows a series of distinctions that Smentek received in recent years: the Andrew W. Mellon Curatorial Fellowship at the Frick Collection, the Jane and Morgan Whitney Fellowship at the Metropolitan Museum of Art, and the David E. Finley Doctoral Fellow at the Center for Advanced Study in the Visual Arts at the National Gallery of Art. The Distinguished Dissertation Award is sponsored by ProQuest, a dissertation publisher, and winners are selected by the CGS, whose member institutions award 94 percent of doctoral degrees in the humanities and fine arts from across the country. This award recognizes Kristel’s exemplary scholarship and also the careful mentoring of our art history faculty at the University of Delaware: “I am thrilled,” Smentek said. “It is a great honor and also a reflection of the strength of the University of Delaware and its art history department.”

Smentek’s dissertation is entitled “Art, Commerce and Scholarship in the Age of Enlightenment: Pierre-Jean Mariette and the Making of Art History.” Mariette was a well-known graphic arts collector, connoisseur, dealer and publisher in 18th-century France, and a major figure in the Paris art world during his lifetime. The goal of the dissertation was to recover the historical Mariette, not for the purposes of hagiography, but to interrogate the specific 18th-century institutional, social, and economic conditions in which art history’s distinctive forms of analysis took shape. Mariette’s practices elucidate the historically specific meanings of collecting and connoisseurship as forms of knowledge and social distinction, and his scholarly work exemplifies the impact of empiricist epistemology on 18th-century theories of art and perception. Mariette and his colleagues’ ambivalence about the art market he helped usher in also illuminates the emergence of “art” and “aesthetics” as categories of intellectual inquiry, and the ideological opposition of both to commerce in an era of consumer revolution.

“As Kristel’s master’s degree and doctoral advisor, I am extremely proud and not at all surprised about her award,” Prof. Nina Athanassoglou-Kallisner said. “It was a real joy to work with Kristel over the years. From a gifted student, Kristel has now moved to become one of the most promising younger colleagues in our profession.”

In Memoriam: Paul R. Jones

Dr. Paul R. Jones, an important benefactor who donated his collection of 20th-century African American art to UD in 2001, died on January 28, 2010, after a brief illness. He was 81.

The Paul R. Jones Collection is one of the oldest, largest and most complete holdings of African American art in the world. It is now housed at UD’s Mechanical Hall. Dr. Jones also initiated a number of new programs on African American art in the world. It is now housed at UD’s Mechanical Hall. Dr. Jones was also involved in an era of consumer revolution.

Dr. Jones’ master’s degree and doctoral advisor, I am extremely proud and not at all surprised about her award,” Prof. Nina Athanassoglou-Kallisner said. “It was a real joy to work with Kristel over the years. From a gifted student, Kristel has now moved to become one of the most promising younger colleagues in our profession.”

Dr. Jones is survived by his son P.B. Jones of California and his great niece and nephew Donna Northrington and David Jones of Atlanta.
Sandra Cheng (Ph.D. 2008, M.A. 2000) began a tenure-track appointment as Assistant Professor of Art History at City University of New York’s New York City College of Technology in Brooklyn. She is co-organizer of two sessions on laughter in Early Modern Art at the 2010 Renaissance Society of America Conference in Verona, where she will present “Foolish Patriots and Greedy Dealers: Pier Francesco Mola’s Satirical Drawings of the Art World.”

Laura Cochrane (Ph.D. 2009) organized the session “Imitating Eternity: Historical and Sacred Time in Medieval Art and Thought” at the International Congress of Medieval Studies 2009 at Kalamazoo.


Michelle Nisen (Ph.D. 2003) is working on a second book manuscript (under contract with Ashgate): Architecture in Nineteenth-Century Photographs: Documenting History, Charting Progress, and Exploring the World, written in conjunction with an exhibition at the Suite Museum of Art, University of Notre Dame. (Fall 2010). She delivered the paper “Architectural Photographs of the Paris Commune as Third Republic Reconstruction Propaganda” at the annual meeting of the Society of Architectural Historians in Pasadena (April 2009).

Rachel Schwartz Sirota (M.A. 2008) was promoted to Manager of Public Programs of the Solomon R. Guggenheim Museum in New York last August, after fourteen months working as Associate Manager.

Kristen Smettek (Ph.D. 2008, M.A. 1996) co-curated with Jeffrey Rave, Associate Professor of History at MIT, an exhibit entitled “Technology and the Enlightenment: The Mechanical Arts in Diderot’s Encyclopédie,” which opened on February 3, 2010, at the Machanage Gallery at MIT.

Pepper Steller (Ph.D. 2009, M.A. 2004) participated in the Courtauld research forum, Writing Art History that took place in London in June 2009. As part of this project, she was selected to present her research on the photographic archives of the art history seminar of the University of Marburg at the conference, “Photographic Archives and the Photographers’ Memory,” which was held at the Kunsthistorisches Institut in Florence.

Joyce Hill Stoner (Ph.D. 1995) was named Edward F. and Elizabeth Goodman Gifts of $10,000 or more

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Thanks to all the friends and alumni who have made generous contributions recently. Your gifts allow us to pursue many worthwhile purposes—to create professional development opportunities for our students, to support programs that connect us with the community, and to fund special events that deepen our understanding of the history of art.

We hope you will consider making a gift to our department. To do so, please mark your check payable to the University of Delaware, and send it to the following address:

Department of Art History
University of Delaware
318 College Park, Newark, Delaware 19716
In December 2009, Assistant Professor Vimalin Rujivacharakul, accompanied by Professor Larry Nees, took students in her seminar “Contemporary Architecture: Transnational Practices and Cross-cultural Dialogues” to China, to participate in a UD-Tsinghua workshop on research in architectural history and to present papers in the international conference Methods on Research and Teaching of Architectural History and Theory.

Prof. Rujivacharakul was extremely proud of her students: “Once we arrived in China, they demonstrated superb comradeship and willingness to do their best for UD’s reputation. Several senior professors at Tsinghua asked how we trained our students, as they were impressed by our students’ scholarship and maturity, as well as their manners and understanding of Chinese traditions and customs.”