

Insight

Spring 2012

UNIVERSITY OF
DELAWARE

THE NEWSLETTER OF THE
UNIVERSITY OF DELAWARE
DEPARTMENT OF ART HISTORY



New Curatorial Track

PhD in Art History

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Spring 2012

Editor: Mónica Domínguez Torres

Editorial Assistant: Amy Torbert

Art Director and Project Manager:
Connee McKinney

Department of Art History Staff:
Linda J. Magner, Starline Griffin

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 Linda J. Magner, Old College 318, University of Delaware, Newark, DE 19716 (302-831-8416) or lmagner@udel.edu.

On the cover:

Images courtesy of the Winterthur Collection, Philadelphia Art Museum, and the University Museums at the University of Delaware.

From the Chair

The 2011–12 year will stay in the history of our department as a turning point. For the first time, since its inception in the 1960s, the department's academic profile got a make-over by adding to its curriculum a new Curatorial Track Ph.D. in Art History. The highly promising future of the new program was confirmed by the generous award of an Andrew W. Mellon Foundation grant, the largest external support the department has ever received. Last fall, we signed in our first two Curatorial doctoral students, graduate students Anna Juliar and Katrina Greene.

Art History is also the recipient of the first Dean's Post-doctoral Fellow in Contemporary Art, Christopher Bennett. Chris began teaching this Spring 2012.

The year was rich in faculty honors. Larry Nees was elected President of the International Center of Medieval Art; David M. Stone was appointed a Trustee of the American Academy in Rome. Two of our faculty received prestigious grants that allowed them to take a full year's research leave: Lauren Petersen with an ACLS Collaborative Award, and Vimalin Rujivacharakul as the recipient of A.W. Mellon Foundation Fellowship for Assistant Professors at the Institute for Advanced Study in Princeton. Faculty members have been active internationally, presenting papers at symposia and contributing to exhibitions and exhibition catalogues. Perry Chapman wrote an essay on Vermeer's women for the exhibition catalogue of a show on Vermeer at the Fitzwilliam Museum, Cambridge, UK; Mónica Domínguez Torres contributed an essay to the exhibition catalogue "Contested Visions in the Spanish Colonial World" presented at the Los Angeles County Museum of Art and traveling to the Museo Nacional de Historia in Mexico City; I wrote essays for two catalogues, one for an exhibition on Cézanne at the Musée du Luxembourg (Paris); the other for an exhibition on Delacroix organized by the Louvre Museum in Madrid. Wendy Bellion and Mónica Domínguez Torres are co-editors of the published symposium papers for "Objects in Motion" in the *Winterthur Portfolio* of summer–autumn 2012; and Vimalin Rujivacharakul is the editor of the collected papers of the 2006 symposium "Collecting China."

Our graduate students also keep securing highly competitive external grants and fellowships. Among others, Corina Weidinger was the recipient of a Fulbright award to conduct research on her dissertation in Belgium, and La Tanya Autry became one of the 12 PAGE (Publicly Active Graduate Education) fellows nationwide. In all, quite an impressive year!

Active as ever, the Friends of Art History, and its energetic Chair, Carol Nigro, have been planning new cultural events to engage our alumni in the art scene. One of these, at the Philadelphia Museum of Art last spring, brought together alumni, university patrons, faculty and deans to view the exhibition *Paris Through the Window: Marc Chagall and his Circle*, under the insightful leadership of Senior Curator Michael Taylor. The event concluded with a lavish dinner at the Waterworks Restaurant, overlooking the Schuylkill River.

We count on our alumni to be onboard for exciting future events. On April 11, at the Philadelphia Academy of Fine Arts, alumna Anna Marley, curator at the PAFA, will lead a UD alumni tour through the exhibition she organized dedicated to the African-American artist H.O. Tanner, while faculty member Camara Holloway will hold a study-discussion afterwards. In September, Larry Nees will lead a tour of The Cloisters, the medieval branch of the Metropolitan Museum of Art in New York City. And plans are afoot for a new traveling program to international destinations from the Danube River to Provence, from Paris, Amsterdam and Madrid to Florence, Naples and Sicily under the scholarly guidance of members of our faculty. Not to forget China. Our website will be your guide. Stay tuned!



Nina Athanassoglou-Kallmyer.
Photo by George Freeman.

–Nina Athanassoglou-Kallmyer
Professor and Chair



Jan Broske, Curator of Collections at the University Museums, provides UD students with hands-on curatorial training. Photo by George Freeman

New Curatorial Track Ph.D. in Art History

**Rigorous
Interdisciplinary
Training for the
Next Generation of
Museum Curators**

After months of intensive research and planning, the Department of Art History launched in Spring 2011 a Curatorial Track Ph.D. program, making the University of Delaware one of only a handful in the country to prepare future curators by awarding them a doctoral degree in art history with added curatorial training and expertise in specialized art historical fields. As Nina Athanassoglou-Kallmyer, professor and chair of art history, remarked: “Our goal is to educate the next generation of

informed, well-trained curators and serve as a model for curatorial education.”

While the job duties of modern curators have expanded to include advanced research expertise and managerial skills, most graduate programs in art history train students for work in academe, teaching critical theory and the social history of art. The new curatorial concentration in the doctoral program will expose students to curatorial practice as well. In the words of Michael R. Taylor, formerly the Muriel and Philip Berman Curator of Modern Art at the Philadelphia Museum of Art, now director of the Hood Museum of Art at Dartmouth College, an early proponent of the initiative: “The day-to-day requirements of a museum curator are exciting and ever-changing. No longer the privileged domain of the independently wealthy connoisseur, modern museum curators come from diverse economic and cultural backgrounds. This shift in demographics has created a museum environment that is more open to experimentation and difference. Modern museum curators require familiarity with new forms of technology, as well as strong organizational skills and people management. Fundraising is also an increasingly important component of museum work, as government funding for exhibitions and publications is virtually non-existent.”

The University of Delaware’s Department of Art History, with its established, internationally recognized doctoral program, is uniquely positioned to take a leading role in preparing students for careers as art curators. The Department has an outstanding faculty committed to object-centered scholarship and teaching in a wide range of specializations from ancient to contemporary. With well-known specialists in all fields of Western art, as well as African and African-American art, and the arts of Asia and Latin America, the Department has taken a leading role in diversifying and globalizing its graduate curriculum. Moreover, several faculty members have had curatorial experience in major museums; others have worked with students in designing and organizing exhibitions. They are energized by the prospect of teaching (and collaborating in teaching) seminars that require students to engage with major collections and draw on technical art history and the expertise of conservators.

The curatorial concentration is open to students who have been accepted into the department’s doctoral program. Its nature

Katrina Greene and Anna Juliar: First Doctoral Students in the Curatorial Track



Katrina Greene

“Art Historians and Conservators in Collaboration,” a symposium focused on the burgeoning discipline of Technical Art History hosted by the University of Delaware in 2009, convincingly argued for the institution as a training ground for versatile researchers. At the time, I was a curatorial intern who was simply thrilled to be in attendance. Now a first-year student in the Curatorial Track Ph.D. program, I am pleased to regard the graduate program in Art History, the Winterthur Program in American Material Culture, and partnering museums collectively as an ideal laboratory for innovation in my chosen field. Then, as now, I was interested in synthesizing my background as a studio artist with a passion for object-based study and often incorporated conservators’ findings

into my research projects. Embarking on a new doctoral track that includes coursework in Technical Art History and Art Conservation in addition to Art History reinforces the message and academic mission conveyed during the impressive gathering of scholars that introduced me to the resources here: collaborative efforts between art historians and conservation scientists are intellectually fruitful and can be vital to the education of art museum curators.

Anna Juliar

I am very excited to be one of the first curatorial track students in the art history Ph.D. program at the University of Delaware. I became interested in working in museums in college, when I began to take art history courses and studied the collections in the museums in and around Boston. After completing a Master’s degree in art history, I worked as the Lillian Butler Davey Resident Intern at the Bruce Museum in Greenwich, Connecticut. I then entered the art history doctoral program at the University of Delaware, unsure of my specific career goals. After serving as a Delaware Arts and Culture Intern at the Biggs Museum of American Art in Dover one summer, I decided I really wanted to pursue a career as a curator at an art museum.

By a stroke of luck, or perhaps fate, the Art History Department launched its curatorial track in the spring of 2011, and I jumped at the chance to combine academic work with practical career training. After receiving an Innovation Grant from the Provost’s Office for this academic year, I took courses in art conservation, museum studies, and business administration. I am now interning at the Delaware Art Museum in Wilmington, where I am assisting with their upcoming Juried Centennial Exhibition. I will also begin a second museum internship shortly. I hope to continue to train in museum work throughout the rest of my time in the art history Ph.D. program. This track has truly enabled me to combine hands-on training at museums while completing graduate work, and will enable me to enter the job market with a wide variety of skills and experience under my belt.



is twofold: a scholarly component provides students with a thorough and intensive specialized training in art historical studies, while coursework in related fields, such as

art conservation, technical art history, preservation studies, curatorial and museum studies, business and non-profit management, provide a practical, interdisciplinary

Mellon Grant Helps Launch the Curatorial Program

A generous grant from the Andrew W. Mellon Foundation will help launch the new curatorial track for doctoral art history students. The grant is intended to support the first cohort of six art history students over a period of six years, beginning in

2012. The Department of Art History will award two Mellon Fellowships each year to students with the greatest merit and potential to succeed. The fellowships will include a stipend, internship support, and funds for professional development and travel

to collections. Mellon funds will also support visits by distinguished faculty and external speakers with curatorial and conservation expertise, as well as seminar-related travel to collections and exhibitions.

side to the students' training. This latter component also comprises a minimum of two internships in art museums through

which students gain real-world curatorial exhibition and publication experience.

In preparation for this initiative, a Cura-

torial Track Ph.D. Committee comprised of Nina Athanassoglou-Kallmyer (Department Chair), Perry Chapman (Director of Undergraduate Studies, 2006-12), Lauren Petersen (Director of Graduate Studies, 2007-11) and David M. Stone (Director of Graduate Studies, 2011-12) worked to develop the new track's specialized curriculum founded on the collaborative participation of distinguished UD departments and programs. Units participating in the new concentration include the Alfred Lerner College of Business and Economics, the Art Conservation Department, the Center for Material Culture Studies, the Museum Studies Program, the University Museums, and the Winterthur Program in American Material Culture. Joyce Hill Stoner, Edward F. and Elizabeth Goodman Rosenberg Professor of Material Culture and Director of UD's Preservation Studies Doctoral Program, enthusiastically remarked: "We have a great advantage... in having a large conservation faculty who can teach curatorial oversight and collections care, key areas for future work in museums, corporate collections, or private collections!"

In addition, the Department of Art History has partnered with prestigious area museums with strong ties to our program: the Delaware Art Museum, the Pennsylvania Academy of the Fine Arts, the Philadelphia Museum of Art, The Walters Art Museum, and the Winterthur Museum. As Danielle Rice, Executive Director of the Delaware Art Museum, explained: "We believe that the program's interdisciplinary structure and internship requirements will be a good match for our resources, and we also feel that we have much to offer to enrich the students' educational and professional experiences."



Professors Perry Chapman (top) and David Stone (bottom) teaching with artworks from the University Museums collections. Photo by George Freeman



Winterthur Museum, Garden and Library, one of the partner institutions of the new Curatorial Track Ph.D.

The new curatorial concentration has attracted the attention of many students across the nation interested in museum work. Indeed, shortly after the new program was announced, two doctoral students in the department, Katrina Greene and Anna Juliar, signed up to be the first students in the concentration. Anna was the recipient of a Graduate Improvement Innovation Grant from the Office of the Provost for an especially promising student in the new Curatorial Track Ph.D. during 2011-12. Student interest echoes the urgent need of such an interdisciplinary training perceived by museum professionals in the field. As Gary Vikan, Director of the Walters Art Museum, recognized: “It is indeed a very important development for art historical studies, and one that acknowledges the importance of having highly trained professionals at the helm of our cultural institutions.”

Conservation faculty Brian Baade will teach the first Mellon curatorial seminar at the Department of Art History in Spring 2013.

“We believe that the program’s interdisciplinary structure and internship requirements will be a good match for our resources, and we also feel that we have much to offer to enrich the students’ educational and professional experiences.”

– Danielle Rice, *Executive Director Delaware Art Museum*



David M. Stone Elected to the Board of Trustees of the American Academy in Rome

Professor David Stone has been elected to a renewable three-year term to the Board of Trustees of the American Academy in Rome, a leading American overseas center for independent studies and advanced research in the fine arts and humanities founded in 1893. The board meets annually both in Rome at its main campus on the Janiculum and at its New York offices. In Prof. Stone's words: "The academy is a place where gifted artists, writers and scholars live together, experience Rome and share ideas while also working on individual projects." Past and present board members include the painter Chuck Close, poet Mark Strand, historian Anthony Grafton, architect Michael Graves, art historian John

Pinto and classicist Michael Putnam.

A specialist in Italian 17th-century art, Prof. Stone is best known for his studies of Caravaggio, and the paintings and drawings of the Bolognese artist Guercino. In 1997–98, Stone was awarded an Andrew W. Mellon Postdoctoral Rome Prize Fellowship, one of up to 30 highly competitive Rome Prize Fellowships that the Academy offers to artists and scholars. Fellows are chosen by experts in the fields of ancient, medieval, Renaissance and early modern studies; modern Italian studies; architecture, landscape architecture, design, historic preservation and conservation; literature; musical composition; and visual arts. In addition to the Rome Prize, Stone has received senior



David Stone

fellowships at the Metropolitan Museum of Art in New York and the Institute for Advanced Study at Princeton.

Chris Bennett: New Dean's Postdoctoral Fellow in Contemporary Art



Chris Bennett

Photo by George Freeman

"At an inauguration of the exhibition of Boetti's work that I co-curated in Los Angeles, many of my former students were there. Speaking with them and sensing their enthusiasm, hit home and reminded me of just how important teaching and mentoring are to me. I look forward to continuing that trajectory, so to speak, at UD."

The Department of Art History is pleased to introduce Christopher Bennett as the first Dean's Fellow in Contemporary Art. This postdoctoral position is intended to foster the scholarly and teaching career of an art historian who has recently completed the doctoral degree, who in turn will enrich the department by bringing fresh perspectives from his recent research and university training.

Bennett specializes in postwar European

and American art (1945 to the present), concentrating on Italian culture and politics. His dissertation, defended in 2008, was among the first to revisit the Italian Arte Povera movement from an art-historical point of view. His current book project, *Beyond the Object: Italian Art in the Era of Art Povera, 1966–72*, seeks to add depth and specificity to the current picture of Arte Povera. This was an exciting time for sculpture, in particular, when Italian artists, including Alighiero Boetti, Pino Pascali, and many others, expanded on Minimalism's earlier investment in the viewer's phenomenological interaction with the work in remarkably vivid, at times

politically charged ways, and deployed a wide range of untraditional materials. The main goal of Bennett's book is to offer readers who have some general knowledge of American and European art since World War II an extensive look into the period-specific preoccupations driving Italian art of the mid-to-late 1960s and early 1970s.

Bennett earned a B.A. from the University of Georgia and an M.A. and Ph.D. from the University of Michigan. Before joining the University of Delaware, he served as a full-time lecturer in modern and contemporary art history at the University of Southern California, Los Angeles for three years. His work has been recognized with fellowships from the J. Paul Getty Foundation, the Lemmermann Foundation (Rome), the American Academy in Rome, and the University of Michigan. He has published in *October* and contributed catalogue essays to the MAXXI Museum (Rome) and the Chinese Cultural Foundation of San Francisco. Most recently, he curated an exhibition titled *Boetti by Afghan Women* at the Fowler Museum, UCLA (February 26–July 29, 2012) and contributed to the accompanying catalogue.

Emily Casey presents her research project at the end of the seminar “Collecting c/China.”

Photo by
George Freeman



From Paper to Print and into the Classroom: UD Symposia Develop into Publications and Teaching

In recent years, Art History faculty organized two major symposia that attracted generous support of international foundations, such as Chiang Ching-kuo Foundation for International Scholarly Exchange and the Terra Foundation for American Art. Last year, their efforts also translated into trailblazing publications and teaching opportunities. In Spring 2011, the University of Delaware Press published *Collecting “China”: The World, China, and a Short History of Collecting*, edited by Assistant Professor Vimalin Rujivacharakul. Gathering fifteen papers presented at a symposium she convened in fall 2006, this volume brings together theories of materiality and what collecting has meant to various peoples over time. Authors map the vast network of collecting practices in different periods, and demonstrate the ways in which material things produced in China acquire new cultural identities through collecting practices. Moreover, mining the essays in this publication, Prof. Rujivacharakul familiarized undergraduate and graduate students to such new approaches and

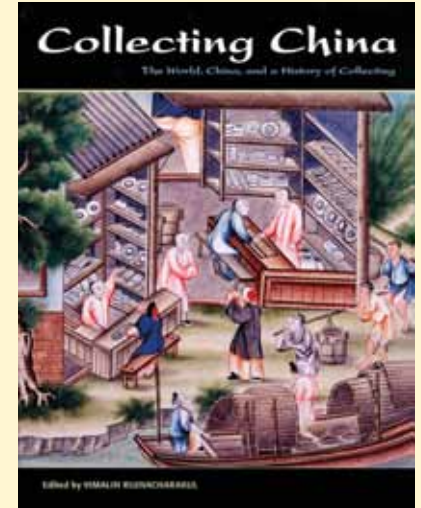
methods during her Spring seminar “Collecting c/China.” The course offered critical examinations on the collecting of Chinese materials in Europe, America, and Asia, as well as on the collecting of materials associated with Chinese imaginary, namely china-porcelains and chinoiserie art objects. Students engaged with theories in a variety of aspects—from post-colonial views of the social life of things and connoisseurship to post-processional archaeology’s take on things and materiality.

In a similar line of innovative scholarship and teaching, in fall 2011 Associate Professors Wendy Bellion and Mónica Domínguez Torres published a special guest-edited issue of *Winterthur Portfolio* based on their Spring 2008 symposium “Objects in Motion: Art and Material Culture Across Colonial North America.” Whereas matters of commercial trade have tended to frame analyses of material life in the Atlantic littoral, the eight studies contained in the special issue of *Winterthur Portfolio* expand past the world of commodities to explore artifacts exchanged through gift giving, col-

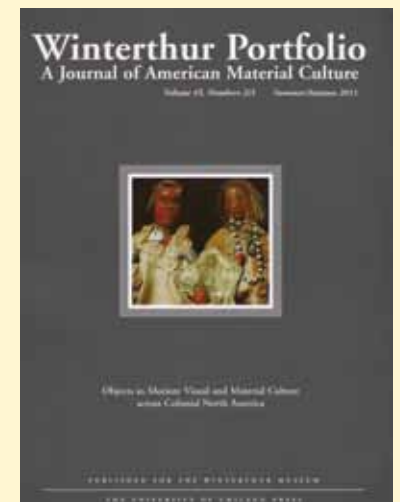
“The publications brought together all the talks from the symposia, which gave the students in the class a diverse range of readings that could be connected to each other in interesting ways. They presented provocative ideas that fueled discussions and served as an example for our own writing.”

– Emily Casey
Doctoral student and seminar attendee

New Faculty Books



Vimalin Rujivacharakul (ed.). *Collecting “China”: The World, China, and a Short History of Collecting*. Newark, DE: University of Delaware Press, 2011.



Wendy Bellion and Mónica Domínguez Torres (eds). “Objects in Motion: Art and Material Culture Across Colonial North America,” special issue of *Winterthur Portfolio* vol. 45, no. 2-3, Summer/Autumn 2011.

lecting, display, performance, theft, looting, and other practices. Moreover, by tracking objects from the Pacific to North America, the multidisciplinary roster of authors contest existing models of Atlantic studies.

These essays and the challenges they present were at the core of a graduate seminar jointly-taught by Prof. Bellion and Domínguez Torres in fall 2011. In it, graduate students from the departments of Art History, English, History, and the Winterthur Program in American Material Culture, engaged in collaborative work to explore the diverse practices of art making across colonial North America, including New Spain, New France, British America, and the Caribbean. They examined the cultural diversity that characterized the early Americas, emphasizing issues of movement and transformation, and used such ideas to conceptualize an imaginary exhibit. Informed by a variety of critical approaches, students investigated what separated and united the work of artists, consumers, and spectators laboring within diverse colonial systems, at the same time that they analyzed the creolization and cultural exchanges between indigenous, enslaved, and European

groups.

As doctoral student Emily Casey, who took both seminars, remarks: “It was wonderful to have the publications from the symposia as the main text for the seminars. The publications brought together all the talks from the symposia, which gave the students in the class a diverse range of readings that could be connected to each other in interesting ways. They presented provocative ideas that fueled discussions and served as an example for our own writing. They provided students with very current scholarship from the scholars and curators involved with the symposia, which is helpful when you are learning the state of the field. With ‘Objects in Motion,’ in particular, the dynamic between the two professors brought energy to the classroom. Of all the classes I have taken at UD, this seminar was set apart by the atmosphere of collaboration among the professors and students. Following the example of the professors, the students in the class shared their knowledge and various expertise. For me, this convivial environment fostered even greater learning. Most especially, the collaborative project at the end was one of the best experiences I have

Faculty Awards

Mónica Domínguez Torres,

Wyeth Foundation for American Art Publication Grant, College Art Association (2011)

Lauren Petersen, ACLS

Collaborative Research Fellowship (2011–12)

Vimalin Rujivacharakul,

Membership, Institute for Advanced Study, Princeton (2011–12)
The Graham Foundation Research Grant, The Graham Foundation for Advanced Studies in the Fine Arts (2011–12)

had in grad school. I really enjoyed working with another student, in my case from another discipline. I think we both benefitted so much more from the assignment because we had the opportunity to debate our ideas and share our work.”

A Woman Like That: Exploring the Convergences of Art History, Film and Life

Last fall, Prof. Linda Pellecchia joined forces with colleagues from Foreign Languages and Literatures, Art Conservation, Art, Women’s Studies, English, and the Center for Material Culture Studies, to bring to UD documentary filmmaker Ellen Weissbrod and her film *A Woman Like That, Artemisia*. A large number of students and faculty gathered at Gore Hall to enjoy this compelling movie that treats the life and art of Artemisia Gentileschi from an unusual point of view—that of a contemporary artist coming to terms with her own mid-life crisis about what it means to be a female artist. *A Woman Like That* tells the incredible story of a 17th-century female painter who had a career, survived a famous rape trial and became famous in her own time. Lost to history for centuries, Artemisia is now known as the first important female artist. Filmed in New York, St. Louis and Kentucky, *A Woman Like That* includes rarely seen paintings from private collections and intimate views inside museums in Rome, Florence and Naples.



Filmmaker Ellen Weissbrod (center), Prof. Linda Pellecchia (fifth from left), and Prof. David Stone (third from right) with faculty and students who collaborated in bringing *A Woman like that: Artemisia* to UD.

Photo by George Freeman

Ellen Weissbrod introduced the film and entertained questions from the audience. Although Weissbrod has been making documentaries for almost thirty years, *A Woman Like That* is her first personal, feature length film. She is known for her remarkable facility in “real people” interviews and her multi-layered editing style. Her previous work includes “Face to Face,” nominated by the IDA as one of the best films of 2000, the Emmy nominated “It Just Takes One” with Savion Glover and Liz Swados, and “All Star Moms” for CBS, with Shaquille O’Neill, Robin Williams and Carrie Fisher.

Faculty Notes

Nina Athanassoglou-Kallmyer

published two articles as part of catalogues for exhibitions on Delacroix and on Cézanne, in Madrid and Paris: “Du goût et des moeurs musicales chez Eugène Delacroix,” in *Eugène Delacroix (1798-1863)*, La CaixaForum, Madrid, 19 October 2011–15 January 2012; and “Cézanne et Delacroix. Autour d’un hommage manqué,” in *Cézanne et Paris*, Musée du Luxembourg, Paris, 12 October 2011–26 February 2012.

Wendy Bellion was elected a Fellow of the American Antiquarian Society. She was also awarded a Jay Last Fellowship at the American Antiquarian Society and a UD General University Research grant for her new book project, “What Statues Remember: Sculpture and Iconoclasm in American History.” In addition to the special issue “Objects in Motion” co-edited and published with Mónica Domínguez Torres, Prof. Bellion published two essays: “Patience Wright’s Transatlantic Bodies,” in an anthology of essays on early American art and political culture co-edited by UD alumnus Louis Nelson, and “City as Spectacle: William Birch and the Chestnut Street Theatre,” in a special issue about artist William Birch in the journal *Studies in the History of Gardens and Designed Landscapes*. She also delivered lectures at Bard Graduate Center, Winterthur Museum, the American Studies Association, and the Philadelphia Museum of Art.

Perry Chapman published the essay “Inside Vermeer’s Women,” as part of the catalogue for the exhibition *Vermeer’s Women: Secrets and Silence*, which explores the intimate beauty of Vermeer’s scenes of Dutch 17th-century women in their homes, on display at the Fitzwilliam Museum, Cambridge, UK, from October 2011 to January 2012.

Lawrence Nees completed a draft of his book *Perspectives on Early Islamic Art in Jerusalem* during his tenure as Allen W.



Clowes Fellow and NEH Fellow at the National Humanities Center, in Research Triangle Park, North Carolina. He also published three articles in 2011: “Notes on Collecting in the First Millennium of the Common Era. Perspectives from West of China,” in Vimalin Rujivacharakul, ed., *Collecting China. The World, China, and a History of Collecting* (University of Delaware Press); “Blue Behind Gold: The Inscription of the Dome of the Rock and its Relatives,” in Sheila Blair and Jonathan Bloom, eds., “*And Diverse are Their Hues*”: *Color in Islamic Art and Culture* (Yale University Press); and “Recent Trends in Dating Works of Insular Art,” in Colum Hourihane, ed., *Insular and Anglo-Saxon: Art and Thought in the Early Medieval Period* (Penn State). He published two book reviews, on Carolingian manuscripts and on early medieval ivories, in *Speculum*, the journal of the Medieval Academy of America, and wrote a series of reviews of recent books on Islamic art for *Choice*. He presented at the American Historical Association Annual Meeting, in Boston, at the Medieval Academy of American Annual Meeting, in Phoenix, and at a conference on medieval art at the Cleveland Museum of Art. He also gave lectures at Savannah College of Art and Design, the University of North Carolina (Chapel Hill), Colby College, the University of Minnesota (Minneapolis), Sweet Briar College, and a joint meeting of the Medieval Studies

Ashok Roy, Director of Scientific Research, The National Gallery, London, leads a session at the Metropolitan Museum for participants, including David M. Stone (center), in the Kress/IFA Summer Teachers Institute in Technical Art History.

Program and Aga Khan Program for Islamic Art at Harvard University. He also conducted a lecture /seminar at the National Humanities Center/North Carolina Museum of Art. He completed his term as book review editor for art history for *Speculum*, and began his term as President of the International Center of Medieval Art (ICMA).

Lauren Hackworth Petersen received an ACLS Collaborative Research Fellowship for 2011-12. This major grant will support the research and writing of an interdisciplinary book, *The Material Life of Roman Slaves*, co-authored with Professor Sandra Joshel, Department of History at the University of Washington, and which is under contract with Cambridge University Press.

David Stone was selected to take part of the Summer Teachers Institute in Technical Art History hosted by the Institute of Fine Arts, New York University, and sponsored by the Samuel H. Kress Foundation. He published (with M. Chappell) the essay “Fabrizio Boschi, “pittor di brio”: a New Bozzetto and other Proposals” in the journal *Nuovi Studi. Rivista di arte antica e moderna*. In April, he gave the lecture

Department
Lecture Series

Picturing
Identity:
Explorations
Across Time

September 21, 2011

WAYNE CRAVEN LECTURE

Arthur Wheelock, Curator of
Northern Baroque Paintings,
National Gallery of Art

“Dutch Paintings at the National Gallery
of Art: The Dramatic Untold Stories of
Collecting for the Nation”

October 20, 2011

André Dombrowski, Assistant
Professor of Art History, University of
Pennsylvania

“Seurat and the Standardization of Time”

November 9, 2011

Camara Holloway, Assistant Professor of Art
History, University of Delaware

“Putting on the Ritz: Dandies, Race, and
Modernism”



Arthur Wheelock, Curator of Northern Baroque Paintings
at the National Gallery of Art (center), with the members
of the lecture series committee: from left, Amy Torbert,
Lisa Berry-Drago, Hannah Segrave, Colin Nelson-Dusek
and Nicole Cook (co-chairs), and Emily Casey.

Photo by George Freeman

February 16, 2012

Corine Wegener, Associate Curator of
Decorative Arts, Textiles, and Sculpture,
Minneapolis Institute of Arts

“Beyond the Iraq Museum: Protecting our
Cultural Heritage in Times of Crisis”

March 9, 2012

Nina Rowe, Associate Professor of Art
History, Fordham University

“The Church, the Jews, and Visual
Pleasure in the Thirteenth Century”

April 5, 2012

WILLIAM I. HOMER LECTURE

Toby Jurovics, Richard and Mary Holland
Curator of American Western Art, Joslyn Art
Museum

“Framing the West: The Survey
Photographs of Timothy H. O’Sullivan

Faculty Notes (continued from page 11)

“Guercino’s Newly Discovered (Kimbell)
Christ and the Woman of Samaria and the
Heroic Style of 1618-21,” at the Kimbell
Art Museum, Fort Worth, Texas.

Mónica Domínguez Torres published
two essays in 2011: “Claiming Ancestry
and Lordship: Heraldic Language and
Native Identity in Post-Conquest Mexico”
in *Negotiating Difference in the Hispanic
World*, edited by Eleni Kefala (Blackwell);
and “Emblazoning Identity: Indigenous
Heraldry in Colonial Mexico and Peru”
in *Contested Visions in the Spanish
Colonial World*, edited by Ilona Katzew

(Yale University Press), the accompanying
book of the exhibit of the same title at
the Los Angeles County Museum of Art
(November 2011 to January 2012), which
won the 2012 Eleanor Tufts Book Prize
from the American Society for Hispanic
Art Historical Studies. She also presented
papers at the *African Americas Project*
organized by the University of Delaware
in October, and in December at an
international symposium co-sponsored by
LACMA and UCLA in conjunction with
the special exhibition “Contested Visions”.
She received a Wyeth Publication Grant,
administered by CAA, for her book *Military*

*Ethos and Visual Culture in Post-Conquest
Mexico*, forthcoming with Ashgate.

Vimalin Rujivacharakul is on leave at the
Institute for Advanced Study in Princeton
in 2011–12. In addition to publishing
*Collecting “China”: The World, China,
and a Short History of Collecting*, she also
presented the lecture “The Quest for the
Oldest: Who ‘Discovered’ the Foguang
Temple,” at the Center for Chinese Studies,
University of California at Berkeley in April
2011.

Lynley Herbert: The Middle Ages as Illumination

Lynley Herbert always cringes at the expression “The Dark Ages” when someone refers to the European Middle Ages. In Lynley’s view, what characterizes medieval art is not darkness, but actually light. And so she embarked on a doctoral dissertation entitled “LUX VITA: The Majesty and Humanity of Christ in the Gospels of Sainte-Croix of Poitiers,” which she completed in Fall 2011 after only 3 years of writing. Lynley focused on one particular manuscript, an 8th-century Carolingian Gospel Book known as the Gospels of Sainte-Croix of Poitiers, which has so many unusual iconographic elements that it has been dismissed in art historical scholarship as a provincial peculiarity. However, through careful study of its unique details, Lynley discovered a double iconography within the opening illuminated page of the book that emphasizes the unity of Christ’s duality, an idea directly related to theological concepts and controversies that were vigorously debated within, and being refuted by, the court of Charlemagne.

Lynley’s remarkable time of completion was allowed in part by a Carol Bates Curatorial Fellowship at the Walters Art Museum, which she held from January to September 2010. There, she worked in the Rare Books and Manuscripts department, helping to digitize manuscripts and curating a manuscript exhibition called “Checkmate! Medieval People at Play,” which opened in summer 2010. Last year, she presented aspects of her dissertation research at a conference entitled “Gold!,” held at the Museum of Fine Arts in Boston, and the International Congress on Medieval Studies in Kalamazoo, MI, where she also co-chaired a session she organized as part of her duties as a Student Committee member of the International Center of Medieval Art. All of this, while raising a precocious 2 year old!

At the end of her fellowship, Lynley was asked to stay at the Walters, where she is still working as a Research Associate. She is currently curating another exhibit “Living by the Book: Monks, Nuns, and



Lynley Herbert

Photo by George Freeman

their Manuscripts,” which will open in summer 2013. This spring, Lynley will represent UD’s Department of Art History at the Middle Atlantic Symposium, and will march in the 163rd Commencement ceremony, officially joining the ranks of UD Art History alumni doing curatorial work at prominent art institutions.

UNDERGRADUATE STUDENT NEWS

Undergraduate Awards

Randall Bailey, Woman of Promise (2011)

Hannah Shearer, Trudy H. Vinson Memorial Award for Outstanding Junior in Art History, University of Delaware (2010–11)

Laura Speers, Outstanding Senior Award in Art History, University of Delaware (2010–11)



Honors students in Prof. Domínguez Torres’ course “Art of the Northern Renaissance” visit the National Gallery of Art in Washington DC accompanied by Preservation Studies doctoral student Kristin de Ghetaldi (far right).

Photo by Mónica Domínguez Torres

Corina Weidinger, from Getty to Fulbright Researcher

In the last years, doctoral candidate Corina Weidinger has had a busy travel agenda. Her dissertation, “Labor, Technology, and the Body: Representing Mine and Factory Work in Wallonia, 1880–1905,” has taken her from France and Belgium, to California, and back to Belgium. In 2010, an International Travel Award from the Office of Graduate and Professional Education allowed her to travel to France and Belgium to conduct preliminary research for her dissertation. A year later, with a Library Research Grant from the Getty Research Institute, she was able to carry on her study in the vast holdings of the prestigious institution in Los Angeles. More recently, a Fulbright award and a Belgian American Foundation grant took her back to Belgium to complete her dissertation research during the year 2011-12.

Corina’s dissertation explores the ambivalent portrayals of Walloon industrial

landscapes, miners and factory workers made by Constantin Meunier, a Belgian Realist painter, and Maximilien Luce, a French Neo-Impressionist. In her own words, her dissertation shows that “surprisingly, while Meunier—an artist uninvolved in politics—emphasized pollution, fatigue, occupational diseases, and degeneracy, Luce—a convinced anarchist—alleviated some of the negative effects of industrial development by focusing on visually pleasing aspects of the Walloon landscape and metallurgical work.”

Corina has presented previews of this fascinating project at several venues. Last March, she gave the paper “Fatigue, Degeneracy, and Pollution in Constantin Meunier’s *The Mine*” at the Interdisciplinary Nineteenth-Century Studies Conference on “Speaking Nature” at the Pitzer College in Claremont, CA. In addition, she represented the Department of Art History at the first



Corina Weidinger

Photo by George Freeman

annual University of Delaware Graduate Student Forum. At the end of her Belgian journey, Corina will have conducted archival research at the National Library of France, the French National Archives, the Sorbonne University Library, the Orsay Museum, the Belgian Royal Library, the Royal Museums of Belgium, the Luce and the Meunier museums, among others.

UNDERGRADUATE STUDENT NEWS

Art History Club Events: A Report from the President

In the fall semester, the Art History Club hosted a variety of events, which attracted students in the Art History program as well as students from other disciplines. The semester was kicked off with Arthur Wheelock’s captivating lecture, “Dutch Painting at the National Gallery of Art: The Dramatic Untold Stories of Collecting for the Nation.” In November, the club visited the Philadelphia Museum of Art for Art After 5. Surrounded by the Museum’s collection, club members listened to Philadelphia native Neil Leonard perform music inspired by Alexander Calder and Marcel Duchamp.

Throughout the semester, the club

explored the local and regional art scene during monthly First Friday trips to Wilmington and Old City Philadelphia. It launched its “Art History as Seen through Pop Culture” film series by watching *Pollock* and *Basquiat* and discussed how mainstream society depicts the lives of artists. Additionally, the Art History Club held the biannual Student Faculty Luncheon, complete with tasty lox, bagels, and orange juice, and helped art history majors plan for the future by hosting a graduate



Members of the Art History Club. Front, from left, Mollie Armstrong (President), Julianna Broz (Public Relations Chair). Back, from left, Bryan Walker (Historian), Anna Kamensky (Treasurer), Kristin Wittman (Vice President), Vincent Ryan

school Q&A session with Professors Perry Chapman and David Stone.

– Mollie Armstrong
President of the Art History Club

La Tanya Autry Promotes Public Engagement

La Tanya Autry has always felt a responsibility to share the results of her research on lynching memorials by giving public presentations in person and via social media, blogs, and other formats. Three summers ago, Autry was one of twelve graduate students who participated in UD's Public Engagement in Material Culture Institute (PEMCI), a two-week workshop in which they learned how to use accessible language and new digital technologies to involve and inspire the public in their research. This past September, Autry further expanded her outreach skills through the 2011 Imagining America PAGE (Publicly Active Graduate Education) Fellowship program. One of 12 PAGE fellows selected nationwide, she attended a Fellows Summit and the Imagining America national conference in Minnesota. The PAGE program partners new fellows with senior scholars to serve as mentors, as well as encourages peer mentoring among the Imagining America national network of colleges and universities. In addition, each fellow agrees

"These memorials can be small or large, but if they're respectful of the history, then they can be a starting point for public education and discussion."

to take part in a yearlong working group to promote collaborative art, teaching, writing, or research projects.

While studying for her master's degree in art history at UD, which she received in 2009, Autry became interested in the photographs and postcards that often were produced during lynchings of African Americans that occurred in America, primarily from the 1880s through the 1930s. Her research later expanded to encompass memorials created to commemorate these incidents of mob violence and to remember the victims. Lynchings were horrific acts, she says, but the memorials tell an impor-



La Tanya Autry

Photo by George Freeman

tant story: "These memorials can be small or large, but if they're respectful of the history, then they can be a starting point for public education and discussion."

—Excerpted from *UDaily* article by Ann Manser (July 18, 2011)

Graduate Student News

Nicole Cook participated in Princeton University's Department of Art & Archeology Graduate Student Conference, *Drawing a Blank: Past and Present*, where she presented her paper "Illuminating Defacement: Graffiti in Pieter Saenredam's *Nave of the Buurkerk, Utrecht, from north to south* (1644)." This paper was a revised version of the paper that Nicole had the opportunity to deliver at UD's Graduate Student Colloquium in March 2010.

Isabelle Havet presented her paper, "Nadar High and Low: Art, Science and Entrepreneurship in Second Empire France," at the Nineteenth-Century Studies Association (NCSA) 32nd Annual Symposium, in Albuquerque, New Mexico. In addition, she taught an undergraduate course,

"Revolution to Modernism: Art in Europe, 1789–1889," at Rosemont College, Pennsylvania.

Nenette Luarca-Shoaf was the 2010–11 Barra Fellow at the Philadelphia Museum of Art, where she curated an exhibition called "Western Movement" of 19th- and 20th-century prints and photographs from the collection. This summer, she participated in the Terra Summer Residency Fellowship program in Giverny, France. She is



Presenters at the Graduate Student Colloquium, March 22, 2011:

Amy Torbert, "Humor and the New Visual Language of Politics, 1774–75"

Elizabeth Melanson, "Modernism in the Service of Tradition: Countess Elisabeth Greffulhe's Exhibition of Modern French Art in London, 1914"

Emily Casey, "An Ocean of Punch": Finding the Early American Republic at Sea"

Nicole Cook, "Illuminating Defacement: Graffiti in Pieter Saenredam's *Nave of the Buurkerk, Utrecht, from North to South* (1644)"

Photo by George Freeman

Graduate Student News *(continued from page 15)*

currently a Consortium Predoctoral Fellow at the McNeil Center for Early American Studies. In November, she presented a paper at the New England American Studies Association Conference.

Liz Melanson presented papers related to her dissertation at the Association of Historians of Nineteenth Century Art Graduate Conference in New York, the Philadelphia Museum of Art Graduate Symposium, the University of Cambridge Graduate Conference in the History of Art in England, and the Florida State University Art History Graduate Student Symposium. Her article, "Impressionism and the Salons Juifs: The Patronage of Modernism by the Ephrussi Family and their Circle in the 1870s and 1880s," will appear in *Athanos* next fall.

Colin Nelson-Dusek presented a paper at the University of St. Thomas Art History Graduate Student Research Symposium in November. The symposium theme was "The Art of Memory" and his presentation was entitled "Losing, and Mourning, Their Marbles: The New Acropolis Museum and the Display of the 'Elgin Marbles.'" During the summer, Colin served as a curatorial intern in the Department of Decorative Arts, Textiles, and Sculpture at the Minneapolis Institute of Arts. While there, he researched sculpture from the museum's permanent collection to prepare for the re-installation of galleries. For the 2011–12 academic year, Colin is serving as the Curatorial Research Assistant for the University Museums.

Tanya Pohrt began working last September at the Yale University Art Gallery as the Marcia Brady Tucker Fellow in American Paintings and Sculpture, a two-year position.

Amy Torbert presented a paper titled "Selling the New American Suit: Tar and Feathers in Popular Prints, 1772–1842" at the McNeil Center for Early American Studies Biennial Graduate Student Conference. **Catherine Walsh** also gave a paper at the conference. This summer, Amy held a fellowship at the Philadelphia Museum of Art, where she contributed to Kathy Foster's upcoming exhibition on Winslow Homer and *The Life Line* (opening September 2012).

GRADUATE DEGREES GRANTED AND DISSERTATIONS

PH.D. DEGREES

Baines, Lorena, "Nicolaes de Bruyn and the Art of the Professional Engraver" (Perry Chapman)

Coyle, Heather Campbell, "Laughing Matters: Art Caricature in America, 1878–1918" (Margaret Werth)

Holochwost, Catherine, "Enchanted Machines: Vision and Imagination in Nineteenth-Century American Painting" (Wendy Bellion)

Roeder, Kerry, "'Cultivating Dreamfulness': Fantasy, Longing, and Commodity Culture in the Work of Winsor McCay, 1904–1914" (Margaret Werth and Michael Leja)

Sherry, Karen, "Exposing the 'Natural' Woman: Female Bodies in American Visual Culture, 1785–1830" (Wendy Bellion)



At the 2011 Hooding Ceremony, three Art History graduating doctoral students were escorted by their advisers. From left, Sarah Powers and Kerry Roeder with adviser Prof. Margaret Werth; Catherine Holochwost with adviser Prof. Wendy Bellion. Photo by Michael Leja

M.A. DEGREES

Filik, Sarah, "Lois Mailou Jones: Hats as Portraiture" (Wendy Bellion)

Handwerk, Theresa L., "Home Perfected: Pieter de Hooch and New Ideals of Domesticity in the Dutch Republic" (Perry Chapman)

Torres, Karla, "Made in the Americas? Deciphering the Enigma of the *Mano Poderosa*" (Mónica Domínguez Torres)

Zimmerman, Rachel, "Using Local Tradition to Build a Modern Nation: The Devotion to Nossa Senhora Aparecida in Brazil" (Mónica Domínguez Torres)



Art History students celebrate after the 2011 Student Award Ceremony. From left, Barbara Kutis, recipient of the Silver award, with her husband Scott Deardorff; Ashley Rye; Hannah Shearer, recipient of the Vinson Memorial award, and Sarah Filik. Photo by George Freeman

GRADUATE STUDENT AWARDS

Christina Aube

University Dissertation Fellowship,
University of Delaware (2011–12)

La Tanya Autry

University Graduate Scholars Award,
University of Delaware (2010–11)

Outstanding Achievement in Graduate
Studies Award, Department of Art
History, University of Delaware (2011)

“Imaging America,” PAGE (Publicly Active
Graduate Education) Fellowship (2011)

Sarah Beetham

Douglass Foundation Fellowship,
Smithsonian American Art Museum
(2011–12)

Public Engagement in Material Culture
Institute (PEMCI), University of
Delaware (Summer 2011)

Caleb Loring, Jr. Fellowship, Boston
Athenaeum (2011–12, declined)

Sarah Brown Bordeaux

Public Engagement in Material Culture
Institute (PEMCI), University of
Delaware (Summer 2011)

Emily Casey

Public Engagement for Material Culture
Institute (PEMCI), University of
Delaware (Summer 2011)

Barbara Kutis

Anna R. and Robert T. Silver Award,
Department of Art History, University
of Delaware (2011)

Nenette Luarca-Shoaf

MCEAS Consortium Fellowship, McNeil
Center for Early American Studies
(2011–12)

Terra Foundation for American Art
Summer Residency Fellowship in
Giverny, France (Summer 2011)

University Dissertation Fellowship,
University of Delaware (2011–12,
declined)

Tanya Pohrt

Marcia Brady Tucker Fellowship in
American Paintings and Sculpture,
Yale University Art Gallery (2011–13)

Tiffany Racco

Early Stage Dissertation Grant,
Department of Art History, University
of Delaware (2011)

Amy Torbert

Summer Fellowship, Center for American
Art, Philadelphia Museum of Art
(Summer 2011)

Graduate Woman of Promise, Department
of Art History, University of Delaware
(2011)

Ted Triandos

Early Stage Dissertation Grant,
Department of Art History, University
of Delaware (2011)

Catherine Walsh

Henry Luce Foundation/ACLS
Dissertation Fellowship in American Art
(2011–12)

William H. Helfand Fellowship in
Visual Culture, Library Company of
Philadelphia (September–October 2011)

Drawn-to-Art Fellowship, American
Antiquarian Society (October–
November 2011)

NEH Research Fellowship, Winterthur
Museum and Library (June 2012)



2011–2012 new graduate students: Craig Lee, Arthur McLaughlin, and Katrina Greene. Photo by George Freeman

Katrina Greene earned her bachelor’s degree in art history from Smith College, before serving as the inaugural Andrew W. Mellon Post-Baccalaureate Curatorial Fellow at the Mead Art Museum at Amherst College. She is thrilled to further her interests in nineteenth-century works on paper and technical art history at Delaware.

Craig Lee attended Dartmouth College, where he majored in art history and geography, with a minor in studio art. He then pursued a master’s degree in decorative arts, design history, and material culture at the Bard Graduate Center. At Delaware, he will focus on modern architecture and graphic design.

Art McLaughlin first graduated from the University of Delaware in 1971 with a Political Science major and Art History minor, and later returned to finish a B.A. in Art History in 2011. In pursuit of the master’s degree in the department, he is particularly interested in studying art of the Dutch Golden Age and technical art history.

Corina Weidinger

Fulbright Grant for Belgium (2011–12)
Library Research Grant, Getty Research
Institute (2011)

Belgian American Education Foundation
Grant (2011–12)

Katie Wood

Andrew W. Mellon Foundation Fellowship,
Library Company of Philadelphia and
the Historical Society of Pennsylvania
(January 2012)

Two Prestigious Awards for **Joyce Hill Stoner**



Joyce Hill Stoner, Edward F. and Elizabeth Goodman Rosenberg Professor of Material Culture Studies at the University of Delaware, received during the last year not one but two prestigious awards: the College Art Association and Heritage Preservation Award for Distinction in Scholarship and Conservation, and the American Institute for Conservation Award “for outstanding contributions to the field of paintings conservation.”

After receiving her Ph.D. in Art History at the University of Delaware in 1995, Prof. Stoner has become a highly respected scholar, professor, and conservator of paintings. In 1990, she founded the first art conservation program in the United States, from which she created the Preservation Studies Doctoral Program. As the director

of the program, she has developed an interdisciplinary focus on art history and conservation. Her publications, university teaching, and public outreach all focus on clear communication, the synthesis of technical studies and art history, and energetic, intellectual inquiry. The awards granted in 2011 recognize Dr. Stoner’s contributions to shaping the discipline of Art Conservation by engaging in fundamental but neglected areas, such as the investigation of an artist’s materials and techniques, the documentation of a contemporary artist’s ideas and intentions, the history of conservation, and the development of new techniques in the conservation of art, to name but a few. A video of the CAA awards ceremony is available via YouTube.

Joyce Hill Stoner.

Joan Marter: Lifetime Achievement Award from the National Women’s Caucus for Art

At a ceremony at the annual Women’s Caucus for Art and College Art Association conferences in New York on February 12, Joan Marter received the 2011 Lifetime Achievement Award from the National Women’s Caucus for Art. A distinguished professor of art history at Rutgers University, Marter received in 1974 her Ph.D. from the University of Delaware, where she wrote her dissertation on the art of Alexander Calder. She is currently editor-in-chief of *The Grove Encyclopedia of American Art*, a five-volume reference set published by Oxford University Press in 2010. She serves as editor of *Woman’s Art Journal*, in print continuously for thirty-one years. She has published monographs on artists such as Calder and has written extensively about Abstract Expressionism and women artists. In 2004, she was inducted into the Alumni Wall of Fame at the University of Delaware.



A former member of the CAA Board of Directors, Marter is currently president of the Dorothy Dehner Foundation for the Visual Arts.

Joan Marter (fourth from right) at the CAA award ceremony surrounded by 20 of her dissertation advisees

Becoming an Adult Soon Enough. Convocation Address by Laura Speers, Class of 2011

One day last summer when faced with numerous household chores (left in colorful post-it notes placed strategically around the house so I wouldn't forget), I asked my mom when I would truly be an adult. You see, in my mind, being a college senior clearly equaled adulthood. She paused, looked me straight in the eye with a killing look, and quite firmly stated, "When you pay your own bills!"

Despite my mom's definition, I think our paths to becoming adults began the day we declared our majors, knowing it would not be the easiest future, only the most fulfilling.

Naturally, in my youth, I thought the work uniform for a museum professional consisted of a leather jacket, fedora hat, and bullwhip at one hip—Indiana Jones style. Job benefits would include plenty of world travel and always finding an international treasure. Years later, while vacuuming up insects and establishing integrated pest management at the Newark Historical Society, I set myself the mission of becoming a *true* museum professional with all the dedication, passion . . . and a flexibility to try new tasks the field requires.

Art history, like much of life, certainly demands passion. Finding something that you are passionate about gives a strong sense of purpose, and is a big part of happiness. Passion also becomes an amazing neutralizing force for the fear or uneasiness one might feel when choosing a career from the heart rather than for a sense of job security. Our professors have not only taught us art history and its methods, but also passed on their own passion and intellectual curiosity through example. These professors helped me succeed by teaching me how to open my mind and think in new ways.

In four years at the University of Delaware, I have come gradually to

understand that in the liberal arts teaching you how to think is actually shorthand for learning how to exercise some control over how and what you think. It means being conscious and aware enough to choose how you construct meaning from experience.

As I look back, one of the greatest benefits in studying art, art history, and art conservation are the interdisciplinary natures of these fields. Learning about literature, art, psychology, history, and science presents us with a diverse range of tools with which to construct meaning and gain a deeper understanding of our material world. Seeing works of art in the original, looking hard and long, we try to grasp their unique way of communicating, enjoy their presence, and appreciate how they elude simple classification.

Of course, when you are a student, everything will conspire to keep you close to the library and the computer, and away from the real subject of your study. Learning art history without looking at art in the original is like learning Shakespeare by reading plays and never going to the theater. There are only so many times a student can look at slides in a classroom that even the professor will admit don't measure up to the real thing. Fortunately, many of us have had the opportunity to study abroad, to see and adore the art of Europe, Asia, Africa and South America. Art is everywhere and these years of learning have given us the opportunity to appreciate this fact.

At the end of this semester, the last with many firsts to come, we may wonder what comes next. What do we do now that we're all grown up? To answer this question, reflect on your own feelings and desires. Have the courage to follow your heart and intuition, as they already know what you truly want to become. Plan for your future, but don't think about it so hard, especially



After graduating from UD in May 2011, Laura Speers was a summer fellow at Historic Deerfield. She is currently living in New York City, pursuing a Masters in Decorative Arts, Design History and Material Culture at the Bard Graduate Center.

right now. There will be plenty of time after all the celebrating and adulation. For now enjoy the moment, the achievement, and know that everyone in this room shares pride in our accomplishments today. And Mom, I'm going to graduate school. I'll be an adult soon enough.

"Naturally, in my youth, I thought the work uniform for a museum professional consisted of a leather jacket, fedora hat, and bullwhip at one hip—Indiana Jones style. Job benefits would include plenty of world travel and always finding an international treasure."

Alumni News

Jane E. Boyd (Ph.D. 2009) works as an independent curator and freelance writer, editor, and translator in Philadelphia. Her exhibit projects for 2011 included “Of Elephants & Roses: Encounters with French Natural History, 1790–1830” at the American Philosophical Society Museum (with an accompanying adult education course taught for the Wagner Free Institute of Science) and “Dual Nature: Science Illustrations of Dan Otte” at the Academy of Natural Sciences. Boyd also presented work on “Broken Bodies, Suffering Spirits: Injury, Death, and Healing in Civil War Philadelphia” (a forthcoming long-term exhibit at the Mütter Museum of the College of Physicians of Philadelphia) at the Annual Meeting of the National Council on Public History and at “The Real War Will Never Get in The Books: The Public History of the Civil War,” a symposium at North Carolina State University. She published cover stories on early anesthesia and the invention of celluloid in *Chemical Heritage*, the magazine of the Chemical Heritage Foundation, along with shorter articles (all available online).

Alan C. Braddock (Ph.D. 2002) was awarded tenure and promotion to the rank of Associate Professor in the Department of Art History at Temple University in Philadelphia. He also was named a 2011–12 Senior Fellow in residence at the Smithsonian American Art Museum, where he will complete a new book titled *Gun Vision: The Ballistic Imagination in American Art*. His essay “Christian Cosmopolitanism: Henry Ossawa Tanner and the Beginning of the End of Race” appeared in *Henry Ossawa Tanner*:

Modern Spirit, the catalog of a major retrospective exhibition organized by **Anna Marley** at the Pennsylvania Academy of the Fine Arts.

Sandra Cheng (Ph.D. 2008), Assistant Professor at New York City College of Technology, presented a paper, “The Monstrous Portrait: Caricature, Physiognomy, and Early Modern Teratology,” at the 2011 Renaissance Society of America conference in Montreal. Her essay, “Parodies of Life: Baccio del Bianco’s Comic Drawings of Dwarfs,” is in press and will appear in *Parody and Festivity in Early Modern Art*, edited by David R. Smith (Ashgate). She lives in Brooklyn, New York, with her husband and children.

Laura Cochrane (Ph.D. 2009), Assistant Professor at Middle Tennessee State University, gave two conference papers last year: “Number, Eternity, and the Singing of Psalms” at the 38th Annual Sewanee Medieval Colloquium, and “Finding One’s Way in the Utrecht Psalter” at the 46th International Congress of Medieval Studies, Kalamazoo. She received a Tennessee Board of Regents Access and Diversity Grant, which funded her research on images of the quadrivium. She also taught two courses in Istanbul over the summer (Byzantine Art and Ottoman Art) with the Kentucky Institute for International Studies.

Meghan Read Constantinou (M.A. 2010) became Librarian of the Grolier Club of New York in November 2011, having previously served as Interim Librarian and Library Assistant. She is in charge of overseeing the day-to-day operations of the Library, which encompasses technical services (cataloging, processing, acquisitions); public outreach (reference, assisting researchers, exhibitions); and

collection management (shelving, security, conservation). Once she completes her MLS in the School of Information and Library Science at the Pratt Institute in Brooklyn, New York (anticipated this coming spring), she will undertake more rare book cataloging and research with the collections. Happily, she has been able to maintain some ties with Delaware: Mark Samuels Lasner is a member of the Grolier Library.

After defending her dissertation in the spring, **Heather Campbell Coyle** (Ph.D. 2011) published *Howard Pyle: American Master Rediscovered* (Delaware Art Museum and Penn Press), an edited volume of essays about the American illustrator. An article, based on her introduction, appeared in *American Art Review* in November/December 2011.

Melody Barnett Deusner (Ph.D. 2010) continues her three-year term as the Terra Foundation Fellow in American Art at Northwestern University. She published her first peer-reviewed essay, “In Seen and Unseen Places: The Henry G. Marquand House and Collections in England and America,” in *Art History* (September 2011). She also reviewed Marjorie Garber’s latest book, *Patronizing the Arts* (Princeton, 2008), for *caa reviews* in October. During 2011, Melody served as respondent for the Newberry Library’s Seminar in American Art and Visual Culture, gave invited talks at the University of Pennsylvania and the Driehaus Museum (Chicago), and presented a paper on “Whistler, Aestheticism, and the Networked World” at the Lunder Consortium for Whistler Studies Inaugural Symposium at the Freer Gallery of Art and Arthur M. Sackler Gallery in Washington, D.C.

Art DiFuria (Ph.D. 2008) organized and chaired three sessions on Northern genre imagery at the Renaissance Society of America Conference (Montreal), which will yield essays for an anthology to be published by Ashgate called *New Perspectives in Northern Genre Imagery*. He also won a Presidential Research Fellowship from Savannah College of Art and Design, which took him to Berlin, Düsseldorf, Darmstadt, and Paris this summer.

After adjunct teaching at Rutgers University, Camden and Temple University during the spring, **Nikki Greene** (Ph.D. 2009) received a two-year position as the Mellon Postdoctoral Fellow in Art History and African Studies at Wellesley College. In addition to teaching courses on African American and African art, she is working on her book manuscript, tentatively titled “Fetishizing the Funk: The Art of David Hammons and Renee Stout and the Music of Betty Davis.”

George Gurney (Ph.D. 1978) became an emeritus curator at the Smithsonian American Art Museum.

William Keller (Ph.D. 2007), Fine Arts Librarian at the University of Pennsylvania, served as the Penn Libraries’ interim Humanities Coordinator in 2011. Bill’s review of Pamela Scott, *Fortress of Finance: The United States Treasury Building* (Washington, DC: Treasury Historical Association, 2010) was published at www.arlisna.org/pubs/reviews/2011/11/scott.pdf. His revised-in-2011 web product Philadelphia Neighborhoods: Histories, Plans and Futures (<http://sceti.library.upenn.edu/PhilaNeighborhoods/>) remains available to all.

Ellen G. Landau (Ph.D. 1981) was awarded a research fellowship from the National Endowment for the Humanities and a publication grant from the Society for the Preservation of American Modernism for her forthcoming book *Mexico and American Modernism* (Yale University Press). She also served as a curatorial consultant for the exhibition “Mercedes Matter: The Hofmann Years” at the Wiegand Gallery, Notre Dame de Namur University (Belmont, CA) in January 2011.

Audrey Lewis (M.A. 1994) continues as Associate Curator at the Brandywine River Museum. In 2011, she curated the exhibition *Farm Work by Jamie Wyeth* and prepared the accompanying publication of the same name. She also presented the lecture “William Trost Richards: A Reverence for Nature,” to the West Caln Historical Society.

Anna Marley (Ph.D. 2009) published the catalogue associated with the exhibition *Anatomy/Academy, Philadelphia: Nexus of Art and Science*, with Robert Cozzolino and Julien Robson (PAFA, 2011). She organized the PAFA 2010 Inaugural Graduate Symposium associated with *Anatomy/Academy*. The proceedings (with lots of UD involvement!) are available online through the PAFA website. She also organized the conference “Les Artistes afro-américains et la France. Sur les traces d’Henry Ossawa Tanner,” a collaboration between the Pennsylvania Academy of the Fine Arts, the Terra Foundation for American Art, the Institut national d’histoire de l’art, and the Musée d’Orsay (Musée d’Orsay, Paris, November 2011). Anna delivered lectures on “Henry Ossawa Tanner: Modern Spirit” at venues across the country; “‘Pittsburgh’s Painter Takes Paris’: Henry Ossawa Tanner and France, 1910–1920,” at the Philadelphia International Festival of the Arts; and “Anatomy/Academy: Philadelphia, Nexus of Art and Science,” at the College of Physicians of Philadelphia Section on Medicine and the Arts. And she bought a house!

Katharine Martinez (B.A. 1972) became the Director of the Center for Creative Photography at the University of Arizona in July 2010. The CCP recently unveiled the new Laura Volkerding Study Center, where researchers will be able to study items from the fine prints collection side-by-side with negatives, transparencies, correspondence, and other manuscript and visual materials.

Dr. Martinez encourages her colleagues to investigate the Center’s research fellowship program. Information can be found at the website: www.creativephotography.org under the heading “Education.” The deadline for the next cycle of fellowships will be mid-November 2012.

Laurette E. McCarthy (Ph.D. 1996) has recently published two books *Walter Pach (1883–1958): The Armory Show and the Untold Story of Modern Art in America* (Penn State Press) and *The Paintings of Walter Pach* (Francis Naumann Fine Art)—and co-edited *To Give and To Receive: A Handbook on Gifts and Donations for Museums and Donors* with Sharon Smith Theobald (American Association of Museums). She also presented a paper, “Walter Pach and the American Art Market” at the 2011 CAA conference in NYC.

Becca Mitchell (M.A. 2002) co-authored an article in the January 2012 issue of *Art Education*, the journal of the National Art Education Association (actually published in December 2011). Titled “Interdisciplinary Invitations: Exploring Gee’s Bend Quilts,” the article grew out of a teacher resource that she wrote for the *Gee’s Bend: The Architecture of the Quilt* exhibition, which was held at the Philadelphia Museum of Art in 2008.

Dorothy Moss (Ph.D. 2012) was appointed Assistant Curator of Painting and Sculpture at the National Portrait Gallery in September 2011, and defended her dissertation on January 11, 2012!

Hal Nelson (M.A. 1972) organized a major exhibition for the Huntington Library and Art Collections—where he works as Curator of American Decorative Arts—called *The House That Sam Built: Sam Maloof and Art in the Pomona Valley, 1945–1985*. The exhibition, which *The Magazine Antiques* dubbed “inspired,” was presented at the Huntington from September 2011 to January 2012. He also wrote an essay for and edited a publication of the same name. He guest-curated a major traveling exhibition for the Museum of Craft + Design in San Francisco called *Michael Cooper: A Sculptural Odyssey, 1968–2011* and edited a publication of the same name. He contributed an essay to a publication accompanying the exhibition, *Common Ground: Ceramics in Southern California, 1945–1975*, organized by the American Museum of Ceramic Arts in Pomona, California. In December, he

delivered a lecture to the San Francisco Ceramics Circle on ceramics in Southern California in the postwar period. Finally, he added significant amounts of new information to a non-profit website www.enamelarts.org—tracing the history of enameling in the country in the 20th and 21st centuries.

Micheline Nilsen (Ph.D. 2003), associate professor of art history at Indiana University South Bend, is on sabbatical leave for the academic year 2011–12, working on her third book, under contract with the University of Virginia Press. A Dumbarton Oaks post-doctorate fellowship and an Indiana University Faculty Research Grant have supported her research for this book. Her second book, *Architecture in Nineteenth Century Photographs: Essays on Reading a Collection*, was published by Ashgate in September 2011. The exhibition of early landscape photographs titled “Nineteenth Century Landscape Photographers in the Americas: Artists, Journeymen or Entrepreneurs?” at the Snite Museum of Art, University of Notre Dame was curated by the students in her fall 2010 seminar. Indiana University’s Wolfson Press published the catalog for the exhibition in January 2011. She is also editing a multi-author volume on nineteenth-century photographs and architecture, under contract with Ashgate. This volume gathers papers delivered at two events in 2010 as well as independent submissions. The project was supported by a New Perspectives Grant from Indiana University. Having relocated the family homestead to Rhode Island, she will commute back to Indiana to teach as of August 2012.

Christine I. Oaklander (Ph.D. 1991) lectured in January at the Thomas Cole House on Cole’s painting series “The Cross and the World,” its symbolism and history, and her hunt for it back in the late 1980s, which did not result in a discovery of the paintings, but in a series of articles and discoveries of important archival documents including the original letter from William Cullen Bryant to Jonathan Sturges, thanking him for the gift of Durand’s “Kindred Spirits.” Last spring she had an article published in the *Archives of American Art Journal*, on the modernist group called “The Penguin,” a declared non-club that exhibited radical/abstract art following up on the 1913 Armory Show and hosted the first and only exhibition of the British Vorticists.

Mark Pohlad (Ph.D. 1994) has been named Associate Dean of Liberal Studies at DePaul University in Chicago. His latest article, "The Poet Who Buried Lincoln's Father: George B. Balch of Coles County," appeared in the spring 2011 issue of the *Journal of Illinois History*.

Marianne Richter (M.A. 1990) became Executive Director of the Swope Art Museum in Terre Haute, Indiana, in September. The Swope was recently reaccredited by the American Association of Museums for the fourth time and celebrates its 70th anniversary in 2012. Previously, Richter was

Curator and Operations Manager of the Briscoe Western Art Museum in San Antonio. She reports that **Laurette E. McCarthy** is writing the guide to the Swope's collection, which will be published in October 2012.

Sandra L. Tatman (Ph.D. 1994) continues as the Executive Director of the Athenaeum of Philadelphia. In the last year she has joined the Architectural Visiting Committee for the University of Delaware and the national board of the Society of Architectural Historians. For SAH she remains a member of the jury awarding the annual Charles E. Peterson Fellowship of the Buildings of the

United States. During this past year, also for SAH, she also chaired the Philip Johnson Exhibition Catalogue Award Committee.

Karla Torres (M.A. 2011) holds a temporary appointment teaching Art History at the University of Puerto Rico, Mayaguez Campus. She currently offers three art appreciation classes and one class in contemporary art history. In addition, she is in charge of two undergrad seminars in which students write their bachelor's thesis as a requirement for graduation in the Department of Humanities.

FRIENDS OF ART HISTORY

Friends of Art History Enjoy Private Tour at Philadelphia Museum of Art

On June 16, a small group of University of Delaware supporters gathered at the Philadelphia Museum of Art for a private, after-hours tour of *Paris Through the Window: Marc Chagall and His Circle*. The event was organized by the Friends of Art History with the generous support of alumni Gordon and Carolyn Daniels. Dr. Michael Taylor, formerly the Museum's Muriel and Philip Berman Curator of Modern Art (now the director of the Hood Museum of Art at Dartmouth College), escorted UD visitors through the exhibition that he organized around works produced by the Montparnasse avant-garde of the early 20th century. UD art-lovers enjoyed the rare opportunity of having an intimate viewing experience with an internationally renowned scholar and curator. Taylor's engaging commentary and deep knowledge of the work of Chagall and other School of Paris artists offered the group not only insight into the seventy works on view, but also an introduction to the decision-making and expertise required to curate a successful exhibition.

This function was an especially important occasion for the Department because it celebrated the receipt of the grant from the Andrew W. Mellon Foundation in support of the new curatorial track Ph.D. The event also cemented a relationship between



Seated on the left, alumni Peggy and Thorpe Moeckel, Betty and Bill Luzier; George Watson, Dean, College of Arts & Sciences. On the right, Nina A. Kallmyer, Chair and Professor, Department of Art History; Charles T. Isaacs; Sarah Powers; Dr. Michael Taylor; and Matthew Kinservik, Interim Associate Dean for the Humanities, College of Arts & Sciences.

the Philadelphia Museum of Art and the Department. Dr. Taylor, an early proponent of the Department of Art History's innovative curatorial initiative, was instrumental in formalizing an agreement between the Department and the PMA to train Art History doctoral interns.

After the tour, the evening continued with a lively dinner at the Water Works restaurant, overlooking the Schuylkill River. Guests lingered with Dr. Taylor; Dr. George Watson, Dean of Arts and Sciences; Dr. Matt Kinservik, Interim Associate Dean for the Humanities; and Dr. Nina Athanassoglou-Kallmyer, Professor and Chair of Art History, to ask questions, discuss the arts, and hear about the contributions of the Department of Art History to the intellectual, social, and cultural life of the University of Delaware.

Upcoming Events

April 11, 6-8 pm. A tour of Henry Ossawa Tanner: Modern Spirit, an exhibition at the Pennsylvania Academy of the Fine Arts, Philadelphia, with Anna Marley, Curator and UD graduate, and Camara Holloway, Assistant Professor, Department of Art History. A reception will follow.

September 29. A tour of The Cloisters, New York, with Professor Lawrence Nees. Details to be announced.

Please look for event and ticket information at www.udconnection.com/

In Memoriam: Pamela Hemenway Simpson

Alumna Pamela Hemenway Simpson, who obtained her Ph.D. at UD in 1974, died on October 4, 2011, at her home in Lexington, Virginia. She was 65.

Born in Omaha, Nebraska, she earned a B.A. in art from Gettysburg College in 1968 and an M.A. in art history from the University of Missouri in 1970, before arriving at the University of Delaware to study with Wayne Craven. After receiving her doctorate with a dissertation on the sculpture of Charles Grafly (1862–1929), Simpson spent her entire career at Washington and Lee University, teaching courses in American art and architecture, women artists, African-American art, and

vernacular architecture.

Simpson was the first female tenure-track professor at Washington and Lee, and the first female professor to receive an endowed chair. In September 2011, she also became the first female professor honored with an endowed professorship in her name, to be held by an undergraduate professor who, like Simpson, exemplifies the highest standards of teaching, scholarship, and service.

Simpson's scholarship was indeed cutting edge, as exemplified by her books *Cheap, Quick, and Easy: Imitative Architectural Materials, 1870–1930* (1999) and *Monuments to the Lost Cause: Women, Art and the Landscapes of Southern Memory* (2004, co-edited with Cindy Mills). Scholars in the field now await her

forthcoming book, *The History of Corn Palace and Butter Sculpture*.

Simpson's service to the field was also exemplary. She served as president of the Vernacular Architecture Forum, president of the Southeast Chapter of the Society of Architectural Historians, and board member of the Society of Architectural Historians. She participated in every annual meeting of the Southeastern College Art Conference (SECAC) since 1976, and served as president and as editor of the organization's peer-reviewed journal, the *Southeastern College Art Review*, from 1979 to 1992.

Simpson is survived by her husband, Henry H. Simpson, her son and daughter-in-law, her two grandchildren, her brother, and her father.

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Arthur Wheelock, Curator of Northern Baroque Paintings at the National Gallery of Art, delivers the 2011-12 Craven lecture to a full house.

Photo by George Freeman