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Spring 2013
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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 lmagneu@udel.edu.

On the cover: William Innes Homer. Photo courtesy of UDaily online newspaper.

Dear friends of the Department of Art History at the University of Delaware,

As you will see from this issue of Insight, it has been a busy and eventful year for the faculty and students and former students in the Department. I am writing to you from my temporary position as interim Chair for the next three terms, which I began to occupy in January 2013. In the fall of last year our distinguished Professor Nina Athanassoglou-Kallmyer, who had been serving as Chair for several years, announced that she wished to step down from that position and, after the sabbatical now beginning, will retire from full-time teaching. Professor Kallmyer has taught at Delaware since 1982 and has brought much distinction to the faculty and immense learning and energy to our students at all levels. She is the author of four important books, French Images from the Greek War of Independence (1988), Eugène Delacroix: Prints, Politics and Satire (1990), Cézanne and Provence (2003) and Theodore Géricault (2010), and countless articles, the recipient of many awards, including the College Art Association’s (CAA) Arthur Kingsley Porter Prize, and her many prestigious grants include fellowships from the Guggenheim Foundation, the Getty, the American Council of Learned Societies (ACLS), the American Philosophical Society, the Center for Advanced Studies in the Visual Arts (CASVA), and the Institute for Advanced Study at Princeton, to name only some. She has served as adviser for many theses and dissertations during her three decades of distinguished service, and although we will miss her presence we expect that her scholarship will not only continue but perhaps even increase when she has more time to devote to it.

There are too many highlights among the many and varied accomplishments of our students and faculty to mention here, and you may read about them elsewhere in this issue of Insight, ably edited by Professor Camara Holloway, to whom we are all grateful for her efforts. I would like to call attention to two features that are, if not altogether new, at least newly energized and activated. First is the Friends of Art History, led by Carol Nigro and Theophrastus Moeckel, who organized several special events during the past fall that were remarkably well-attended. More events are planned for the spring and indeed already in the works for next year. Please consider not only attending such events, but also becoming actively involved in the organization.

Second is the “Grad Depot.” Graduate students in the Department have long been sharing grant proposals and exam bibliographies with one another, as many of you may remember, some even from the vaguely recalled B.D.E. period, before the digital era. Last fall Professor Sandy Jevnstadt formalized this activity by exploiting Sakai, the University’s learning management system to establish the “Grad Depot,” an online repository for such materials that makes them more easily available. This new initiative supports the culture of camaraderie that prevails among our grads, as has long been the case, and helps that culture to continue and thrive.

Enjoy Insight, and please let us hear from you!

Best wishes,

Lawrence Nees

Interim Chair
William Innes Homer (1929–2012)

By Joyce Hill Stoner (PhD 1995) and Roberta K. Tarbell (PhD 1976, MA 1968)

Bill Homer was a prolific writer. He favored monographic studies and published books on Georges Seurat, Robert Henri, Steichen, Gertrude Käsebier, Albert Pinkham Ryder (co-authored with Lloyd Goodrich), and Thomas Eakins. Bill felt a special kinship to Eakins because both were Philadelphians who were fascinated with the interrelationship of science — especially photography — and art. He took his students to the exact locations in Philadelphia where Eakins had placed his easel — on the banks of the Schuylkill River for the sculling pictures, the surgical theater at Jefferson Medical College for The Gross Clinic (1875), and 1729 Mount Vernon Street, where the artist lived and worked from 1890 to 1918. Such exactitude and concrete references were much appreciated by the Art Conservation students who took his classes or asked him to serve on their doctoral committees.

He challenged the students in his Postmodernist class in the mid-nineties to think about how woung twentieth-century scholars were likely to be about what painter would be valued most highly a century hence. Probably as a joke, he noted that perhaps it would be Andrew Wyeth! The class meandered, but this set a little fire under one older student (JHS) who went on to work directly with Wyeth for a dozen years, and Wyeth also painted her portrait.

Although during his last years Bill endured serious medical conditions, he continued to write and stay in communication with colleagues; his voice often would be heard in our vocernals. The board members of the Wyeth Foundation for American Art were pleased to help support his last book, The Paris Letters of Thomas Eakins (2009), with one of our publication grants awarded through the College Art Association. However, the final volume of Eakins’s letters remains among several of his unfinished projects. The exhibition Gertrude Käsebier: The Complexity of Light and Shade, on view until June 28, 2013 in the University Museum’s, University of Delaware, Old College Gallery, has been dedicated to Homer, who was responsible for bringing the works and supporting archives there.

As Bill Homer’s students, we remember him as a role model for scholarship and especially as a meticulous editor — no sentences in our dissertations were left unchallenged. As one colleague said, “you may not agree, but it will be better.” We will think of him as we wield our own red pencils (or “track changes”) into the future when line editing is needed for content, consistency, clarity, cogency, and correct grammar of developing an exhibition on the art of Henry Ossawa Tanner (1859–1937). Tanner was one of the first African Americans to enroll at PAFA where he was a student from 1879 to 1885. Most Americans aware of Tanner knew him for an early genre painting, The Banjo Lesson (1883, Hampton University Art Museum) that portrays an elderly African American man teaching a boy to play the instrument. This work holds an iconic status in the African American community. Tanner only painted one other African American genre scene titled The Thankful Poor (1884, Collection of Camille and William Cosby) however during a career spanning almost five decades. He earned his reputation for religious paintings produced in France. Like many of his teachers, who included Thomas Eakins, and fellow students, Tanner went abroad to study after completing his training at PAFA and attend the Académie Julian in Paris. Tanner took up permanent residence in France during the 1890s where he lived dividing his time between Paris and Tripoli, a town in the Pas-de-Calais region on the northeast coast, until his death in 1937. With the exception of The Banjo Lesson and one other work, Tanner’s submissions to the annual Salon were of biblical subjects. In this arena, he found success and international renown that was unprecedented for an African American artist.

Remembering William Innes Homer (1929–2012)
Curatorial Track (cont.)

The exhibition Henry Ossawa Tanner: Modern Spirit and the accompanying catalogue revealed crucial new information essential to understanding his career and artistic practice. A technical study of six paintings from the collection of the Smithsonian American Art Museum (SAAM) was conducted by Brian Baade and Amber Kerr-Allison, another alumna of UD’s Art Conservation Program, who works at SAAM, along with Jennifer Giauca of the Smithsonian’s Museum Conservation Institute. Their findings were featured in the exhibition, and Baade and Kerr-Allison co-authored an essay for the catalogue. During a Scholars’ Day held at PAFA, where UD alumni, faculty and graduate students were well represented, Baade and Kerr-Allison led a discussion about the highly experimental paint formulas and techniques that Tanner developed resulting in his distinctive rendering of light and nocturnal scenes. Professor Camara Holloway also co-organized a session on teaching Tanner and African American art history with Renée Ater, Associate Professor of American Art at the University of Maryland. Professor Holloway taught a graduate seminar on Tanner taking advantage of the opportunity to meet in the exhibition galleries. The last time I had been in any of Tanner’s surviving Salon paintings had been displayed in a single venue, including his early masterpiece The Resurrection of Lazarus (1896, Musee d’Orsay) that was purchased by the French Government soon after its debut and had never before been exhibited in the United States. The Scholars’ Day and the seminar prompted Professor Holloway to organize a colloquium at UD that was held in May. Two of the seminar students, Katrina Greene and Rachel Zimmerman, made presentations about Tanner’s print oeuvre and the influence of Rembrandt on Tanner’s portrayal of Lazarus respectively. Anna Marley shared additional research about the impact of one of Tanner’s Madonna paintings on the African American community in Pittsburgh. Brian Baade spoke about Tanner’s techniques. Anna Marley’s intern and soon-to-be UD graduate student Jeff Richmond-Moll, who had written his undergraduate thesis on Tanner, was also invited to present.

Henry Ossawa Tanner: Modern Spirit subsequently traveled to the Cincinnati Art Museum where another UD alumna, Dr. Julie Aronson (PhD 1995), is the Curator of American Paintings and Sculpture. The third and last venue of the tour was the Minneapolis Institute of Arts. The exhibition featured parts, and a piece titled Tackle, painted in 1896. The Life Line was curated by Karen Sherry (PhD 2011). Sherry’s first project at her new institution, Weathervane, was an exhibition at the Portland Museum of Art co-curated by Karen Sherry. (PhD 2011). Sherry’s first project at her new institution, Weathervane, was the exhibition of Homer’s late career with a focus on his 27 years in Prout’s Neck, Maine coincided with the reopening of the artist’s newly renovated studio. Current students Katrina Greene, La Tanya Austin, and Amy Torbert joined alumnae Anna Marley and Joyce Hill Stoner in making a pilgrimage to Homer’s studio in October. Building upon the experience of researching and studying works in both exhibitions, the opportunity to stand in Homer’s painting room, look across the Atlantic Ocean from his second-floor “piazza,” and trek along the rocky coastline outside his studio helped us see Homer anew.

First Curatorial Internship Colloquium Held

Anna Julian delivered an account about her internships in the first Curatorial Track PhD Internship Colloquium. The colloquium is a capstone to the internship component of the Curatorial Track curriculum. Here she shares some of her experiences and reflections:

This past year I interned at two area museums as part of the recently initiated Curatorial Track PhD program in the art history department. Thanks to a generous grant from the Proctor’s Office, I was able to pursue both internships during the spring and summer semesters. On alternate days, I worked as a curatorial intern at the Delaware Art Museum (DAM) in Wilming- ton, and as a curators intern at the Rosenbach Museum & Library in Philadelphia, never once showing up to one of the museums on the wrong day. At the Delaware Art Museum, I worked closely with Margaret Winslow, Associate Curator of Contemporary Art, on their Centennial Juried Exhibition. October 26, 2012 – January 20, 2013. The first component of my internship was to monitor the online artist applications and provide support to all applicants. When Margaret went on leave for a month, I acted as the point person for all inquiries about the exhibition. At the same time, I began an extensive project to uncover the history of the Delaware Art Museum’s juried exhibitions. Going through over 100 exhibition files and about 15 scrapbooks from 1912-2006. I compiled research reports on the exhibitions and then wrote an essay for the exhibition catalogue. I also scanned materials for the museum’s records, and used some of them as illustrations for the catalogue. In addition, I attended several studio visits with artists whose artworks posed particular challenges to the exhibition space, including a very large wood sculpture made of interlock- ing parts, and a piece titled Tackle – that invited visitors to tackle it. At the Rosenbach Museum & Library, I worked with Katherine Hae, Assistant Curator, on a wide range of collections projects. I researched and wrote materials for the exhibition Networks Before the Net, scheduled for January 2014, and wrote several entries for the Rosenblog corresponding to the exhibition’s objects. I researched the provenance of some paintings in the collection, consulting old auction catalogues, sale records, and correspondences. I also participated in the museum’s ongoing project to catalogue a vast number of book illustration materials currently housed there. I went on several intern field trips, including a tour of the Magic Gardens (around the corner from my house) and the Conservation Center for Art & Historic Artifacts. Both internships provided a wealth of practical experience, as well as the opportunity to work as an integrated member of both museums’ staff. The differences between both the two museums and the two internships also created a strong balance for my curatorial training. While the Rosen- bach internship introduced me to small museum work and allowed me to participate in a large number of projects with a tightly integrated staff, my internship at the Dela- ware Art Museum allowed me to focus on one exhibition while collaborating closely with an experienced team of professionals. The opportunity to work as an integrated member of both teams, to train my portfolio, and to use curatorial practice to uncover the history of Delaware’s juried exhibitions. Going through over 100 exhibition files and about 15 scrapbooks from 1912-2006. I compiled research reports on the exhibitions and then wrote an essay for the exhibition catalogue. I also scanned materials for the museum’s records, and used some of them as illustrations for the catalogue. In addition, I attended several studio visits with artists whose artworks posed particular challenges to the exhibition space, including a very large wood sculpture made of interlock- ing parts, and a piece titled Tackle – that invited visitors to tackle it.

First Mellon Fellowship Awarded

Elizabeth Simmons is the recipient of the first Andrew Mellon Fellowship for Doctoral Track Fellowship. She works with Professor David M. Stone in Italian Baroque art, specializing in Old Master drawings. She received her MA in Italian Renaissance and Baroque Art History from Indiana University and her BA from Miami University. Liz has worked in various cura- torial capacities at midwestern art museums including the Huntington Museum of Art, Miami’s Hiestand Galleries; the Indiana University Art Museum, and at the Minneapolis Institute of Arts.

“The doctoral program in art history at Delaware offered everything that was important to me – strong academic reputation, esteemed faculty, supportive atmosphere within the department and a guaranteed emphasis on curatorial work for art museums. The Curatorial Track PhD presented a unique opportunity that I found nowhere else. While other universities may have encouraged internships or assistantships with art museums, Delaware made it a priority and I was pleased to be awarded support while pursuing curatorial work and study. As I begin my second semester at Delaware, I am more excited than ever about the excellent academics and career possibilities available to me as the first Mellon Fellow in the program.” — Elizabeth Simmons

Anna Julian. Photo by George Freeman.
Faculty Notes

Wendy Bellion enjoyed a year of research and teaching on the subject of American sculpture. She has been working on a book about sculpture, iconoclasm, and historical memory in New York City. She looks forward to completing this project during her 2013-14 sabbatical with support from a National Endowment for the Humanities Fellowship at Winterthur Museum. A colloquium on her book Citizen Spectator was held at the annual meeting of the American Society for Eighteenth-Century Studies in March.

Wendy Bellion discusses Wing's Thought, the newest sculpture on Delaware’s campus, with students in her graduate seminar on American sculpture.

Faculty Publications


SPOTLIGHT: Christopher Bennett

Christopher Bennett, the Dean’s Postdoctoral Fellow in Contemporary Art and a noted scholar of postwar Italian art, published an essay on Italian artist Marisa Merz in February 2012 titled By Way of Declaration: the Art of Marisa Merz (MAXXI Museum, Rome). He also curated a full-scale exhibition of Alighiero Boetti’s work at the UCLA Fowler museum in Los Angeles running from February to July 2012—an event for which he gave an opening lecture on Boetti’s entire body of work to a full auditorium at UCLA and wrote the catalog essay. Shortly after the inauguration of this exhibition, Bennett traveled to London where he provided the lead text (Alighiero e Boetti: From Branch to Branch) for a show of works by Boetti on paper curated by Alessandra Bonomo, which ran concurrently with the retrospective of the artist’s work at the Tate Modern. This fall Bennett taught a newly designed survey of art since 1945 titled “Contemporary Art: Postwar Europe and the Global Stage,” which covered not only Western Europe and the United States, but also art throughout Eastern Europe, Japan and Brazil in the 1960s, Chinese painting in the 1990s, and new media since 2000. He recently prepared a review of Anthony White book Lucia Fontana: Remeocing Utopia and Kitsch (MIT Press, 2011) for the CAA Art Journal, entitled Flickers from Beyond, his review is scheduled for publication this spring. Bennett also recently completed his first submission as a newly appointed, regular contributor to Artforum—a review of the Philadelphia Museum of Art’s special exhibition Dancing Around the Bride: Cage, Cunningham, Johns, Roauchenberg, and Duchamp (October 30, 2012–January 21, 2013). Next semester he will be interviewing Janis Kounellis as part of his current book project on the Italian Arte Povera group, which is his main focus this year. As part of the History of Art annual lecture series, he presented an overview of this project at the beginning of the academic year titled Positioning Arte Povera. He is now laying the foundations for his second and third book-length studies; this spring he will teach a seminar pertinent to these developing interests titled “Neither Painting nor Sculpture: from the Eastel Picture to Environmental Space in European and American Art, 1945-75.”
New Life for the Old Slide Library
Derek Churchill, Director, Visual Resources

In 2013, the Department's Visual Resources Collection (VRC) enters an exciting new era. After a five-year transition, the VRC has gone entirely digital.

Since its foundation in the 1960s, the Department of Art History has always relied upon an in-house image collection to make possible the teaching and study of objects and monuments located all around the world. For most of that time, the tools that brought those images into UD classrooms were the 35 mm slide and the slide projector. During the past decade or so, as PowerPoint presentations and digital projectors have steadily displaced them, use of the Department’s extensive collection of slides has declined dramatically. As a result, since the beginning of 2012, the holdings of the former Slide Library have been systematically removed from active circulation and put into storage.

Digital technology means that instructors no longer need to visit the Slide Library in person to pull slides from carefully organized drawers and arrange them in carousel trays for their lectures. The VRC of today exists primarily online, and can be accessed from home, office, or anywhere else by using ARTstor to search for and download images.

This shift has also freed up valuable space for the Department in the room once filled with large cabinets holding our collection of more than 300,000 slides. The former Slide Library—one of the grander rooms in Old College—now begins its new life as a multipurpose space. While it will continue to be used in part for the VRC’s daily operations, the new space will also serve the Department in a variety of ways. It provides a room for regular faculty meetings, dissertation defenses, and conferences with our Curatorial Track PhD program partners from other institutions. It can function both as a formal seminar room for classes and an informal faculty lounge for interaction between the Department’s professors and students. And it will be used to host special events, such as the Department’s recent holiday party in December, which drew more than 30 faculty, staff, and student attendees to the new space. Many more such activities are already being planned for the room in 2013.

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In December 2012, the former Slide Library hosted the Department’s annual holiday party. Photo by George Freeman.
ART HISTORY CLUB REPORT

2012-2013

Field Directions: Art and History Today

September 19, 2012
Christopher G. Bennett, Dean’s Fellow in Contemporary Art, University of Delaware “Positioning Art: Power”

October 25, 2012
Christy MacLear, Executive Director, Robert Rauschenberg Foundation “Shaping Artistic Legacies: Robert Rauschenberg and Philip Johnson”

November 14, 2012
Elizabeth Bolman, Associate Professor of Art History, Temple University “Traditional, New, and Technical Art Histories at the Red and White Monasteries”

February 21, 2013
WILLIAM L. HOMER LECTURE
Malcolm Daniel, Senior Curator, Department of Photography, Metropolitan Museum of Art “The Atmosphere of Lamps or Moonlight: The Photographs of Edgar Degas”

March 14, 2013
WILLIAM L. HOMER LECTURE
Sidney Kaslal, Professor Emerita of Art History, Emory University “Can This Patient Be Saved? Schief and Generational Shift in the Field of African Art History”

April 18, 2013
Dana Leibsohn, Priscilla Paine Van der Poel Professor of Art, Smith College “From Manila to Mexico: Trade and its Objects in Colonial Spanish America”

Graduate Student Colloquium, March 7, 2012

Presenters: Elisabeth Berry Drago, Colin Nelson-Dawc, Nenette Luarca-Shoaf, Lynsey Herbert, Barbara Kutis

HIGHLIGHT: Isabelle Havet

Isabelle Havet received a Fulbright doctoral research grant for 2012-13 to conduct research in Paris for her dissertation, “Beneath the Surface: Representations of Subterranean Space, 1850-1900.” Her dissertation examines how subterranean space was understood, imagined, and consumed through various media during the second half of the nineteenth-century in France. Catacombs, sewers, caves, mines, the deep sea, and the newly launched metro system all took on rich visual and textual forms in Second Empire and Third Republic France. Havet will consider how the underground articulated the complex and often contradictory manifestations of modernity, and participated, as it does to this day, in constructions of community identities and social space.

An unexpected thrill for Havet was the chance to meet Jill Biden, the Vice President’s wife and UD alumna, at a meeting of the Fulbright Fellows at the George Marshall Center in Paris. Biden was a surprise speaker at the event.

HIGHLIGHT: Craig Lee

This summer I was fortunate to be the Judy Chetwynd Collection Intern at Fallingwater, that “house on the waterfall” designed by Frank Lloyd Wright in 1936 for the Kaufmann family. The site, well outside Pittsburgh in southwestern Pennsylvania, is remote, but made for an immersive summer, both stimulating and languorous.

The experience allowed me to learn from the dedicated staff about the structure and nature of a modern historic house museum. Through my first project, helping to organize and install an exhibition featuring artists from a local craft school, I gained an appreciation for the area and valuable experience in putting together a show. My primary project, though, involved working with the collections. By the end of the summer, I completed an inventory for the over 700 objects in the house and began to see the house, Wright, and the Kaufmanns in a whole new way. I am grateful, and still dumbfounded, to have had the chance to see the house, Wright, and the Kaufmanns in August confirmed that the experience was indeed real.

Craig Lee, Amy Torbert, Hannah Segrave, and Tiffany Racco in August confirmed that the experience was indeed real.

Craig Lee

AROUND THE DEPARTMENT

DEPARTMENT LECTURE SERIES

2012-2013

WILLIAM L. HOMER LECTURE
Malcolm Daniel, Senior Curator, Department of Photography, Metropolitan Museum of Art “The Atmosphere of Lamps or Moonlight: The Photographs of Edgar Degas”

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Craig Lee, Amy Torbert, Hannah Segrave, and Tiffany Racco stand in awe before Fallingwater’s eponymous feature.
HIGHLIGHT: Emily Casey

Emily Casey won a Predoctoral Summer Fellowship for Historians of American Art to Travel Abroad from CASVA. The fellowship allows emerging scholars of American art to engage with art and history outside the U.S. that is related to their research. Casey used the fellowship for a six-week study trip to Peru and Mexico studying colonial Latin American art. She describes her experiences as follows:

My five weeks of traveling in Peru and Mexico allowed me to steep myself in the art, architectural, and cultural history of Latin America. I shaped my itinerary as a broad survey, in my explorations I encountered post-Conquest Art and Aztec sites, colonial buildings, paintings, and sculpture, early-twentieth century mural paintings and public art, as well as the vibrant contemporary art scene and revival of indigenous craft traditions present in both countries.

The people I met along the way emphasized the concept of syncretism in their description of their own cultural heritage. The idea that the many peoples and traditions that encountered each other in the New World responded to and adapted to each other to make something wholly new. I saw this dynamism at work in the relationship between native and European traditions in the colonial period, evident in the museums and sites I visited. I also found syncretism to be a useful way of thinking about the relationship between the past and the present. Everywhere I went, I was fascinated to see how much the modern spaces and artistic practices I encountered were in conversation with the art of this past.

Graduate Student Awards

La Tanya Autry
Early Stage Dissertation Grant, Department of Art History, University of Delaware

Sarah Beetham
Research Fellowship, American Antiquarian Society Dissertation Fellowship, Winterthur Museum, Garden and Library

Emily Casey
Ailsa Mellon Bruce Predoctoral Fellowship

Nicole Cook
Outstanding Achievement in Graduate Studies in Art History Award Early Stage Dissertation Grant, Department of Art History, University of Delaware

Elisabeth Berry Drugo
University Graduate Fellowship, College of Arts and Sciences, University of Delaware

Isabelle Havet
Outstanding Achievement in Graduate Studies in Art History Award, Department of Art History, University of Delaware

Tanya Pohrt
Mariana Brady Tucker Curatorial Fellowship in American Paintings and Sculpture, Yale University Art Gallery

Ashley Rye
Graduate Assistantship in the Mark Samuels Lasner Collection, University of Delaware

Amy Torbert
Outstanding Achievement in Graduate Studies in Art History Award, Department of Art History, University of Delaware

Katie Wood Kirchhoff
Graduate Student Notes

Delaware Public Humanities Institute (DELPHI), University of Delaware

Elizabeth Scheulen Melanson
Delaware Public Humanities Institute (DELPHI), University of Delaware

Isabelle Havet
Mariana Brady Tucker Curatorial Fellowship in American Paintings and Sculpture, Yale University Art Gallery

Amy Torbert
University Graduate Fellowship, College of Arts and Sciences, University of Delaware

Katie Wood Kirchhoff
Summer Dissertation Fellowship, College of Arts and Sciences, University of Delaware

Rachel Zimmerman
Outstanding Achievement in Graduate Studies in Art History Award

Graduate Student Notes

Sarah Beetham was awarded two fellowships for the past academic year from the Winterthur Museum, Garden and Library and the American Antiquarian Society. She delivered a paper entitled “Sentiment at the Old North Bridge: French’s Minute Man and the Monument Market,” at the South- eastern College Art Conference in Durham, North Carolina in October 2012. She presented the talk “Sculpting the Citizen Soldier: Reproduction and National Memory, 1865–1917” was presented during the Graduate Student Light- ning Round at the Association of Historians of American Art Symposium in Boston.


In September 2012, Craig Lee presented the paper, “Skylite Spectacular: The PSFS Sign and Philadelphia’s Aerial Landscape,” at theﬁner America Society conference in Philadelphia. As a Curatorial Fellow at the Yale University Art Gallery, Tanya Pohrt spent much of 2012 helping with the Gallery’s building renova- tion and expansion project, working closely with the American miniatures. In June, she gave a gallery talk entitled “Rereading John Trumbull’s Declaration of Independence”.

Jeff Richmond-Moll held a summer cura- torial internship in Drawings and Decorative Arts at the New-York Historical Society (NYHS). He presented the paper “Beyond Society. Henry O. Tanner, the AME, and the Social Margin” at the Nineteenth-Century Studies Association Annual Conference in March 2012, and will give a paper entitled “Between Shores. Henry O. Tanner, Transatlanticism and the Margins of Space” at the CAA Annual Conference in February 2013.

Amy Torbert pre- sented a paper titled “Threatened Fragmen- tation: The American Colonies in Sayer and Bennett’s Maps and Prints,” 1750–50” at the Cleveland Graduate Student Symposium in March, where it earned the prize for best paper. After pass- ing her comprehensive exams this fall, she is excited to develop a dissertation topic on eighteenth-century Anglo-American prints and transatlantic places. A highlight of Amy’s year was working with Hannah Segrave to organize a weekly independent reading group focused on topics of methodology and historiography of art history. In addition, she published a short article in the 2012 Yale Art Gallery Bulletin on a still life by William Michael Harnett. Ted Triandos participated in the confer- ence Art. Theory, on the Critique of Ideolog- y, 1975–95, hosted by the Sterling and Francine Clark Institute in April of 2012, where he presented material from his dis- sertation, A Social History of Postmodern- ist Art and Its Criticism, and participated in roundtable discussions with prominent scholars in the ﬁeld of contemporary art. In December of 2012, Ted, under the kind invitation of Dr. Julia Bloch, led a gradu- ate seminar at the Bard Master of Arts in Teaching Program, where he and students discussed post-war art of California and the writing of contemporary art discourse. During the spring of 2013, Ted will teach an undergraduate course in Art History at Santa Monica College.

Karol Wurezbacher and Shauna Cooper cura- tor. Times Square Show Revisited was on view at the Hunter College Art Galler- ies in New York City from September 14 to December 8, 2012. The exhibition was the ﬁrst focused assessment of the landmark 1980 Times Square Show organized by the artist group Collaborative Projects, Inc: a catalog of artist interviews, a comprehensive website (www.timesquareshowrevisited.com), and a full schedule of public programming accompanied the exhibition, which received critical attention in Arteson and The Paris Review.

M.A. DEGREES

Casey, Emily, “An ocean of punch.” Finding the Early American Republic at Sea” (W. Bellon1)

Oleas, Isabel, "Troubling Encounters: Portrait of Don Francisco De Arobe and His Sons, By Andres Sanchez Galique” (M. Dominguez-Torres)

Segrave, Hannah, “The Art of Painting and Constructions of Vermeer’s Artistic Personality” (P. Chapman)
EMPATHASIZED VISIONS

Convocation Address by
Hannah Shearer, Class of 2012

Good afternoon everyone,

From long nights in the studio, to equally long nights solving organic chemistry problem sets, to archival research of campus architecture, over the course of our undergraduate years we all have been challenged by multi-disciplinary classes. One professor remarked on my experience, “You have this remarkable and hideously difficult field in which you have already exceeded the normal boundaries of. I just want to fix paintings” and moved beyond that into an expansive and passionate vision of what it means to humanity, of how critical it is to humanity, to preserve and protect the things that tell us why WE’re worth preserving, why humanity deserves space on the planet and in the universe, the things that express our connection to the divine.

The graduation class here today is passionate about material culture, whether creating, studying, or preserving it. Some question where these studies will lead us in the future: a gallery, a library, another few years of study. Perhaps we’ll branch out. We have already had the privilege of working in museums around this country and others, engaged directly in preserving cultural heritage so that future generations can know our history. We recognize that the field may not be lucrative, but find satisfaction in celebrating the products of creative human nature. Whatever you have studied and wherever you intend to go from here, our University of Delaware education has worked closely are committed leaders in our community, our profession, and our world, and accomplished academically, but also in the world beyond the study of art.

Upon graduating from UD, I moved to Copenhagen, Denmark, a beautiful city full of museums, parks, and an impressive array of historic and modern architecture. Every day I hike to the Danish Institute for Study Abroad (DIS), a study abroad program taught in English that I attended in fall semester of senior year. As Study Tour Assistant, I work with faculty to coordinate adventure trips and course-integrated study tours across Europe, and I even have the opportunity to lead some. I am pleased to be using my art history background not only for planning museum visits, but also creating a series of guides to looking and thinking about art, so that my students can have more fulfilling and interactive experiences with some of the major collections they visit. One such is the Leopold Museum in Vienna where European Clinical Psychology students can study Egon Schiele in light of Freudian theories.

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RISING STAR:

Netene Ltuarca-Shoaf (PhD 2012)

Prior to entering the PhD program at the University of Delaware in 2006, I had already spent several years building a career in museum education, working at institutions such as the Art Institute of Chicago and the St. Louis Art Museum. Six years later, degree in-hand, I am returning to museum work in a different capacity as guest curator for Navigating the West: George Caleb Bingham and the River, an exhibition that opens at the Amon Carter Museum of American Art in Fort Worth, Texas, in fall 2014, and subsequently travels to the St. Louis Art Museum and the Metropolitan Museum of Art. The exhibition focuses on the intense engagement of Bingham, a canonical American genre painter known for his paintings of country elections and river boatmen, with the places and people of the Missouri and Mississippi River Valleys. It features about fifty drawings, twenty-five paintings, and a number of prints that Bingham created at the height of his career during the 1840s and 1850s. New conservation studies on the paintings and drawings will be used to determine the artist’s working process in more depth. My essay for the catalogue emphasizes the important role that images of the inland rivers had for shaping economic, political, and cultural discourses of the decades leading up to the Civil War. I am living in Philadelphia but will travel to Fort Worth a few times a year until the exhibition opens to meet with educators, studio artists, and my co-curator, Shirley Reece-Hughes, who is coordinating artwork loans. I am teaching and serving as social media coordinator for the NeMo Center for Early American Studies.

The opportunity to get involved with Navigating the West came at just the right moment and motivated me to finish my dissertation, “The Mississippi River in Antebellum Visual Culture,” in just three years. Though the exhibition’s content is rooted in my dissertation, the varied fellowships I had and the interdisciplinary group of established and emerging scholars I met throughout my time as a doctoral student were just as important for preparing me to take on this new project. Most directly, as the 2010–2011 Bierman Curatorial Fellow at the Philadelphia Museum of Art, I assisted in planning the exhibition Shipwreck! Winslow Homer and The Life Line, and curated Western Movement, an installation of prints and photographs that explored ways that people have moved in and around the West in the nineteenth and twentieth centuries. Completing my doctorate has truly been a journey in which each new experience built on prior ones, and after which I look forward to where the Bingham exhibition takes me next.
This has been an exciting first year for me as a newly appointed Assistant Professor at Indiana University, Bloomington. It’s such an honor to be able to build upon the department’s strong foundation in the history of American art established by Sarah Burns.

This year I’ve been teaching undergraduate and graduate courses in American art before 1945, building upon and adapting some of the material I was teaching at Northwestern during my two-year Terra Foundation postdoctoral fellowship. I’ve also been developing new courses, including a 300-level class that I’m particularly looking forward to teaching next fall: “Networks and Communities in American Art,” which has been accepted by the IU College of Arts and Sciences as part of its 2023 thematic emphasis on interdisciplinary coursework, “Connectedness: Networks in a Complex World.” I will also teach a graduate seminar on “American Art in Exhibition,” which will focus on late 20th- and early 21st-century approaches to exhibiting historical American art.

I continue to emphasize economic factors that have shaped American art and provided a context in which it has been understood and valued, because I believe that studying past intersections of art and money is an essential step toward becoming more informed, sophisticated, and effective participants in current debates around issues of art funding, private and institutional patronage, and the value of art history as a scholarly discipline.

My developing book manuscript (adapted from my dissertation) has benefitted tremendously this year from opportunities for me to present my findings at the Newberry Library, the Paul Mellon Centre in London, CAA, and elsewhere. I’m also taking advantage of the many interdisciplinary outlets for discussion and collaboration at IU, which include gatherings of Victorian Studies and American Studies specialists as well as research groups exploring new frontiers of the experimental and digital humanities.

Looking ahead, I plan to expand my research on art collecting, business, and political networks in 19th-century America and Britain to include computerized models and network-mapping components with the assistance of Indiana’s Institute for Digital Arts and Humanities. Indiana University, Bloomington, like Delaware, is classified as a Research I University, and it is truly rewarding to be affiliated with an institution that balances teaching and research time.

I remain, as always, deeply grateful for the teaching experiences, focused research opportunities, and close mentoring I received at the University of Delaware, which have helped me enjoy a smooth transition during my first year at Indiana University. As a graduate and distinguished Professor of Art History, Rutgers University, Marter’s lecture on 1950s American sculpture trained给我一个结构化的数据。如果可以，我希望这可以帮助我们更好地理解你所描述的内容。

Related to the exhibition, Art of Another Kind: International Abstraction and the Guggenheim, 1949–1960, two September events drew sell-out crowds. The first, a Saturday Symposium held in collaboration with the Brandywine River Museum in Chadds Ford, Pa., centered around the exhibition Picturing Poe: Illustrations for Edgar Allan Poe’s Stories and Poems. The symposium featured Audrey Lewis (MA 1993), the curator of Picturing Poe, as well as IU faculty Wendy Bellhorn, Nina Kallmeyer, and Edward Larkin, associate professor of English. Dr. Matt Kinservik, professor and associate dean for the humanities for the College of Arts and Sciences, was delighted with the outcome: “We had 109 people spend possibly the most beautiful Saturday this fall indoors! We’re reconnecting alumni with the University, and we’re doing it through cultural programming and partnerships with institutions.”

In late September, ninety-one friends traveled to the Cloisters in upper Manhattan to participate in a day devoted to medieval art. Guests were escorted through the museum by Larry News who serves as the current president of the International Center of Medieval Art headquartered at The Cloisters, and by diverse community leaders. Dr. Leslie Buis Tatt and Danielle Otteri. The day in New York included a luncheon and was supported in part by the UD Alumni Association.

The Friends of Art History is looking for volunteers! If you can open your institution for a special or collaborative event, want to help with programs, or can serve on a committee, please contact Departmental Administrator Linda Magner, lmagner@udel.edu. To join the Friends of Art History, please go to www.udel.edu/ArtHistory and click on the FRIENDS link at the top right of the page.
Alumni Notes

Jody Blake (PhD 1992) organized two major exhibitions from the McNay’s Tobin Collection of Theatre Arts: Bateau to Bateau and Songs of Signs and Symbolic Life, which included a Mozart concert and a reading of Il Ballo dei Mesi di Tulli, an American Academy of Art History exhibition edited by Jody Blake and published in the McNay’s Tobin Collection included costume drawings from an invited panel on “Anarchism and Art History” at the symposium, Anarchism Today, held at Goldsmith’s College, University of London (October 26, 2012) and presented a paper “Frigid Preoccupations,” on anarchism-focused art, at the New York Dada at the 13th International Conference on Utopian Studies Tostoj Karraguna, Tanzania (July 4–7, 2012).

Alan C. Bradnock (PhD 2002) left his position at Temple University in 2012 to become the Ralph H. Wark Associate Professor of Art History and American Studies at the College of William and Mary. For the academic year 2011–12, Dr. Bradnock was Senior Fellow at the Smithsonian American Art Museum in Washington, D.C., working on a new book titled Gods Vision: The Balzacian Imagination in Art. An article related to this project, titled “Armony Shows: The Spectacular Life of a Building Type to 1913,” in the fall 2012 issue of the journal American Art. His essay titled “From Nature to Elocution: Interpretation at the Tipping Point” will be published in The Oxford Companion to Anarchism, edited by Harry Braverman and Jason LaFontain, and Jennifer Greenfield. He is also developing an interdisciplinary edited volume on essays of Philadelphia ecology and the environment in the 19th century under the rubric of the North and Louis XIV. Dr. Blake also contributed to World Scenography, 1895–1990 (OISTAT, 2012) and presented at the annual conference of the ASK devoted to Innovative Techniques for Performing Arts Collections (Victoria and Albert Museum, London, 2012).

Jane E. Boyd (PhD 1990) works as an independent curator and freelance writer, editor, and editor of the Philadelphia Art Journal. Her museum projects for 2012 included Secrets of the Dinosaur, a new long-term exhibition at the Academy of Natural Sciences of Drexel University. She is the co-curator of Broken Bodies, Suffering Spirits. Injury, Death, and Healing in Civil War Philadelphia, a long-term exhibition opening Fall 2013 at the Mütter Museum of the College of Physicians of Philadelphia, which received an implementation grant for the show from the Institute of Museum and Library Services (IMLS). Boyd published a cover story on the history of neon lighting (co-written with her husband Joseph Rocker) in the Summer 2012 issue of Chemistry of Heritage, the magazine of the Chemical Heritage Foundation. In July, she spoke on the history of high-speed photography with the Philosophy of Science’s “Science on Tap” public science lecture series. In the fall, she taught an adult education course on the history of photography for the Wagner Free Institute of Science.

Diane Evans (MA 1990) is the Executive Director of Sonoma County Museum. She received a $78,000 Museums Connect grant from the American Alliance of Museums and the US State Department for an exchange program with the Gyongy Gallery of Modern Art in Ansan, South Korea. The project is called North-South: Art as a Tool to Mediate Political and Social Conflict. Its goal is to compare the human side of the parallel experiences of living near Korea’s Demilitarized Zone and living in neighborhoods affected by the Northeast-South gang conflict in Northern California. Students will explore similarities in experiences, reconsider their environments from the perspectives of their peers abroad, and create collaborative art that reflects and involves their communities.


Sandra Cheng (PhD 2008) is Assistant Professor in the Humanities Department, New York City College of Technology, CUNY. She presented a paper, “The Caravaggio, Caricature, and Studio Practice,” at the 2012 Renaissance Society of America conference in Washington, DC, and a second paper, “Biedermeier Portraiture, Theories of the Caricature and Modern Caricature,” at the international colloquium, Rue en Images a la Renaissance, at the Centre-allemand Illustrare d’art in Paris. She has published, “The Monstrous Portrait Caricature, Phycology, and Monsters in Early Modern Italy” in Preternature: Critical and Historical Studies on the Preternatural, and “La touche satirique du Bernini: dessin et caricature comme acte performatif au début de l’époque moderne” in Ronen. Dr. Cheng is on the editorial board of the

Richard T. Jett (MA 1983) has retired from his position at Metro Louisville’s Historic Preservation Officer. He was honored for his career service this past summer, at the Greater Louisville and the Commonwealth as recipient of the Ida Lee Willis Memorial Award for excellence in preservation, which was presented during a ceremony May 31 at the Governor’s Mansion. The Memorial Award acknowledges outstanding dedication to the cause of historic preservation in the Commonwealth. As preservation officer for Metro Louisville, Dr. Jett served as lead staff for the Historic Landmarks and Preservation Districts Commission, demonstrated leadership as an administrator and researcher, and built key alliances and partnerships among diverse groups of constituents.

Anna O. Marley (PhD 2009, MA 2007) is Assistant Professor in the History of Art and the Visual Studies Program, and Director of Graduate Studies at the University of Kentucky, where she was awarded a post-doctoral fellowship at the National Academy Museum in New York in October. In May 2013, Dr. Marley moderated a panel of women sculptors at the National Academy Museum titled “Against the Grain: Strategies, Choices, and Controversies of Women in Sculpture.” She was selected to present the Distinctive Scholarship Lecture at the Philadelphia Museum of Art, Temple University, in March 2012.

Lauretta E. McCarthy (PhD 1996) is involved with several projects related to the centennial of the 1913 International Exhibition of Modern Art, better known as the Armory Show. Dr. McCarthy co-curated the exhibition, The New Spirit: American Art in the Armory Show, 1913. With Mountclair Art Museum chief curator Gail Stastny. She has written an essay for the exhibition catalogue: Perspectives and Recent Rediscoveries, for the Archives of American Art Journal’s issue devoted to the centennial of the Armory Show for their website and has contributed an essay, “Walter Pach: Agent of Modernism,” to the New-York Historical Society’s exhibition catalogue for the show, The Armory Show at 100. She will be the “on-camera” historian for a forthcoming documentary: “The Great Con- fusion: The 1913 Armory Show,” produced by 217 Films.

Richard Jett receives the Memorial Award from Mrs. Sally Willis Meigs at the 2012 Ida Lee Willis Memorial Preservation Awards ceremony. Photograph by Becky Gorman
The Working Man’s Green Space: Allotment Gardens in English and German Rural Villages, 1867–1929, was accepted for publication by the University of Virginia Press. An edited collection of articles on nineteenth-century photographs of architecture from four countries, he has won national and international awards, including the Meyer V. Scharfman Design Award, and a grant from the National Endowment for the Arts. His current research, supported by a Fulbright Fellowship to Germany, 1870–1919, will be published as a book by the University of Chicago Press.

Mark Pohl (PhD 1994), Associate Professor of Art History and Associate Dean at DePaul University in Chicago, participated in the 2010 RAHM meeting and the IU South Bend/University of Notre Dame symposium is scheduled to be released by Ashgate in 2013.

Perry North (PhD 1974) serves as guest curator for Met Werber on Long Island at the Heckscher Museum in Huntington, NY, for which she wrote a catalogue essay and a gallery talk about the show. She also wrote an essay for the current exhibition Models and Mean. Met Werber and the Figure and gave a keynote lecture at the Philadelphia Museum in Tulsa, OK. The exhibition Met Werber: Bringing Paris to New York at the Baltimore Museum of Art will remain on view until June 2013.

Marisa Pacini (MA 1998) received a 655,000 grant from the NEA in support of the Marisol exhibition, which has also received funding from the resale of various artists in the catalogue Steiglitz and His Artists: Matisse to O’Keeffe. She published essays on various artists in the catalogue the Metropolitan Museum of Art. She published her article “From Faux to Fabulous: The Nineteenth-Century Photograph of Architecture” in the inaugural Senior scholar in the new Visual Culture program in the Visual and Critical Studies division of the National Gallery of Art. Last year her photographs appeared in the following national, juried exhibitions: Focal Point 2012 (Maryland Federation of Art, Annapolis, MD), American Landscapes (MAFA), Works on Paper (MAFA). Flowers 2012 (1650 Gallery, Los Angeles, CA). Photography by Design (Darkroom Gallery, Essex Junction, VT), and the Second National Juried Photography Exhibition (Delaplaine Visual Arts Center, Frederick, MD).

Rachel Schwartz Sirota (MA 2008) is a Senior Manager of Public Programs at the Solomon R. Guggenheim Museum.

Tess Sol Schwab (MA 2007) is Associate Director at Driscoll Babcock Galleries. Driscoll Babcock Galleries represents historic and current artists who have proven instrumental in extending visual culture, and whose work resists the timeframe in which they were created.

William W. Scott (PhD 1984) continues as the head of the art program in the education division of the National Gallery of Art. Last year he photographed our exhibition the following national, juried exhibitions: Focal Point 2012 (Maryland Federation of Art, Annapolis, MD), American Landscapes (MAFA), Works on Paper (MAFA). Flowers 2012 (1650 Gallery, Los Angeles, CA). Photography by Design (Darkroom Gallery, Essex Junction, VT), and the Second National Juried Photography Exhibition (Delaplaine Visual Arts Center, Frederick, MD).

In Memoriam

John Clarke Ferguson (PhD 1999) died on September 27, 2012, in Austin, Texas. A graduate of Tulane University, John subsequently worked for the Metropolitan District of Art in New Orleans and was a weekly columnist on architecture for the New Orleans Times-Picayune. His 1979 MA thesis at Tulane on the Colonial Revival Style in New Orleans is still the most cited work on Thomas Sully, a key architect in Victorian-era New Orleans.

In the 1990s, John entered the graduate program at Delaware, from which he received his PhD in 1999, writing his dissertation on “Luis Barragan: A Study of Architect-Client Relationships.” At Delaware he met Cheryl Caldwell, a fellow graduate student, and they were married in Thomas Jefferson’s Farningham. He later moved to Austin, to work at the Texas Historical Commission. After graduation, John and Cheryl settled in Austin, where John lived for the rest of his life. He taught at the University of Texas at Arlington and Trinity University, but also worked as an independent scholar and an appraiser of fine art and photographs. He also delivered two excellent papers at Annual Meetings of the Society of Architectural Historians.

Continuing his interest in Texas architecture, he and Cheryl contributed a chapter to the forthcoming first volume of the Buildings of Texas, which will be published this year as part of the Buildings of the United States series. He and Cheryl contributed a chapter to the forthcoming first volume of the Buildings of Texas, which will be published. In addition, they contributed articles to the journal of the Metropolitan Museum of Art in 2010, and were published in the Journal of the Walters Art Museum.

Kristel Smetek (PhD 2008), Assistant Professor of Art History in the Department of Architecture, MIT, spent much of 2012 travelling. She presented research related to new her new book project, tentatively titled The Objects of Encounter: Framing China in Eighteenth-Century France, in Nuremberg, Edmonton, and at the Bard Graduate Center in New York where she delivered the François de Georges and Suzanne Selwood Endowed Lectures in Eighteenth- and Nineteenth-Century French Decorative Arts, Design, and Culture. Her work also took her to Beijing where she spoke at “Qing Encounters,” a conference sponsored by the Getty Research Institute and Peking University.

Dr. Smetek organized a session on the theme of “Buildings and Objects: Baroque, Rococo and Beyond” at the Society of Architectural Historians annual conference in Detroit. Its papers are under review by the Journal of Architectural History. During her final leave, she was a resident fellow at the Susan and Donald Newcomb House for the Humanities at Wellesley College where she had the pleasure of meeting her fellow and UD alumna, Nikki Greene.

Allegro D’Apollis Smith (BA 2012) has been working at the Museum of Modern Art in the Digital Learning Department of Museum Education. MoMA offers Instructor-Led and Self-guided resources, both online and in-person, for art history based or studio based on broad topics ranging from Modern Art from 1900–1945 to Color in Modern and Contemporary Art. In addition to producing and managing the Online Courses, Smith offers her own Online Course to teach Parts of a Whole: A Big Artistic Ideas. She remarked: ‘Of course, I’m not the only one to have been able to get this far without the fantastic art history program at the University of Delaware. I truly loved learning from the faculty; thank you for all everything you did to help me succeed in starting my career!’

Stephan M. Wagner (PhD 2004) has been teaching at the Savannah College of Art and Design for eight years where he is Professor of Art History. He is currently working on a book, In the Spirit of Spalding: Richard Henry Dana, Jr., by Varick. Wagner, in 2012, published Manuscript Painting in Ottoman and Salamanca Germany. He spent the winter term teaching in Lacoste, France surrounded by wonderful ancient and medieval architecture.

Betsy Wieseman (MA 1983; BA 1979) has been at the National Gallery, London since 2001, is a Senior Research Painter of the Dutch and Flemish Paintings, and since mid-2012, as Curator of Dutch and Flemish Paintings. In 2011, she curated the exhibition Vermeer’s Woman: Secrets and Silence for the Fitzwilliam Museum, Cambridge (UK), which was the museum’s most well-attended exhibition ever, with over 150,000 visitors. The exhibition was the first major UK exhibition of Love and Leisure, which will unite paintings by Vermeer and his contemporaries with musical instruments and songbooks of the period will be on view at the National Gallery during the summer of 2013.

She is currently working on an exhibition of Rembrandt’s late works together with the Rijksmuseum in Amsterdam, and more slowly, on various issues relating to the work of Peter Paul Rubens and on the collections of the 18th-century English prime minister Sir Robert Pel.
Thanks to all the friends and alumni who have made generous contributions over the past year. Your gifts are used for many worthwhile purposes—to create professional development opportunities for our students, to support programs that enrich our curriculum, and to fund special events that deepen our understanding in the history of art.