

JENNIFER C. VAN HORN

Associate Professor

Department of Art History
University of Delaware
317 Old College
Newark, DE 19716
jvanhorn@udel.edu
434.409.8882

EDUCATION

- 2009 **Ph.D.** University of Virginia, History of Art
Dissertation: “The Object of Civility and the Art of Politeness”
Advisor: Maurie McInnis
- 2002 **M.A.** Winterthur Program in Early American Culture, University of Delaware
Thesis: “Samplers, Social Capital, and the Creation of Feminine Identities”
Advisor: Bernard Herman
- 2000 **B.A.** University of Delaware, Art History, History, *Summa Cum Laude*, with Honors

PROFESSIONAL EXPERIENCE (Selected)

ACADEMIC APPOINTMENTS

- 2020-present **Associate Professor University of Delaware**, joint appointment Departments of Art History (primary) and History
- 2017- 20 **Assistant Professor University of Delaware**, joint appointment Departments of Art History (primary) and History
- 2013-16 **Assistant Professor George Mason University**, Department of History and Art History/ Smithsonian-George Mason Masters Degree Program in the History of Decorative Arts
- 2012-13 **Visiting Assistant Professor Towson University**, Department of Interdisciplinary Studies

MUSEUM APPOINTMENTS

- 2010-11 **Assistant Curator**, *George Washington’s Mount Vernon Estate & Gardens*, Mount Vernon, Virginia

ADDITIONAL TRAINING

- 2004 Museum of Early Southern Decorative Arts’ Summer Institute
2003 Attingham Summer School, England

AREAS OF SPECIALITY

18th and 19th century decorative arts and material culture study; art and artifacts of enslavement; early American portraiture; museum studies; material culture theory

PUBLICATIONS

BOOKS

Portraits of Resistance: Activating Art during Slavery

- Under contract Yale University Press (anticipated publication February 2022).

The Power of Objects in Eighteenth-Century British America. Chapel Hill: University of North Carolina Press for the Omohundro Institute of Early American History and Culture, 2017. Paperback, 2019.

- Finalist, 2018 George Washington Prize (honors best new works on early American History)
- Honorable Mention, 2018 Louis Gottschalk Prize, American Society for Eighteenth Century Studies (prize for an outstanding historical or critical study on the eighteenth century)
- Recipient, 2016 College Art Association Wyeth Foundation for American Art Publication Grant
- Reviewed in *Art Bulletin*, *William and Mary Quarterly*, *Winterthur Portfolio*, *American Historical Review*, H-Net, *Panorama*, *Journal of Southern History*, *Eighteenth-Century Studies*, *History*, *Pennsylvania History*, *Reviews in American History*

JOURNAL ARTICLES (Peer Reviewed)

“Three Perspectives on *The Washington Family* (1789-1796) by Edward Savage,” co-authors Jennifer Germann and Mia Bagneris, *American Art* (forthcoming Fall 2021).

“Dancing in the Flames: Early American Andirons,” *American Art* (forthcoming Summer 2021).

“‘The Dark Iconoclast’: African Americans’ Artistic Resistance in the Civil War,” *The Art Bulletin* 99:4 (December 2017): 129-63.

- Winner of the National Portrait Gallery’s inaugural Director’s Essay Prize 2019 (biennial award for leading research by an emerging scholar in American portraiture)

“George Washington’s Dentures: Disability, Deception, and the Republican Body,” *Early American Studies* 14:1 (Winter 2016): 2-47.

“The Mask of Civility: Portraits of Colonial Women and the Transatlantic Masquerade,” *American Art* 23:3 (Fall 2009): 8-35.

- Celebrated as a landmark article for the 30th anniversary issue of *American Art*.
See: Leo Mazow, “John Wollaston and Passion in Eighteenth-Century Charleston,” *American Art* 31:2 (Summer 2017): 29-31.

“Samplers, Gentility, and the Middling Sort,” *Winterthur Portfolio: A Journal of American Material Culture* 40:4 (Winter 2005): 219-48.

VOLUMES AND JOURNALS EDITED

“Enslavement and Its Legacies,” issue of *Winterthur Portfolio: A Journal of American Material Culture*. Guest co-editor with Catharine Dann Roeber (forthcoming, Winter 2020).

ESSAYS IN COLLECTED VOLUMES

“Both Lost and Found: A Portrait of the Enslaved Homer Ryan,” *Elusive Archives: Material Culture Studies in Formation*. Eds., Martin Brückner and Sandy Isenstadt. Newark, DE: University of Delaware Press, (forthcoming, 2021).

“Painting’ Faces and ‘Dressing’ Tables: Concealment in Early Southern Dressing Furniture,” *A Material World: Culture, Society, and the Life of Things in Early Anglo-America*. Eds., George W. Boudreau and Margaretta Lovell. University Park, PA: Penn State Press, 2019, 177-206.

“Prince Demah and the Profession of Portrait Painting,” *Beyond the Face: New Perspectives on Portraiture*. Ed., Wendy Wick Reaves. London: National Portrait Gallery, Smithsonian with D. Giles, Ltd., 2018, 42-59.

“Portraits of Slaves in a New South,” *Traditions in Transition: Change and Material Culture in 19th-Century Texas, the Lower South, and the Southwest, The David B. Warren Symposium Volume 6*. Houston, TX: Museum of Fine Arts, Houston/Bayou Bend Collection and Gardens, 2018, 94-119.

"Regional Tastes in a Transatlantic Market: Joseph Blackburn in New England and Bermuda," *New England/New Spain: Portraiture in the Colonial Americas, 1492-1850*. Norman, OK: University of Oklahoma Press for the Mayer Center for Pre-Columbian and Spanish Colonial Art at the Denver Art Museum, 2016, 147-170.

ENCYCLOPEDIA AND ANTHOLOGY ENTRIES AND ESSAYS

“Material Culture in the 18th Century,” in *The Oxford Research Encyclopedia of American History*. Ed., Jon Butler. New York: Oxford University Press, 2014- (forthcoming, 2020). (<https://oxfordre.com/americanhistory>)

“Art and Physical Beauty,” in *A Cultural History of Beauty in the Enlightenment Age*. Vol. 4 of 6. Volume Ed., Karen Harvey, General Ed., Paul R. Deslandes. London: Bloomsbury Press, (forthcoming, 2021).

“Politeness,” *Encyclopedia of the American Enlightenment*. Ed., Mark G. Spencer. New York and London: Continuum, 2012.

“Visual Art and Architecture of the Eighteenth Century,” in *American Centuries: The Ideas, Issues, and Trends that Made U.S. History Volume 3 (The Eighteenth Century)*. Ed., Brendan McConville. New York: MTM Publishing, 2011.

BOOK REVIEWS

Becoming America: Highlights from the Jonathan and Karin Fielding Collection of Folk Art (2020), *Journal of the Early Republic* (forthcoming 2021).

Taina Caragol, Dorothy Moss, Richard J. Powell, Kim Sajet, *The Obama Portraits* (2020), *The Art Journal* 79:4 (Winter 2020), 129-131.

Peter Brownlee, *The Commerce of Vision* (2019), *New England Quarterly* 92:3 (September 2019), 527-30.

Cheryl Finley, *Committed to Memory: The Art of the Slave Ship Icon* (2018), *Journal18*, December 2018 (<http://www.journal18.org/nq/committed-to-memory-a-review-by-jennifer-van-horn/>)

Robert S. DuPlessis, *The Material Atlantic* (2016), *Enterprise and Society* (October 2018), 1-3.

Cary Carson, *Face Value: The Consumer Revolution and the Colonizing of America* (2017), *The Journal of Interdisciplinary History* 49:2 (2018), 335-36.

Lydia Brandt, *First in the Homes of His Countrymen* (2016) *Winterthur Portfolio* 52:1 (Spring 2018), 75-76.

Joanna Cohen, *Luxurious Citizens: The Politics of Consumption in Nineteenth-Century America* (2017), *American Historical Review* 123:2 (April 2018), 549-50.

Jane Kamensky, *A Revolution in Color: The World of John Singleton Copley* (2016), *William and Mary Quarterly* 3d Ser. 75:1 (January 2018), 170-73.

Catherine Kelly, *Republic of Taste: Art, Politics, and Everyday Life in Early America* (2016) *Journal of American History* 104:3 (December 2017), 764-65.

Carolyn Weekley, *Painters and Paintings in the Early American South* (2013) *The Journal of Southern History* 80:3 (August 2014), 683-84.

Sarah Nehama, *In Death Lamented: The Tradition of Anglo-American Mourning Jewelry* (2012) in *Common-place* 14: 3.5 (May 2014). (<http://commonplace.online/article/baubles-of-death/>)

Wendy Bellion, *Citizen Spectator* (2011) and Maurie McInnis and Louis Nelson, *Shaping the Body Politic* (2011) in *William and Mary Quarterly* 3d Ser. 69:3 (July 2012), 673-77.

David Jaffee, *A New Nation of Goods* (2010) in *Indiana Magazine of History* 107:4 (December 2011), 383-85.

Elizabeth Barker and Alex Kidson, *Joseph Wright of Derby in Liverpool* (2007) for *The Eighteenth-Century Current Bibliography* 33 for 2007. Eds., Kevin L. Cope and Robert C. Leitz, III. New York: AMS Press, Inc., 2010.

Morrison Heckscher and Lori Zabar, *John Townsend: Newport Cabinetmaker* (2005) in *The Eighteenth-Century Current Bibliography* 31 for 2005. Eds., Kevin L. Cope and Robert C. Leitz, III. New York: AMS Press, Inc., 2010.

FELLOWSHIPS AND GRANTS

2018-19	William C. Seitz Senior Fellow at the Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art
2015-16	Postdoctoral Fellow National Portrait Gallery and Smithsonian American Art Museum
2011	NEH Postdoctoral Fellow Winterthur Museum and Library
2010	Visiting Scholar Yale Center for British Art
2009	Lewis Walpole Library Visiting Research Fellow
2009	Mellon Research Fellow, Virginia Historical Society
<u>Pre-Doctoral</u>	
2008-9	Henry Luce Foundation / ACLS Dissertation Fellowship in American Art
2007-8	Terra Foundation for American Art Fellowship at the Smithsonian American Art Museum and National Portrait Gallery
2008	Gilder Lehrman Short-Term Residential Fellowship at the John D. Rockefeller Jr. Library, Colonial Williamsburg
2008	American Antiquarian Society Short-Term Research Fellowship
2006	Winterthur Museum and Library Short-Term Research Fellowship
2003	American Friends of Attingham Fellow, Attingham Summer School England
2002-7	Shannon Jefferson Scholars Fellowship, University of Virginia

SCHOLARLY PROGRAMMING

Symposium Co-Organizer with Jaipreet Virdi, “Material and Visual Approaches to the Disability Gaze,” hosted by the Center for Material Culture Studies (CMCS) University of Delaware, re-scheduled for Spring 2022

Panel Co-Organizer with Michelle Foa, “Art’s Undoing: Impermanence, Deterioration, and Destruction in 18th- and 19th-Century Art,” College Art Association Annual Conference (Virtual), 2021

Faculty co-leader with Tiffany Barber, Working group “Blackness and Publicness,” hosted by the Center for Material Culture Studies University of Delaware, 2020-2021

- Open to graduate students and interested faculty; included inviting guest speakers, discussion of articles and essays, commenting on works in progress

Panel Co-Organizer with Wendy Bellion, “Iconoclasm,” Panel AHAA Conference, 2020 rescheduled for Fall 2021

Panel Co-Organizer with Maurie McInnis, “The Anti-Black Interior? Enslavement and Refinement in Domestic Spaces,” College Art Association Annual Conference, 2019

Workshop Organizer, “Race and Representation in the Atlantic World,” Winterthur Museum and Library, with funding by the Unidel Foundation and University of Delaware, April 2019. Participants included: Mia Bagneris (Tulane Univ.), Janine Boldt (American Philosophical Society), Stéphanie Delamaire (Winterthur Museum), Jennifer Germann (Ithaca College), Anna Arabindan-Kesson (Princeton Univ.), Gwendolyn Dubois Shaw (Univ. of Penn.), James Smalls, (UMBC), 2019

Public Discussion Co-Organizer with Wendy Bellion and Larry Nees, “Race, Memory, and Monuments after Charlottesville” Art History Department, University of Delaware, 2017

ACADEMIC PAPERS, INVITED PRESENTATIONS, PANELS (Selected)

2021

“Painted Afterlives: Race and Representation in Early American Portraiture,” Omohundro Institute (OI) Annual Conference (conference rescheduled from Summer 2020)

Invited Presenter, “Slashing Canvases, Seeing Freedom: Enslaved Viewership and Iconoclasm in the Plantation South” Maurice Bonds Lecture, Virginia Commonwealth University (rescheduled from Spring 2020)

Invited Presenter, “‘The Head of a Hogshead’: Neptune Thurston and Enslaved Artistic Labor in British North America,” Lecture and Graduate Seminar discussion, Penn State University, March 2021 (virtual)

2020

Invited Presenter, “Shades of Her Ancestors,” *Feminism in American Art History* Wyeth Foundation for American Art Symposium at the Center for Advanced Study in the Visual Arts, National Gallery of Art (virtual)

Invited Presenter, “Portraits of Resistance,” University of Illinois Speaker Series Dept. of Art History (virtual). Available at: https://mediaspace.illinois.edu/media/t/1_3l4s14xz/182656591

Invited Presenter, “‘No one could prevent us making good use of our eyes’: Enslaved Spectators and Iconoclasts on Southern Plantations,” Tulane University Speaker Series Dept. of Art History and Africana Studies (virtual)

“Marginalized Peoples and Articulations of Self in the Early Modern British Atlantic,” panel participant, Berkshire Conference of Women Historians (conference cancelled, Spring 2020)

Invited Presenter, "Depicting Slavery for a New Nation," Columbia University Faculty Seminar in Eighteenth-Century European Culture

"The Head of a Hogshead': Neptune Thurston and Enslaved Artistic Labor in British North America," College Art Association Annual Conference

"Oversized Places: Topographic Representations and Urban Scale," American Historical Association Annual Conference

2019

Invited Presenter, "'No one could prevent us making good use of our eyes': Enslaved Spectators and Iconoclasts on Southern Plantations," UD Department of Art History Graduate Student Lecture Series

Invited Presenter, "Haunted by Slavery: Portraits from Antebellum Mississippi," Southern Methodist University

"The Ghost Value of Southern Portraits," *Black Portraiture[s] V: Memory and the Archive*, New York University

Invited Presenter, "A 'Black Hogarth': Prince Demah and Enslaved Artistic Labor in Colonial America" Columbia University Seminar on Early American History and Culture

"Politeness and Taste in Early America," *State of the Field Roundtable*, Organization of American Historians Annual Meeting

"Haunted by Slavery: Portraits in the Nineteenth-Century South," *Colloquium* National Museum of American History

Invited Presenter, "Art and Physical Beauty in the Enlightenment," *Pretty Ugly: Early Modern Beauty, 1400-1800* Wellcome Collection, London

2018

"'No one could prevent us making good use of our eyes': Enslaved Viewership and Iconoclasm in the Plantation South," *Colloquium* Center for Advanced Study in the Visual Arts, National Gallery of Art

"Slavery and Portraiture in a New Nation," *Art and Architecture in the Long Eighteenth Century*, Historians of Eighteenth-Century Art and Architecture at 25 Conference

"At War Within the Plantation: Reclaiming Portraits in the Civil War South," *Coming to Terms? Confronting War and Peace through the Visual and Material in the Atlantic World*, McNeil Center for Early American Studies Conference

"Prince Demah and the Profession of Portrait Painting," *New Perspectives on Portraiture* Edgar P. Richardson Symposium, National Portrait Gallery. Available on youtube:

<https://www.youtube.com/watch?v=SZ90wmx4im8&list=PLoiUVJmnCbmAkzc6jlhXV2mHaWQFwjuH2&index=19>

"Portraits of Enslaved Attendants in a New Nation," *Dangerous Portraits Session*, Association for Art History Annual Conference, Courtauld Institute of Art and King's College

2017

"'No one could prevent us making good use of our eyes': Enslaved Spectators and Southern Plantation Spaces," *The Room Where It Happens: On the Agency of Interior Spaces*, Harvard Art Museums Symposium Available on vimeo: <https://vimeo.com/256961464>

"Portraits of Slaves in a New South," David B. Warren Symposium *American Material Culture and the Texas Experience*, Museum of Fine Arts, Houston/ Bayou Bend Collection and Gardens

"'Stealing a glance': Enslaved Viewers in the Plantation South," College Art Association Annual Conference

2016

"An Active Absence: Titus Kaphar's History Making," SECAC Annual Conference

Panel Co-Chair with Sarah Beetham, “The Afterlives of Objects: Impermanence in American Art-Entropy,” SECAC Annual Conference

Invited Presenter, “The Value of Likeness: Portraits of Slaves in Early America,” Smithsonian American Art Museum Fellows’ Lectures

2015

Invited Presenter, “Re-membering War,” *Shifting Terrain: Mapping a Transnational American Art History* (Terra Symposia on American Art in a Global Context), Smithsonian American Art Museum. Available on youtube:
<https://www.youtube.com/watch?v=A8G0DdEZAd4>

“Matters of Race in Early American Portraiture,” Omohundro Institute of Early American History and Culture and Society of Early Americanists’ Joint Meeting

Invited Presenter, “Regional Tastes in a Transatlantic Market: Joseph Blackburn in New England and Bermuda,” *New England/New Spain: Portraiture in the Colonial Americas, 1492-1850*, Denver Art Museum

2014

“Acts of Artistic Resistance: Iconoclasm and Slavery in the Civil War South,” *Survivor Objects: The Material Culture of Memory Symposium*, University of Delaware Center for Material Culture Studies

Invited Presenter, “Portraits in Stone: Burial Monuments and Practices in Colonial Charleston,” *The Art of Memory and Mourning: A Symposium in Honor of Cynthia J. Mills*, Smithsonian American Art Museum. Webcast:
<https://americanart.si.edu/videos/art-memory-and-mourning-symposium-153971>

Invited Commentator, “Houses,” *James Logan and the Networks of Atlantic Culture and Politics*, McNeil Center for Early American Studies/Library Company of Philadelphia

“Painting Slaves: Intersections of Slavery and Early American Art,” College Art Association Annual Conference

“Slaves in Livery: Intersections of Art, Race and Costume in Early America,” American Society for Eighteenth-Century Studies Annual Conference

PUBLIC TALKS AND ENGAGEMENT

INVITED LECTURES, WORKSHOPS, PANELS

Topic: Enslavement/Visual and Material Culture

“In Small Things Remembered: Enslavement and Material Culture,” Glen-Foerd Historic House Museum, Spring 2021 (virtual)

Guest speaker Reed College, “Iconoclasm” undergraduate course taught by William Diebold, Spring 2020 (virtual)

“Slashing Canvases, Seizing Freedom: Iconoclasm and Slavery in the Civil War South” art@lunch series, Maryland Institute College of Art, Spring 2019

“Slavery and Portraiture in the New American Nation,” Scholar in the Library Series, Morris Library, University of Delaware, Fall 2018

Roundtable “Black History, Heritage, and Scholarship: Setting the Table for a Sustainable Future,” Community Day at the Society for Applied Archaeology Annual Conference, Spring 2018. Podcast available at:
<http://sfaa.net/podcast/index.php/podcasts/2018/black-history-heritage-and-scholarship-setting-table-sustainable-future-screen-reader-support-enabled/>

“Preserving Our Past: The Slave Dwelling Project,” Panel and Discussion organized by the University of Delaware Anthropology Club, April 2017

Topic: *The Power of Objects*

Guest Speaker University Classes

American University, “History Methods” graduate seminar taught by Kathleen Franz, Spring 2021 (virtual)
University of Maryland, “American History Readings” graduate seminar taught by Richard Bell, Spring 2021 (virtual)
George Mason University, “History Research Seminar” graduate seminar taught by Cynthia Kierner, Spring 2021 (virtual)

Book Talks

Massachusetts Historical Society, Speaker Series, Fall 2020 (virtual), Available at: <https://youtu.be/9rODtyqTszQ>
Albany Institute of History and Art, Fall 2019
Fort Pitt Museum, Women’s History Day, Summer 2019
Huntington Museum and Library, Annual Wark Lecture in Art History, Spring 2019, Available at: <https://soundcloud.com/thehuntington/power-objects>
DAR Museum, Spring 2019
Sully Historic Site, Spring 2019
Old Barracks Museum, Fall 2018
Wilton House Museum, Spring 2018
Gadsby’s Tavern Museum, Fall 2017

Topic: Dressing Furniture

“The Dangers of the Dressing Table,” Mount Vernon Symposium, *Decorative Arts of the British-Atlantic World*, Summer 2018

“From Wharves, to Exchange Buildings, to Dressing Tables: Forming American Identity in Colonial Port Cities,” Brazos Forum, *Seaport Cities... Then and Now*, Baylor University, Fort Worth, Texas, Fall 2017

“The Enigma of the Dressing Table: Concealment in Early Southern Dressing Furniture,” City of Bowie Museums History Day, Fall 2015

Topic: Women’s History

“Women and the Coming of the American Revolution,” George Washington’s Mount Vernon Teacher Institute
“Martha Washington,” July 2016

“Women in Early America,” Octagon House NEH Teachers’ Institute, Summer 2014

Topic: Dentures

“George Washington’s Teeth: Dentures and the American Republic,” Making Sense of America Lecture Series, Towson University, Spring 2017

BLOG POSTS

“An Indian Chintz Gown: Slavery and Fashion,” *The Junto: A Group Blog on Early American History* Sept.12, 2018 (<https://earlyamericanists.com/2018/09/12/an-indian-chintz-gown-slavery-and-fashion/>)

“The Deceptive Caboodle,” UNC Press Blog May 15, 2017 (<https://uncpressblog.com/2017/05/15/jennifer-van-horn-deceptive-caboodle/>)

“Problematic Prostheses,” UNC Press Blog April 10, 2017 (<https://uncpressblog.com/2017/04/10/jennifer-van-horn-problematic-prostheses/>)

MAGAZINE ARTICLES

“Charlotte’s Indian Chintz Gown: Slavery and Fashion,” *Mount Vernon* (Mount Vernon Ladies’ Association magazine, Fall 2019).

PODCASTS

“Material Culture and the Making of America,” *Ben Franklin’s World: A Podcast About Early American History* by Liz Covart Episode 136 (<https://www.benfranklinworld.com/episode-136-jennifer-van-horn-material-culture-and-the-making-of-america/>)

MEDIA

Interviewed for: Eileen Kinsella, “Morally, Harvard Has No Grounds’: Inside the Explosive Lawsuit That Accuses the University of Profiting from Images of Slavery” *Artnet news*, March 29, 2019. (<https://news.artnet.com/art-world/harvard-university-slaves-images-1500412>)

Work featured in Matthew Wills, “Were George Washington’s Teeth Taken from Enslaved People?” *Jstor Daily*, February 25, 2020. (<https://daily.jstor.org/were-george-washingtons-teeth-taken-from-enslaved-people/>)

PUBLIC HISTORY

TEACHING

Seeing Slavery in the Winterthur Collection. Supervised series of seven object videos produced by graduate students in “Material and Visual Culture of Slavery” seminar for inclusion in the exhibit *Truths of the Trade: Slavery and the Winterthur Collection*, Winterthur Museum, Spring 2018, now part of the digital exhibit: <http://truthsofthetrade.winterthur.org/videos/>

DE MuseReviews: Undergrad Museum Studies Student Reviews. Supervised ten reviews of local museums and historic sites written by groups of undergraduate students in the “Intro to Museums” course, Spring 2018. Included on the Museum Studies’ department webpage, with the assistance of Megan Hutchins. Viewable at: <https://www.museumstudies.udel.edu/resources/de-musereviews/>