

Insight

Fall 2019



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Mobility, Objects on the Move

The newsletter of the University of Delaware
Department of Art History

Credits



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Top image: Old College Hall. (Photo by Kelsey Underwood)

Right image: William Hogarth, "Scholars at a Lecture" (detail), 1736. (Image courtesy of the Metropolitan Museum of Art, www.metmuseum.org)

Cover image: Doctoral student Rachael Vause examines a medieval cross pendant in Great Britain during summer dissertation research. (Photo courtesy of Rachael Vause)

Fall 2019

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Insight is produced by the Department of Art History as a service to alumni and friends of the department.

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Please contact us to pose questions or to provide news that may be posted on the department website, department social media accounts and/or used in a future issue of *Insight*.

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From the Chair



Art—including everything from jewelry to buildings, as well as painting and sculpture—is everywhere, which is why students and faculty in the Department of Art History are always going places, to speak and to see, to listen and to learn. This issue of *Insight* showcases a few of these moments from our colleagues' travels around the country and overseas, where they have been diving into archives, presenting their research, engaging in conversations, and making new connections to bolster their professional network and enrich their lives. Six graduate students went to New York, for example, for an intensive whirlwind tour of museums, galleries, auction houses and an antiques show, while Adrianna Nelson, an undergraduate student, went to Rome for a semester abroad.

At the same time, scholars have traveled internationally to the University of Delaware to meet with our department. Jo Applin, from the Courtauld Institute of Art in London, spoke with students about feminist art history today, while two distinguished professors from the University of California, Berkeley, Catherine Gallagher and Martin Jay, discussed counterfactual history and photography as a trigger for sublime historical experience, respectively. At no point was our department more of a destination than with “In Search of the Global Impact of Asian Aesthetics on American Art and Material Culture,” a wildly ambitious multi-day conference planned and organized largely by Professor Vimalin Rujivacharakul, a specialist in architectural history, and generously supported by the Terra Foundation for American Art and nearly a dozen other institutions. For four days in October 2018, dozens of scholars from around the world came together to discuss the ways in which Asian aesthetic insights, whether transmitted by objects, texts or individuals, were translated and transplanted to create new forms in new regions. The event, which included a graduate student workshop and symposium, a symposium of museum curators and other scholars, and a “living repository” web archive, was staggering and, by all accounts, a great intellectual and social success.

Sharing research discoveries and venturing novel interpretations have long been a hallmark of our department. It is a predilection that continues today and has permeated our unit, such that students now routinely help other students. I call your attention to one particular article in this issue of *Insight* regarding our Graduate Mentoring Program, which was launched some four years ago by Alba Campo Rosillo. With this initiative, art history graduate students set aside their time to speak and work with undergraduates on a range of topics, from developing research and writing skills to the branching career paths possible with an art history background. Our graduate students' dedication to the program not only requires time, but also demands careful planning and, most important, a generous spirit. This open-handed approach to higher education is something we can all be proud of, especially as our undergraduates themselves become graduate students, and our graduates move on to positions in the museum world and academia.

It is only natural, then, in the context of cycles of professional change, that I address you as the new Chair of Art History, still in the first few months of my tenure in this role. The learning curve is steep, but the rewards are many as I come to know better and better the tireless research agendas—and travel plans—of my colleagues, as well as their devotion to teaching, and as I learn more about the interests and ambitions of our ardent students, for whom a life tied intimately to the arts looms invitingly, even, vitally. Please join me in celebrating the prevailing culture of camaraderie that infuses

our department and continues to keep us dynamic, inquiring, sharing and always on the move.

Please enjoy this issue of *Insight* and let us hear from you soon!

Best wishes,

Sandy Isenstadt
Professor and Chair, Art History

From the Editor

I immediately felt—and caught—the Blue Hen spirit when I began the role of Communications Coordinator for the Department of Art History in August 2019. Responsible for connecting our department with the UD community and beyond, I am proud to report the exceptional work and extraordinary opportunities of our students, faculty and alumni. Excited to learn new things from our scholars, I often find myself eagerly checking my inbox for media requests. I am grateful to the department for its support of communications and warm welcome.

Insight is a fantastic opportunity to celebrate accomplishments from the past year and plan for the year ahead. Over the 2018-19 academic year students, faculty and alumni have researched and spoken around the globe; published highly reviewed articles and books; organized and attended exhibitions and conferences; and earned well-deserved awards, degrees and positions. Over the spring 2020 semester, the Graduate Student Lecture Series will continue, beginning with “The Death of the Monument in the Dutch Republic” presented by Marisa Bass, Associate Professor in the Department of the History of Art at Yale University, on Feb. 26 at 5:30 p.m. The Graduate Student Lecture Series Committee, led by co-chairs Michael Hartman and Erin Hein, works extremely hard at organizing the lectures and invites the community to attend. A full schedule of the lecture series can be found at www.arthistory.udel.edu/news-events/lecture-series. On Feb. 11, Mechanical Hall Gallery will open “Black with a Drop of Red: Contemporary Cuban Poster Work” and Old College Gallery will reopen “Beat Visions and the Counterculture.” Visit library.udel.edu/special/exhibits for more information about these exhibits. On May 30, we will celebrate the class of 2020 at commencement. To remain up-to-date on department news and events, follow @UDArtHistory on Instagram, Facebook and Twitter.

I extend a special thank you to the students, faculty members and alumni who contributed content to this issue of *Insight*. The fall semester is a whirlwind of responsibilities and deadlines; thus, I appreciate the time they dedicated to writing submissions and gathering photos. The fall 2019 *Insight* is a success due to their outstanding achievements and dedication! To the UD community and beyond, I hope you enjoy the following pages as much as I enjoyed creating them.

Warm regards,

Kelsey Underwood
Communications Coordinator & *Insight* Editor



Around the Department

Discussing the Role of Feminist Art History

Professor Jo Applin leads “On Art and Feminism” workshop

By Wendy Bellion, Professor

What is the role of feminist art history in the field today? This important question was the subject of lively conversation for participants in Professor Jo Applin’s October 2018 workshop entitled “On Art and Feminism.” Applin, a Reader and Head of the History of Art Department at London’s Courtauld Institute of Art, visited the University of Delaware as part of the Department of Art History’s faculty exchange program with the Courtauld’s Centre for American Art. Leading a discussion of her newest book—“Lee Lozano: Not Working” (Yale University Press, 2018)—Applin discussed Lozano’s conceptual work in 1960–70s New York and explored timely questions of art-historical methodology. Applin, a distinguished scholar of postwar American art, is the author of five additional books and co-editor of volumes, and she is currently working on a new project about ageing, art and feminism.

The Department of Art History looks forward to two faculty exchanges with the Courtauld Institute of Art during 2019–20. Professor Wendy Bellion will travel to London to

deliver a public lecture and lead seminars, and Professor David Peters Corbett, Director of the Centre for American Art, will visit UD to speak about his research. This international partnership enriches the Department of Art History’s global engagements. In the future, the department hopes to expand this collaboration to include graduate student exchanges and joint research projects with the Courtauld Institute of Art’s American art community.



Jo Applin speaks to workshop attendees. (Photo by Cory Budden)



Bridget Killian, an art history master’s student, examines photographs from “The Baltimore Collection.” (Photo courtesy of Julie McGee)

◀ Course Spotlight

Professor Julie McGee built the course “Curating Hidden Collections and the Black Archive” around a box of 53 late 19th- and early 20th-century photographs in need of conservation. McGee and 11 graduate students studied the collection, which they named “The Baltimore Collection,” and developed a database using Artstor. To learn more about “The Baltimore Collection,” please visit sites.udel.edu/baltimorecollection/.

Exploring the Commerce of American Art

Graduate students attend field study in New York City

By Kristen Nassif, Ph.D. student



(L-R) Adam Grimes, Alba Campo Rosillo, Professor Wendy Bellion, Anna O. Marley (alumna), Katherine W. Baumgartner (Director of Godel & Co.), Kristen Nassif, Thomas Busciglio-Ritter, Meghan Angelos and Jeffrey Richmond-Moll. (Photo courtesy of Wendy Bellion)

This past January, I had the pleasure of joining five graduate students on an inaugural, two-day intensive field study in New York City. Organized by Professor Wendy Bellion and themed “The Commerce of American Art,” the trip coincided with New York’s annual “Americana Week.” While in the city, we visited the Metropolitan Museum of Art, Christie’s, Sotheby’s, Charles Isaacs Photographs, Godel & Co. Inc. and the Winter Antiques Show. The trip showcased the University of Delaware’s strong alumni connections through meetings with curators, gallery owners and art dealers. Immersing participants in the business of art, the trip enabled students to study how the economic aspect of the art industry intersects and collides with the works researched by art historians.

I found the field study immensely beneficial. The trip not only showcased career paths I never considered, but it also provided me with invaluable opportunities for professional development as I advance work on my dissertation. After just two—albeit, long—days, I quickly realized the extent to which the art market and conceptions of value influence all aspects of American art and art history. In particular, I enjoyed our visits with

Carol Nigro and Katherine Baumgartner. Learning about how galleries function—something rarely covered in seminars—made me feel more confident in contacting private collectors and gallerists moving forward. Overall, the field study was a resounding success. I hope that this field study trip is able to grow and evolve in future years. A special thank you to Professor Bellion.



Graduate students Adam Grimes, Thomas Busciglio-Ritter and Alba Campo Rosillo examine a mold for doll heads on display at Christie’s. (Photo courtesy of Wendy Bellion)

Distinguished Lecturers in the Humanities

Catherine Gallagher and Martin Jay speak at the University of Delaware

By Vimalin Rujivacharakul, Professor

On Nov. 7 and Nov. 8, 2018, the Department of Art History hosted two distinguished lectures in the humanities by Catherine Gallagher, Emerita Eggers Professor of English, and Martin Jay, Sidney Hellman Ehrman Professor of History, UC Berkeley, with support from and in collaboration with the Department of English, Department of History, Office of Graduate and Professional Studies, European Studies Program and Winterthur Program in American Material Culture.

Catherine Gallagher's lecture, "Why We Tell It Like It Wasn't: The Facts about Historical Counterfactuals," captured her book, which won the 2018 Jacques Barzun Prize from the American Philosophical Society. Her lecture pushed the public to consider counterfactual history beyond politically inspired fantasies or pop culture fodder, and pin it down as an object of dispassionate study. By focusing on how counterfactual history has worked and to what ends throughout modernity, her lecture described the counterfactual imagination, manifested through both visual and written materials, with examples extended from an America ruled by Jefferson Davis, a Europe that never threw off Hitler, or a second term for JFK, among others.

Martin Jay's lecture, "Sublime Historical Experience, Real Presence and Photography," examined the argument about what Dutch philosopher of history Frank Ankersmit called

"sublime historical experiences." Ankersmit suggests that "sublime historical experiences" provide unusually intense, emotionally laden encounters with the past that refuse to be contained in conventional explanatory or hermeneutic frames. Seeking to examine the plausibility of his claim, his lecture examined the ways certain photographs may provide such experiences, with a focus on the four images taken clandestinely by the Sonderkommandos in Auschwitz. Understood less as mechanical representations of what they recorded than defiant actions of the photographers themselves, the Sonderkommando photos unsettle received wisdom about the passivity of Holocaust victims.



Catherine Gallagher and Martin Jay. (Photos courtesy of Catherine Gallagher and Martin Jay)

Bringing Literature to Life

The ThingStor Working Group launches prototype website

By Victoria Sunnergren, Ph.D. student

University of Delaware art history students participated in the launch of ThingStor.org, a web platform for an interactive material culture database that enables students and scholars to identify, study and interpret the form and function of everyday as well as symbolic objects referenced in the works of literature and the

visual arts. Working with the project's principal investigator, Dr. Martin Brückner of the Department of English, librarians and fellow graduate students from across the college, Victoria Sunnergren has managed the database since 2017. Over the past two years, fellow students Alba Campo Rosillo, Sarah Leonard, Adam Grimes and Rebecca

Swerdlow were also part of the ThingStor Working Group and provided crucial help for building the initial prototype as a proof of concept.

ThingStor began with a simple classroom question. Asking "what is a Bowie knife and what is its significance in text, such as Harriet Beecher Stowe's 'Uncle Tom's Cabin' and Ambrose Bierce's 'Civil War Stories,'" students were stumped by results from generic online research tools; neither Wikipedia nor literary databases could provide an answer. To provide answers and a sense of scope, the ThingStor team used online gravity forms, Google Sheets and AirTables to collect and cross-reference objects with material proxies as cited in literary and visual works published in America between the 1840s and 1870s. Sample objects connecting a variety of texts and paintings range from "watch paper" and "carpet bags" to "Brussels carpets" and "astral lamps."

Each object entry consists of over 60 different data points detailing everything from literary source and textual example, to material make and image links, all defined by the standards and protocols prescribed by the Online Computer Library Center (OCLC), Virtual International Authority File (VIAF), GeoRef and the Getty Research Institute's Art & Architecture Thesaurus, to name a few. Over the past two years, several art history graduate students have worked as researchers, contributing to the

database in monthly meetings or by attending ThingStor "datathons." During the datathons, students spend multiple days researching, editing and submitting data to the project.

Looking forward, by using computational tools that can analyze large sets of textual and visual data, ThingStor seeks to develop a searchable digital archive that tracks mundane and symbolic objects as they appeared in English and American literature, paintings or sculptures produced between the 17th and 20th centuries. When fully operational, ThingStor will cross-connect object references with vetted object descriptions, historically appropriate illustrations, and a host of other background information, including historical context, critical analysis and critical sources. Ultimately, ThingStor hopes to supplement its database with teaching and research tools in order to provide students and scholars the means for exploring how objects and their material qualities—both representational and thematic—shaped popular stories and images over time.

As the project grows, the participation of art history graduate students will be essential to the project's ongoing success, shaping its unique lens for offering material culture readings of works of art. Launched in February, ThingStor's prototype website, sites.udel.edu/thingstor/, currently holds approximately 100 objects.

Out in the Field

Art history students conduct research in museums and beyond



Thomas Busciglio-Ritter describes a Paul Weber painting to Professor Wendy Bellion at the Pennsylvania Academy of the Fine Arts. (Photo courtesy of Thomas Busciglio-Ritter)



Michael Hartman forges iron at the Old Salem Blacksmith in Winston-Salem, North Carolina. (Photo courtesy of Michael Hartman)



Lea C. Stephenson and Jalena Jampolsky observe an object at the Pennsylvania Academy of the Fine Arts. (Photo courtesy of Wendy Bellion)

Vimalin Rujivacharakul

Associate Professor, Department of Art History
University of Delaware
“Finding Hōryūji in Afghanistan”

Norman Vorano

Wayne Craven Lecture
Assistant Professor and Queen’s National
Scholar, Department of Art History and Art
Conservation
Queen’s University
“Between Chacmool and Gerard Sekoto: James
Houston’s Inuit Modernism in the 1940s”

Andrés Zervigón

Associate Professor, Department of Art History
Rutgers University
“The Camera Lens: Fully Visible Yet Transparent”

Chitra Ramalingam

William I. Homer Lecture
Assistant Curator of Photography
Yale Center for British Art
“Fixing and Fading: Decay, Degeneration and
Loss in the Archive of Early Photography”



(L-R) Rebecca Swerdlow, Jordan Hillman, Danielle Canter, Natalie Giguere, Meghan Angelos, Gabriella Johnson, Professor Vimalin Rujivacharakul, Dorothy Fisher, Julia Katz and Zoë Colón. (Photo by Cory Budden)

Graduate Student Research Symposium

Moderated by Vimalin Rujivacharakul
Associate Professor, Department of Art History
University of Delaware

Carol Armstrong

Professor, Department of the History of Art
Yale University
“Medium, Matrix, Materiality: A Feminist
Perspective”

Dorothy Moss

**Andrew W. Mellon Curatorial Track
Ph.D. Lecture**
Curator of Painting and Sculpture
National Portrait Gallery
“Active Absence, The Obama Portraits,
and the National Portrait Gallery”

Christina Maranci

Arthur H. Dadian and Ara Oztemel Professor
of Armenian Art and Architecture,
Department of Art History
Tufts University
“Adventures in Armenian Art”



(L-R) Natalie Giguere, Rebecca Swerdlow, Dorothy Fisher, Dorothy Moss (alumna), Meghan Angelos and Kristen Nassif. (Photo courtesy of Meghan Angelos)

Faculty News

From Student to Master

Professor David Stone reflects on his journey to becoming an Italian Baroque expert
By Kelsey Underwood, Staff

Professor David M. Stone’s early-emerging passion for art history led him to pursue a rewarding career of international travel, prominent research and collegiate education. An expert in Italian Baroque art, especially the works of Caravaggio and Guercino, he travels to distinguished institutions worldwide for research and exposition. After over 32 years as a professor in the Department of Art History at the University of Delaware, Stone will retire this December.

Entering his first museum before his first year of primary school, Stone’s fascination with art stemmed from the artistic interests of his father and uncle. His father, Daniel Stone, enjoyed art, particularly impressionism, and hung painting reproductions around their home.

“He subscribed to a lot of magazines,” Stone said with fond laughter. “He would cut the photographs of paintings out of the magazines and put them into different file folders.”

The nephew of Julius Wasserstein, a well-known abstract expressionist painter in San Francisco from 1953 to 1985, Stone visited his uncle at his studio and gallery openings. A career in the arts, thus, seemed ordinary to him.

Stone also attributes a semester abroad during his junior year of high school as an influential period. In 1973, he attended school in Villeneuve-sur-Lot, a town located in southwestern France, as part of the Experiment in International Living program. Stone, who began learning French in the fifth grade, enjoyed touring and photographing churches and museums, such as the Toulouse-Lautrec Museum in Albi.

“Already then in 1973, I was like ‘I’m doing this for the rest of my life,’” he said.

Stone received a Bachelor of Arts in art history from the University of California, Berkeley, in 1978 and his master’s and doctorate from Harvard University in 1981 and 1989, respectively.



Professor David M. Stone celebrates over 32 years of teaching in the Department of Art History at the University of Delaware. (Photo courtesy of David Stone)

As an undergraduate student, he studied 17th-century Dutch and Flemish art, with a focus on Rubens, Van Dyck and Rembrandt. While studying abroad at the University of Padua in Italy as a junior, Stone took courses on Dutch and Flemish painting and traveled to approximately 20 countries to examine the art firsthand. As a graduate student, however, he quickly realized that language was a barrier to conducting primary research in Dutch and Flemish regions. Fluent in French and Italian, he redirected his focus to 17th-century Italian art due to the captivating lectures of Professor Sydney J. Freedberg, who taught 16th- and 17th-century Italian painting. Stone later became interested in Guercino as a

dissertation topic while studying for his general exams.

"I realized that there were some controversial things that had been written about Guercino that I wanted to research," Stone explained. "In particular, the cause of Guercino's change of style and the historiography of that problem, because what was at stake was the relationship between theory and practice in 17th-century Italy."

In 1987, Stone became a professor at the University of Delaware under the leadership of Department of Art History founder William Innes Homer. Teaching both undergraduate and graduate students, Stone's instruction methods significantly reflect his research practices. Though he teaches a wide range of topics using multiple methodologies, he always instills the importance of firsthand observation in students and trains them on critical object analysis.

"To learn about different objects is a whole procedure," Stone said. "Even with great monitors and digital cameras, in many cases, I

find it necessary to see the original object—holding it, touching it, looking at it, seeing how much it weighs. You can't pick it all up from digital photographs."

"Hearing of David's retirement, I couldn't help but reflect on what are now years' worth of memorable conversations, hours inside of exhibitions and miles that we walked together in Naples, Rome and Bologna, as he guided me through these cities," said Tiffany Racco, an advisee of Stone and doctoral graduate in 2017. "A question I will likely always ask is whether I have really seen a painting until I've seen it with David, which is both the gift and the curse of having a truly great mentor."

"I remember watching him freak out in front of Correggio's 'Danaë' in the (Galleria) Borghese—he walked in the room, declared it a 'miracle' and kept moving without missing a single breath. It was classic Stone—scholarly, but eyeballs deep in enjoyment," said Adrian Duran, whom Stone advised from 1998 to 2000 for his master's. "Working with Dr. Stone has had an impact on my career that I am still feeling to this day. Stone's unchecked excitement when talking about paintings and sculptures was endlessly contagious and a great example for keeping our love for the game foremost. What I remember most is having huge, boisterous debates with my fellow students, discussions so good that we used to sit in the seminar room in the dark, after the slide carousels had finished, still talking."

From 1994 to 2009, Stone made over 20 trips to Malta, an archipelago south of Sicily, to study Caravaggio's Maltese Period. According to Stone, these trips, without a doubt, were his greatest research experience, and the research, his greatest success.

"It was an extraordinary thing that changed my life, spending time in the archives and churches in Malta," Stone said. "When I first got to Malta, it had not yet been hit by the modern digital age. It was a place where one could transport oneself back to the 17th century."

At the forefront of an explosion of

studies on Caravaggio, Stone's work gained recognition rapidly. During a visit to Malta in fall 1997, his friend Keith Sciberras, who was then a graduate student at the University of Malta, phoned a friend who served as an attaché to the president of Malta to have some fun with Stone's international reputation.

"Keith said, 'David Stone is here.'" Stone recounted. "You don't know who David Stone is? He is the most famous professor of Caravaggio in the world. He should really meet the president. Is the president in his office today?"

The phone call ending successfully, Stone and Sciberras, sporting tee shirts and shorts due to the island's intense heat, soon arrived at the president's office, located in the former office of the Grand Master of the Knights of Malta at the Grand Master's Palace.

"The attaché goes to the president and says, 'David Stone is here,'" Stone said with laughter. "And, what I hear is the same routine, 'You don't know who David Stone is?'"

Following introductions with the president, Stone presented an offprint of one of his articles. In 2007, Stone returned to Malta as one of four invited scholars to the 400th anniversary celebration of Caravaggio's stay on Malta. He delivered a lecture at St. John's Co-Cathedral in Valletta in front of Caravaggio's "Beheading of Saint John," the president of Malta sitting in the front row.

"Presumably, he recognized me. The story is legendary," said Stone, who often shares the anecdote with his graduate students at UD.

In 2011, Stone helped found the Department of Art History's Curatorial Track Ph.D. (CTPhD) program and served as the program's first director until 2018. The most recent CTPhD student successes include Michele Frederick and Galina Olmsted. Frederick and Olmsted both successfully defended their dissertations this year and received curatorial positions at the North Carolina Museum of Art in Raleigh and



Stone and Cynthia de Giorgio, Curator of the Museum of St. John's Co-Cathedral at Valletta, during his trip to Malta in 2007. (Photo courtesy of UDaily)



David Stone, invited by a team of conservation scientists, inspects the state of preservation of Guercino's "Aurora" fresco (c. 1622). (Photo courtesy of David Stone)

of articles, essays and catalogue entries—he contributed the essay “Self and Myth in Caravaggio’s ‘David and Goliath’” to “Caravaggio: Realism, Rebellion, Reception” (Newark, Delaware: University of Delaware Press) in 2006 and the article “Signature Killer: Caravaggio and the Poetics of Blood” to *The Art Bulletin* in 2012. In addition to two catalogs on Guercino (1991), he co-authored the book “Caravaggio: Art, Knighthood, and Malta” (Malta: Midsea Books) in 2006. Stone has organized several symposiums and exhibitions at prominent museums, for instance, the National Gallery of Art, Washington, D.C., where he consulted on its 1992 Guercino exhibition and chaired “Guercino: Nature and Idea; A Quadricentennial Symposium.” Among his many honors, Stone received the Andrew W. Mellon Postdoctoral Rome Prize from the American Academy in Rome (AAR) from 1997 to 1998 and

Membership to the Institute for Advanced Study in Princeton, New Jersey from 2002 to 2003. Since 2012, he has served as a Trustee of the American Academy in Rome and as a member of the AAR Advisory Council to the Committee on the School of Classical Studies. Stone is also Chief External Examiner in the Department of History of Art at the University of Malta. In 2016, he was elected to the Centro Studi Internazionale il Guercino in Cento, Italy, Guercino’s hometown.

Following retirement, Stone will participate in a Guercino-related exhibition at the Ringling Museum in Sarasota, Florida. He plans to continue working on various Caravaggio and Guercino projects in the future. He also looks forward to traveling more with his wife Linda Pellecchia, who retired as a professor of Italian Renaissance Art and Architecture in the Department of Art History at the University of Delaware in 2014.

The Influence of Asian Aesthetics on American Art

A three-day conference funded by the Terra Foundation

By Vimalin Rujivacharakul, Professor

In fall 2017, Professor Vimalin Rujivacharakul and Professor J. Ritchie Garrison were awarded a substantial conference grant from the Terra Foundation for American Art in the amount of \$25,000, with subsequent matching funds from the Office of Graduate and Professional Studies; the Unidel Foundation Inc.; the Center for

Material Cultures Studies; the Department of Art History; Winterthur Museum, Garden and Library; the Department of Art Conservation; the Islamic Studies Program; and the Asian Studies Program. Focused on redefining the global influence of Asian aesthetics on American art and material culture, the professors argued that emerging artistic forms in the American field relate less to mobility of actual objects from Asia and more to translations of Asian aesthetics in the development of creative new forms. From Oct. 12 to Oct. 14, 2018, to test their thesis, the professors co-directed a conference at the University of Delaware, inviting Asian art scholars and American art specialists to pair up and deliver jointly written papers in 12 different conference sessions, over a period of two and a half days, in addition to an opening roundtable and a concluding panel. On the first day of the conference, entitled “In Search of the Global Impact of Asian Aesthetics on American Art and Material Culture,” attendees filled the entire auditorium, including standing room only sections. Due to consistently high attendance



Catharine Dann Roeber, part of “Team Screen,” presents on the third day of the conference. (Photo courtesy of Vimalin Rujivacharakul)



“Team Eco-Aesthetics,” Dorothy Ko and Ned Cooke, present on the second day of the conference. (Photo courtesy of Vimalin Rujivacharakul)

despite continuous rain, the conference moved to the larger space of Copeland Hall for the subsequent days.

Speakers and panelists consisted of prominent scholars and museum curators including Partha Mitter (University of Sussex), Michael Leja (University of Pennsylvania), Alexandra Munroe (Guggenheim Museum), Nasser Rabbat (Massachusetts Institute of Technology), Darielle Mason (Philadelphia Museum of Art), Asma Naeem (Baltimore Museum of Art), Edward “Ned” Cooke (Yale University), Dorothy Ko (Barnard College), Jens Baumgarten (Universidade Federal de São Paulo), Dennis Carr (Museum of Fine Arts, Boston), Medill Harvey (Metropolitan Museum of Art), Forrest McGill (Asian Art Museum of San Francisco), Marco Musillo (Kunsthistorisches Institut in Florenz), Karina Corrigan (Peabody Essex Museum), Femke Diercks (Rijksmuseum), Liu Chang (Tsinghua University and Palace Museum), Lee Glazer (Colby College) and Stacey Pierson (University of London), who joined the UD-Winterthur team including Linda Eaton, Greg Landrey, Catharine Dann Roeber, J. Ritchie Garrison and Vimalin Rujivacharakul. Rudi Matthee, Wendy Bellion, Mónica Domínguez Torres, Stephanie Delamaire and Jessica Horton moderated the panels and sessions. All presentations and discussions are

now on record and available for viewing at sites.udel.edu/globalaestheticsasiaamerica/.

Prior to conference events, a selection of doctoral students from around the world participated in the two-day Graduate Student Workshop and Symposium. Rujivacharakul and Garrison recruited UD graduate students to form a Graduate Student Workshop Committee, which connected UD graduate students with visiting graduate students. The committee proved to be an invaluable asset. From four departments, the committee members included Meghan Angelos, Kate Burnett Budzyn, Nora Ellen Carleson, Anne Cross, Tiarna Doherty, Hee Eun (Helena) Kim and Zoë Colón. Together, the Graduate Student Workshop Committee and faculty advisors drafted a call for papers, distributed the call in May 2018 and selected the finalists to speak at the symposium. In the end, the students and faculty chose 10 finalists from the following universities: UC Berkeley, Yale (two students), UC San Diego, Northwestern, Carleton (Canada), Bryn Mawr, City College of New York, Bard Graduate Center and the University of Seville (Spain). The workshop occurred on Oct. 11 and 12, while the symposium concluded the second workshop day. The UD Graduate Student Workshop Committee deserves high praises for the success of the Graduate Student Workshop and Symposium.



“Team Fusion,” Medill Higgins Harvey and Forrest McGill, present on the second day of the conference. (Photo courtesy of Vimalin Rujivacharakul)

Faculty Notes

During the 2018-19 academic year, Professor **Zara Anishanslin** served as the Material Culture Creative Consult for Lin-Manuel Miranda's "Hamilton: The Exhibition," on display alongside the musical in Chicago. She also worked as a consultant on the planned re-installation of the Early American Wing at the Philadelphia Museum of Art (PMA). Her book "British Atlantic World" won the Library Company of Philadelphia's Biennial Best Book Award (inaugural winner, fall 2018). She was also awarded a Barra Sabbatical Postdoctoral Fellowship at the McNeil Center for Early American Studies at the University of Pennsylvania, where she is currently on research leave.

Anishanslin was delighted to teach Colonial American portraiture to upper-level art history majors and grad students for the Department of History. The class consisted of students from art history, history and the Winterthur Program in American Material Culture (WPAMC). The students were able to visit colonial collections at Winterthur, the Philadelphia Museum of Art and the Pennsylvania Academy of the Fine Arts (PAFA). While at PAFA, Anna O. Marley, UD alumna and art history Ph.D., guided students through the investigation of "mystery paintings."

After a spring sabbatical working on new research in 2019, Professor **Wendy Bellion** is happy to be back in the classroom this year. She is delighted to announce the publication of her new book "Iconoclasm in New York: Revolution to Reenactment" (Penn State University Press), which explores paintings, prints and civic performances that represented acts of destruction as origin stories for the United States. Bellion has begun an appointment as Co-Director of UD's Center for Material Culture Studies, and she remains busy beyond campus, too. Delaware Governor John Carney recently appointed Bellion to the Board of Trustees of the Biggs Museum of American Art, where she is chairing the museum's Collections Committee. She was also elected to the Executive Board of Historians of Eighteenth-Century Art and Architecture (HECAA), and she continues

to serve on editorial boards for Bloomsbury Academic, *Winterthur Portfolio* and the University of Delaware Press. This year, Bellion looks forward to delivering the Sidney Leon Jacob Lecture at Rutgers University and to a week leading lectures and classes at the Courtauld Institute of Art as part of the Department's partnership with the Courtauld's Centre for American Art. New publication projects include an article on neoclassical sculpture and slavery in colonial Charleston (*European Journal of American Studies*), an essay on learning to see art from deep within the archive (*Elusive Archives*, UD Press) and a new book project on the visual culture of theater in the early United States ("Pictures Onstage"). In her free time, she attempts to hit tennis balls over pesky nets and indulge in quiet yoga studios.



Professor Wendy Bellion attends the 2018 "HECAA at 25" conference of the Historians of Eighteenth-Century Art and Architecture. (L-R) Alumna Dr. Amy Torbert (curator, St. Louis Art Museum), Ph.D. student Michael Hartman, Professor Jennifer Van Horn, alumna Dr. Kristel Smentek (professor, MIT) and Professor Wendy Bellion. (Photo courtesy of Wendy Bellion)

Professor **Mónica Domínguez Torres** continues to work hard on her book "Pearls for the Crown: European Courtly Art and the Atlantic Pearl Trade, 1498-1728" during sabbatical leave over the 2019-20 academic year. She received a six-month residential scholar grant from the Getty Research Institute in Los Angeles to complete her manuscript during the 2019-20 Scholars Program devoted to the theme Art and Ecology. In addition, she will also spend two months in residence at the Bard Graduate Center in New York City during spring 2020.

In 2018, her essay "Nel piu ricco paese del Mondo: Cubagua Island as an Epicenter of the Early Atlantic Trade" appeared in the volume "Circulación: Movement of Ideas, Art and People in Spanish America," published by the Frederick & Jan Mayer Center at the Denver Art Museum. She presented the papers "La Industria Perlífera Americana y la Transformación del Conocimiento Europeo," at the 56th International Congress of Americanists in Salamanca, Spain (July 2018); "Pearls for the King: Philip II and the New World Pearl Industry," at the symposium "Picture Ecology: Art and Ecocriticism in Planetary Perspective" at the Princeton University Art Museum (November 2018); and "Between Redemption and Damnation: Philip II's Pearls," at the College Art Association Annual Conference in New York City (February 2019). She also conducted primary research at a number of Spanish archives, libraries and museums over the summer as the recipient of the Renaissance Society of America/Samuel H. Kress Mid-Career Fellowship.



University of Salamanca. (Photo courtesy of Mónica Domínguez Torres)

Professor **Denva Gallant** has given several invited lectures on her current book project, "Into the Desert: Illustrating the 'Vitae patrum' (New York, Pierpont Morgan Library, MS. M.626)," a monographic study on one of the most extensively illuminated manuscripts of the Italian Trecento. In April, she was one of the Comini lecturers at Southern Methodist University and delivered a lecture on her current book project at the Index Workshops in Medieval Art at Princeton University. In May 2019, she organized and spoke on a session titled "In Search of the Desert: New Observations on the Late-Medieval Revival of

the Eremitic Life." In November of this year, she will present a paper entitled "Morgan MS. M.626: Focus, Attention, and the Eremitic Ideal" at the Yale Medieval-Renaissance Forum. This paper is the subject of an article she is currently writing.

Professor **Jason Hill** completed several essays and articles this past year. His essay, "LIFE's Time," on the tricky race with the clock run by photojournalists and their editors at the weekly news magazine LIFE, will appear in the catalogue for the spring 2020 exhibition "The Power of LIFE: LIFE Magazine and American Photography, 1936-1972," co-organized by Katherine Bussard and Kristen Gresh of the Princeton University Art Museum and the Museum of Fine Arts, Boston, respectively. His essay, "Weegee, Standing By," was published in "Street Photography Reframed," a special issue of the open-access online journal *Arts*, edited by Stephanie Schwartz. This essay considers, among other infrastructural entanglements, the role of the then novel technology of police radio in Weegee's work as a press photographer in New York in the 1940s. Another look at midcentury American news photography, this time in its connection with the art world, "An Exact Instant in the History of the Modern," is forthcoming in "Modern in the Making: MoMA and the Modern Experiment," Sandra Zalman and Austin Porter, eds. (London: Bloomsbury, 2019). Hill presented new research at a number of conferences. In June 2019, he presented "Paper Routes," on the newspaper delivery truck and the newsstand as key modes of photographic circulation, at "The Business of Photography" at De Montfort University's Photographic History Research Center in Leicester, England. In March 2019, he presented a paper entitled "Booked," on a controversy involving Leonard Freed's 1980 photobook *Police Work*, at "The British, American, and French Photobook: Commitment, Memory, Materiality, and the Art Market (1900-2019)," held at Maison Française, Oxford. Hill continues laying the groundwork for a new book project addressing the dynamics of photography, policing and the definition of crime in the 20th-century United States. Lately, this has led to a deep-dive into the photo "morgue" of the defunct Philadelphia Bulletin, housed at

Temple University. This research informed much of his teaching this past year, which included the graduate seminar “Photography and Crime,” and the undergraduate seminar, “The Arts of Crime and Punishment in the United States.” Hill continues his service to the department as Associate Chair and to the discipline as Field Editor for Photography at *caa.reviews*.

Professor **Jessica Horton** was pleased to direct the Curatorial Track Ph.D. program during 2018-19. In addition to her global contemporary art and Native North American art undergraduate surveys, she co-taught an experimental graduate seminar called “Diplomatic Things: Art and Architecture in Global Contexts” with Professor Ikem Okoye. Her essay “Performing Paint, Claiming Space: The Santa Fe Indian School Posters on Paul Coze’s Stage in Paris, 1935,” published in a special issue of *Transatlantica: Revue d’Études Américaines* devoted to “Dialoguing the American West in France” (2019), was generously supported by a Center for Material Culture Studies Faculty Research Publication Subvention. She published two additional essays, “Ecolonial Holism” in the Bully Pulpit of the journal *Panorama: Journal of the Association of Historians of American Art* (summer 2019) and “An Ecolonial Reassessment of the Indian Craze: Elbridge Ayer Burbank and Standing Bear” in the book “Ecocriticism and the Anthropocene in Nineteenth-Century Art and Visual Culture” (Routledge, 2019). A Chinese translation of her 2017 essay in *Art Journal*, “Indigenous Artists Against the Anthropocene,” was included in a special issue on “Ecological Art Practices” in the *Journal of the National Academy of Art* (2019). Horton was promoted to the rank of Associate Professor with tenure, beginning in fall 2019. She is on leave during 2019-20 after receiving a Clark Art Institute Fellowship and an Andy Warhol Foundation Book Award to work on her second book, “Earth Diplomacy: Indigenous American Art and Reciprocity, 1953-1973,” which charts the revitalization of Indigenous ecology and diplomacy through Cold War arts initiatives. She spent a portion of the summer building an earth-sheltered, solar-powered dome house on family land in California.



Professor Jessica Horton gets a rare glimpse of murals created by Diné artist Gerald Nailor, 1942-43, which depict the history of the Navajo Nation inside the Council Chambers in Window Rock, Arizona. (Photo courtesy of Jessica Horton)

In August 2019, Professor **Sandy Isenstadt** was honored to begin his term as the Department of Art History Chair. Isenstadt’s book “Electric Light: An Architectural History” was published by MIT Press in fall 2018. During 2018-19, he wrote three reviews: “Desperately Seeking a Center, in the Postwar American Suburb,” a review of “Shopping Town” by Victor Gruen (2017) and “Banking on Beauty” by Adam Arenson (2018), in the *Journal of Urban History* (summer 2019); “Modernism’s Visible Hand,” a review of Michael Osman, in the *Winterthur Portfolio* (winter 2019); and “Dieter Rams: Principled Design,” an exhibition review of the Philadelphia Museum of Art, in *W86th* (April 2019). Additionally, Isenstadt authored two articles in architectural journals. First, “Ornamental Transparency in the Modern Kitchen,” published in *Flow: Interior, Landscape and Architecture in the Era of Liquid Modernity*, Penny Sparke, Patricia Brown, Patricia Lara-Betancourt, Gini Lee and Mark Taylor, eds. (London: Bloomsbury, 2018), Pages 218-228. Second, “White Space: An Interior Monolog,” appeared in *House Tour: Views of the Unfinished Interior*, Adam Jasper, ed. (Zurich: Park Books, 2018), Pages 102-107. He is currently editing two books: “Elusive Archives: Material Culture Studies in Formation” (Newark, Del.: University of Delaware Press, forthcoming), co-edited with Martin Brückner; and “Imagined Forms: The Material Culture of Modeling,” (Minneapolis: University of Minnesota Press, forthcoming),

co-edited with Martin Brückner and Sarah Wasserman. Each of these books has an essay-length introduction co-authored by Isenstadt and Brückner.

In addition, Isenstadt presented three lectures: “Driving Through the American Night” at Cornell University in October 2018, “Matriculated Modern: The Future Was Then” at the “Campus of the Future” symposium in February 2019 and “Glass House Horror: Modernism’s Haunted Landscapes” at Bard College in April 2019. Within the 2019-20 academic year, he will present two more talks: “Immaterial Effects: Windows and Light” at George Washington University in November 2019 and “The Switch to Modernity” at the University of Hawaii in March 2020.

At the end of August 2019, Professor **Lawrence Nees** completed his term as Interim Chair and then Chair, leaving the honor and responsibility in the very capable hands of Professor Sandy Isenstadt. His service challenging and often very satisfying, he is deeply grateful to his faculty colleagues, the wonderful staff of the department—especially Business Administrator Linda Magner, without whom he would not have survived the experience—and the wonderful graduate and undergraduate students in the department. His chief regret during his time as Chair was a drastically curtailed opportunity to teach.

From 2019 to 2020, he will be on research leave, but looks forward to returning to full-time teaching in fall 2020. During his leave, he is finishing final revisions on his book “Frankish Manuscripts 7th-10th Centuries,” to appear in the series “Manuscripts Illuminated in France,” published by Harvey Miller Ltd. and Brepols. This series is a detailed catalogue of 100 manuscripts, with introductory essays, publication envisaged for 2020. He plans to revise his book manuscript “Illuminating the Word: On the Beginnings of Medieval Book Decoration,” completed before his term as Chair, for submission to the publisher in spring 2020.

Since the last issue of *Insight*, he published four articles: “Networks or Schools? Production of Illuminated Manuscripts and Ivories During the Reign of Charlemagne,” in “Charlemagne:

les Temps, les Espaces, les Hommes, Haut Moyen Âge” (Turnhout: Brepols, 2018), Pages 385-407, Rolf Grosse and Michel Sot, eds.; “From Ancient to Medieval Books: On Reading and Illuminating Manuscripts in the Seventh Century,” in “Books and Readers in the Pre-Modern World: Essays in Honor of Harry Gamble” (Atlanta: SBL Press, 2018), Pages 69-98, Karl Shuve, ed.; “Design, Default or Defect in Some Perplexing Represented Books,” in “Imago Libri. Les Représentations Carolingiennes du Livre” (Turnhout: Brepols, 2018), Pages 71-78, Charlotte Denoël, Anne-Orange Poilpré, and Sumi Shimahara, eds.; and “‘Merovingian’ Illuminated Manuscripts and their Links with the Eastern Mediterranean World,” in “The Merovingian Kingdoms and the Mediterranean in the Early Middle Ages” (Cambridge: Cambridge University Press, 2019), Pages 297-317, Yitzhak Hen, Stefan Esders, Yaniv Fox and Laury Sarti, eds. He published an exhibition review—“Pleasurable Perplexity. Reflecting the Holy City” [review of Jerusalem 1000-1400: Every People Under Heaven, Exhibition at the Metropolitan Museum of Art], *Jewish Quarterly Review*, 108 (2018): 551-561—concerning an exhibition he visited with his seminar. He published two book reviews: “An Insular Odyssey. Manuscript Culture in early Christian Ireland and Beyond” (Dublin, 2017), Rachel Moss, Felicity O’Mahony and Jane Maxwell, eds., in *Cambrian Medieval Celtic Studies*, 76 (winter 2018): 114-117; and “The Lindisfarne Gospels. New Perspectives” (Brill, 2017), in *Early Medieval Europe*, 27 (2019): 307-310, Richard Gameson, ed.

Additionally, he presented lectures at three conferences: “School, Seat of Writing, and Library in the Plan of St. Gall” at “Paradigms and Personae in the Medieval World: A Symposium in Honor of Elizabeth A. R. Brown” at CUNY Graduate Center on March 16, 2018; “Antique and pseudo-Antique in Manuscripts from the time of Charlemagne” at Internationale Tagung “Die Handschriften der Hofschule Kaiser Karls des Grossen—individuelle Gestalt und europäisches Kulturerbe,” at Stadtbibliothek Trier on Oct. 11-13, 2018; and “The European Context of Manuscript Illumination in the Anglo-Saxon Kingdoms, 600-900” (keynote address) at “Manuscripts in the Anglo-Saxon Kingdoms” at the British Library on Dec. 13, 2018.

In March 2019, he and Stephen Jaeger co-organized and co-chaired a session titled “Genius and Originality in Medieval Literature and Art: The Undiscovered Artist and Poet” at the Medieval Academy of America Annual Meeting in Philadelphia. He also presented the 12th Kurt Weitzmann Endowed Lecture titled “The Princeton Garrett 6 Evangelists Revisited” in the Department of Art and Archaeology at Princeton University. He continues to serve on the Advisory Board of the Centre for the Study of Manuscript Cultures, University of Hamburg, Germany, and has begun a three-year term on the Fellows Nominating Committee of The Medieval Academy of America.

Professor **Ikem Stanley Okoye** was on sabbatical in spring 2018, and conducted research for his slavery’s landscapes project in West Africa, the United Kingdom and South Africa. The periods of archival and field research were nevertheless interspersed with invited lectures and conference presentations. He delivered a talk, “Enigmatic Mobilities/Historical Mobilities,” at the symposium “African Mobilities –This is Not a Refugee Camp Exhibition,” which was held at the Architekturmuseum, Munich in April 2018. He worked to convert the talk into a scholarly paper, which was ultimately published, under the same title, in the “Discourses” section of the exhibition website—an independent peer-reviewed online platform, experimenting with the idea of a catalogue, outliving the exhibition’s first iteration. Earlier, Okoye published an extended online review of the book “Authentically African: Arts and the Transnational Politics of Congolese Culture” by art historian Sara Van Beurden for a February release of *caa.reviews*.

In fall 2018, his leave concluded and he returned to campus. Okoye was invited by organizers of the Africa-Asia Conference to give a paper at their annual international conference, which for 2018 was titled “Africa-Asia—A New Axis of Knowledge.” For this extraordinary gathering, Okoye delivered a paper titled “Diplomatic Dances Across Transnationality: Of Art (and Architecture) in the New Globalism.” The event was held at the University of Dar es Salaam in Dar es Salaam, Tanzania. In October, Okoye gave another talk, “Circa 1912: Africa’s New

Way Architecture (NWA),” at the Bartlett School of Architecture and Planning, University College London, as part of the annual conference of the Architectural Research in Europe Network Association (ARENA). The conference was themed around architectural historiographies, which in part honored the legacy of pioneer historian of global architecture Banister Fletcher. Okoye was also asked to participate in a related keynote roundtable entitled “The Objects of Architectural History,” which was part of a public event held at the Royal Institute of British Architects. In this venue, Okoye contributed a short spoken commentary on “Histories of Architecture and Urbanism, and the Ecological—An African Perspective.”

In spring 2019, Okoye was honored to receive a short term grant from the Canadian Centre for Architecture (CCA, Montreal), an advanced study center for world architecture—the only one of its kind in the world. The short term grant supported his return to research on modern architecture in Africa. Awarded to only 16 among 90 applicants from across the globe, Okoye undertook a brief period of research, resulting in a paper and an embedded proposal for a wider project. Last May, Okoye delivered the paper under the title “Where Was Modernism” at a series of workshops held over three days at the Ethiopian Institute of Architecture, Building Design and City Development (EiABC), Addis Ababa University, Ethiopia.

Professor **Lauren Hackworth Petersen** continues to serve as the Interim Associate Dean for the Humanities. Last October brought her to the Bay of Naples (Cumae), Italy, where she presented a paper, “Pompeian Women and the Making of a Material History,” at Symposium Campanum, “Women on the Bay of Naples: Recent Research” conference. The conference conveners organized a wonderful glass bottom boat tour to show participants the sunken ruins of ancient Roman villas, along with a visit to the local museum at Baiae filled with sculptural treasures. This past March, Petersen once again joined delegates from Delaware to advocate for the humanities and for NEH funding on Capitol Hill, which is always a rewarding experience.



Professor Lauren Hackworth Petersen enjoys a glass bottom boat tour of the sunken ruins of ancient Roman villas. (Photo courtesy of Lauren Hackworth Petersen)

In 2018, Professor **Vimalin Rujivacharakul** was awarded the three-year Visiting Professorship at Tsinghua University’s School of Architecture, a post which she is holding in tandem with her position at the University of Delaware. The award ceremony was held in Beijing at Tsinghua University in May 2018, during which she also gave an inaugural lecture of her visiting professorship, “The Other Origin,” detailing ways in which Chinese architecture as a concept was developed as a foil for the emergence of European architectural history as a field of inquiry. In November of the same year, she gave the first seminar sequence at Tsinghua as part of her duty as Tsinghua’s visiting professor. The seminar sequence, “Orientalism and Vernacular Architecture,” examined the ways in which the subject of vernacular architecture emerged alongside that of modern architecture in the 20th century. The sequence consisted of eight seminar classes in total and together they mapped the growth of the idea and variations in design definitions of “vernacular architecture” in China and Japan for a period of 180 years, starting with late 19th-century Sinologists and European architects, the Bauhaus obsessions with things in the East, Walter Gropius’ connection with Kenzo Tange, and Le Corbusier’s French Orientalist interpretations of French colonies, before concluding with late 20th-century Chinese and Japanese architects’ re-interpretations of European-American interpretations of

architecture in China and Japan. Her next seminar sequence will take place in December of 2019. This seminar sequence will be part of a symposium and workshop on vernacular heritage and contemporary architectural design in China. She is excitedly looking forward to this upcoming event and the next steps of her collaborative projects with Tsinghua colleagues.

At the invitation of the European Studies Group at the University of Iowa, **Janis Tomlinson** lectured on “Goya: The War Years 1808-1814” on March 26, 2019. Her article, “Amistades y tiempo en la vida de Goya,” was published in “El tiempo y el arte: Reflexiones sobre el gusto” (Zaragoza: Instituto Fernando el Católico, 2018), Pages 87-98, Alberto Castán, Concha Lomba and María Pilar Poblador, eds. Tomlinson also co-authored, with Ronna Hertzano and Philip A. Mackowiak, “Goya’s Lost Hearing: A Twenty-First Century Perspective on its Cause, Effects and Possible Treatment” printed in *The American Journal of Medical Sciences*, 357 (2019): 275-279. Her biography, “Goya: A Portrait of the Artist,” is in press (Princeton University Press, fall 2020). Her review of “Spanish Books in the Europe of the Enlightenment” (Paris and London) by Nicolás Bas Martín, Andy Birch trans., appeared in *Dieciocho* (Leiden and Boston: Brill, 2018), 42.2 (fall 2019): 425-427. As Director of Special Collections and Museums, she developed an integrated Collections Management Policy, in consultation with the Conservation Center for Art and Historic Artifacts, approved by the Library Executive Council in July 2019.

Professor **Jennifer Van Horn** spent the past year as the William C. Seitz Senior Fellow at the Center for Advanced Study in the Visual Arts (CASVA), at the National Gallery of Art. She has been writing her second book, “Resisting the Art of Enslavement: Slavery and Portraiture in American Art, 1720-1890.” Van Horn’s article “‘The Dark Iconoclast’: African Americans’ Artistic Resistance in the Civil War,” published in *The Art Bulletin* in 2017, received the National Portrait Gallery’s inaugural Director’s Essay Prize, a biennial award for leading research by an emerging scholar in American portraiture. She published two essays in collected volumes

this year. The first article, “‘Painting’ Faces and ‘Dressing’ Tables: Concealment in Early Southern Dressing Furniture,” was published in “A Material World: Culture, Society, and the Life of Things in Early Anglo-America.” The second article, “Prince Demah and the Profession of Portrait Painting,” was included in “Beyond the Face: New Perspectives on Portraiture,” a volume from the National Portrait Gallery, Smithsonian.

Van Horn gave talks at the Huntington Library and Art Museum, the Wellcome Collection (London), Sully Historic Site, the Old Barracks Museum and the National Portrait Gallery. She presented research from her forthcoming book at the Maryland Institute College of Art (MICA) and the National Museum of American History. This spring, Van Horn convened a workshop entitled “Race and Representation in the Atlantic World” at Winterthur Museum, which brought together seven art historians working on representations of African Diaspora subjects in different geographic areas to discuss pre-circulated papers and to participate in a public roundtable. She is also the guest editor for a special issue of *Winterthur Portfolio*, “Enslavement and Material Culture,” with editor Catharine Dann Roeber. A call for papers went out in February.



Professor Jennifer Van Horn presents her award-winning article at the National Portrait Gallery. (Photo by Duma Photography)

Professor **Margaret Werth** was on leave in fall 2018 and continued work on her book on Manet in the 1870s. She delivered a talk on “Manet’s Hamlets” at the Nineteenth-Century French Studies Colloquium in Manhattan Beach, California in October 2018, and was able to sit in on

the presentations of her advisees, Galina Olmsted and Jordan Hillman, who were also presenting at the conference. She presented another talk on Manet in spring, “Painting What Cannot be Seen: Invisibility in the Realist Art of Manet,” in a session on the eidetic image at the Association of Art Historians, in Brighton, U.K. In February 2019, her article “Mallarmé and Impressionism in 1876” was published in *nonsite*, an online journal, in a special issue on the 19th century. In spring 2019, she taught a graduate seminar on “Performance in the Nineteenth Century” that stretched from pantomime and street performers to dramatic theatre, opera, orchestral music, masquerade and the masked ball, and acrobats and cabaret performers.



Professor Margaret Werth and her advisees, Jordan Hillman and Galina Olmsted, attend the Nineteenth-Century French Studies Colloquium. (Photo courtesy of Margaret Werth)

Undergraduate Student News

Building the Foundation for a Museum Career

Olivia Mann interns at the Frick Collection

By Olivia Mann, Class of 2019

I spent summer 2018 as the Ayesha Bulchandani Undergraduate Education Intern at the Frick Collection in New York City. During my internship, I prepared and delivered two gallery talks: “A Home for Art” and “Closer Look.” The latter lecture discussed an object of choice from the Frick’s permanent collection. For “Closer Look,” I selected “Miss Mary Edwards,” a 1742 portrait by British artist William Hogarth. This talk was broadcast live through the Frick’s Facebook page on June 27.

Preparation for my talks required hours of poring over art history books and exhibition catalogs in the Frick Art Reference Library (FARL). I worked through several drafts of my talks with Education Assistant Rachel Himes and Associate Museum Educator for Academic Programs Caitlin Henningsen. The portrait “Miss Mary Edwards” upset widely held beliefs in 18th-century Britain about a women’s place in the world. At the time, the status quo was that men—fathers of daughters or husbands of wives—commissioned portraits of women. Portraiture was a means to

commemorate milestones in womanhood, such as marriage or giving birth. In stark contrast, the portrait “Miss Mary Edwards,” which was commissioned by Mary Edwards herself and features the accouterments of white male power, represents female agency. Through this artwork, I found a way to incorporate the Frick Collection’s permanent collection into contemporary discussions about women’s rights. For “A Home for Art,” I negotiated between Henry Clay Frick’s identity as a ruthless tycoon whose opposition to labor unions precipitated the Homestead Strike of 1892 and a philanthropist who brought the Frick Collection into existence.

This kind of negotiation was facilitated by the Museum Education Reading Group. The Museum Education Reading Group—curated and guided by Education—met once a week to discuss “institutional critique,” including issues around gallery dialogues, visual thinking strategies and decolonizing museums. Last, I worked with the Summer Institute for High School Students. The Summer Institute drew

Undergraduate Degrees Awarded | 2019

Bachelor of Arts

Vivien Lafcadia Barnett
Courtney Rose Depasquale
Isabella Ho
Olivia Mann
Kelly Annette Maurer
Annalivia McCarthy
Darianne Navarro
Raychelle Anne Osnato
Hannah Marie Rosato

Minor

Kristie Jo Beyer
Annabelle Ruth F. Camp
Rachel Dunscomb
Hannah Carmean Geyer
Gavin Lee Jefferson
Amanda Joy Kielhorn
Emily Victoria Kline
Sara E. Kuzmenka

Tara McKenna
Sofia Catarina Romero
Amanda Paige Schain
Kendall Layne Small
Nathan Widom



Olivia Mann discusses “Miss Mary Edwards” at the Frick Collection. (Photo courtesy of Olivia Mann)

on the special exhibition “Canova’s George Washington” and the Frick Collection’s celebrated portrait holdings, and engaged with the visual language of memorialization. Professor Wendy Bellion’s “Iconoclasm” seminar’s field trip focusing on the Mayoral Advisory Commission on City Art, Monuments and Markers proved invaluable throughout the summer. At the Samuel H. Kress Lecture in Museum Education, I even met President of the Ford Foundation Darren Walker, who co-chaired the Mayoral Advisory Commission on City Art, Monuments and Markers.

I have always believed that being a museum educator is not without civic responsibility. Authentically engaging with the Frick Collection by going public and critically negotiating Henry Clay Frick’s past in 2018 has only strengthened this conviction; museum education has a civic purpose. Having held a summer 2017 internship in Major Gifts at the Whitney Museum of American Art, I became reaffirmed of my passion for museum education as an Ayesha Bulchandani Undergraduate

Education Intern at the Frick Collection. With Rika Burnham, co-author of the groundbreaking book “Teaching in the Art Museum: Interpretation as Experience,” at the helm of Education, the Frick Collection truly operates as an arena for engaged pedagogical exploration. The institution is like an evolving laboratory for museum education. With Education at the Frick Collection’s emphasis on the concept of narrative in European paintings and decorative arts, being an Ayesha Bulchandani Undergraduate Education Intern has afforded me the building blocks for becoming the kind of museum educator I aspire to be in the future.

One of the highlights of my time at the Frick Collection was going bowling in Henry Clay Frick’s bowling alley. Finished in 1916, Henry Clay Frick’s bowling alley has elegant wooden lane beds, a gravity-powered ball return and heirloom balls, which curiously have two holes instead of the typical three. As I am sure my co-interns—Isabelle Fernandez (Hunter College), Habiba Hopson (Occidental College) and Jenn Tham (Bryn Mawr College)—will attest, bowling in an authentic early 20th-century bowling alley is a great bonding opportunity.

Neither a name nor a New York art museum has meant so much to me, because neither a name nor a New York art museum has opened up so much to me; the life-changing generosity of Ayesha Bulchandani—the Frick Collection trustee who financed my internship—opened up the warmth of Education at the Frick Collection to me.



José Antonio Ramírez, Nuestra Señora La Reina de Los Angeles, 1822. (Photo courtesy of Lauren Lee)

Reconstructing the Past

Annabelle Camp’s research keeps Native net making alive

By Annabelle Camp, Class of 2019

For her senior thesis, Annabelle (Fichtner) Camp collaborated with the Lenape Tribe of Delaware to study Native Mid-Atlantic fishing net construction. The Lenape Tribe is one of two recognized tribes within the state of Delaware. Having only gained state recognition in 2015, the group is actively working to regain the lifeways of their ancestors that have been lost in the aftermath of colonization. Camp’s collaborative research was inspired by the last known Lenape net maker, Clem Carney, whose work was collected by anthropologists in the early 1900s, but since forgotten. The project was completed in collaboration with the tribe from initial proposal onward and included three main stages. First, the construction and materiality of fishing nets from Native Mid-Atlantic groups were examined at both the National Museum of the American Indian and the American Museum of Natural History. A Lenape delegation was also organized to view the materials. Analysis included identification of bast fibers, cordage twist and diameter, and the identification of historic repairs and preservatives. The data was then compiled into systematic examination forms and accompanied by an inventory of Native Mid-Atlantic nets and associated tools from institutions throughout North America. The findings were then shared



Annabelle Camp examines a net at the American Museum of Natural History. (Photo courtesy of Annabelle Camp)

through numerous public and tribal forums, as well as net-making workshops held at the Biggs Museum of American Art in Dover, Delaware.

Through these events and a range of media posts and articles, at least 6,000 people learned about this collaboration between the humanities and an Indigenous community. The project served as a model for tribe-driven research and has prompted subsequent collaborations. It also has fostered a greater respect and interest in the work of Clem Carney and the material culture of Native Mid-Atlantic groups as a whole. Camp is continuing to collaborate with the Lenape and study textiles as a Masters student in the Winterthur/University of Delaware Program in Art Conservation. The Lenape tribe is interested in collaborating with other students on arts-related research. If you are interested, please contact friendsoflenapeeverywhere@gmail.com.

◀ Research Spotlight

Lauren Lee, a senior art history and anthropology double major and Summer Fellow, traveled to Los Angeles, California this past summer to begin her senior thesis research. Lee’s thesis focuses on the oldest church in Los Angeles, Nuestra Señora La Reina de Los Angeles (Our Lady Queen of the Angels), and how its relationship with the Latinx community of the greater city has defined the form and function of the architecture seen from its inception to now.

The Graduate Mentoring Program Turns Four

Graduate students continue to support undergraduate peers

By Rachael Vause, Ph.D. student

The Graduate Mentoring Program for Undergraduates was initiated in 2016 by doctoral candidate Alba Campo Rosillo to strengthen the interaction between graduate and undergraduate students in art history and related disciplines. Historically, the program has offered one-on-one mentoring between graduate and undergraduate students, information sessions and workshops to address the process of entering and succeeding in graduate school, and a career event that highlights the various opportunities and possibilities for those graduating with an advanced art history degree. Highlights from the 2018-19 academic year included the autumn Writing and Research Workshop and the spring “Career Paths in Art History” event. The workshop, organized by Jordan Hillman and Dorothy Fisher, was not only successful in the fall semester, but continues to aid students through an informational Google document still circulating among undergraduates. The career event, organized by Mentoring Chair Rachael Vause, showcased speakers whose paths varied in length and direction to their final destinations. The candid testimonials of each speaker demonstrated how non-arts-related beginnings—degrees ranging from visual art to literature to Asian studies—can still end in art history-related careers. Paths can also branch off into non-academic careers, sometimes veering off for a few years, or sometimes away from art history altogether. Most importantly, the speakers impressed the value of each leg of the journey and sought to dispel the stigma of leaving academia as “failure.”



Mentoring Chair Rachael Vause (L) with Art History Club Co-Presidents Kimberly Ortega and Bianca Thiruchittampalam (L-R). (Photo courtesy of Rachael Vause)

Although this amazing event was sadly not recorded, a transcript is available upon request. The Mentoring Program is currently working to set up a public repository for information and resources included in our workshops and events.

As the Mentoring Program enters its fourth year, the program will be working more intimately with the Art History Club. The club, comprised of undergraduate art history majors and interested non-majors, hosts activities including viewings of biographical films about artists, discussions with faculty members and bus trips to local museums. This year, Mentoring Chair Rachael Vause and club Co-Presidents Kimberly Ortega and Bianca Thiruchittampalam plan to combine the resources of both programs to host events that cater specifically to the interests and needs of undergraduates. For graduate mentor profiles and other information on the Mentoring Program please visit www.arthistory.udel.edu/undergraduate/advising or email arthmentoringprogram@gmail.com.

Abroad in Rome

Adrianna Nelson studies at John Cabot University

By Adrianna Nelson, Undergraduate student

In spring 2019, I had the opportunity to travel to Rome, Italy and study at John Cabot University for the semester. The experience was even more amazing than I had imagined. After studying numerous European artworks in textbooks and slideshows throughout my college career, I felt overjoyed when I saw those same remarkable works of art in person.

Rome is a city filled with such life, but also so much history. On my second day in Rome, I toured the Church of St. Ignatius of Loyola. Absolutely taken aback, I gasped and tears came to my eyes as I looked at the illusionistic ceiling frescos and magnificent golden ornamentation. I also enjoyed walking into the Piazza Navona to see Bernini’s sculptures many times. The ability to visit one of my favorite artist’s works whenever I wished felt incredible. Eager to soak up all of the knowledge and in-person experience that Rome has to offer, I spent my four and a half months abroad viewing all of the art I possibly could.

Throughout the semester, I also traveled outside of the city. Unlike most study-abroad students, I selected my weekend trips based on the museums I wanted to visit. I traveled to Greece, Amsterdam, Paris, Germany and throughout Italy to see artworks I never imagined seeing in

person. I now firmly believe that viewing a slide is no substitute for seeing an object in real life!

Traveling to Italy and beyond reaffirmed that art is my passion and what I want to pursue for the rest of my life. As I further my art history career, I hope to have the opportunity to revisit Rome and possibly make the city my home.



Adrianna Nelson visits the Fountain of Four Rivers by Bernini. (Photo courtesy of Adrianna Nelson)

Undergraduate Departmental Awards

Trudy H. Vinson Memorial Scholarship

Awarded to outstanding juniors in the Department of Art History

Catherine Eleanor Canning
Lauren Lee

Adrianna N. Nelson
Rachel Townsend

Art History Faculty Award for Academic Excellence

Awarded to an outstanding senior in the Department of Art History

Olivia Brooke Mann



Top left: Art history major Olivia Mann. (Photo courtesy of Mónica Domínguez Torres)

Top right: (L-R) Art history majors Alexandra Ashman, Courtney Depasquale, Isabella Ho, Kelly Maurer, Arielle Mobley and Hannah Rosato. (Photo courtesy of Mónica Domínguez Torres)

Center left: Master's graduates Rebecah Swerdlow, Michelle Dao and Carolanne Deal. (Photo courtesy of Mónica Domínguez Torres)

Center right: Caitlin Hutchison (Ph.D. '19) with her parents. (Photo courtesy of Caitlin Hutchison)

Bottom left: (L-R) Michele L. Frederick (Ph.D. '19), Professor H. Perry Chapman, Caitlin Hutchison (Ph.D. '19), Professor Lawrence Nees, Jeffrey Richmond-Moll (Ph.D. '19) and Professor Wendy Bellion at the doctoral hooding ceremony. (Photo courtesy of Wendy Bellion)

Graduate Student News

Watercolors Up-close

Alba Campo Rosillo participates in Whistler's Watercolors workshop

By Alba Campo Rosillo, Ph.D. student

Within the project of creating a digital database comprising all of the watercolors made by American artist James Abbott McNeill Whistler (1834-1903) owned by the Arthur M. Sackler Gallery and Freer Gallery of Art, the staff of the project designed a pedagogic component funded by a National Endowment for the Humanities (NEH) grant. I was selected as a participant of the three-day workshop led by former Curator of American Art Lee Glazer, Paper and Photographs Conservator Emily Klayman Jacobson and Senior Scientist Blythe McCarthy. This dream team of professionals helped the workshop participants understand and apply technical art history to the study of the watercolors.

Besides learning how to observe and handle works on paper, the other participants and I discovered the different ways in which watercolors can age. Watercolors can develop mold, showing a distorted white surface. They can also fade, becoming paler or even invisible. Aging can impact the way individuals perceive the work of an artist. This statement holds true for Whistler's art, where some watercolors

had surely brighter and more shocking color combinations, such as emerald green and purple, than originally believed.

The findings of each participant resulting from the workshop will be published as individual entries for the upcoming digital catalogue of Whistler's watercolors.



Alba Campo Rosillo studies a watercolor by Whistler during the Freer and Sackler Galleries workshop. (Photo courtesy of Alba Campo Rosillo)

Graduate Degrees Awarded | 2019

Doctorate in Art History

Michele L. Frederick
Caitlin M. Hutchison
Jeffrey Gray Richmond-Moll

Master of Arts for Museum Professionals

Michelle Vu Dao
Carolanne Deborah Deal

Master of Arts in Art History

Zoë Amanda Colón
Dorothy L. Fisher
Julia Rose Katz
Rebecah Z. Swerdlow

Blue Hens in the Midwest

Graduate students participate in the 2019 Midwest Art History Society conference

By Liz Simmons, Ph.D. student

In spring 2019, 200 art historians from around the country descended upon Cincinnati for the annual conference of the Midwest Art History Society, and many University of Delaware students and alumnae participated. Organized by site co-chair Julie Aronson (Ph.D. 1995), Curator of American Paintings, Sculpture and Drawings at the Cincinnati Art Museum (CAM), the conference featured three days of paper sessions, roundtable discussions, gallery talks, museum tours and much collegial conversation.

On March 21 and 22, CAM held sessions, which featured reevaluations of current practices, exploring the intersection of art and crucial social issues. Keynote speaker S. Hollis Clayson, Bergen Evans Professor in the Humanities at Northwestern University, presented her lecture “Is Paris Still the Capital of the Nineteenth Century?” in conjunction with CAM’s exhibition “Paris 1900: City of Entertainment.” The Contemporary Arts Center hosted a reception with an overview of its building designed by renowned architect Zaha Hadid. Behind-the-scenes tours of the newly renovated Union Terminal—an iconic Art Deco train station now home to the Cincinnati Museum Center—were a highlight for many conference attendees who traversed the formal dining rooms, passenger lounges, newsreel room and catwalk in the huge rotunda. The Taft Museum of Art housed the conference on March 23, its staff providing tours between sessions. Built in 1820, the Taft Museum of Art is not only home to some of Cincinnati’s founding arts patrons, but also displays European and American master paintings, Chinese porcelains and European decorative arts, as well as luminous landscape murals by African American painter Robert S. Duncanson dating from before the Civil War.

Blue Hens were involved throughout the



(L-R) Liz Simmons, Karli Wurzelbacher, Galina Olmsted, Julie Aronson, Amy Torbert (Ph.D. 2017) and Zoë Colón. (Photo courtesy of Liz Simmons)

conference, from planning to participating. Of the presenters, Julie Aronson gave a tour of her exhibition “Art Academy of Cincinnati at 150: A Celebration in Drawings and Prints.” Additionally, Galina Olmsted (Ph.D. candidate) addressed “Gustave Caillebotte’s Large-Scale Paintings, 1877-1884.” I, Liz Simmons, (Ph.D. candidate) gave a presentation entitled “Utility or Virtuosity? Problems of Function Versus Style in Volterra’s Preparatory Drawings.” Zoë Colón (Ph.D. student) spoke about “Rethinking Human-Animal Relations through Inuit Graphic Arts.” Finally, Karli Wurzelbacher (Ph.D. 2018) lectured on “Hothouse Modernity: Joseph Stella at the New York Botanical Garden.”

As Program Coordinator for the conference, I also managed the schedule, determining the makeup of each day’s program and slotting 140 presenters into thirty sessions, taking into account individual conflicts and potential audience overlap. Learning the details of how a large conference functioned was eye-opening! I am proud to have been a part of the event and I am grateful to have connected with so many colleagues and caught up with friends.

Shining Light on the “Dark Ages”

Rachael Vause educates the public about medieval England

By Rachael Vause, Ph.D. student

Passionate about teaching, I presented my dissertation research to various groups within the community throughout the year. First, I proposed a talk on my research, which explores the bodily relationship between jewelry and wearer in early medieval England, to Nerd Nite Philly. Held monthly at Frankford Hall in Philadelphia, Nerd Nite Philly describes itself as a “lecture event that strives for an inebriated, salacious, yet deeply academic vibe.” On March 6, 2019, I introduced attendees to the Anglo-Saxon people of early medieval England in a talk titled “Handling the Family Jewels in the Early Middle Ages.” When polled, most audience members volunteered “the Dark Ages” or “plague” as words to describe the medieval period. Through the familiar object of jewelry, I attempted to pull the era out of the shadows, revealing a brighter and more complex age, full of the exchange of ideas and glittering products of artistic invention. The talk was well-received with numerous questions and comments from the audience, and I was invited to speak at future sessions.



Vause speaks at Nerd Nite Philly. (Photo courtesy of Rachael Vause)

On May 8, 2019, I conducted a similar lecture on my research at the Osher Lifelong Learning Institute (OLLI) at the University of Delaware. OLLI, located in Wilmington, is an academic cooperative for adults 50 years of age and older

who enjoy learning, teaching, conversation and travel. “Making the Dark Ages a Little Brighter: Using Objects to Touch the Medieval” sparked vigorous discussion among the lifelong learners. Following the talk, OLLI instructor Michael Kramer wrote to me, “I think we were all impressed by your presentation. You gave it with such ease and without notes and demonstrated your expertise on the topic...You will make a great teacher.”



Vause examines a medieval cross pendant during summer dissertation research. (Photo courtesy of Rachael Vause)

On July 2, 2019, I presented “A Sumptuous Defense: Amuletic Jewelry from Islamic Caesarea,” at the International Medieval Congress (IMC) at the University of Leeds. My lecture discussed amulets and other power objects’ co-existence with, and eventual replacement by, Christian crosses. The IMC is the largest academic gathering of medieval scholars in Europe, featuring over 2,000 paper presentations and approximately 3,000 attendees from various countries around the globe. Following my conference presentation, I was invited to contribute an essay for publication in an edited volume. The multi-authored work will be published by Brill in the winter of 2020.

This year, I was also honored to receive the Anna R. and Robert T. Silver Award, which honors the parents of Susan Silver, for demonstrating an exceptional commitment to and talent for teaching.

“The Darkroom in the Digital Age”

An exhibition featuring the work of five local photographers

By Danielle Canter, Ph.D. student

This past year, fellow doctoral student Meghan Angelos and I had the opportunity to curate an exhibition of contemporary photography in Recitation Hall Gallery. A result of interdepartmental collaboration between the Department of Art History and Department of Art & Design, this exhibit was the third annual exhibition curated by graduate students in this space. On view from January through February 2019, “The Darkroom in the Digital Age” featured five local artists whose work engages with historical photographic processes.

The exhibition offered visitors from the university community a greater understanding of the history of photography and the innovative practices of contemporary artists. In each of their projects, Justyna Badach, Andrew S. Bale, Jon Cox, Martha Madigan and Joshua Meier revisit forms of photography that originated in the 19th century, including daguerreotype, cyanotype and gum printing. These more labor-intensive methods of image making not only create distinctive visual effects, but also resonate with each artist’s subject matter.

A reception celebrating the exhibition in February included a talk by Philadelphia-based artist Justyna Badach. Badach gave a captivating talk about her series “Land of Epic Battles,” which is comprised of single frames pulled from ISIS recruitment videos. Her distinctive works are made by modifying a 19th-century gum printing technique to use gunpowder rather than pigment to color the prints.

We are grateful to the Department Art & Design, Department of Art History and Department of Art Conservation, as well as the Center for Material Culture Studies, whose generous support made this exhibition and programming possible.

Top: “The Darkroom in the Digital Age” exhibition. (Photo courtesy of Meghan Angelos)

Bottom: (L-R) Danielle Canter and Meghan Angelos at “The Darkroom in the Digital Age” exhibition. (Photo by Cory Budden)



Graduate Student Awards

Meghan Angelos

Directors’ Scholarship, Rare Book School, summer 2019
University Graduate Scholars Award, University of Delaware, 2018–19

Christine Bachman

Graduate Student Research Travel Grant, College of Arts and Sciences, University of Delaware, 2018
Graduate Student Research Presentation Award, Center for Material Culture Studies, University of Delaware, 2018
Bursary, International Medieval Congress, University of Leeds, 2018

Alba Campo Rosillo

Anna R. and Robert T. Silver Teaching Award, University of Delaware, 2019
Collection-Based Research Grant, Office of Graduate and Professional Education, University of Delaware, 2019
Global Dissertation Development Grant, Department of Art History, University of Delaware, 2019
University Doctoral Fellowship, University of Delaware, 2019 (declined)
Friends of Rockwood Award, Center for Material Culture Studies, University of Delaware, 2018

Danielle Canter

Getty Graduate Fellowship in Prints and Drawings, Cleveland Museum of Art, summer 2019

Zoë Colón

Emerging Writer Award, *Journal for Curatorial Studies*, 2019
Graduate Research Travel Grant, Center for Material Culture Studies, University of Delaware, 2019
Walter Read Hovey Memorial Fund Graduate Fellowship, Pittsburgh Foundation, 2019

Anne Cross

University Doctoral Fellowship, University of Delaware, 2019–20
Joan and Stanford Alexander Award (for dissertations in the history of photography), 2019
Outstanding Achievement in Graduate Studies Award, Department of Art History, University of Delaware, 2019
Professional Development Award, Office of Graduate and Professional Education, University of Delaware, March 2019
Unidel Louise Roselle Collections-Based Research Award, University of Delaware, 2019
Award for Graduate Research Presentation, Center for Material Culture Studies, University of Delaware, spring 2018
Award for Graduate Research Travel, Center for Material Culture Studies, University of Delaware, fall 2018
Delaware Public Humanities Institute (DELPHI) Summer Fellowship, University of Delaware, 2018

Tiarna Doherty Goldstein

Collections-Based Seminar Grant, Center for Material Culture Studies, University of Delaware, 2019
Summer Doctoral Fellowship, Office of Graduate and Professional Education, University of Delaware, 2018

Michael Hartman

Frank L. Horton Fellowship, Museum of Early Southern Decorative Arts, Summer Institute, summer 2019

Erin Hein

University Graduate Scholars Award, University of Delaware, 2019–20
Distinguished Scholars Fellow, College of Arts and Sciences, University of Delaware, 2018–19
University Graduate Scholars Award, University of Delaware, 2018–19

Jordan Hillman

Summer Doctoral Fellowship, Office of Graduate and Professional Education, University of Delaware, 2019

International Fine Print Dealers Association Curatorial Fellowship, Baltimore Museum of Art, 2019

Caitlin Hutchison

Sewell C. Biggs Dissertation Fellowship in Art History, 2018-19

Award for Graduate Research Travel, Center for Material Culture Studies, 2018

Outstanding Achievement in Graduate Studies Award, Department of Art History, University of Delaware, 2018

Craig Lee

University Dissertation Fellowship, University of Delaware, 2018-19

Kiersten Mounce

Professional Development Grant, Office of Graduate and Professional Education, University of Delaware, 2019

Competitive 2018 Graduate Student Travel Grant, College of Arts and Sciences, University of Delaware, 2018

University Doctoral Fellowship, Office of Graduate and Professional Education, University of Delaware, 2018

Kristen Nassif

Delaware Public Humanities Institute (DELPHI), Center for Material Culture Studies, University of Delaware, 2019

Global Dissertation Development Grant, Department of Art History, University of Delaware, 2019

Jeffrey Richmond-Moll

Henry Luce Foundation/American Council of Learned Societies Dissertation Fellowship in American Art, 2018-19

University Dissertation Fellowship, Office of Graduate and Professional Education, University of Delaware, 2018-19 (declined)

Short-Term Research Fellowship, Winterthur Museum, Garden and Library, 2018
Harvey Fellowship, Mustard Seed Foundation, 2017-19

Galina Olmsted

University Dissertation Fellowship, 2018-19
CCL/Mellon Foundation Seminar in Curatorial Practice, 2018

Graduate Research Travel Award, Center for Material Culture Studies, 2018

Summer Doctoral Award, Office of Graduate and Professional Education, 2018

Emily Shartrand

Summer Doctoral Fellowship for Professional Development, Office of Graduate and Professional Education, University of Delaware, 2019

Lynn Herrick Sharp Curatorial Fellowship, University of Delaware and Delaware Art Museum, 2018-20

Victoria Sunnergren

Delaware Public Humanities Institute (DELPHI) Summer Fellowship, University of Delaware, 2019

Rachael Vause

Anna R. and Robert T. Silver Teaching Award, University of Delaware, 2019

Graduate Student Research Travel Grant, College of Arts and Sciences, University of Delaware, 2019

Professional Development Grant, University of Delaware, 2019

Summer Doctoral Grant, University of Delaware, 2019

Delaware Public Humanities Institute (DELPHI) Summer Fellowship, University of Delaware, 2018

Global Dissertation Grant, University of Delaware, 2018

Genevieve Westerby

Andrew W. Mellon Curatorial Track Fellowship, Andrew W. Mellon Foundation, 2018-19

Graduate Student Notes

In the summers of 2018 and 2019, **Meghan Angelos** interned in the Department of Photographs at the Museum of Fine Arts, Boston and at the Princeton University Art Museum, respectively. At both institutions, she assisted with the upcoming exhibition “Life Magazine and the Power of Photography,” which opens at the Princeton University Art Museum in February 2020. For this project, she visited several different archives and also contributed to the catalogue. In January 2019, she and Danielle Canter curated an exhibition of photographs for Recitation Hall Gallery. Titled “The Darkroom in the Digital Age,” the exhibition featured works by five contemporary photographers whose works engage with historical photographic processes. In June 2019, she participated in the “Identification of Photographic Print Processes” course at Rare Book School.



Meghan Angelos at the Museum of Fine Arts, Boston. (Photo courtesy of Meghan Angelos)

In the summer of 2018, **Christine Bachman** traveled to the United Kingdom to pursue her research on early medieval manuscripts, made possible by the support of the College of Arts and Sciences and the Center for Material Culture Studies. She examined 18th-century manuscripts from Italy, France and the British Isles at the British Library, London and Parker Library, Corpus Christi College, Cambridge. Bachman also presented her paper “The Cover of the Faddan More Psalter and the Practice of Ornament in the Early Middle Ages” at the International Medieval Congress at the University of Leeds. This summer travel was crucial for the development of the proposal for her dissertation, entitled “Outside the Pages: The Making and Meaning of Early Medieval Book Covers.”

Since September 2018, Bachman has been working as the Graduate Assistant at the Winterthur Library, where she has been involved in various projects including re-cataloging the library’s collection of early modern ornament prints and developing a small exhibit entitled “The Gothic Library: Medieval Revival Designs for Books and their Spaces,” opening in May.

Alba Campo Rosillo began summer 2018 by attending the Delaware Public Humanities Institute, where she learned how to engage her work with wider audiences. Campo Rosillo spent the rest of the summer traveling to advance her dissertation work on the portraiture of George Peter Alexander Healy. She gave a lecture at the interdisciplinary conference on portraiture (Durham University, U.K.), and visited museums and archival collections across the United States. During the academic year, Campo Rosillo was selected as the University of Delaware’s representative for the “Spotlight Program” at the Philadelphia Museum of Art, where she discussed works of art from the Mexican colonial and American 19th-century periods. She also participated in a workshop on Whistler’s watercolors organized by the Freer and Sackler Galleries. Her dedication to teaching was recognized with the Anna R. and Robert T. Silver Teaching Award. She will spend

September 2019 to August 2020 in Washington, D.C. as a predoctoral residential fellow at the Smithsonian's National Portrait Gallery.



Alba Campo Rosillo speaks at the Philadelphia Museum of Art as part of its "Spotlight Program." (Photo courtesy of Alba Campo Rosillo)

During the 2018-19 academic year, **Danielle Canter** served as co-chair of the Graduate Student Lecture Series with fellow doctoral student Meghan Angelos. She and Angelos also co-curated "The Darkroom in the Digital Age," an exhibition in Recitation Hall Gallery featuring the work of five contemporary photographers. Canter presented the paper "To Destroy is to Remain: Whistler's Cancelled Etching Plates" at the UD Art History Graduate Student Research Symposium in April. Since December 2018, she has served as Lecture Coordinator on the board of the Association of Print Scholars. In the summer of 2019, Canter worked as the Getty Graduate Fellow in Prints and Drawings at the Cleveland Museum of Art, conducting research for a forthcoming exhibition and catalogue of 19th-century French drawings.

In summer 2018, **Zoë Colón** (formerly Wray) worked as the graduate student intern for the University of Delaware Special Collections & Museums. She spent the summer designing and creating the exhibition website for the University Museums' fall 2018 exhibition "The World is Following Its People: Indigenous Art and Arctic Ecology," which featured Canadian Inuit and Alaskan Yup'ik art from the museums' collections. The website can be found at sites.udel.edu/arcticartecology/.

[arcticartecology/](http://sites.udel.edu/arcticartecology/). In fall 2018, Colón presented her research on Inuit art and the role of Indigenous ecological knowledge at the symposium "New Perspectives in Native American Art and Museum Studies" at the University of Oklahoma, with honorarium and travel provided by the Andrew W. Mellon Foundation. She also presented this research at the Midwest Art History Society Conference in Cincinnati and at the UD Art History Graduate Student Research Symposium in spring 2019.

In 2019, Colón was named co-winner of the *Journal of Curatorial Studies* Emerging Writer Award for her review of the recent Crystal Bridges Museum of American Art exhibition "Art for a New Understanding: Native Voices, 1950s to Now." Her review appeared in the 2019 spring issue of the *Journal of Curatorial Studies*. In summer 2019, Zoë received fellowships from the Pittsburgh Foundation and the Center for Material Culture Studies to conduct dissertation research in Oklahoma, where she visited collections at the University of Oklahoma, National Cowboy and Western Heritage Museum, Gilcrease Museum and Philbrook Museum of Art. In the midst of this year, Zoe married the greatest supporter of her art history endeavors in Kennett Square, Pennsylvania on April 26, 2019.



Zoë Colón with her husband on their wedding day. (Photo courtesy of Zoë Colón)

In summer 2018, **Tiarna Doherty Goldstein** completed a curatorial internship at the Museum of Fine Arts, Boston and took a course on "Paleography and Archival Studies" at the Medici

Archive in Florence. She was a member of the organizing committee for the two-day graduate workshop associated with "In Search of the Global Impact of Asian Aesthetics on American Art and Material Culture," held in October 2018. During January 2019, she traveled to London, Rome and Florence to carry out archival research and see the newly-installed "Annunciation" by Leonardo da Vinci at the Uffizi Gallery. Doherty Goldstein presented her research on the display of unfinished paintings by Leonardo da Vinci and Michelangelo at the Graduate Students' Forum in April 2019. In March 2019, she participated in the seminar "The technique of oil in The Art of Painting by Pacheco: theory, materials and techniques" at the Escuela del Prado in Madrid. The four-day course included presentations by art historians, conservators and scientists from the Prado Museum and other European institutions. Travel in 2019 was sponsored by University of Delaware grants.

In summer 2019, Doherty Goldstein completed a curatorial internship at the Hispanic Society Museum and Library in New York. For the 2019-20 academic year, she is the Graduate Research Assistant for Special Collections and Museums at the University of Delaware.



Tiarna Doherty Goldstein examines a Leonardo da Vinci painting as part of her research on unfinished paintings. (Photo courtesy of Tiarna Doherty Goldstein)

In November 2018, **Michael Hartman** traveled to the Clark Art Institute in Williamstown, Massachusetts to present the opening lecture for his exhibition, "Extreme Nature!," which was on view through February 2019. Included in the New York Times' fall 2018 "Not to Miss Exhibitions" and reviewed by the Wall Street Journal, the exhibition's success brought Hartman to the Yale Center for British Art in March 2019, where he spoke on "Curating Environmental Apocalypse," a panel organized as part of an interdisciplinary symposium hosted in conjunction with the Yale Center for British Art's exhibition "Before the Deluge." He also joined the first-year Winterthur Material Culture Students on their annual British design history trip in January. In summer 2019, Hartman was the Frank L. Horton Fellow at the Museum of Early Southern Decorative Arts (MESDA) Summer Institute and served as a research assistant for Dr. Jennifer Van Horn. During the 2019-20 academic year, Hartman is the Graduate Assistant to curators Stephanie Delamaire and Linda Eaton at the Winterthur Museum. Hartman is also co-chair for the 2019-20 Graduate Student Lecture Series Committee and is a co-organizer for the 2020 Center for Material Culture Studies Emerging Scholars Symposium.



Michael Hartman at "Extreme Nature!" exhibition. (Photo by Tucker Bair)

Erin Hein published her article "Making a Martyr: Preserving and Creating Cultural Identity through Caravaggio's Burial of Saint Lucy (1608)" in the graduate journal *Athanos* in summer 2018. She was a 2018-19 College of Arts and Sciences Distinguished Scholars Fellow. In December, Hein

was invited to attend a graduate study day at the Morgan Library & Museum, which focused on 16th- and 17th-century French manuscripts and drawings. She spent the summer as the Solow Art and Architecture Foundation Graduate Intern at the Metropolitan Museum of Art, where she conducted research on Italian Renaissance paintings in the Robert Lehman Collection. She was awarded the 2019-20 University Graduate Scholars Award from the University of Delaware. Alongside Michael Hartman, Hein is co-chair of the 2019-20 Graduate Student Lecture Series Committee.



Erin Hein at the Metropolitan Museum of Art. (Photo courtesy of Erin Hein)

In October 2018, **Jordan Hillman** presented her work at two conferences in Los Angeles: UCLA's 51st Annual Graduate Student Symposium and the 44th Annual Nineteenth-Century French Studies Colloquium. The papers, while analyzing the same series of Dreyfus Affair-related postcards produced in Paris circa 1900, focused on different aspects of the postcard series' complicated material and cultural contexts. Hillman was joined by her University of Delaware colleague, Galina Olmsted, and their advisor, Professor Margaret Werth, in presenting at the NCFS Colloquium.

Hillman spent the first half of summer 2019 in Paris beginning archival research for her ongoing dissertation project with support from a Summer Doctoral Fellowship from the University of Delaware Graduate College. Upon her return to the United States, she worked as

the International Fine Print Dealers Association Curatorial Fellow at the Baltimore Museum of Art alongside Senior Curator and Department Head of Prints, Drawings and Photographs Andaleeb Banta on an upcoming exhibition entitled "Women Behaving Badly: 400 Years of Power and Protest."



Jordan Hillman and Galina Olmsted attend the Nineteenth-Century French Studies Colloquium. (Photo courtesy of Margaret Werth)

Doctoral student **Gabriella Johnson** passed her major and minor field exams in 17th-century Italian art and Spanish colonial art, circa 1492-1700. She is now working on her dissertation proposal.

In the summer of 2018, Johnson worked as an editorial assistant in the European Decorative Arts Department at the Philadelphia Museum of Art. In this role, she researched objects in the museum's arms and armor collection and prepared the bibliography for publication. Last summer, she assisted Professor David Stone with a research project centering on Guercino's portrait of Fra' Bonaventura Bisi and the culture of earrings in early modern Italy.

Made possible by a University Doctoral Fellowship, **Kiersten Mounce** spent the 2018-19 academic year focused on her dissertation, "The Revolutionary Life of the Chaise Sandows, 1928-1937." A Competitive Graduate Student

Travel Grant allowed her to live most of the year in Paris, where she wrote and studied archival collections at the Musée des Arts Décoratifs, the Archives Nationales, the Bibliothèque Forney and the Institute Nationale de l'Histoire de l'Art. She was selected to attend the ninth annual Research Camp for the Applied Arts at the University of Bern and presented portions of her dissertation at Newcastle University and the London Centre for Interdisciplinary Research.



Kiersten Mounce speaks at Newcastle University. (Photo courtesy of Kiersten Mounce)

During the 2018-19 academic year, **Kristen Nassif** conducted archival research for her dissertation, "Blindness: Unseeing Sight in American Art and Material Culture," with support from the University of Delaware's Center for Material Culture Studies, Office of Graduate and Professional Education and Department of Art History. She presented parts of her research at Winterthur through the Queen Mary University of London Graduate Exchange Program in Visual and Material Culture, Saint Louis University and the University of Virginia. She published her peer-reviewed article, "Duane Michals: 'Photographing Nothing,'" in the 2019 conference proceedings of the International Association of Word and Image Studies. Over the summer, she participated in the Delaware Public Humanities Institute (DELPHI) and continued work on her dissertation. Nassif continues to serve as the department's Graduate Student Liaison and was a committee member of the Graduate Student Lecture Series.



Kristen Nassif presents research at Saint Louis University. (Photo courtesy of Kristen Nassif)

Galina Olmsted was appointed Assistant Curator of European and American Art at the Sidney and Lois Eskenazi Museum of Art at Indiana University in July 2019. Olmsted successfully defended her dissertation, "Making and Exhibiting Modernism: Gustave Caillebotte in Paris, New York, and Brussels," in October 2019. She also presented two papers: "Gustave Caillebotte's Large-Scale Paintings, 1877-1884" at the 46th Annual Conference of the Midwest Art History Society at the Cincinnati Art Museum in March 2019 and "Il se fera un nom: Gustave Caillebotte and the 1876 Impressionist Exhibition," at the 44th Annual Nineteenth-Century French Studies Colloquium at the University of California, Riverside in October 2018.



Galina Olmsted at the Eskenazi Museum of Art at Indiana University. (Photo by Shanti Knight)

In October of 2018, **Emily Shartrand** was invited to speak about her research at the Fragmentarium Project Workshop in Fribourg, Switzerland, where she gave a paper entitled “Cut and Paste: The Manuscript Fragments and Grangerized Books of John Frederick Lewis at the Free Library of Philadelphia” at the Schoenberg Institute of Manuscript Studies. For the past year and a half, Shartrand has worked as the Lynn Herrick Sharp Curatorial Fellow at the Delaware Art Museum. At the museum, she is organizing the exhibition “Fantasy and the Medieval Past,” which will be open from Sept. 26, 2020 to Jan. 31, 2021. Drawing from the work of contemporary illustrators Tony DiTerlizzi, Leo and Diane Dillon and Ian Schoenherr, as well as historical works from the Museum’s Howard Pyle collection, this exhibition takes a look at the fantasy medieval realms of some of our beloved young adult reads. In the summer of 2019, Shartrand was awarded the Summer Doctoral Fellowship for Professional Development in support of this project.



Emily Shartrand answers audience questions at the Fragmentarium Project Workshop. (Photo courtesy of Emily Shartrand)

For the past year, **Liz Simmons** has served as a Curatorial Research Assistant at the Cincinnati Art Museum helping develop a major exhibition on the art of Frank Duveneck, one of the most influential and widely respected American artists of the 19th century. In addition to archival research, travel study, catalog writing and exhibition planning, Simmons also participated in community events celebrating the 100th anniversary of Duveneck’s death, including giving her lecture “Hidden Gems: Frank Duveneck’s

Drawings” at the Newport History Museum in February. As an outgrowth of her Duveneck research, and in the spirit of Cincinnati’s upcoming exhibition “Women Breaking Boundaries,” Simmons recently led a gallery experience on the art and life of Elizabeth Boott Duveneck, a 19th-century painter who exhibited extensively when pursuing such a profession was rare for a woman.

In March, Simmons presented “Utility or Virtuosity? Problems of Function Versus Style in Volterrano’s Preparatory Drawings” at the Midwest Art History Society’s annual conference. Her lecture came from a chapter of her dissertation, “Volterrano as a Draftsman: Style, Technique, and Connoisseurship of Drawings in Seicento Florence.” Simmons also assisted in organizing the conference as the Program Coordinator and encouraged fellow Blue Hens to participate.



Liz Simmons presents the lecture “Hidden Gems: Frank Duveneck’s Drawings” at the Newport History Museum. (Photo courtesy of Liz Simmons)

For the summer of 2019, **Victoria Sunnergren** was selected as a participant in the Otsego Institute for Native American Art History at the Fenimore Art Museum in Coopersown, New York. She was also selected as a Delaware Public Humanities Institute Fellow, which allowed her to travel to Santa Fe, New Mexico, to make initial community contacts for her future dissertation project and to intern at the Wheelwright Museum of the American Indian. Over the past year, she was a student co-curator for “Truths of the Trade: Slavery and the Winterthur Collection” at Winterthur Museum (summer 2018) and “The

World is Following Its People’: Indigenous Art and Arctic Ecology” at Old College Gallery (fall 2018). She published an exhibit review of “Jeffrey Gibson: The Anthropophagic Effect,” in *ASAP Journal* in May 2019, and wrote exhibition literature to accompany “Luster,” an exhibition at Recitation Hall Gallery at the University of Delaware during October 2018. She has continued to serve as the co-chair of the Methods in Material Culture Graduate Student Working Group and as a member of the ThingStor Working Group, which launched its website this year.



Victoria Sunnergren participates in the Otsego Institute for Native American Art History. (Photo courtesy of Victoria Sunnergren)

In June 2018, doctoral candidate **Rachael Vause** participated in the DELPHI Summer Fellowship. The two-week program guided fellows through the vigorous process of refining their writing and communication skills—from composing press releases to conducting interviews—for various audiences. As a scholar specializing in a time period unfamiliar to many art historians and most non-academics, she was most inspired by exercises in outreach to public audiences. Immediately following the program, Vause utilized her fellowship funding to conduct dissertation research in Great Britain. Her dissertation explores the bodily relationship between jewelry and wearer in early medieval England. She focuses specifically on power objects, such as amulets’ co-existence with and eventual replacement by Christian crosses. She spent three weeks visiting museums and libraries in Cambridge, Newark-on-Trent, Sheffield and London, studying gold and garnet crosses dating

to the seventh century. Physically experiencing the weight, size, dimension, texture and play of light of each object provided valuable sensory data on the effects of both sight and touch on the relationship between the object and wearer.

In the spirit of public outreach, Vause presented her lecture “Making the Dark Ages a Little Brighter: Using Objects to Touch the Medieval” at the Osher Lifelong Learning Institute and her talk “Handling the Family Jewels in the Early Middle Ages” at Nerd Nite Philly. On May 8, 2019, she received the Anna R. and Robert T. Silver Award. This award, which honors the parents of Susan Silver, is given annually to one or two outstanding graduate students who have demonstrated an exceptional commitment to and talent for teaching.

For summer 2019, Vause received the Summer Doctoral Grant, the CAS Summer Travel Grant and the Professional Development Grant to conduct research and speak at a conference in the United Kingdom. Using a digital microscope, she examined copper-alloy, silver and gold and garnet cloisonné cross pendants at the British Museum in London and two gold and garnet pendants at the Ashmolean Museum in Oxford. On July 2, 2019, Vause presented “A Sumptuous Defense: Amuletic Jewelry from Islamic Caesarea” at the International Medieval Congress (IMC) at the University of Leeds. Following her conference presentation, she was invited to contribute an essay for publication in an edited volume. The multi-authored work will be published by Brill in the winter of 2020.



Rachael Vause presents at the International Medieval Congress. (Photo courtesy of Rachael Vause)

In the fall of 2018, **Genevieve Westerby** began her first year in the Curatorial Track Ph.D. program as an Andrew W. Mellon Foundation Fellow. In October, she attended the workshop “Impressionism: An Object-Based Study Workshop on Renoir’s Great Bathers” at the Philadelphia Museum of Art, which gave graduate students the opportunity to learn about recent discoveries made by museum conservators and curators. Over the winter break, she led two in-gallery discussions at the Delaware Art Museum, which were a part of their “Inside Look” series. She focused on a recently acquired watercolor by the Pre-Raphaelite artist Barbara Bodichon. In summer 2019, she participated in the internship program at the National Gallery of Art, Washington, D.C. in the Department of French Paintings, where she conducted research on Mary Cassatt and assisted with the exhibition “Degas and the Opera.” In February, her co-authored article, “Digital Art History and the Museum: The Online Scholarly Collection Catalogues at the Art Institute of Chicago,” was published in the journal *Visual Resources*. In May, the permanent collection volume “Manet Paintings and Works

on Paper at the Art Institute of Chicago,” was published online, for which she served as co-editor and co-authored three entries.



Genevieve Westerby at the Art Institute of Chicago. (Photo courtesy of Genevieve Westerby)



Graduate students visit the Pennsylvania Academy of the Fine Arts. (L-R) Genevieve Westerby, Jalena Jampolsky, Adam Grimes, Anna O. Marley (PAFA curator and UD alumna), Megan Baker, Michael Hartman, Lea C. Stephenson, Julia Hamer-Light, Anastasia Kinigopoulo, Joseph Litts and Olivia Armandroff. (Photo courtesy of Wendy Bellion)

Alumni Notes

Allan Antliff (Ph.D. 1998) revisited the career of Robert Henri in “Decolonizing Modernism: Robert Henri’s Portraits of the Tewa Pueblo Peoples of New Mexico,” *The Art Bulletin*, 100:4 (2018). He also contributed a chapter, “Aesthetics of Tension,” to “The Anarchist Imagination: Anarchism Encounters the Humanities and Social Sciences” (2019), edited by Carl Levy and Saul Newman (Goldsmiths College, University of London). In May 2019, Antliff was invited to speak on contemporary art at the Universidad Autónoma, Madrid and addressed issues of gentrification in contemporary art at the Fundación Anselmo Lorenzo, Madrid. In July, he gave a talk, “On the Living Theatre,” at the Getty Center, Los Angeles as part of an event celebrating the collection of Giuseppe Morra, founder of the Morra Foundation, Naples. He also participated in a panel, Indigenous Avant-Gardes, at the annual conference of the Modernist Studies Association (Toronto, Oct. 17–20, 2019). Antliff has been commissioned by Reaktion Books (U.K.) to undertake a critical treatment of anarchism’s cultural impact globally. He will begin work on his book “Cultural Anarchy: A History of Global Interventions” in summer 2020. He continues to serve as Art Editor for *Anarchist Studies* and co-edits *Anarchist Developments in Cultural Studies*.

In August 2019, **Jennifer Amundson** (Ph.D. 2001) became the Inaugural Dean of O’More College of Architecture, Art and Design at Belmont University. A Society of Architectural Historians (SAH) member, she will serve as a Session Chair at the 2020 SAH Annual Conference.

Kelly Baum (M.A. 1995, Ph.D. 2005) is the Cynthia Hazen Polsky and Leon Polsky Curator of Contemporary Art at the Metropolitan Museum of Art. Between 2018 and 2019, she curated two commissions, the first with Polish artist Alicja Kwade for the Met’s roof garden (“ParaPivot”) and the second with Kenyan-American artist Wangechi Mutu for its façade (“The New Ones, will free Us”). She also co-curated the first presentation of Jack Whitten’s sculpture,

“Odyssey: Jack Whitten Sculpture, 1965–2018,” and contributed the essay “Continental Drift” to the catalogue. In 2018, she was a fellow at the Center for Curatorial Leadership.

Alan C. Braddock (Ph.D. 2002), Ralph H. Wark Associate Professor of Art History and American Studies at the College of William & Mary, has been awarded an Association of American Publishers Award for Professional and Scholarly Excellence (PROSE Award) in the Art Exhibitions category for his book, “Nature’s Nation: Art and Environment,” (Yale University Press, 2018). Braddock co-authored the book and co-curated the corresponding exhibition at Princeton University with Karl Kusserow.

In October 2018, **Kendra Brennan** (B.A. 2010) celebrated her five-year anniversary working with the Calder Foundation as an archivist. Founded in 1987, the foundation is dedicated to the collection, exhibition, preservation and interpretation of the art and archives of Alexander Calder. The foundation’s projects include collaborating on exhibitions and publications, organizing and maintaining the Calder archives, examining works attributed to Calder and cataloguing the artist’s works.



Kendra Brennan at the Calder Foundation. (Photo courtesy of Kendra Brennan)

Nicole Cook (Ph.D. 2016) presented new research on the little-known, yet exceptional, career of 17th-century female poet, artist and archaeologist Titia Brongersma at the College Art Association conference and the Renaissance Society of America conference during the spring of 2019. She also continues her work as Coordinator for Academic Partnerships at the Philadelphia Museum of Art (PMA), a position that she began in 2017. In the fall of 2018, Cook launched the first museum-wide Fellows Group Program, developed through collaborations with different museum departments and extensive research into various fellowship programs across the country. This programming, open to all curatorial, conservation and education fellows at the museum, focuses on cohort-building and professional development activities. Cook is contributing to a small gallery re-installation at the PMA with the working title of “What Can Paintings Tell Us?: Renaissance and Baroque Paintings in Focus,” which will go up in March 2020 and focus on paintings currently undergoing new technical study and research.

Recent graduate **Michele Frederick** (Ph.D. 2018) has been named the Associate Curator of European Art at the North Carolina Museum of Art. In her new position, Frederick is responsible for growing the museum’s European art collection, curating special exhibits and developing programs related to the collection.

With the help of the Sewell C. Biggs Dissertation Fellowship in Art History (2018-19), **Caitlin Hutchison** (Ph.D. 2019) successfully defended her dissertation and graduated this past spring. She was also the University of Delaware’s selected representative at the 24th Annual Graduate Student Symposium on the History of Art held at the Barnes Foundation, where she presented “‘Rig Herenn and Christus Rex:’ The High Cross as Expression of Christian and Irish Kingship.” Hutchison also headed back to her home state of Michigan to participate in the 54th International Congress on Medieval Studies in Kalamazoo, where she presented “Ail Anscuichthe (The Immovable Rock): The High Cross as Witness to Compact, Boundary, and

Early Irish Law,” as part of a panel sponsored by the American Society for Irish Medieval Studies. In 2018, she was awarded the Outstanding Achievement in Graduate Studies, the Summer Doctoral Fellowship and a Center for Material Culture Studies Travel Award. This support allowed her to take a final dissertation research trip to Ireland, where she spent time in the extreme north viewing some of the lesser-known high crosses, as well as the archives of the National Museum of Ireland-Archaeology. Her favorite part of the trip was visiting the famed early medieval monastery located on the craggy island of Skellig Michael. While she climbed the over-600 stone steps to reach the oratories, crosses and clochán-type domed beehive cells with little difficulty, the eight-mile boat ride across the choppy Atlantic waters presented its own set of difficulties.



Caitlin Hutchison in Ireland for research. (Photo courtesy of Caitlin Hutchison)

After graduating from the University of Delaware *summa cum laude* with an Honors Bachelor of Arts in Art History and History, **Olivia Mann** (2019) interned as part of the Research Team at the Museum of Modern Art in New York. In September, she began a new position as Editorial Fellow at Prestel Publishing, one of the world’s leading publishers in the fields of art, architecture, photography and design. At Prestel Publishing, also located in New York, she helps

manage six to seven titles a season alongside the acquisitions editor.

On Sept. 28, 2019, the Pennsylvania Academy of the Fine Arts held a special tour and panel called “Learning to Look,” which featured Dr. **Anna O. Marley** (Ph.D. 2009), Dr. Laura Turner Igoe from the James A. Michener Art Museum and UD alumnus Dr. Franklin Kelly from the National Gallery of Art, for an up-close and personal experience with some of the masterpieces in Marley’s current exhibition “From the Schuylkill to the Hudson: Landscapes of the Early American Republic.” It was especially rewarding for her to invite Kelly, her supervisor at the National Gallery of Art 17 years ago, to PAFA, where she celebrated her 10-year work anniversary in spring 2019. This program and exhibition represented a culmination of decades of work on American landscapes, as the exhibition drew from her doctoral work at UD, and is the first exhibition of 18th- and early 19th-century work she has been able to organize at PAFA. The exhibition publication was made possible by a major grant from the Henry Luce Foundation, where she is indebted to UD alumna Terry Carbone for encouraging her to present such an ambitious exhibition of PAFA’s landscape holdings. The exhibition features 119 objects dating from the 1770s through the 1870s, over 10 of which she purchased for PAFA, including its first landscape painting by Frederic Edwin Church, “Valley of Santa Ysabel, New Granada,” 1875. She was thrilled to have current UD Mellon Curatorial Track Ph.D. student Thomas Busciglio-Ritter as her summer 2019 intern on this exhibition, and also to host Dr. Wendy Bellion’s seminar on a visit to the exhibition in fall 2019.

In addition to “From the Schuylkill to the Hudson,” which received a David R. Coffin Grant from the Foundation for Landscape Studies, her recent publications include “Painting History in the United States Capitol Rotunda,” *The Capitol Dome: A Magazine of History* published by the United States Capitol Historical Society, Vol. 55, No. 1, December 2018 (www.e-digitaleditions.com/i/1052459-2018-dome-55-1), and “Von Cassatt zu O’Keeffe – Der Aufstieg professioneller Künstlerinnen in den USA” in “Once Upon a Time in America: Three Centuries of American Art,”

Cologne: Wallraf-Richartz-Museum & Fondation Corboud, 2018. Her work acquiring pieces by women artists for PAFA over the past 10 years received national attention in a feature article in the New York Times on Sept. 19, 2019. In 2018 and 2019, she lectured and organized sessions at the Museum of Fine Arts, Houston; Palmer Museum of Art at Penn State University; the Philadelphia Museum of Art; and the CAA, AHAA and AAMC conferences. In 2019, she began her tenure as an Advisory Board Member of the Smithsonian’s *Archives of American Art Journal*, and continues to serve as an Advisory Board Member at the Frances Lehman Loeb Art Center, Vassar College. Finally, she is thrilled to share that she has recently been accepted into the prestigious cohort for the Center for Curatorial Leadership Fellowship class of 2020.



(L-R) Dr. Laura Turner Igoe, Dr. Anna O. Marley and Dr. Franklin Kelly speak at “Learning to Look.” (Photo courtesy of Anna O. Marley)

Joan Marter (M.A. 1970, Ph.D. 1974) is Distinguished Professor Emerita at Rutgers University. She is also Editor-in-Chief of an international journal, *Woman’s Art Journal*, which has been published continuously since 1980.

Her book entitled “Women Artists on the Leading Edge: Visual Arts at Douglass College” was published this year (Rutgers University Press, 2019). This volume presents graduates of Rutgers such as Alice Aycock, Joan Snyder, Jackie Winsor and others who were among the first students to experience new approaches to artmaking with instructors espousing Pop Art, Fluxus, performance and installations.

In October, Marter was guest curator of “Abstract Expressionism Revisited” at the Guild Hall Museum in East Hampton, New York. This exhibition includes works by artists who contributed to the development of Abstract Expressionism, and interacted with one another on the East End of Long Island. Works by Jackson Pollock, Lee Krasner, Willem de Kooning, James Brooks, Grace Hartigan and others will be included. The show, which includes paintings, works on paper and sculpture, will be on view from Oct. 26 to Dec. 30, 2019. Marter is the author of the accompanying, fully illustrated catalogue.



Joan Marter receives the Distinguished Feminist Award at the College Art Association Annual Conference in 2018. (Photo courtesy of Joan Marter)

David McCarthy (Ph.D. 1992) continues to chair the Department of Art & Art History at Rhodes College. He published two articles on the sculptor H.C. Westermann: “Of Plush and Imitation Knotty Pine: H.C. Westermann and American Sculpture of the 1960s,” *American Art*, 33 (fall 2019), and “A Thank-you Note from H.C. Westermann,” *Archives of American Art Journal*, 58 (spring 2019). He also gave a public lecture on Westermann entitled “Homage on the Range: Nauman, Wiley, Westermann and the Masculine Mythology of the American West” at the Southeastern College

Art Conference (SECAC) in October.

In what he still jokingly refers to as his “so-called retirement,” **Harold B. “Hal” Nelson** (M.A. 1972) has continued to work on several projects related to the non-profit Enamel Arts Foundation he and his partner Bernard Jazzar created in 2007. The goal of the foundation is to collect, document and shed light on the American enamels field over the past 100 years. Having collaborated on two books and several articles on the history of enameling in America from 1920 to 2015, Nelson and Jazzar are now focusing on contemporary developments. Their most recent publications are “June Schwarcz: Artist in Glass and Metal” (distributed by ACC Art Books and available on Amazon.com) and “Master Metalsmith: Sarah Perkins” (published by the Metal Museum in Memphis). They also co-authored a feature article on the pioneering enamelist June Schwarcz for *The Magazine ANTIQUES*. The foundation continues to acquire enamels by modern and contemporary artists and to support the field through exhibitions, educational programs and its website, www.enamelarts.org.



“June Schwarcz: Artist in Glass and Metal” by Harold B. Nelson and Bernard Jazzar. (Photo courtesy of Harold B. Nelson)

Last summer, after 18 months of intermittent research, **Christine Isabelle Oaklander** (Ph.D. 1999) was able to confirm the authenticity of a rare oil-on-panel study for Emanuel Leutze’s iconic “Washington Crossing the Delaware,” which she found at an antiques show. The unsigned study is beautifully painted, with the same basic, very complex composition as the enormous painting owned by the Metropolitan Museum of Art, but demonstrates significant differences in poses, costume color and detail and proportions, making it obvious that it was no copy. Additional proof involved inspecting related period prints and the eventual discovery of a twice-size, signed and dated, almost identical painting formerly owned by Thomas J. Watson, founder of IBM, after whom the Met’s principal research library is named. An article condensing a 34-page dossier of her discoveries is in draft form. Last December, in the course of one week, she found an unsigned oil study by the talented American genre painter William Tylee Ranney hanging unrecognized in a group antique shop and, in a different shop, an American abstract oil painting dating to about one century later, by the Park Avenue Cubist Charles Greene Shaw. Both of these paintings, once restored and framed, not to mention researched and written up, were placed on the market, with the Ranney painting recently selling advantageously. Oaklander recently learned that the Art Institute of Chicago plans to buy the Elihu Vedder cast-iron fireback she offered to them earlier this year, marking her third sale to the museum. Her philanthropy in the arts continues as she supports a range of art institutions through art or cash gifts, including the Delaware Art Museum (gifts in honor of Professor Wayne Craven), a five-year pledge to the Craven-Homer Fund in the Art History Department, lead funding to support a new theater design and production major at the Lehigh Valley Charter High School for the Arts, a gift in honor of retiring Curator of Illustration at the Delaware Art Museum and UD alumna Dr. Mary Holahan, and funding for a three-year pilot program supporting an emerging artist studio at the Banana Factory in Bethlehem, Pennsylvania. She has also become involved with promoting the “Legacy Tour” of iconic scholar and artist Dr. David Driskell, the result of her long friendship with

Professor Curlee Raven Holton, Executive Director of the David Driskell Center at the University of Maryland, College Park. She informally mentors a handful of exceptionally talented high-school and college art students, which greatly enriches her life. She has two essays coming out next year in books to be published by the Frick Collection and the University of Vermont’s Fleming Museum. One is an 1800s topic and the other, an early 20th-century topic, so her omnivorous curiosity continues apace. Both topics closely relate to her studies at UD, which is wonderful. Most enjoyable this year was meeting with John Shipman, who is the Director of Development of the College of Arts and Sciences at UD. A former gallery director and printmaker, Shipman is a true delight and “kindred spirit.” She was delighted to work with UD alumnus Franklin Kelly, Deputy Director of the National Gallery of Art, arranging to donate a drawing of Abraham Lincoln by Douglas Volk, a preliminary to the oil portrait owned by the National Gallery, to the museum’s study collection.



Christine Oaklander with “Washington Crossing the Delaware.” (Photo courtesy of Christine Oaklander)

Marina Pacini (M.A. 1988)—Chief Curator and Curator of American, Modern and Contemporary Art at the Memphis Brooks Museum of Art for 18 years—announced her retirement on Nov. 1, 2019. She leaves after opening “Photography in Memphis,” organized in commemoration of the city’s bicentennial. The exhibition is framed around works from the permanent collection by artists such as William

Eggleston, William Christenberry, Ernest Withers and Paul Graham, in conjunction with emerging and mid-career photographers such as Pixy Liao, Tommy Kha, Coriana Close and David Horan. She co-curated the exhibition with Ciara Fisk, Studio Institute Summer Intern.



Marina Pacini and Ciara Fisk celebrate the "Photography in Memphis" exhibit. (Photo courtesy of Marina Pacini)

Jeffrey Richmond-Moll (Ph.D. 2019) was recently appointed Curator of American Art at the Georgia Museum of Art, the art museum of the University of Georgia and the state museum of Georgia. In March 2019, he successfully defended his dissertation, "Roots/Routes: Religion and Modern Mobility in American Art, 1900-1935." The project was supported during the 2018-19 academic year by a Henry Luce Foundation/American Council of Learned Societies Dissertation Fellowship in American Art, and a short-term research fellowship from the Winterthur Museum, Garden and Library. It was also nominated for Delaware's Wilbur Owen Sypherd Prize in the Humanities.

Richmond-Moll published two web-based essays related to his dissertation during the last year. "Henry Tanner's Judas: The Lost Disciple," which involved using a photograph printed in reverse to solve the mystery of a painting by Tanner that was long thought destroyed, appeared on the blogs of Smithsonian magazine and the Smithsonian's Archives of American Art. His essay "A Knot of Species: Raphaele Peale's Still Life with Steak and the Ecology of Food," was

published in the exhibition catalogue "Nature's Nation: American Art and Environment" (2018)—a project he supported for two years as a Curatorial Research Associate at the Princeton University Art Museum. Additionally, he contributed catalogue entries on works by American modernist and Regionalist painters for "Once Upon a Time in America: Three Centuries of American Art" (2018-19) at the Wallraf-Richartz-Museum in Cologne, Germany.



Jeffrey Richmond-Moll with his dissertation committee after his defense. (L-R) Sandy Isenstadt, John Davis, Wendy Bellion, Jeffrey Richmond-Moll and Jessica L. Horton. (Photo courtesy of Jeffrey Richmond-Moll)

Wilford W. Scott (Ph.D. 1984) continues his work in photography and arts leadership. Scott was recently elected to the position of Internal Vice President of the Maryland Federation of Art (MFA). The MFA represents artists from the Mid-Atlantic region and beyond, including members in other countries. The organization's main purpose is to maintain the oldest non-profit art gallery in Maryland. Its mission is "to make connections in the community through art." To accomplish this mission, the MFA sponsors more than thirty exhibitions annually in its primary venue in Annapolis, temporary spaces in the immediate area and online. More about the federation can be found on its website, mdfedart.com/.

Scott also leads walking tours of historical Annapolis architecture in collaboration with the Historic Annapolis Foundation. His interest in 18th- and 19th-century buildings was inspired

by auditing one of Professor George B. Tatum's courses at the University of Delaware. This experience also led Scott to his current service as a member of the Historic Preservation Commission of the City of Annapolis, following 30 years of service on the Planning Commission of the city.

Photography continues to occupy much of his time. He recently returned from a week in Budapest, Hungary. While there, he spoke to local college students visiting the exhibition "-scapes" at the PH21 Gallery. One of his photographs, "Our Beach," was included in the show. Another of his photographs, "Phantoms," received two best in show awards from American galleries. Scott credits Professor William I. Homer, his dissertation advisor, with inspiring his interest in the art of photography.



Wilford W. Scott's "Our Beach" on display at the exhibition "-scapes" in Budapest, Hungary. (Photo courtesy of Wilford W. Scott)

Catherine Turrill Lupi (M.A. 1978, Ph.D. 1986) continues to enjoy the travel, research and writing opportunities offered by retirement. In October 2018, she was the keynote speaker at the Fifth Annual Jane Fortune Conference, titled "The Colors of Paradise: Painting Miniatures in Italian Convents, ca. 1300-1700," held in the Quattrocento library of the Florentine monastery of San Marco. In March 2019, she presented a paper entitled "The Cult of Savonarola at the Florentine Convent of Santa Caterina da Siena in the Late 1500s" at the annual Renaissance Society of America (RSA) conference in Toronto. This lecture developed out of the essay "Pursuing a Savonarolan Thread:

Patrons, Painters, and Piagnoni at S. Caterina in Cafaggio," which will appear in "Convent Networks in Early Modern Italy," an anthology published by Brepols (forthcoming). Catherine's Sacramento-based activities include serving as lead historian for the annual historic home tours (sponsored by Preservation Sacramento) and as editor of her neighborhood's monthly newsletter.

Betsy Wieseman (B.A. 1979, M.A. 1983) has been appointed curator and head of the department of northern European paintings at the National Gallery of Art (effective November 2019).

Rachel Zimmerman (Ph.D. 2017) started the position of Assistant Professor of Art History at Colorado State University-Pueblo in August 2018. Her essay "American Invention, African Bodies and Asian Prestige: The Hammock as an Honorary Mode of Transportation in Colonial Brazil" appeared in the Denver Art Museum's "Circulación: Movement of Ideas, Art, and People in Spanish America" collection the following month. In March of 2019, she presented a paper titled "Sacred, Secular, Exotic, European: Imitation Lacquer Chinoiserie in Colonial Minas Gerais, Brazil" at the American Society of Eighteenth-Century Studies annual meeting.

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The William I. Homer and Wayne Craven Fund for Graduate Studies at the University of Delaware is named after two distinguished scholars and educators. They both helped found the University of Delaware Art History program, taught here for over three decades and instilled a passion for lifelong learning in art history in their students. Professors Homer and Craven established a significant legacy of art historical training and mentorship, and many of their students have gone on to prominent, productive and fulfilling careers in the field in colleges, universities and museums across the country.

In recognition of their longstanding dedication to graduate education, the William I. Homer and Wayne Craven Fund will provide travel and fellowship stipend support to graduate students in the Department of Art History at all levels and in all areas of specialization.

Together, with your help, we will strengthen our program for years to come and establish a critical foundation of support for graduate education for the next 50 years. **Make your gift in support of the William I. Homer and Wayne Craven Fund for Graduate Studies today.** Please visit this website to make a donation: ud.alumniq.com/giving/to/ArtHistory. Thank you.

Above: Skellig Michael, west of the Iveragh Peninsula in County Kerry, Ireland. (Photo courtesy of Caitlin Hutchison)

Back cover: "Embroidered Map Sampler," 1783. (Image courtesy of the Metropolitan Museum of Art, www.metmuseum.org)

Insight

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