

Insight

Spring 2018

The Art Object

The newsletter of the University of Delaware
Department of Art History





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Image: Théodore Rousseau, Wheat Fields, ca. 1865 (courtesy the Metropolitan Museum of Art, www.metmuseum.org)

Credits

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

Contact Us

We'd like to stay connected with our friends and alumni!

To join the Art History email list visit <http://www.eepurl.com/dmGaNP>. To stay connected via the Department's social media, visit www.facebook.com/udarthistory, or @udarthistory on Twitter and Instagram.

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Please contact us to pose questions or to provide news that might be posted on the Department website and/or used in a future issue of *Insight*.

Cover photo by Evan Krape for *UDaily*



Department of Art History
COLLEGE OF ARTS & SCIENCES



Old College Hall (photo by Cory Budden)



Old College Hall lobby (photo by Cory Budden)



The Visual Resources Center (photo by Cory Budden)

From the Chair

Students and faculty in the Department of Art History have enjoyed another eventful and productive year, and since art objects are often at the center of our activities, it seemed an apt heading for this issue of *Insight*. Our many-faceted engagement with objects is central to our teaching and research, as well as our engagement with curatorial studies and art exhibitions. Our faculty and students have been much engaged with the University's Center for Material Culture Studies, and we plan in the coming year to enrich our long-standing cooperation with the fabulous Art Conservation program at the University of Delaware and at the Winterthur Museum. Many of us focus our study on individual objects whose physical qualities, often including smell and touch as well as sight, form essential aspects of their presence. The art objects also constitute sites of delight, as evident in my expression somewhere between grin and grimace while examining an early medieval manuscript.



*Lawrence Nees examining medieval manuscripts at the Bibliothèque nationale de France
(photo courtesy Lawrence Nees)*

Many accomplishments by our students and faculty in the Department of Art History are described in the following pages. That the contents of this year's *Insight* are so rich is due not only to the students and faculty but also to the efforts of its new Editor, Cory Budden, who joined the Department staff this year as Communications Coordinator. Her energy and skill are allowing us to change the schedule somewhat, and make some of the news more recent, indeed including the Convocation and Commencement of 2018. Cory will soon be collecting materials for the 2019 issue. Please send her items of interest through the coming year.

This year we received a second generous grant from The Andrew W. Mellon Foundation, extending support for our Curatorial Track Ph.D. program through 2023. We are grateful to the Foundation, and particularly to Alison Gilchrest for helping us with unfailing good advice and good humor, and for a most useful visit to our campus. All of the faculty, and many students, played an important part in this new application, but I particularly want to thank David Stone, long-time Director of the program, and Perry Chapman and Margaret Werth and Linda Magner, who all worked tirelessly and effectively on the proposal. New students are entering the program in the fall, and we look forward to working with the College and University administration toward ensuring that the Curatorial Track, founded with Mellon Foundation support, will continue as a permanent feature of our program after the grant support is finished.

Our former students and friends have always been remarkably generous in their support of the Department. Now more than ever, we need to call on you for financial support. We have only until the end of this June, 2018, to raise sufficient funds to make the Homer-Craven Fund for Graduate Studies a permanent endowment, in honor of our co-founders, and in support of future graduate students in all fields within the Department. Please make a gift soon, if you can. Easy instructions and a fuller description are found at the end of this newsletter. [Make your gift today in support of the William I. Homer and Wayne Craven Fund for Graduate Studies](#). I would also like to give special thanks to Lynn Herrick Sharp, who has just provided funding for a two-year-long Curatorial Assistantship for one of our graduate students, who will begin work this fall at the Delaware Art Museum on preparing an exhibition.

We are excited that a new faculty member will be joining us in September. Professor Denva Jackson, who has recently completed her doctoral degree at Harvard University, is a specialist in late medieval and Renaissance art, especially in Italy. We will have a feature article about Professor Jackson in the next issue of *Insight*, but I could not resist the pleasure of extending a warm welcome now.

With best wishes, hoping you will enjoy this issue of *Insight*,

Lawrence Nees
Professor and Chair
H. Fletcher Brown Chair of Humanities

From the Editor

Having just recently joined the Department of Art History as the Communications Coordinator, it has been a joy to get to know the faculty and students here. Not only has everyone been incredibly welcoming, they have made my job quite exciting, and even somewhat easy. Being the individual tasked with communicating the activities, awards, and opportunities received and initiated by the department, there is always impressive news to report. Whether it's a faculty member releasing a new book, a graduate student receiving a fellowship, or an alumna or alumnus announcing an exciting new position, I have very quickly realized that the University of Delaware Department of Art History fosters incredible scholars.



Cory Budden (photo by Derek Churchill)

That is why *Insight* is an especially important outlet. It is an opportunity to reflect on our successes and adventures from the last year. With features from current and former faculty and students, this publication shows that we are not just an academic department at an institution, but a community that stretches far beyond Newark.

In previous years, *Insight* has been edited by a faculty member with a graduate student acting as editorial assistant. While all of our previous issues of *Insight* have been thoughtful, beautiful publications, this year marks the first in a new tradition of having a consistent editor. We hope that this will ensure a more current edition of *Insight* each spring. You will notice the changes as you flip through the 2018 edition. Rather than only listing graduating students from last year, you will also see those that graduated just this May.

I want to thank all those that have contributed to *Insight*. With a seemingly unending stream of readings, talks, papers, and deadlines, I deeply appreciate those that were able to contribute a note or article. I believe that each contribution is once again a testament to just how remarkable the University of Delaware Department of Art History is.

Sincerely,

Cory Budden
Communications Coordinator and *Insight* Editor

Curatorial Track Ph.D. Program Receives Mellon Grant

The Mellon Foundation has awarded the the Department \$700,000 to continue the CTPHD program

by Lawrence Nees, professor and chair

The Andrew W. Mellon Foundation has awarded the University of Delaware a grant of \$700,000 to be used in support of the Department of Art History's Curatorial Track Ph.D. program (CTPhD). Launched in 2011 with similarly generous support from the Mellon Foundation, the program, directed by Professor David M. Stone, has been remarkably successful, with nine students participating fully in the program, six of them as Mellon Fellows. Several of the Fellows are nearing completion of their dissertations.

The new grant will extend and expand the program through 2023, providing graduate stipends as well as travel to art collections for six additional Mellon Fellows for a period of three years each. The grant also includes funds for an annual Curatorial Seminar (open to all Art History graduate students) as well as a public lecture on a current topic in curatorial or technical art history studies.

The program prepares students for curatorial careers by training them in academic and object-oriented methodologies, emphasizing conservation, technical art history, and connoisseurship. In addition to requiring two semester-long internships, the CTPHD curriculum also exposes students to coursework in museum studies and education, public engagement, and business administration. Ultimately, the program is for and about the students, and these exceptionally able young scholars have received prestigious fellowships and internships (in such museums as the National Gallery of Art and the Museum of Fine Arts, Boston), and are launching impressive curatorial careers.

Curators are vital to museums, which are playing an increasingly important role in public discourses. Lauren Hackworth Petersen, Professor of Art History and Interim Associate Dean for the Humanities in UD's College of Arts and Sciences, described the CTPHD program as "an exemplary interdisciplinary program that will be instrumental in training future curators dedicated to working with museum collections, public engagement, and scholarship."

The University of Delaware and its Department of Art History extend their gratitude to the Andrew W. Mellon Foundation for this unique and important opportunity for our graduate students.



(From left) CTPHD students Meghan Angelos, Galina Olmsted, Emelie Gevalt, and Tiarna Doherty (photo by Wenbo Fan for UDaily)



CTPhD Program Director, David M. Stone (photo courtesy the University of Delaware)

Around the Department

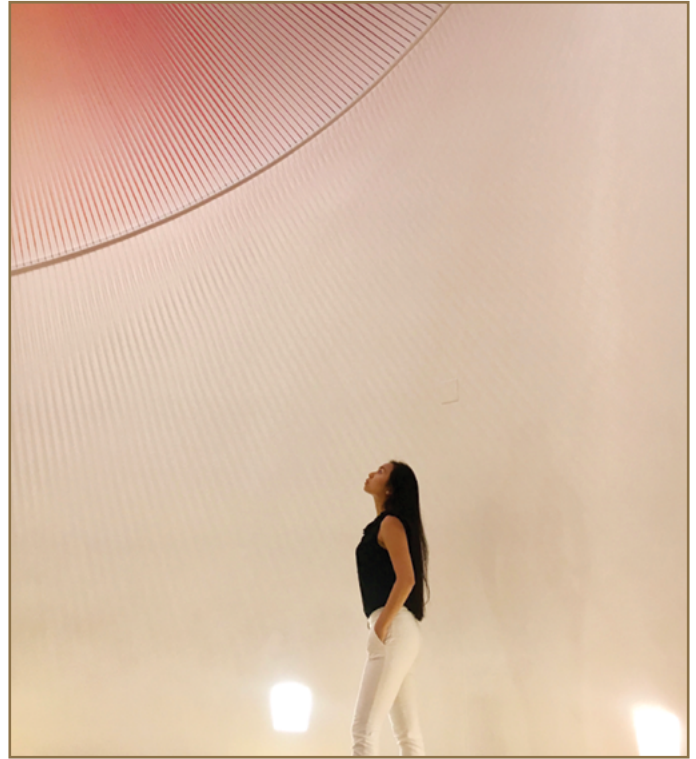
Art History for Museum Professionals, 4+1

A new B.A./M.A. program launched in 2017

by *Mónica Domínguez Torres*, professor

Last May, UD's Faculty Senate approved the Department of Art History's proposal for the creation of a 4+1 M.A. in Art History for Museum Professionals. Its first two students were admitted in September. One of the students, Michelle Dao, appreciates the opportunity to combine her interests through the program, explaining, "It is a dream to be able to marry my interests in museum studies and art history in one comprehensive program. The 4+1 program allows me to slowly but surely immerse myself in my graduate studies and assures my ability to succeed both as a student and museum professional. I count myself lucky to be surrounded by such a brilliant and driven cohort." The other student in the program, Carolanne Deal agrees, saying, "I knew before my senior year of undergraduate school that I wanted to pursue a career in art museums, so the 4+1 M.A. program in Art History for Museum Professionals presented me with a perfect path for continuing my education and preparing me for museum work."

This new program seeks to expand professional opportunities for Art History majors interested in art museum careers, such as collections management, museum education, exhibit design and instal-



4+1 student Michelle Dao interning at the Crystal Bridges Museum of American Art in Arkansas (photo courtesy Michelle Dao)

lation, and marketing and communications, among others. The program provides both in-depth art historical education and museum training, strategically combining existing resources within the University's Department of Art History and the Museum Studies Program. In the past, many UD Art History graduates have gone on to successful art museum careers, but increasingly many of these positions require an advanced degree as minimum qualification. Our new program provides an accelerated and cost-effective alternative for students interested in pursuing such careers. Moreover, this initiative perfectly aligns with the University of Delaware's goal of advancing cultural understanding and creative expression by training qualified professionals for the preservation and interpretation of the arts and culture of the United States and the world. It also expands community engagement by fostering close connections with art museums and other institutions in the region dedicated to cultural and artistic programming.



4+1 student Carolanne Deal interning on-site at the Amstel House in Historic New Castle (photo courtesy Carolanne Deal)

Race, Memory, and Monuments after Charlottesville

A timely panel on Confederate monuments

by Sarah Beetham (Ph.D. 2014), assistant professor of art history, Pennsylvania Academy of the Fine Arts



Image courtesy the Department of Art History

On October 10, 2017, the Department of Art History convened “Race, Memory and Monuments after Charlottesville,” a panel organized to address the legacy of Confederate monuments in light of the violent events in Charlottesville, Virginia in August 2017. The speakers were Dr. Louis Nelson of the University of Virginia (Ph.D. 2001), Dr. Sarah Beetham of the Pennsylvania Academy of the Fine Arts, and Dr. Renee Ater of the University of Maryland. Dr. Nelson began the evening by discussing his personal stake in the Charlottesville events as a professor at the University of Virginia. Then, Dr. Beetham made the case for connecting Confederate monuments with the larger history of racial injustice in America, suggesting that it might be best to let the monuments disappear with the passage of time. Finally, Dr. Ater explored some of the ways in which universities have in recent years used public sculpture to reckon with their past complicity in the history of slavery. Discussion with the audience followed, touching on the stakeholders involved in interpreting Confederate memory, the implications of removing monuments on the wider landscape of public art, and other topics. The evening was a rich opportunity for the university community to come together in order to process events that touch not only the art world, but every aspect of American life

Art+Feminism Wikipedia Edit-a-thon

Improving coverage of women artists in Wikipedia

by Cory Budden, communications coordinator

This winter, in collaboration with UD Library, Museums and Press, the Department of Art History hosted an Art+Feminism Wikipedia Edit-a-

thon. Art+Feminism is an organization that encourages institutions to host edit-a-thons every March not only to increase representation of women-identified artists in Wikipedia, but also to encourage women and gender non-conforming individuals to become Wikipedia editors.

This was a cross-departmental event, with participants from several disciplines showing up to edit and add to Wikipedia. Mary Mark Ockerbloom, the Wikipedian in Residence at the Science History Institute in Philadelphia, also joined us as a Wikipedia expert and provided guidance in how to start editing. The University of Delaware’s Library, Museums and Press also provided a list of all the women artists in their collections to serve as a guide for participants to find specific articles to edit.

By the end of the event, 35 edits were made with over 3,000 words added to Wikipedia.



(L-R) UD Librarians Natalia Lopez and Grace Adeneye editing Wikipedia articles during Art+Feminism (photo by Cory Budden)

John Sloan and the Ashcan School

A symposium and exhibition at the Delaware Art Museum

by Heather Campbell Coyle (Ph.D. 2011), chief curator at the Delaware Art Museum

This fall more than 75 people gathered at the Delaware Art Museum for a symposium focused on John Sloan and the Ashcan School in an international context. The symposium coincided with a large retrospective exhibition of Sloan's work organized by the Museum from its outstanding holdings of Sloan's art and archives. The symposium launched with a gallery talk by UD Ph.D. candidate Alba Campo Rosillo, who worked with the audience to explore Sloan's self-portraits within international traditions of portraiture and within the arc of the artist's career. After the tour, the keynote speaker, Avis Berman, looked at the influence of Anglo-American painter and etcher J. M. Whistler on Sloan and other artists in his circle. The following day featured six papers from scholars active from California to the UK, including UD Ph.D. candidate Margarita Karasoulas, who presented material from her dissertation. There was also a round of short papers from graduate students at UD, and Jordan Hillman presented the website she put together for Wendy Bellion's Transatlantic Modernism class. Attendees included UD faculty, students, and alumni. I was thrilled to see so many faces from my UD network in attendance, as my first experience



(L-R) Alba Campo Rosillo, Kristen Nassif, and Margarita Karasoulas at the Sloan symposium (photo by Wendy Bellion)

with the Sloan collection came as part of a course with Dr. William I. Homer on the Ashcan School. If you couldn't attend, I encourage you all to watch the videos on the Museum's YouTube channel (https://www.youtube.com/user/DelawareArtMuseum/videos?disable_polymer=1) and explore the John Sloan Research Portal at <http://www.delart.org/collections/john-sloan/about-john-sloan/>.

Out in the Field

Art History students conducting research in museums and beyond



(L) Emelie Gevalt and Julia Katz at the Walters Art Museum (image courtesy Mónica Domínguez Torres), (above) Wendy Bellion's 'Iconoclasm' class with Fearless Girl in New York (image courtesy Wendy Bellion), (R) Anne Cross and Emelie Gevalt at Winterthur Museum (image courtesy Jennifer Van Horn)



Graduate Student Lecture Series: Transcending Temporalities, Explorations in Art History



(L-R) Christine Bachman, Kristen Nassif, Perry Chapman, Victoria Sunnergren, Alba Campo Rosillo, Gabriella Johnson, Emily Shartrand, Zoe Weldon-Yochim (photo courtesy Kristen Nassif)



(L-R) Alba Campo Rosillo, Anne Cross, Kristen Nassif, Jordan Hillman, Jennifer Raab, Victoria Sunnergren, Zoe Weldon-Yochim, Dorothy Fisher (photo by Cory Budden)

Perry Chapman

Professor and Associate Chair, Department of Art History, University of Delaware

"It is no Herezy to outlymn Apelles": Rivalry Around Rembrandt and Vermeer"

Sara Hume

Curator and Associate Professor, University Museum and Department of Art History, Kent State University

"Women and Fashion in the Great War"

Carolina Mangone

Assistant Professor, Department of Art and Archaeology, Princeton University

"An Early Christian Michelangelo?"

Andrew W. Mellon Curatorial Track Ph.D. Lecture: Alexandra Munroe

Samsung Senior Curator of Asian Art, Guggenheim Museum, New York

"The State of the Field: A Short History of Global Art"

Wayne Craven Lecture:

Crawford Alexander Mann III

Curator of Prints and Drawings, Smithsonian American Art Museum

"Sargent, Whistler, and Venetian Glass: American Artists and the Magic of Murano"

Jennifer Raab

Associate Professor, Department of Art History, Yale University

"The Photographic Relic"

Graduate Student Research Presentations:

Moderated by Jessica Horton

Assistant Professor, Department of Art History, University of Delaware

Matthew Canepa

Professor and Director of Graduate Studies, Department of Art History, University of Minnesota

"Crafting the Spatial Cosmologies of the Iranian Expanse: Transforming Ancient Iranian Identity through Landscape, and the Built Environment"

William I. Homer Lecture:

Russell Lord

Freeman Family Curator of Photographs, Prints, and Drawings, New Orleans Museum of Art

"Looking Again: Photography's Many Histories"



Transcending Temporalities
EXPLORATIONS IN ART HISTORY

DEPARTMENT OF ART HISTORY
Lecture Series
2017-2018

Faculty and Staff News

Chinese Objects Outside of China

Freer|Sackler and Mellon Workshop at Winterthur Museum

By Vimalin Rujivacharakul, professor

In June 2017, Dr. Vimalin Rujivacharakul co-led a Freer Gallery of Art and Arthur M. Sackler Museum object study workshop at Winterthur, with Dr. Robert Mintz (Asian Art Museum, San Francisco), and in collaboration with Dr. Catharine Dann Roeber and other Winterthur curators. The weeklong workshop, “Chinese Objects Outside of China,” was part of an ongoing project sponsored by the Freer|Sackler Galleries, the Smithsonian’s museums of Asian art, and funded by the Andrew W. Mellon Foundation.

Since launching the program in 2013, the Freer|Sackler and the Andrew W. Mellon Foundation sponsor a major museum, along with an affiliated faculty member and a curator known for strengths in Chinese object research, to host a workshop each year. For this iteration, Winterthur, with its large collection of late eighteenth to early twentieth century Chinese objects, served as the host institution, and Drs. Rujivacharakul and Mintz were the workshop leaders. A call for applications was made in early 2017, and after a competitive selection process administered by the Freer|Sackler’s Faculty Steering Committee, ten students from North America and Europe were chosen to participate in the workshop. Funding from the Mellon foundation covered every student’s trip, as well as lodging and meals.

“Chinese Objects Outside of China” focused on the critical examination of export Chinese objects in connection with global art history. Export Chinese objects were made in China but exported and col-



Vimalin Rujivacharakul and a student examining a Chinese object (photo by Evan Krape for UDaily)

lected elsewhere. While these objects are critical to our understanding of art history, especially considering China’s longstanding history of trade and export, they have long been under-studied and often excluded from the mainstream history of Chinese art.

During the intensive weeklong workshop, the students were given rare opportunities to examine, handle, and inspect Chinese export objects in Winterthur’s collection. The workshop also included a trip to study unique Chinese objects at the Walters Art Museum in Baltimore. Through the program, students learned to rethink Chinese export objects and initiate new, innovative ways to discuss them in relation to art history. With hands-on sessions, tutorials, and technical analyses of objects, students were also trained to extract information from objects and map their lives from China to other parts of the world, effectively learning about the global history of Chinese material culture and the role of China in engendering global art.

The Black Box of History

An interdisciplinary conference on photography at Ryerson University

By Jason Hill, professor



(L-R) Meghan Angelos, Anne Cross, Jason Hill, and Dorothy Fisher at the Ryerson Image Centre (photo by Catherine Clark)

In March 2018, Professor Jason Hill was co-organizer, with Dr. Thierry Gervais, of an international, interdisciplinary conference and workshop entitled “Photography: The Black Box of History,” held over three days at the Ryerson Image Centre in Toronto, where Dr. Gervais is Associate Professor and Head of Research.

This conference featured a dozen lectures on a wide range of themes, from the analog searchability of microfilm and the engineering of camera lenses to the historical impossibility of photographing Napoleon. Twelve leading scholars from five countries, all working at the intersection of photography and history, presented papers. The event opened with a keynote lecture by Elizabeth Edwards, Professor Emerita of Photographic History at De Montfort

University.

This program was conceived as the beginning of an ongoing partnership in photographic study between Ryerson University and the University of Delaware, both institutions with significant commitments to photography’s history, theory, and material stewardship. To this end the organizers prioritized the creation of opportunities for interaction between members of both communities, and especially for graduate students from UD’s Departments of Art History and Conservation and Ryerson’s Program in Film and Photographic Preservation and Collection Management (FPPCM).

With the generous support of UD’s Departments of Art History and Conservation and the Office of Graduate and Professional Education, four UD graduate students—Meghan Angelos, Anne Cross, Dorothy Fisher, and Amber Kehoe—were able to travel to Toronto to attend the conference and participate in a closed colloquium with Professors Hill and Gervais and three of the conference speakers: Dr. Elizabeth Edwards, Dr. Jennifer Bajorek (Hampshire College), and Dr. Carmen Robertson (University of Regina). Anne Cross appreciated the opportunity “to establish an important international and interdisciplinary network with other scholars. Our colleagues at Ryerson were extremely welcoming, and I look forward to the possibility of future collaboration.” Of the proceedings as a whole, Dorothy Fisher remarked upon the “breadth and depth of interdisciplinary approaches to the problems of photography and history—approaches mirrored in the diversity of the talks of the symposium.”

The Material and Visual Culture of Slavery

Studying objects in Winterthur’s collection with a different perspective

By Jennifer Van Horn, professor

This fall, students in Professor Jennifer Van Horn’s “The Material and Visual Culture of Slavery” Art History graduate seminar were presented with a challenge: How could they use Winterthur Museum

& Library’s collections to tell the stories of enslaved people in North America? To meet this challenge, students spent many class sessions at Winterthur exploring art and artifacts related to African Amer-



Jennifer Van Horn (left) and students standing in Blackwell Parlor, Winterthur Museum (photo by Jim Schneck)

ican culture. They visited a new exhibit on slavery at George Washington’s Mount Vernon, and heard guest lectures from Dr. Louis Nelson, Professor of Architectural History at University of Virginia, UD Ph.D. 2001, and an expert on the architecture of slavery in the Caribbean, as well as Dr. Elizabeth Chew, Vice President for Museum Programs at James Madison’s Montpelier, who discussed the site’s exhibit on slavery, “The Mere Distinction of Colour.”

From the renowned collection of fine and decorative arts at Winterthur, seven objects were selected to be investigated in more detail. Students turned their findings into 90-second object videos, which they wrote and produced. Each video uses a single object to tell a complex history focused directly on enslaved people’s experiences. The videos encompass a variety of artifacts from a nineteenth-cen-

tury painting of a Maryland family’s plantation house, to a storage jar made in New York City by a freed African American potter, to a map of eighteenth-century Virginia. Students quickly discovered that the legacy of enslavement was not as difficult to uncover at Winterthur as it might have seemed at first. The videos illuminate how profoundly enslaved people’s struggles and triumphs, labor and creativity, permeated eighteenth- and nineteenth-century artifacts made and used in North America.

The students’ videos will be available on YouTube and featured on the Department of Art History’s website. They will also be showcased at the exhibition “Truths of the Trade: Seeing Slavery in the Winterthur Collection” on view May 5-August 5, 2018, in the Winterthur Museum Galleries. This exhibition was curated by graduate students in the Department of Art History and the Winterthur Program in American Material Culture with the guidance of Dr. Catharine Dann Roeber, Assistant Professor of Decorative Arts and Material Culture. Seminar participants included Rachel Asbury, Alexandra Cade, Candice Candeto, Emelie Gevalt, Victoria Sunnergren, Rebeccah Swerdlow, and Zoë Wray.

Native Art & Institutions: Salvage, Display, Repatriate

A student curatorial collective is creating an exhibition for Old College Gallery

By Jessica Horton, professor

Professor Jessica Horton’s spring 2018 seminar, “Native Art & Institutions: Salvage, Display, Repatriate,” is curating an exhibition of the extraordinary Yup’ik and Inuit art collections at the University of Delaware. Eight graduate students from the Department of Art History and the Winterthur Program in American Material Culture are consulting with experts in the field and working closely with Chief Curator Amanda Zehnder and other staff members from UD’s Special Collections and Museums on all aspects of the research and design. Slated to open in fall 2018 in Old College Gallery, the exhibition will focus on the rapid cultural and ecological changes



(L-R) Students Elizabeth Humphrey and Ramey Mize, Professor Jessica Horton, Chief Curator Amanda Zehnder (photo by Cory Budden)

affecting Indigenous communities of southwestern Alaska and the Inuit-governed territory of Nunuvat in Canada.

Indigenous people across the Arctic have long understood the land, sea, and atmosphere to be responsive to human thought and deed. Their arts—including beaded and embroidered animal-skin clothing, baskets, carvings made of stone, bone, antler, drawings, and prints—embody principles of respect and reciprocity among the people and other beings who share their environ-

ment. This foundational ethic is evident throughout the outstanding Frederick and Lucy S. Herman, Mabel and Harley McKeague, and other Native art collections at the University of Delaware. Made and collected amid colonial upheavals during the second half of the twentieth century, the artworks nonetheless convey the resilience of Indigenous environmental knowledge. They resonate with added urgency today, as the land and its people stand on the frontlines of global climate change.

In Search of Global Impact of Asian Aesthetics on American Art and Material Culture

An international conference funded by the Terra Foundation

by Vimalin Rujivacharakul, professor



Katsushika Hokusai, Tatekawa in Honjō (Honjō Tatekawa), from the series Thirty-six Views of Mount Fuji (Fugaku sanjūrokkei), ca. 1830-32, (image courtesy the Metropolitan Museum of Art, www.metmuseum.org)

Under the auspices of the Terra Foundation for American Art, the Department of Art History and the Winterthur Program for American Material Culture Studies will host an exciting five-day event in October 2018 marking the launch of a multi-year project focusing on global impact of Asian aesthetics on American material culture. Following the projects they and UD alums have curated in the past 10 years (“Collecting China,” “Asia in Amsterdam,” “Made in the Americas”), project directors Professors Vimalin Rujivacharakul and J. Ritchie Garrison (Department of Art History and Winterthur Program in American Material Culture Studies) came to notice that on many occasions, emerging artistic forms in the American field have had less to do with the mobility of actual objects from Asia than with translations of

Asian aesthetic influences. Such a condition deserves critical attention from researchers, who must seek to comprehend it beyond the limits of materiality, in order to identify the emergence and translation of aesthetics, patterns, or design ideas.

In support of this collaborative project, the two departments, together with the Office of Professional and Graduate Education, will host a five-day research event consisting of an international graduate student workshop, a research symposium of senior scholars and museum curators, and the launch of a living repository site. In addition to the Terra Foundation, the project is also supported by the Henry Luce Foundation and the Andrew W. Mellon Foundation through grants received by the University of Delaware’s Office of Professional and Graduate Education, Library, the Center for Material Culture Studies, and Winterthur Museum, Library and Garden. Winterthur, together with the following museums and institutions, will provide additional in-kind support and representatives to participate in the project: The Metropolitan Museum of Art, New York; the Freer|Sackler Galleries, Washington D.C.; the Philadelphia Museum of Art, Philadelphia; the Museum of Fine Arts, Boston; the Peabody Essex Museum, Salem; the Asian Art Museum, San Francisco; the National Gallery of Canada, Ottawa; the Rijksmuseum, Amsterdam; the Kunsthistorisches Institut in Florenz, Florence; the School of Oriental and African Studies, London; Tsinghua University, Beijing; the Guggenheim Museum, New York; and the Palace Museum, Beijing.

Faculty Notes



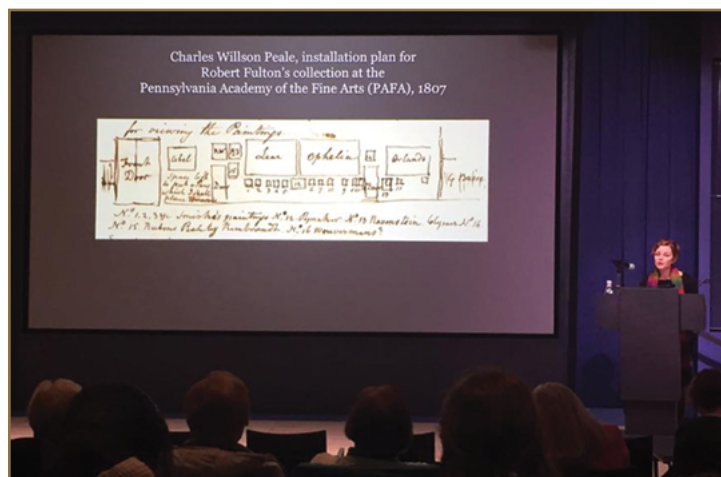
(L-R) Professors Monica Dominguez Torres, Wendy Bellion, Jessica Horton, Jennifer Van Horn (photo courtesy Wendy Bellion)

A highlight of Professor **Zara Anishanslin's** past year was that Yale University Press reissued her 2016 book *Portrait of a Woman in Silk* in paperback. The book was also a finalist for the 2016 First Book Award of the Berkshire Conference of Women Historians, and took Professor Anishanslin on talks in both the United States and abroad, at venues including Bryn Mawr College, the Massachusetts Historical Society, Mount Vernon, UNC-Chapel Hill, Folger Shakespeare Library, London's Victoria & Albert Museum, and the Musée Cognacq-Jay in Paris. She also enjoyed recording a podcast interview for "Conversations at the Washington Library" at Mount Vernon, and returning to the screen as an on-film historian for two episodes of the Travel Channel show "Mysteries at the Museum." She was also delighted to be asked to give the keynote address at the Fourteenth Annual American Art History Graduate Student Conference at Yale University. In January, in tandem with UD's British Design History course, she traveled to London for the First Material and Visual Culture Exchange between UD graduate students and faculty and graduate students and faculty at Queen Mary University of London, an exciting new collaborative transatlantic exchange launched with generous support by UD's Center for Material Culture Studies and Unidel funds. This coming November, she is co-chairing an interdisciplinary conference at the McNeil Center for Early American Studies at the University of Pennsylvania and the Winterthur Museum, "Coming to Terms? Confronting War and Peace through

the Visual and Material in the Atlantic World, 1651-1865." She is currently at work on her new research project on material culture of the American Revolution, research that took her to the UK this summer as a Royal Oak Foundation Fellow at the Attingham Trust's Summer School, and to the Fred W. Smith National Library for the Study of George Washington at Mount Vernon, where she is currently a Research Fellow.

Professor Emerita **Nina Athanassoglou-Kallmyer** is in her second year as Editor-in-Chief of *The Art Bulletin*. This spring semester, she will be teaching a course on "Cézanne's Landscapes" at the Barnes Foundation, in Philadelphia. For spring semester 2019, she has been invited to be the Kirk Varnedoe Visiting Professor at the Institute of Fine Arts, in New York.

Wendy Bellion was honored to begin the academic year with a promotion to full Professor. She is also presently serving as the Acting Director of the Winterthur Program in American Material Culture and relishing the opportunity to dig further into decorative arts study. Professor Bellion's graduate advisees enjoyed great success this past year: newly-minted Ph.D.s Emily Casey and Amy Torbert are now employed, respectively, as an assistant professor at St. Mary's College and as an assistant curator



Wendy Bellion presenting at the Philadelphia Museum of Art (photo courtesy Wendy Bellion)

at the St. Louis Art Museum; current doctoral advisees won fellowships and grants from institutions including the Smithsonian American Art Museum, the ACLS/Henry Luce Foundation, and the Center for Advanced Study in the Visual Arts. Professor Bellion had the pleasure of publishing a review of alumna Dr. Susan Rather's book, *The American School*, in *caa reviews*, and in addition to preparing several essays for publication, she will publish a new book on iconoclasm in American history with Penn State University Press in 2019. Professor Bellion presented new research at several recent conferences, including events organized by the Museum of the American Revolution and the Philadelphia Museum of Art, and she is looking forward to delivering upcoming lectures at the Biggs Museum of American Art, the Royal Academy of Arts (London), the Library Company of Philadelphia, and the 25th anniversary celebration of the Historians of Eighteenth-Century Art and Architecture, for which she has co-organized a panel on decorative arts and material culture with UD alumna Dr. Kristel Smentek.



Perry Chapman in Michelangelo Pistoletto's *One and One Makes Three* at the Basilica of San Giorgio Maggiore, Venice, in conjunction with the 57th Venice Biennale (photo courtesy Perry Chapman)

In 2017, Professor and Associate Chair **H. Perry Chapman** published an essay about the early modern practice of using family members as models, "Rubens, Rembrandt, and the Spousal Model-Muse," in *Ut pictura amor: The Reflexive Imagery of Love in Artistic Theory and Practice, 1400-1700*, edited by Walter Melion, Joanna Woodall, and Michael Zell (Leiden: Brill, 2017). She also contributed "Curiosity

and Desire: Rembrandt's Collection as Historiographic Barometer" to *Rembrandt and His Circle* (Amsterdam University Press), a volume, edited by Stephanie Dickey, that brings together recent scholarship presented at a series of conferences held at Herstmonceux Castle, south of London. She developed her study of the late Rembrandt in a paper, "Rembrandt's Return to His Origins," for an intimate colloquium, "Aging and the Arts," held at the fabulous Fondazione Giorgio Cini, on the island of San Giorgio Maggiore in Venice.

Chapman was especially honored to have been invited to be the Department's Graduate Student Lecture Series faculty speaker, which gave her the opportunity to present "It is no Herezy to outlymn Apelles: Rivalry Around Rembrandt," a paper about artistic competition. Rivalry and competition among artists was the theme of the year in Chapman's approach to Dutch art. In conjunction with the major international loan exhibition, "Vermeer and the Masters of Genre Painting: Inspiration and Rivalry," Chapman was invited to lecture in a symposium at the National Gallery of Ireland, Dublin, and to give a public lecture, "Virtuous Rivalry in the Age of Vermeer," at the National Gallery of Art, Washington, D.C.. She also served as a discussion leader for the CASVA study day, which brought together a small group of experts for in-depth study of the works in the exhibition. Chapman's graduate/undergraduate seminar in fall 2017 focused on themes from the exhibition and included a visit to the exhibition with Melanie Gifford, an expert in conservation and technical art history at the National Gallery.

Chapman continued to serve on the Advisory Board of CASVA (the Center for Advanced Study in the Visual Arts) and as the chair of the editorial board of the *Nederlands Kunsthistorisch Jaarboek/Netherlands Yearbook for History of Art* (NKJ), for which she is currently co-editing a volume on the history and practice of connoisseurship in the Netherlands.

Professor Emeritus **Bernard Herman** recently edited two books, *Fever Within: The Art of Ronald Lockett* and, along with Daniel Maudlin, *Building the British Atlantic World: Space, Places, and Material Culture, 1600-1850*. Both were published through University of North Carolina Press. *Building the British Atlantic World* is also winner of the 2016 Allen Noble Book Award from the International Society for Landscape, Place, and Material Culture.

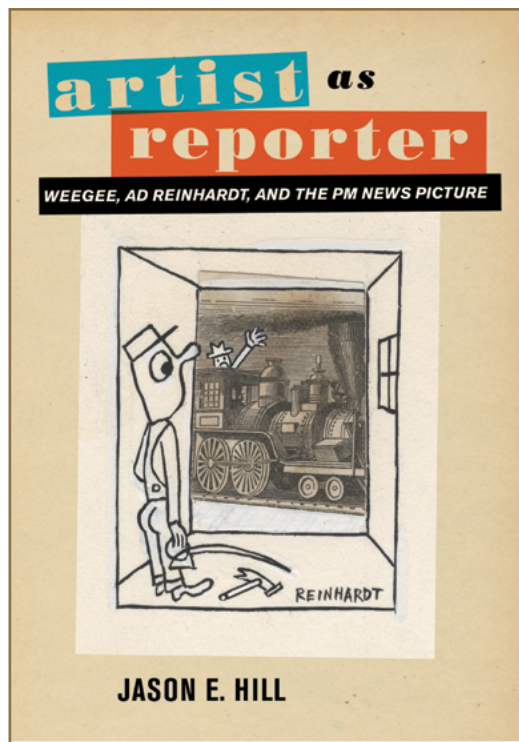


Image courtesy Jason Hill

Professor **Jason Hill**'s new book, *The Artist as Reporter: Weegee, Ad Reinhardt, and the PM News Picture*, was published by University of California Press in early 2018, with the support of a subvention grant from the Center for Material Culture Studies and a Wyeth Foundation for American Art Book Grant from the College Art Association. This year Jason offered a number of public lectures. In July he presented the paper "Collision: Photography, Automobility, and Media in Weegee's New York," at the Annual Conference of the International Association of Word and Image Studies in Lausanne, Switzerland. In February Jason presented "Photographing the Battle of Los Angeles" as part of a two-session panel on "Photography and Energy" at the annual conference of the College Art Association in Los Angeles. In March he served, with Dr. Thierry Gervais, as co-organizer of the three-day international conference and workshop "Photography: The Black Box of History," held at Ryerson University in Toronto. In April Jason presented on the materiality of daily news photography, with a dual focus on reprographic aesthetics and the vagaries of local news vending in the 1940s, at the colloquium "Making Looking / Photography and Materiality: A Symposium on Science, Photography, and the Circulation of Printed Media," at the Beinecke Library at Yale. Jason's collaboration with Dr. Sarah Wasserman (English), a CMCS-sponsored working group on the material culture of "Media Old and New," continued

into its third year at UD. Jason is presently developing two new research projects. The first concerns the distinctive operational temporalities of news pictures in the twentieth-century daily and weekly periodical press. The second, a longer-term project initiated with the generous support of a General University Research grant, attends to the artistic, photographic, and otherwise visual cultures of crime and punishment in the United States since the 1830s, the topic of Jason's spring 2018 graduate seminar, "Photography and Crime."

Professor **Jessica Horton** was awarded a Georgia O'Keeffe Museum Academic Fellowship in American Modernism for the 2018 year. She will be in residence in Santa Fe during the months of June and December to conduct research for her new book, tentatively titled *Compelling Reciprocity: The Art and Ecology of Native Diplomacy, 1953–1973*.

Horton's book, *Art for an Undivided Earth: The American Indian Movement Generation*, was published in June 2017 by Duke University Press, with support from a Wyeth Foundation Publication Grant



Jessica Horton presenting at the National Gallery of Art (photo courtesy Jessica Horton)

and the Mellon Art History Publication Initiative. She published two essays on contemporary Native American art, ecology, and activism, "Indigenous Artists Against the Anthropocene" and "Drones and Snakes" in *Art Journal* and *Art in America*, respectively.

During her fall research leave, Professor Horton traveled to South Dakota and Washington, D.C. to visit archives related to her new book project. She traveled to France to visit archives at the Musée

du quai Branly and participate in the Terra Foundation for American Art workshop, "Humanisms and Antihumanisms in the Arts of the United States." She has given invited talks at the Clark Art Institute Annual Conference, "Ecologies, Agents, Terrains," the Center for Advanced Study in the Visual Arts, National Gallery of Art symposium, "Boundary Trouble: Self-Taught Artists and American Avant-Gardes," the Plains Art Museum Symposium, "The Buffalo in the Livingroom: Fritz Scholder and Contemporary Native Art," and the *Art in America* issue launch, screening, and discussion panel, "Without Us There is No You: Native American Relations on Film." Horton also co-chaired a panel, "Native American Art and the Nonhuman Turn," at the Native American Art Studies Association biannual conference in Tulsa, Oklahoma. Her spring graduate seminar is curating an exhibition of Inuit and Yup'ik art and ecology drawn from the UD collections, which will open in Old College Main and West Galleries in fall 2018.

try's remarkable history. He also traveled to Prague in November 2017 to deliver a talk at the Institute of Art History, Czech Academy of Science, on "The Social Space of the Headlight." That talk was one chapter from his book *Electric Light: An Architectural History*, which will be published this summer by the MIT Press. About the same time, he will become the President of his professional organization, the Society of Architectural Historians.

Professor **Julie L. McGee** was commissioned by DC Moore Gallery, to write a synopsis of David C. Driskell's art for Art Basel in Miami Beach, Florida: *David Driskell: The 1960's and 1970's*.

Among her essays completed in 2017 and awaiting publication are: "Sam Middleton: Freedom's Song," *Panorama: Journal of the Association of Historians of American Art*, volume 4, issue 1, 2018; "Radical Connoisseurship," *Broadside for Fo Wilson: Eliza's Peculiar Cabinet of Curiosities*, Lynden Sculpture Garden; "Epilogue: Perspectives on Felrath Hines," written with Floyd Coleman for *The Life and Art of Felrath Hines: From Dark to Light*, edited by Rachel Berenson Perry (Bloomington: Indiana University Press). McGee is currently developing "African American Art and the Archive," for *The Routledge Companion to African American Art History*, edited by Eddie Chambers (Taylor & Francis/Routledge).

McGee chaired the session "A/Ways from Home: Blackness Across Nations" at the 2018 College Art Association Annual Conference in Los Angeles. She continues to serve as chair of CAA's professional committee on Diversity Practices (CDP), which helped to establish the first CAA Annual Award for



At the base of Sigiriya, a 5th century fortress built atop a nearly 700-foot sheer rock, lies the Boulder Garden, a manmade landscape unlike anything else in the world. It is composed of numerous huge boulders, possibly pushed from the top of Sigiriya to defend against attackers, all carefully arranged and cut with steps, platforms, overhangs, and channels for flowing water. Here, a passage that forces you to lean sideways, toward the steps carved into the living rock. (photo by Sandy Isenstadt)

In the fall semester Professor **Sandy Isenstadt** offered "ARTH164: World Architecture" for the first time. It surveyed developments in architecture and settlement patterns from antiquity to the present in locations around the world. Many of the images shown were from his own travels. Based on a trip to Sri Lanka in January 2018, Sandy will include a lecture or two next fall term on that coun-



(L-R) Amber Kehoe, WUDPAC, Ethan Barnett, UD History, and Julie McGee, "Curating Hidden Collections & the Black Archive" course fall 2017 (photo courtesy Julie McGee)

Distinction in Diversity and Inclusion (awarded this year to Dr. Kellie Jones) and an executive board position for diversity and inclusion, currently Dr. Roberto Tejada.

McGee served as moderator for “1968: Recall & Respond Colloquium,” at the Delaware Contemporary in Wilmington in April and is an invited panelist for VoCA (Voices in Contemporary Art) artist interview workshop, hosted by Harvard University, at Carpenter Center for Visual Arts in June 2018.

Professor **Lawrence Nees** published four articles this year: “Moving Stones: on the columns of the Dome of the Rock, their history and meaning,” Bianca Kühnel, Renana Bartal and Neta Bodner, eds., *Natural Materials of the Holy Land and the Visual Translation of Place, 500-1500* (Ashgate, 2017), pp. 207-215; “The ‘Foundation Reliquary’ of Hildesheim and Ornamental Art at the Court of Charlemagne,” in Glyn Davies and Eleanor Townsend, eds., *A Reservoir of Ideas. Essays in Honour of Paul Williamson* (London: Paul Holberton, 2017), pp. 55-66; “Graphic quire marks and Qur’ānic verse markers in the seventh and eighth century,” in Michelle P. Brown, Ildar H. Garipzanov and Benjamin C. Tilghman, eds., *Graphic Devices and the Early Decorated Book* (Woodbridge: Boydell and Brewer, 2017), pp. 80-99; and “Ernst Kitzinger’s Scholarship and the art of early medieval Western Europe,” in Felicity Harley-McGowan and Henry Maguire, eds., *Ernst Kitzinger and the Making of Medieval Art History*, Warburg Institute Colloquia (London: Warburg Institute, 2017), pp. 113-125. He also published an exhibition review, “Les temps mérovingiens at the Musée de Cluny,” in *Burlington Magazine*, (April 2017), pp. 336-338, and a book review, of Avinoam Shalem, *Die mittelalterlichen Olifante* (Berlin, 2015), in *Studies in Iconography* 37 (2016), pp. 255-258. He presented the concluding remarks and served as respondent at the conference on “After the Carolingians” at Princeton University, and gave lectures at the Courtauld Institute of Art, University of London, 2017: “A Copper-alloy Plate with Architectural Imagery in Berlin...and Jerusalem?,” and at the J. Paul Getty Museum, 2017: “Antique and pseudo-Antique in Carolingian Manuscripts.” He was Museum Scholar at the Getty Research Institute from April through June, and served on the Advisory board for Centre for the Study of Manuscript Cultures, University of Ham-

burg, among his professional service. He continues to serve as Chair of the Department of Art History.

The year turned out unexpectedly varied for Professor **Ikem Stanley Okoye**, who delivered several invited lectures in the spring of 2017, including “The Art of Slavery at the Bight of Biafra,” at the McIntire Department of Art and Art History, University of Virginia; “Confusing the Ancient and the Modern in Global Art History—An African Conundrum,” during “Studies in African Art,” a symposium held at the Department of Art History, SUNY New Paltz, commemorating the legacy of the late art historian Hugo Munsterberg; and “Was there an Architectural Modernism in Africa before Nationalism’s Emergence?” given at the American Institute of Architects, New



The uncompleted slavery museum at “island of no return” off Gberefu/Awhanijigoh, Badagry, near the Béninoise/Nigerian border (photo by Ikem Okoye)

York Chapter (AIA_NY), part of a symposium held in conjunction with the exhibition “African Modernism(s): Past/Present/Future.” Okoye also presented his work in two separate research seminars at the Massachusetts Institute of Technology, “Militant Tendency? The Anderson/Bandini HTC Seminar,” and “Development Reveries: Incompleteness, Laundering Machines and (the) Anti-Architecture.” Okoye published several reviews, including one for the journal *Critical Interventions*, *Journal of African Art History*, which was an extended scholarly commentary about the exhibition “OJEMBA,” the premier retrospective of the work of contemporary artist Obiora Udechukwu. From the fall, Professor Okoye was then

on leave, conducting research at Oxford University's Bodleian Library's Rhodes House archives, as well as field and archival work in Nigeria, Bénin, and South Africa. In October, he was an honored guest at the University of Lagos, Department of Architecture's hosting of "Lagos Exchange," a lead-up platform for the exhibition "African Mobilities: This is Not a Refugee Camp," which opened at the end of April 2018 at the Architecture Museum, Munich (curated by Dr. Mpho Matsipa, University of the Witwatersrand, Johannesburg, South Africa). During "Lagos Exchange," he gave a lecture on "The landscapes of slavery in southern Nigeria" to a select group during a visit to slavery-era heritage sites at Badagry near the border of Nigeria and Benin (i.e., the former Dahomey), and led a tour group through the 2017 "Lagos Biennial of Contemporary Art."

ing of Damien Hirst's "Treasures from the Wreck of the Unbelievable," for which she provided some expert advice and was commissioned to write an article on collecting in ancient Rome for the exhibit's forthcoming catalogue raisonné. In November, her co-authored book, *The Material Life of Roman Slaves*, was the subject of a review panel for the Slavery, Freedom, and Resistance section of the Society for Biblical Literature Annual Meeting. She also co-organized an interdisciplinary session, "Material Girls: Gender and Material Culture in the Ancient World," for the Archaeological Institute of America / Society of Classical Studies Annual Meeting in January. And in early March, she joined delegates from Delaware to advocate for the humanities and for NEH funding on Capitol Hill.



Lauren Hackworth Petersen in Venice (photo courtesy Lauren Hackworth Petersen)

Professor **Lauren Hackworth Petersen** currently serves as the Interim Associate Dean for the Humanities. While she misses being in the classroom, she has found working with colleagues across the humanities to be equally inspiring and rewarding. In April 2017, she traveled to Venice for the open-

Professor **Vimalin Rujivacharakul** has been awarded a prestigious three-year Visiting Professorship from Tsinghua University, China, where she will be in residence every summer or winter through her visiting professor tenure. She has also recently served as the 2017 faculty leader of the Smithsonian's Freer|Sackler Workshop on Chinese Object Study, working in close collaboration with Dr. Robert Mintz, Deputy Director of the Asian Art Museum San Francisco, and Dr. Catharine Dann Roeber of the Winterthur Museum, who were the workshop's curatorial leader and museum host, respectively. Most recently, she and Professor J. Ritchie Garrison are the co-recipients of a Terra Foundation grant for their project "In Search of Global Impact of Asian Aesthetics on American Art and Material Culture," which will be launched in October 2018 with a five-day series of events.



Vimalin Rujivacharakul at Winterthur teaching the Chinese Objects workshop in summer 2017 (photo by Evan Krape for UDaily)

Professor and Director of the Curatorial Track Program **David M. Stone** recently took part in a 2-day Edmond J. Safra Colloquy at the Center for Advanced Study in the Visual Arts at the National Gallery of Art, Washington, D.C., titled “Art and Uncertainty: The Limits of Technical Art History,” organized by Dr. David Bomford (Museum of Fine Arts, Houston), a leader in the field. One of six panelists (and the only academic), Stone spoke on recent Caravaggio technical studies and their impact on public exhibitions of his paintings. Earlier this year, Stone—along with Keith Christiansen from the Metropolitan Museum of Art and Gianni Papi, an independent scholar in Florence—participated in a private study day at the Cleveland Museum of Art devoted to evaluating the so-called Back-Vega version of Caravaggio’s *Crucifixion of St. Andrew* (private collection). Traditionally attributed to the Flemish

June 2017, at the Metropolitan Museum of Art, Stone was featured in a well-attended conversation on Late Caravaggio, with Keith Christiansen (Chair, European Paintings) and Pierre Tarjanian (Curator, Department of Arms and Armor).



Janis Tomlinson speaking on Goya at the Harn Museum in Gainesville, Florida (photo courtesy Janis Tomlinson)



David M. Stone at the Cleveland Museum of Art to compare their Caravaggio Crucifixion of St. Andrew (R) and the Back-Vega version (L) (photo courtesy David M. Stone)

painter (active in Naples) Louis Finson, the canvas was shown for the very first time side-by-side with the recently restored original, owned by Cleveland. The two canvases were then put on view for the public for several weeks. Stone photographed the paintings and the x-rays and presented his conclusions to his fall 2018 graduate seminar on “The Followers of Caravaggio.” In 2017, Stone also gave a “masterclass” on the drawings of Guercino. This was held at the Morgan Library and Museum in New York for the Drawings Collectors Circle at the museum. In

In her new role as Director of Special Collections and Museums, **Janis Tomlinson** oversaw national searches and welcomed two new staff members to the Museums. Ashley Rye-Kopec, an experienced and imaginative teacher (currently writing her dissertation with Wendy Bellion) joined the Museums as Curator of Education and Outreach in February 2017. Four months later, Dr. Amanda Zehnder joined the staff as Chief Curator, bringing with her a decade of experience as Assistant and Associate Curator at the Carnegie Museum of Art in Pittsburgh. Wasting no time, Amanda created an Exhibitions Committee with representation from both the Museums and Special Collections.

Janis began the year with a trip to the Harn Museum of Art at the University of Florida where she spoke on “Etching Enlightenment’s Demise: The Print Series of Francisco Goya,” the Harn Eminent Scholar Chair in Art History Lecture in February. A very different opportunity was offered in April when she was invited to participate in the the 24th Historical Clinicopathological Conference at the University of Maryland School of Medicine, a yearly event in which a clinician joins forces with a scholar to explore the illness of a significant historical figure. The figure was Goya, and the topic was the cause of his deafness. Dr. Ronna Herztano concluded that

today Goya's deafness may well have been significantly lessened by a cochlear implant! (We can only wonder how that might have changed things...). A co-authored article is forthcoming.

In late October, Janis had the opportunity to renew scholarly acquaintances when she participated in "Vestigium: El Tiempo y el Arte," at the Universidad of Zaragoza (Goya's hometown), speaking on "Amigos y tiempo en la vida de Goya." Her final engagement of the year took her to Toronto, where she had been asked to speak in conjunction with the exhibition "Guillermo del Toro: At Home with Monsters." Speaking on "Goya's Monsters" she illustrated the evolution in Goya's prints in which men become more like monsters and monsters become human – a theme illustrated by del Toro's recent film, *The Shape of Water*.

Professor **Mónica Domínguez Torres** had an excellent research year working towards her second book, *Pearls for the Crown: European Courtly Art and the Rise of the Pearl Trade*. In February 2017, she conducted research at the University of Florida's Smathers Library on the archeological remains of Cubagua island. With the support of a research grant from the Center for Global and Area Studies, in April 2017 she studied key pieces from Habsburg collections today located in Vienna, Innsbruck, and Prague.



Mónica Domínguez Torres (L) with junior Olivia Mann (L) at the Department of Art History honors awards (photo by Cory Budden)

Because of her work in this field, in fall 2017 she became an affiliated scholar in the Gemstones and Sustainable Development Knowledge Hub, supported by the Tiffany & Co. Foundation, and led by Dr. Saleen H. Ali, Blue and Gold Distinguished Professor of Energy and the Environment at UD, among oth-

ers. She was also invited to present her research at the convening of scholars for the exhibition "*Creando Historia/Making History in the Americas*" at the Pennsylvania Academy of the Fine Arts, and to give a scholar's talk at the Figge Art Museum in Davenport, Iowa in conjunction with the exhibition "Power and Piety: Spanish Colonial Art from the Patricia Phelps de Cisneros Collection." In February 2018, she presented on "Art and Materiality in the Age of European Expansion" at the session "Material Culture and Art History: A State of the Field(s)" at the College Art Association Annual Conference in Los Angeles.

Jennifer Van Horn published "'The Dark Iconoclast': African Americans' Artistic Resistance in the Civil War," in *The Art Bulletin* and had the essay "Portraits of Slaves in a New South" in the volume *Traditions in Transition: Change and Material Culture in 19th-Century Texas, the Lower South, and the Southwest* from the Museum of Fine Arts, Houston and the Bayou Bend Collection and Gardens. Next year she will be a senior fellow at the National Gallery of Art's Center for Advanced Study in the Visual Arts, where she will be working on her second book project: *Resisting the Art of Enslavement: Slavery and Portraiture in American Art*. Her first book, *The Power of Objects in Eighteenth-Century British America*, published in 2017, is a finalist for the George Washington Prize, which honors the year's best new works on early American history. The book also received an honorable mention in the Louis Gottschalk Prize from the American Society for Eighteenth-Century Studies. Professor Van Horn gave talks at Baylor University, Gadsby's Tavern Museum, and Wilton House Museum. She presented research on enslaved viewership in plantation spaces at the Harvard Art Museum symposium "The Room Where It Happens," which focused on the agency of interior spaces. In October 2017, in conjunction with other faculty in Art History, she organized the event "Race, Memory, and Monuments after Charlottesville," which brought Professors Renee Ater, Sarah Beetham, and Louis Nelson to campus to start a dialogue about the issues of historical memory posed by Confederate monuments and slave memorials. This year, Professor Van Horn has been developing and teaching new courses including "The Material and Visual Culture of Slavery" and "Plantations and the Public." She has enjoyed teaching "Introduction to Museum Studies," a course

required for University of Delaware undergraduates in the new Museum Studies minor, and co-teaching the graduate seminar “Material Culture Theory” with Professor Martin Brückner of the English Department.

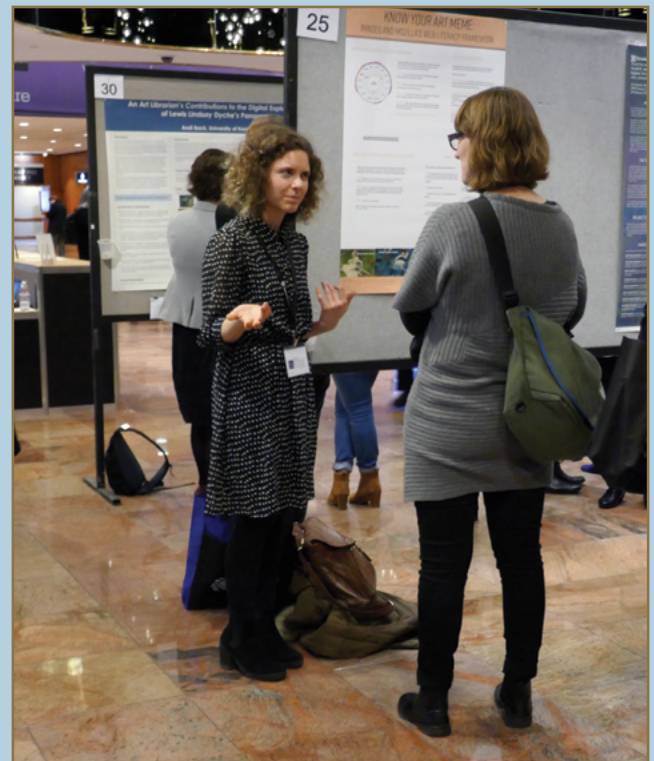


One of the works studied in Jennifer Van Horn’s “The Material Visual Culture of Slavery” course. Artist unknown, a detail of the overmantel painting of Perry Hall, Home of Harry Dorsey Gough, ca. 1795 (image courtesy Winterthur Museum, Garden & Library)

Margaret Werth took on the role of Director of Graduate Studies for the Department of Art History in 2017-2018, which this year included co-directing the third iteration of the Dissertation Proposal Workshop for students writing their dissertation proposals and initiating a Dissertation Colloquium for the presentation of graduate doctoral research during the spring semester. The wonderful new support for doctoral studies at UD kept her more than busy all year. She taught a new graduate seminar in spring 2017, “Interarts to Intermediality,” which was a delight, and taught another new graduate seminar with Sandy Isenstadt on “The Modern City” in fall 2017. The latter was a wonderful opportunity to teach with a colleague in a different field, modern architecture. Werth presented a lecture at the international symposium, “Writing Impressionism into and out of Art History” at the Courtauld Institute of Art in November 2017, and looks forward to working on her Manet book in 2018-2019 when she will be on leave. She is currently completing an article on Mallarmé for the online journal *nonsite*.

New Staff

In December of 2017, **Cory Budden** joined the Department of Art History as the new Communications Coordinator. Cory manages all the social media and website content for the Department and designs posters and other materials. She also assists the Director of Visual Resources, Derek Churchill, in the Visual Resources Center. Cory has a B.A. in Art History from Western Washington University in Bellingham, Washington and a M.A. in Library and Information Science from the University of Washington in Seattle. While in library school, Cory became particularly interested in image management in museums and libraries, digital preservation, and web literacy, specifically around art and images. She worked as a collections assistant at the Henry Art Gallery at the University of Washington and is excited to continue combining her experience in art history and libraries in this new position.



Cory Budden presenting her poster at the annual Art Libraries Society of North America conference in New York (photo by Derek Churchill)

Undergraduate Student News

Graduate Mentoring Program for Undergraduates Forming connections through mentorship

By Emily Shartrand, doctoral candidate

2017 marked the second year of the Art History Mentoring Program, founded and organized by graduate students in order to help undergraduates during their time here at UD. We continued our line-up of workshops all geared towards teaching skills that students need to learn to be successful in academia, as well as the larger work force. This year we hosted three such programs, the first on how to survive and thrive in an Art History class, the second on navigating graduate school applications, and the final on strategies for writing a research paper. These workshops were aimed at freshmen through seniors and served to augment the primary drive of the Mentoring Program: the one-on-one partnerships between a graduate mentor and undergraduate mentee. These partnerships allow the undergraduate students to form a relationship with their mentor and receive advice on specific issues that may come up over the course of their academic career.

The Art History Mentoring Program has also expanded its scope this year in several exciting ways. First, we organized the inaugural, and hopefully annual, Undergraduate Symposium in April. This event allowed four of our undergraduate students, ranging from first year students to seniors, to learn the process of submitting abstracts and presenting their final papers in a public forum. Each talk was

well received and led to lively discussions amongst the audience members. This year's program culminated by bringing back the highly popular Career Paths in Art History in May, with an even larger group of speakers than last year. This event drew together individuals from a variety of Art History-related careers that were able to explain the sometimes circuitous paths they took before landing in their current positions. The Mentoring Program hopes to continue expanding and responding to the needs of the undergraduates in the Department of Art History.



The presenters at the first annual undergraduate symposium. (L-R) Bianca Thiruchittampalam, Annabelle Fichtner, Francis Mahon, Harry Lewis (photo by Cory Budden)

Art History Club

A productive year of field trips and events

By Michelle Dao, Art History Club president

In the 2017-2018 academic year, the Art History Club proudly engaged with students, both Art History majors and non-majors alike, through events on and off campus. Early on in the fall 2017 semester, the club sponsored a trip to Washington D.C. for students to spend the day at the National Museum of African American History and Culture. Many students found themselves incredibly moved, even to the point of tears, by the exhibitions, "Slavery and Freedom" and "Defending Freedom, Defining Freedom." Students paid homage in silent reflection at the Emmett Till Memorial and learned about the African American Civil Rights

Movement at the interactive *Greensboro Lunch Counter* display. The club held a meeting the following week for students to have a productive discussion concerning many of the issues and topics raised by the trip to the museum.

In the spring semester, the club organized a number of puzzle nights as a fun and stimulating way for students to get a respite from their rigorous studies. The club joined visitors at the Mechanical Hall Gallery in early March for a discussion with artists from the exhibition, "Problem Solving: Highlights from the Experimental Printmaking Institute." To close out the year, the club supported the screening of the Italian film, *Handle with Care: The Story of an Object*, organized by the Anthropology Department. The Art History Club looks forward to welcoming new and returning members back in the Fall 2018 semester for more exciting trips and events.



L-R: Annabelle Fichtner, AnnaLivia McCarthy, Michelle Dao, Vivien Barnett (photo courtesy Michelle Dao)

Art in Focus in Campus Museums

A new program guiding public conversations around art

By Ashley Rye-Kopec, curator of education and outreach, UD Library, Museums and Press, doctoral candidate

Spring 2018 inaugurated a new series of undergraduate-led public programs at the University of Delaware Library, Museums and Press. As part of her internship at the Museums, AnnaLivia McCarthy, an Art History and Art Conservation major, facilitated three "Art in Focus" conversations in the Old College and Mechanical Hall galleries. Like the "Spotlight" program at the Philadelphia Museum of Art (PMA) and similar programs at other museums, "Art in Focus" involves close looking and discussion centered on a single work of art. However, unlike other institutions that utilize local graduate students or education department staff to facilitate the discussions, "Art in Focus" is facilitated by undergraduate students, like McCarthy.



AnnaLivia McCarthy leading a discussion on Leon Levinstein's *Untitled (Man in Suit, Woman in Furt Coat)* from 1954 (photo by Cory Budden)

Established by the Museums' Curator of Education and Outreach Ashley Rye-Kopec, a doctoral candidate in Art History, the "Art in Focus" program

provides an opportunity for undergraduate students to delve deeply into research on a single artwork, and then to lead public discussions focused on that work. Unlike a formal lecture that follows a predetermined direction, however, no two “Art in Focus” discussions are identical. The facilitator has to follow the ebbs and flows of the conversation while remaining poised to prompt deeper discussion or suggest a closer look.

“Facilitating [these programs] has changed the way I look at art,” McCarthy explained. “When we gather as a group to talk to about a work, everyone approaches it differently. As a facilitator I get to help people make their own conclusions. That is what I love most about ‘Art in Focus.’”

Over the course of the semester, McCarthy facilitated group conversations on Willie Cole’s *The Ogun Sisters* (2012), Lewis Hine’s *Italian Family Looking for Lost Baggage, Ellis Island* (1905), and Leon Levinstein’s *Untitled (Man in Suit, Woman in Fur Coat)*

from 1954 (1980 reprint). To prepare for the experience, McCarthy learned about the pedagogy that underscores gallery-based learning. She also attended a “Spotlight” conversation at the PMA and discussed the experience with Caitlin Hutchinson, a UD doctoral candidate who led the session at the PMA. Other Art History graduate students including Alba Campo Rosillo, Emily Shartrand, and Galina Olmsted attended practice sessions and provided feedback.

The practice of facilitating in-gallery conversations encourages undergraduate students to refine the close-looking skills that art history emphasizes. It also allows students to develop confidence speaking in public—and to practice thinking on their feet. As McCarthy explained, “interning at Museums has been a highlight of my time at the University of Delaware. Having the opportunity to lead conversations about some of the works of art in the Museums Collections has made me a better public historian, educator, and student.”

Undergraduate Degrees Awarded

2016-2017

Courtney Marie Dill
Devon Dara Ennis
Jacquelyn Esposito
Emily Fisher
Paige Elizabeth Howarth
Patricia Marie Maloney
Sarah Kaitlin Strosnider
Emily Marie Tucci

2017-2018

Miranda Lynne Armiger	Kaitlyn Anne Lawrence
Sabrina Alysse Brown	Harry Allen Lewis
Erin Celeste Cunningham	Francis Todd Mahon
Michelle Vu Dao	Claire Rosaleen Martin
Marissa Beth Dicostanzo	Emily Ann McKeon
Devon Elizabeth Filicicchia	Alaina Smith
Glenda Rae Frantz	Greta Ursula Sweeney
Elsbeth Fraser Grasso	Nell E Weaver
	Deanna Marie Webb

Undergraduate Departmental Awards



(L-R) Harry Lewis, Olivia Mann (photo by Cory Budden)

Trudy H. Vinson Memorial Scholarship *Olivia Mann*

Awarded to the outstanding junior in the Department of Art History

Art History Faculty Award for Academic Excellence *Harry Lewis*

Awarded to the outstanding senior in the Department of Art History

Convocation address

By Harry Lewis, class of 2018

I'd like to begin this afternoon by first taking a minute to thank everyone responsible for putting together such a wonderful convocation. It means a great deal to me and, I believe I can say, for all of us that gather here today and I'd like to give a round of applause to the entire Art History and Art Conservation departments for their preparations.

We as a nation are in a curiously visual moment. There are debates on CNN about public statues, hats from both sides of the aisle that have become galvanizing symbols of political change, and thousands upon thousands of hand-drawn signs. There are young girls in front of charging bulls and billboards crying out for justice. It seems increasingly that who we are as a nation, or as a people within that nation, is defined not just by how we identify but how we make that identity visible.



I spent the past year writing about issues of visibility in art. My thesis, supervised by the marvelous Jessica Horton, told the story of one painting in the 2017 Whitney Biennial: Dana Schutz's *Open Casket*. The piece, which depicted the mutilated body of Emmett Till, laid out before the world, was so controversial that several activists demanded the painting be destroyed. This might sound radical to those of you in the audience who are not art historians, but questions of destruction and preservation have been central to the field almost since its very beginning. In Wendy Bellion's seminar this semester on iconoclasm, we poured over literally thousands of years' worth of evidence of art that was deemed unacceptable, unappealing, or uncouth. And that deliberative process, in which we decide what parts of our culture are worth keeping – from Confederate monuments to a statue of Joe Paterno outside the Penn State football stadium – is both instructive and relevant.

But in a moment where the humanities and arts are under attack from the highest levels of government as being unimportant and uninformative, we are entering into the world with degrees in art history and we must now find some way to put them to use. Unlike real estate – people always need somewhere to live – and the funeral business – people are always dying – the careers of my father and late grandfather respectively, art history seems not only impractical but like it would yield distressingly low prospects.

And yet, all of the things I've just discussed would seem to say otherwise. In spite of the fact that art seems to be more of an endangered medium than it has been for at least thirty years, more than ever before our ability to incisively and critically unpack it as art historians is necessary, not just to our own personal success in the workforce but for the survival of our democracy.

My point is this: the esoterica of art history no longer exists in textbooks, museums, or classrooms. It is everywhere. Our cultural is hyper-visual, whether on Instagram, CNN, or any number of scholarly journals. We consume images all the time, consciously and not. And our job, both as art historians and informed citizens, is to reckon with how we make sense of them. Where do they belong in a world of ultra-accessible imagery? What did they mean to us yesterday? What do they mean today, and what will they mean tomorrow?

One would imagine these questions are significantly more difficult to answer if you are a scholar of

seventeenth-century Flemish painting, for example. But the skills we have acquired over four years through diligent studies can be applied universally. We might not be seeing any references to Rembrandt on Buzzfeed in the next few days. But we will be seeing images of national identity like those he so beautifully rendered in *The Nightwatch*. The art of the Baroque might seem far removed from our current reality, but its ostentatious display of wealth and class identity can help us understand a certain presidential-associated brand of hotels and apartments.

I know that for many outside observers, and perhaps even some people here today, the question still remains: Why did you ever get a degree in art history? But look around you. We are an assembled group who have dedicated our college careers to the study of images – not just what we see but how we see them – and that is a skill with applications far beyond a museum or classroom.

Going forward, I hope we would all keep one thing in mind. As a certain Uncle Ben once told a young Peter Parker, with great power comes great responsibility. For those of us who are going to be working in museums, or in galleries, further continuing our studies in graduate school like myself, or something else entirely, remember this: now that we have this knowledge, this way of seeing the world and making sense of visual culture, please do not squander it. To use another Wendy Bellion seminar title, issues of fakes and forgeries of a variety of media have become increasingly salient. We must not only be vigilant for ourselves, but for others. We are now, for all intents and purposes, the experts. We're the adults in the room, and while we might not have the years of experience that our wonderful faculty possess, we still have not only a reason but an obligation to educate others and hold powerbrokers responsible.

I'd like to close this afternoon by encouraging everyone – parents, friends, graduates – to continue moving through the world around us with a critical eye. Thanks to the spectacular faculty, that eye has been honed, sometimes to the point of wanting to never look at another piece of medieval art ever again in my entire life, but honed nonetheless. It is because of them and their support that we are all here today. As we move into the next chapter of our lives, may we remember the lessons they taught us and that we taught each other: to never lose sight of what lies both behind us and ahead of us. Thank you, and congratulations everyone.

Convocation 2018



Above: (L-R) Graduates Miranda Armiger, Sabrina Brown, Devon Filicchia, Francis Mahon, Emily McKeon, Alaina Smith, and Deanna Webb line up for the convocation ceremony (photo by Mónica Domínguez Torres)

Left: Professors and alumna at the Art Conservation and Art History convocation ceremony (L-R) Jennifer Van Horn, Mónica Domínguez Torres, Jason Hill, Heather Campbell Coyle, Lawrence Nees, Jessica Horton (photo by Cory Budden)

Undergraduate Student Notes

Michelle Dao worked as a curatorial intern at the Crystal Bridges Museum of American Art and spent a busy but wonderful summer in Bentonville, Arkansas. She was able to conduct research on objects in the collection as well as contribute to upcoming exhibitions and publications expected for later 2018. In addition to building her professional museum experience, Michelle volunteered her time helping the Unexpected Mural Project in Fort Smith, Arkansas to bring urban contemporary art to the area. She assisted London-based artist, Lakwena Maciver, with a Maya Angelou-inspired mural for the Sebastian County Juvenile Detention Center. In the spring, she was honored as a finalist in the “Voices of the Divide” audio essay competition sponsored by the Center for Political Communication.



Michelle Dao (photo courtesy Michelle Dao)

Most recently, Michelle was accepted to the new M.A. 4+1 Art History for Museum Professionals program and began her graduate studies this past semester.

the National Museum of African American History and Culture, the Isabella Stewart Gardner Museum, the Royal Ontario Museum, the National Archives, the Field Museum, and the Art Institute of Chicago. This coming summer, Annabelle will be interning in the conservation labs at the Arizona State Museum. While in the Southwest, she hopes to also visit a number of landmarks and historic sites, including Chaco Canyon.

Over the summer, **Harry Lewis** volunteered at Grounds for Sculpture in Hamilton, NJ conducting educational programming for visitors. This year he’s been working on his Honors thesis entitled “The Body Politic: Race and Violence in Dana Schutz’s *Open Casket*” with Jessica Horton. He presented at the first annual Undergraduate Symposium with his paper “A More Economical Method of Study’: Copying at the Louvre.” Harry is also the winner of the Art History Faculty Award for Academic Excellence.



Francis Mahon (photo courtesy Francis Mahon)

Francis Mahon received the David A. Plasti-no Grant in May 2017 and traveled to Savannah, GA where he conducted research about the southern city’s monuments and public history. July found him journeying further south where he reached St. Augustine, FL and participated in the Lighthouse Archaeology Maritime Program underwater archaeology field school. Diving about twenty feet down with little to no visibility he excavated an eighteenth-



Annabelle Fichtner (photo by Cory Budden)

Annabelle Fichtner had the opportunity to visit a number of museums this year including

century shipwreck. On his off days, he was able to live the Jimmy Buffet lifestyle with some local pirates. With a desire to pursue more underwater archaeology he was able to travel to the Dutch Caribbean island of St. Eustatius (“Statia” for short), and work with the St. Eustatius Center for Archaeological Research in January 2018. Currently he is finishing up his thesis, which focuses on power structures within public history.

Olivia Mann is a junior in the Honors Program at the University of Delaware, majoring in Art History and History and minoring in European studies and German. Mann currently serves as the Managing Mosaic Editor at *The Review*, the award-winning, independent student newspaper at the University of Delaware, having previously served as the Copy Desk Chief. In addition, Mann has spent two years as a Munson Fellow for the Honors Program at the University of Delaware, serving as a live-in peer mentor and academic advisor for first-year students in the Honors Program at the University of Delaware. Next year, she will serve as a Peer Mentor for a First Year Seminar. Mann also currently serves as the Assistant Director of the Press Corps at the University of Delaware Model United Nations Conference, having previously served as the Assistant Director of the Special Political and Decolonization Committee. Mann has held internships at the New York Historical Society and the Whitney Museum of American Art. She looks forward to interning with Education at the Frick Collection this summer.

Over the month of January 2018, **Alaina Smith** worked with the curator of ethnography, Dr. Gwendolyn Saul, at the New York State Museum in Albany, New York. During this time, she researched the donation of material objects from the travels of Dr. Samuel Baldwin Ward to Southeast Alaska in 1882. These objects, including ivory frontlets and fishing tools, required rehousing. This process included writing updated condition reports, creating new tags, storage boxes, mounts, and supports. The research aspect of this project brought her to the New York State Archives, part of the Office of Cultural Education. Throughout her time at the New York State Museum, she also had the opportunity to tour their collections and attend faculty lectures.



Alaina Smith (photo by Cory Budden)

For the past year, **Nova Sturchio** has been working on an undergraduate thesis on the preservation and interpretation of a second century CE Roman bathhouse, a site on which they directly participated in excavation and conservation activities while under the mentorship of Roberto Nardi and Andreina Costanzi Cobau of the Centro di Conservazione Archeologica (CCA) during the summer of 2017. As for the upcoming summer, Nova will be volunteering at Winterthur Museum, where they will be working on a number of projects with Book & Library Materials Conservator Melissa Tedone. Nova recently received first place in the Edward H. Rosenberry Undergraduate Writing Award Competition for an essay comparing the portrayal of St. Teresa de Ávila and Sor Juana Inés de la Cruz in their respective portraiture.



Nova Sturchio (photo courtesy Nova Sturchio)

Graduate Student News

Graduate Degrees Awarded

2016-2017

Emily Casey
Kristina Gray
Gabriella L Johnson
Patricia Marie Maloney
Tiffany Anne Racco
Laura Sevelis
Emily Katherine Torbert
Rachel Aletta Zimmerman

2017-2018

Dorothy Fisher
Natalie Giguere
Bridget R Killian
Isabel Oleas-Mogollón
Victoria Sunnergren
Zoe Weldon-Yochim
Karli Wurzelbacher

Janet Dees at the Block Museum of Art

Doctoral candidate Janet Dees' recent curatorial work

by Janet Dees, curator at the Block Museum of Art, doctoral candidate

My career at the Block Museum of Art at Northwestern University began in 2015 and my position has recently been endowed as the Steven and Lisa Munster Tananbuaam Curator of Modern and Contemporary Art.

Prior to my appointment at the Block, I served in several curatorial capacities at the contemporary art institution SITE Santa Fe. At SITE I worked on projects including co-curating the international biennial exhibition "SITElines: New Perspectives on Art of the Americas: Unsettled Landscapes" (2014), curating the retrospective "Linda Mary Montano: Always Creative" (2013), and editing and writing for the companion volume, *Linda Mary Montano: You Too Are A Performance Artist* (2013). Montano, the 76-year-old American performance artist, is one of the subjects of my dissertation.

At the Block, I develop modern and contemporary art exhibitions, and assist with growing the museum's collection in the area of global contemporary art. One area of focus has been working with contemporary Native American artists. For a recent exhibition, I commissioned a new work from Seneca artist Marie Watt, and spearheaded the acquisition of the work "Cherokee Burden Basket: Singing A Song for Balance," by Eastern Band Cherokee artist Shan Goshorn. I also serve on Northwestern's university



Janet Dees speaking at the opening day program for "If You Remember, I'll Remember," at The Block Museum of Art (photo by Sean Su for the Block Museum of Art)

-wide Native American and Indigenous Peoples Steering Group.

I am currently working with my colleague Susy Bielak, Associate Director of Engagement and Curator of Public Practice, on a companion volume to my 2017 exhibition "If You Remember, I'll Remember." The exhibition explored themes of love, mourning, war, relocation, internment, resistance, and civil rights in 19th- and 20th-century North America. By engaging with historic documents, photographs, sound recordings, oral histories, and objects of material culture drawn from institutional and informal archives, seven contemporary artists highlighted

individuals' stories or made connections to their own histories, and engaged with a range of topics from the internment of Japanese Americans during World War II to the bombing of the 16th Street Baptist Church in Birmingham, Alabama in 1963.

The retrospective volume for "If You Remember, I'll Remember" is due out at the end of 2018. It will not only serve as a catalogue for the exhibition, but also document, reflect upon, and theorize the intense process of developing meaningful art experiences in collaboration with museum colleagues, artists, faculty, students, and community groups.

Since coming to the Block, I have curated and co-curated several other exhibitions including "Kader Attia: Reflecting Memory" (2017); "Carrie Mae Weems: Ritual and Revolution" (2017); "Experiments in Form: Sam Gilliam, Frank Stella, Alan Shields" (2018); and "Hank Willis Thomas: Unbranded" (2018). For more on the Block Museum of Art, Northwestern University see <http://blockmuseum.northwestern.edu>.

"Spotlight" at the Philadelphia Museum of Art

Guiding public discussions on objects from the museum's collection

By Caitlin Hutchison, doctoral candidate

In partnership with the Department of Education at the Philadelphia Museum of Art (PMA), graduate students from the University of Delaware, Bryn Mawr College, Temple University, and the University of Pennsylvania are chosen annually to participate in the "Spotlight Program." The participants lead a series of in-depth conversations in the PMA's galleries focusing on a single art object. While encouraging close looking and facilitating the discussion, these Spotlights are primarily driven by questions and observations of an engaged audience drawn from large crowds of museum visitors, docents, and staff. This year I was nominated to participate.

I selected four objects from the museum's world-renowned collection to discuss, including a monumental "Crucifixion Group" from the late fifteenth-century Netherlands, a reconstructed portal from an early medieval palace in the Persian Sasanian Empire, the engraving of *Knight, Death, and the Devil* by the Northern Renaissance artist Albrecht Dürer, and *St. Francis Defeats the Antichrist* by Mexican Baroque painter Cristóbal de Villalpando. After performing research, meeting with museum curators, and preparing a handout for participants, I led hour-long Spotlights that took place once a day for a three-day period on four separate weekends throughout the year. My final Spotlight of the year was featured during "Slow Art Day" (April 14th), a day in which hundreds of globally-participating institutions actively promote observation, discussion, and discovery among its visitors.

I credit my ability to tackle such a wide array



Caitlin Hutchison leading a "Spotlight" conversation on Albrecht Dürer's *Knight, Death, and the Devil* at the Philadelphia Museum of Art (photo courtesy Caitlin Hutchison)

of art objects from diverse chronological and regional periods to the breadth of my coursework and teaching assignments at UD, as well as the influential work of my professors and classmates. While I had previously served as the instructor of record and a teaching assistant many times at the University, the Spotlight program presented an external opportunity to teach in a museum setting and acquire new pedagogical strategies for object-based learning

and audience-directed conversations. I consider the insight my audience and I gained through sustained looking and discussion of a single work of art an invaluable experience and hope to incorporate these approaches when back teaching in the classroom. Over the course of the year, my dissertation also ben-

efited from the Spotlight conversations, as I was able to connect new perspectives that emerged from these discussions dealing with themes of monumentality and the intersection of religion and the warrior mentality to my own work on high crosses of early medieval Ireland.

Graduate Student Travel

“Palladian Days”

Liz Simmons in Italy

by Elizabeth Simmons, doctoral candidate

In the fall of 2017, I received a scholarship from the Decorative Arts Trust to participate in their study trip “Splendors of Venice and the Veneto,” a week-long tour of northeastern Italy visiting many remote sites and private collections of Early Modern art. Having worked on Mantegna, Veronese, and Titian in the past, I was eager to visit many of the locales that were so important to these Renaissance masters. Also, my dissertation research on Baroque painting and drawing points to the influence of Venetian *colore*, Renaissance fresco styles, and ephemeral theater sets, all of which I discovered through this tour.

The trip was in part an immersion into Andrea



Liz Simmons in the Scrovegni Chapel in Padua
(photo courtesy Liz Simmons)

Palladio’s classical architecture. We explored nearly a dozen Palladian structures, from villas and palaces to churches and civic buildings, largely accessible only through the Trust’s connections. For instance, Conte Niccolò Valmarana took us through his childhood home, Palladio’s iconic Villa Capra “La Rotonda,” just outside of Vicenza. Also in Vicenza, we toured Palladio’s Teatro Olimpico, the oldest surviving enclosed theater in the world, which opened in 1585. Incredibly, the inaugural stage set survives, depicting the plunging perspective of long city streets receding to a distant horizon, seen through the triumphal arches of a Roman *scaenae frons* screen, all made of wood and stucco.

In Padova I was able to visit the Scrovegni Chapel, for which the Trust arranged an extended viewing. As we art historians often find, it takes field study to grasp physicality—I never expected the chapel to be so big, nor that Giotto’s frescoes began above the level of the pews. Beyond these celebrated Renaissance frescoes, we viewed many lesser-known frescoes in private country villas in the Veneto. Veronese’s trompe l’oeil frescoes at Villa Barbaro in Maser were so luminous, depicting not only a complex allegorical program but also fictive architecture featuring the Barbaro family, their animals and their views of the surrounding landscape through illusionistic windows. Veronese linked the villa’s interior to the lush countryside, just as Palladio’s architectural scheme here harmoniously integrated the structure with the grounds.

It was a week full of art historical gems, tour group camaraderie, and fine accommodations, and I am most grateful to the Trust for this once-in-a-lifetime opportunity!

Different Journeys to Independence

Alba Campo Rosillo in Columbia, Ecuador, and the Dominican Republic

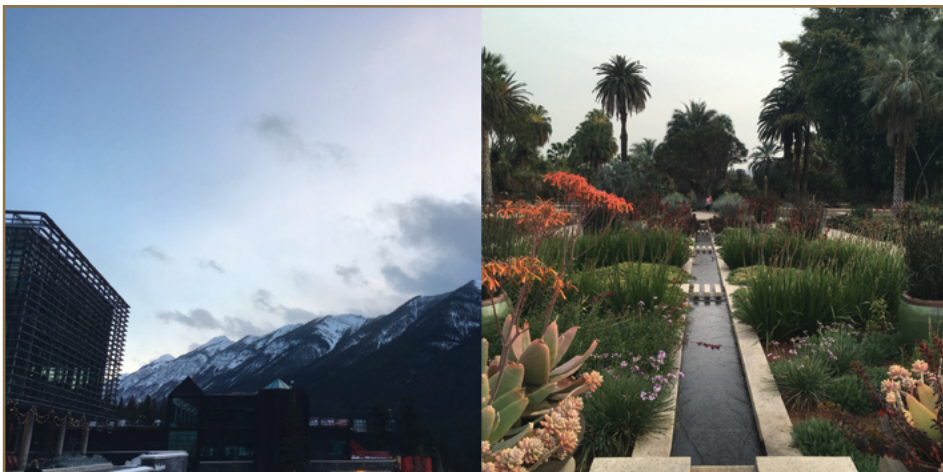
by Alba Campo Rosillo, doctoral candidate

Last January I had a truly life-changing experience. After receiving the Ailsa Mellon Bruce Predoctoral Fellowship for Historians of American Art to Travel Abroad by the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C., I had the chance to visit Colombia, Ecuador, and the Dominican Republic for a period of five weeks. My initial purpose was traveling to these countries to study how their artistic production expressed and helped to construct their local identities from their colonial years through their postcolonial periods of the nineteenth century. What I discovered was how different the independence process was in each country due to each place's unique circumstances. The Colombian process translated into a high volume of history paintings and portraits of political figures expressing a politicization of historical narratives. Ecuador, having achieved independence with help borrowed from Colombia, represented this period as the result of multiple divine interventions in ex-voto paintings, where the Virgin of Mercy is both the patron saint of Quito and of the National Army. Finally, the complex succession of political regimes in the Dominican Republic resulted in the cult of the leader, instead of focusing on historical moments. Besides these questions, I could reflect on how the distinct geographies and climates of these countries have affected the preservation of their material heritages, being that the Caribbean coastal areas were frequently raided during the colonial period and are constantly exposed to high humidity levels. Last, I learned about magic moments in history, like when the Inca Empire penetrated current Ecuadorian territory and established an alliance with the local Cañari society, building Inca structures next to Cañari ones. As a result, the site of Ingapirca still holds the remains of a Cañari temple to the moon next to an Incan temple to the sun, reflecting the relation of coexistence these people managed to keep despite their opposite beliefs.



Alba Campo Rosillo on the Boulevard of the Heroes of the Dominican Independence, Santo Domingo, Dominican Republic (photo courtesy Alba Campo Rosillo)

Sarah Leonard's travels in photographs



Ph.D. candidate Sarah Leonard had fellowships that took her across the world in 2017. (L) Banff, Canada, (R) The gardens at the Huntington Library, CA (above) Oxford, U.K. (photos by Sarah Leonard)

Graduate Students Curate

“Parallel Visions, Parallel Lives”

Anne Cross interviews Bridget Killian on her exhibition featuring works from the Prison Arts Program

by Anne Cross, doctoral candidate, and Bridget Killian, masters student

In February 2018, Art History master's student Bridget Killian had the opportunity to curate an exhibition in the University of Delaware's Recitation Hall Gallery. Entitled “Parallel Visions, Parallel Lives: Selections from the James T. Vaughn Correctional Center's Prison Arts Program,” the exhibit drew connections between the work produced in the Prison Arts Program and the greater artistic community of Delaware. A result of interdepartmental collaboration between Art History and Art and Design, Bridget's exhibition was the second in a series of Art History-led projects. Recitation Hall Gallery is a space typically reserved for exhibitions by Art and Design students, but for the past two years the month of February has been reserved for shows of contemporary art curated by Art History graduate students. This initiative was inaugurated by Ph.D. student Anne Cross, who in 2017 curated the show “Systems We Have Loved,” which featured the work of four female Philadelphia-based printmakers. The project was then made possible the following year by Art and Design Professor Amy Hicks and Art History Professors Jason Hill and Jessica Horton, who extended the curatorial opportunity to all Art History graduate students.

Bridget hosted two programs in conjunction with her exhibition. The first was the opening at which the formerly incarcerated artist Roy Hickman spoke about his artistic career both inside and outside of the correctional center. The second featured a panel discussion in which Delaware community leaders in the art scene spoke about the intersections between artistic practice and social justice and provided a holistic vision for the future of Delaware's artistic community. For this article, Bridget spoke with Anne Cross about their desire to seek opportunities to curate contemporary art, the importance of community engagement within the field, and the challenges of independent curatorial work.



Artist Roy Hickman with his work at the reception for “Parallel Visions, Parallel Lives” (photo by Cory Budden)

Anne: Bridget, first of all, what drew you to this topic? How did you choose to get involved with the Prison Arts Program?

Bridget: Upon feeling a lack of community engagement in my graduate studies, I began to seek ways to become involved in organizing efforts in Delaware. Due to a cultivated passion for issues relating to the prison industrial complex, I conducted a search to learn about potential volunteer opportunities at correctional centers and discovered the Prison Arts Program. Operating within the male correctional center in Smyrna, Delaware, the program provides art classes supervised by Carmita Kelley, a Department of Correction employee, and taught by an inmate Art Instructor. Kelley markets the work created through the Program at regional art festivals, with 70% of the proceeds from each sale deposited into the artists' commissary accounts and the remaining 30% used to recoup the cost of materials. After learning about this initiative, I pursued occasions to work with the Prison Arts Program and ultimately submitted a proposal to curate an exhibition of the work.

Anne: How did you choose the works that you ultimately displayed? And what themes emerged as you examined the objects?

Bridget: As was previously said, the exhibition sought to draw connections between the work produced in the Prison Arts Program and the greater artistic community of Delaware. The incarcerated artists presented work that parallels the interests of our community, through an engagement with both the state's landscape and the artistic traditions of the Brandywine Valley. In choosing which pieces to display, I worked with Carmita Kelley, the Coordinator of the Program, to make these connections apparent. We included many works that dealt with the Delaware landscape and I also picked pieces that were reminiscent of the artistic traditions of this region, such as the Wyeth family's techniques. Another goal was to include a variety of artists who participate in the Program and a breadth of style, in order to demonstrate the layers of talent and initiative occurring in the classes.

Anne: Why do you think it's important for students, and perhaps art historians in particular, to see this work?

Bridget: While the exhibition drew connections between work produced at the Correctional Center and that outside of it, I also was careful to point out that the artists' lives remain distinct from that community due to the reality of their incarceration, thereby running parallel to our own. I think it is important for students to realize that incarceration is a present fact of our society and that the lives of those people experiencing incarceration and our own lives on a university campus are not as separate as one would think. Art can be a great way to begin these conversations about larger societal structures. I think the exhibition can be an example to Art History students in particular about the ways that we can intervene in these structures and bring attention to them through our discipline. Art can build empathy, social capital, and empowerment. It can be a powerful tool for social intervention if we invest in our local communities holistically.

Anne: What was the most challenging part of curating this exhibition?

Bridget: When working at any level with the Department of Correction, you will run into barriers and red tape early on in your process. While I found enormous support and camaraderie in those individuals

who work for the DOC and collaborated with me on this project, such as Carmita Kelley, my interactions with the system of the Department were frustrating. For example, due to events that took place at the James T. Vaughn Correctional Center in February 2017, I was not allowed to volunteer directly in the art classes for security reasons.* And because of these stipulations, I was unable to meet with the artists whose work I was exhibiting during the process. Luckily I was connected with Carmita, who served as my go-between with the men, and therefore we were able to develop relationships throughout the project.



(L-R) Lauren Hackworth Petersen and Bridget Killian at the opening reception for "Parallel Visions, Parallel Lives" (photo by Cory Budden)

Anne: What mentors did you seek out at the University of Delaware, and how did they help guide you in this process?

Bridget: I immediately sought out professors who I knew were engaged in the community of Delaware, such as Julie McGee from Art History and Africana Studies, Yasser Payne from Sociology and Criminal Justice, and Anne Bowler from Sociology. When I decided to raise funds to be able to host the two programs, I found support in a wide range of departments. These contacts included Kasey Grier from Museum Studies, Martin Brueckner from the Center for Material Culture Studies, Lawrence Nees from Art History, Ann Ardis from the Office for Graduate and Professional Education, Lauren Petersen from the College of Arts and Sciences, and Carol Henderson from the Office for Diversity and Inclusion. I found

guidance in how to organize both the exhibition and the programs, support and promotion of the events themselves, and many connections to groups outside of the University to ensure the widest audience possible. Additionally, Professors Jason Hill and Jessica Horton, in offering this opportunity for Art History graduate students to engage with local contemporary artists, encourage a type of community-engaged scholarship that inspired me to pursue this opportunity with passion.

Anne: How do you see this project continuing, after you graduate this spring?

Bridget: Personally, I hope to continue this type of

socially engaged curatorial practice in my professional life after I graduate. In terms of the Prison Arts Program, I believe this project connected Carmita, and the artists currently incarcerated, with resources in the art community at the University and in Wilmington. I hope that these connections continue to provide opportunities for the men in the Program and, should they complete their sentences, they will find a community ready to help them meet their needs.

*For additional information on these events, see here: <https://www.nytimes.com/2017/02/02/us/delaware-prison-james-vaughn-correctional-center.html>

“Problem Solving: Highlights from the EPI”

An exhibition featuring work from the Experimental Printmaking Institute

by Galina Olmsted, doctoral candidate

This past year, I had the opportunity to guest curate an exhibition, “Problem Solving: Highlights from the Experimental Printmaking Institute,” on view in Mechanical Hall Gallery in the spring of 2018. Through the innovative vision of its founder, Curlee Holton, the Experimental Printmaking Institute at Lafayette College (EPI) emerged as a center for collaboration between artists and printmakers. The exhibition celebrated Holton’s gift of fifty prints to the University of Delaware and put highlights from the gift in conversation with masterpieces from the University’s permanent collection.

Founded in 1996 as a program for artistic collaboration, the EPI has produced over one hundred editions by more than eighty artists. The exhibition presented highlights from Holton’s gift in the context of the University’s significant holdings of other prints, paintings, and sculptures by EPI-affiliated artists. Through this lens, “Problem Solving” examined the relationship between works made by artists like Sam Gilliam, robin holder, and David Clyde Driskell before and after their respective tenures at the EPI.

The exhibition spanned all three spaces of Mechanical Hall Gallery and featured over thirty works by thirteen artists. A reception celebrating the exhibition included a gallery conversation between robin holder and Curlee Holton, which I moderated alongside Amanda Zehnder, chief curator of Special Collections and Museums.

In April, we welcomed students from Professor Celeste Doaks’s course, “Studies in Poetry: Exploring Borders,” who wrote poetic responses to the works on view and then staged a reading in the gallery for a public audience. Another highlight of the semester was the episode of WVUD’s “Campus Voices” that featured an interview about the exhibition with me and Ashley Rye-Kopec, curator of education and outreach



*Galina Olmsted speaking at the reception for “Problem Solving”
(photo by Jessica Eastburn)*

for Museums and doctoral candidate in Art History.

The experience of guest curating an exhibition at the University of Delaware was a formative one, and I am grateful to the Library, Museums and Press staff who helped make the organization of this exhibition possible.

Graduate Student Awards

Meghan Angelos

University Graduate Scholars Award, University of Delaware, 2017–2018



Ferdinand Von Miller, The Glory of Bolivar, 1887. Independence Park, Boyaca, Colombia (photo courtesy Alba Campo Rosillo, center)

Alba Campo Rosillo

Ailsa Mellon Bruce Predoctoral Fellowship for Historians of American Art to Travel Abroad by the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C.
Unidel Louise Roselle Collections-Based Travel Award, University of Delaware
Delaware Public Humanities Institute, Center for Material Culture Studies, University of Delaware



Anne Cross in South Africa, (photo courtesy Anne Cross)

Anne Cross

Award for Graduate Research Presentation, the

Center for Material Culture Studies, the University of Delaware, Spring 2018
Ailsa Mellon Bruce Predoctoral Fellowship for Historians of American Art to Travel Abroad, the Center for Advanced Study in the Visual Arts, the National Gallery of Art, Washington, D.C., Travel to South Africa undertaken in June and July 2017 (photo: see right column)

Caitlin Hutchison

University Doctoral Fellowship Award, University of Delaware, 2017-2018
Spotlight Gallery Educator, Department of Education, Philadelphia Museum of Art, 2017-2018
Center for Material Culture Studies Travel Research Award, University of Delaware, 2017-2018
Unidel Louise Roselle Collections-Based Research Award, University of Delaware, 2017
Distinguished Leadership Award, Graduate Student Government, University of Delaware 2017
Graduate Teaching Fellowship, Center for Teaching and Assessment of Learning, 2017
Outstanding Achievement in Graduate Studies Award, Department of Art History, 2018

Sabena Kull

Mayer Fellow for Spanish Colonial Art, New World Department, Denver Art Museum, 2017-2018
Global Dissertation Development Grant, Department of Art History, University of Delaware, 2018

Sarah Mead Leonard

Research Support Grant, Paul Mellon Centre for Studies in British Art, 2018
Robert R. Wark Fellowship, The Huntington Library, 2018
Huntington-New College Oxford Exchange Fellowship, The Huntington Library and New College, Oxford, 2018
Joseph R. Dunlap Memorial Fellowship, the William Morris Society in the United States, 2018

Friends of Rockwood Fund Grant, Center for Material Culture Studies, University of Delaware, 2018
 Travel Grant, North American Victorian Studies Association, 2017
 Graduate Research Presentation Fund Award, Center for Material Culture Studies, University of Delaware, 2017
 Curatorial Internship, National Gallery of Art, Washington, D.C., 2017



Sarah Leonard at Huntington Library (photo courtesy Sarah Leonard)

Kiersten Mounce

Kress Fellowships for Language Study in French for Graduate Students in European Art History and Art Conservation, 2017 (declined)
 Graduate Research Travel Fund, Center for Material Culture Studies, University of Delaware, 2017
 Summer Doctoral Fellowship, The Office of Graduate and Professional Education, University of Delaware, 2017
 Fellowship, Delaware Public Humanities Institute, Center for Material Culture Studies, University of Delaware, 2017-2018
 Global Dissertation Development Grant, Department of Art History, University of Delaware, 2017



Kiersten Mounce (R) in Lewes, DE (photo courtesy Kiersten Mounce)

Kristen Nassif

Graduate Research Presentation Fund Award, Center for Material Culture Studies, University of Delaware, 2017

Galina Olmsted

Library Research Grant, Getty Research Institute, 2017
 "In Focus" Gallery Lecturer, Department of Education and Public Programming, Barnes Foundation, 2017
 Summer Research Fellowship, Delaware Public Humanities Institute, Center for Material Culture Studies, University of Delaware, 2017

Jeff Richmond-Moll

Joshua C. Taylor Predoctoral Fellowship, Smithsonian American Art Museum, 2017-2018
 University Doctoral Fellowship, Office of Graduate and Professional Education, University of Delaware, 2017-2018 (declined)
 Outstanding Achievement in Graduate Studies Award, Department of Art History, U. Delaware, 2017
 Professional Development Award, Office of Graduate and Professional Education, University of Delaware, 2017
 Curatorial Research Associate, American Art, Princeton University Art Museum, 2017
 Dissertation Fellowship in American Art, Henry Luce Foundation/ACLS, 2018

Emily Shartrand

Summer Doctoral Fellowship for Dissertation Research and Writing, Office of Graduate and Professional Development

Schoenberg Institute for Manuscript Studies Graduate Student Research Fellowship, 2017-2018

Anna R. and Robert T. Silver Award for Teaching, 2018

Lynn Herrick Sharp Curatorial Assistantship, Delaware Art Museum, 2018-2020



Lawrence Nees (L) presenting Emily Shartrand (R) with the Anna R. and Robert T. Silver Award for Teaching (photo by Cory Budden)

Liz Simmons

Scholarship, Venice and the Veneto Study Trip, the Decorative Arts Trust, 2017

Graduate Research Travel Award, Center for Material Culture Studies, University of Delaware, 2017

Summer Doctoral Fellowship, Office of Graduate and Professional Education, University of Delaware, 2017

Collections Based Workshop Award, Center for Material Culture Studies, University of Delaware, 2017

Karli Wurzelbacher

University Dissertation Fellowship, University of Delaware

Sewell C. Biggs Dissertation Writing Award, University of Delaware

Terra Foundation International Research Travel Grant for US-based Scholars



(right) Liz Simmons and Caitlin Hutchison visit Independence Hall in Philadelphia on July 4, 2017 (photo courtesy Liz Simmons)



Presenters and organizers for the annual Graduate Student Research Forum: (L-R) Kiersten Mounce, Jessica Horton, Julia Katz, Natalie Giguere, Victoria Sunnergren, Zoe Weldon-Yochim, Bridget Killian (photo by Cory Budden)

Graduate Student Notes

In the summer of 2017, **Christine Bachman** participated in the “SCRIPTO Workshop in Carolingian Writing Culture” in Paris and visited the municipal libraries of Valenciennes, Reims, and Laon to examine early medieval manuscripts, thanks to the support of the Office of Graduate and Professional Education and the Center for Material Culture Studies. The workshop consisted of a series of lectures on various aspects of Carolingian book production as well as a session looking at some of the most significant Carolingian manuscripts from the collections of the Bibliothèque nationale de France. At the libraries of Valenciennes, Reims, and Laon, Christine was able to look closely at the physical characteristics and decoration of Frankish manuscripts of the seventh, eighth, and ninth centuries. She presented some of the findings of this research in April 2018 at the University of Delaware Graduate Students’ Forum in her paper entitled “Making Manuscripts in Early Medieval Laon.”

Alba Campo Rosillo was awarded the Ailsa Mellon Bruce Predoctoral Fellowship for Historians of American Art to Travel Abroad by the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C., which she used to travel to Colombia, Ecuador, and the Dominican Republic. She was also recognized with the Unidel Louise Roselle Collections-Based Travel Award, and the Delaware Public Humanities Institute, Center for Material Culture Studies, both from the University of Delaware. Outside the Department, she is assisting Winterthur Associate Curator Stephanie Delamaire for her upcoming exhibition on eighteenth-century portraiture in the Circumatlantic and Caribbean areas.

With the support of the University Doctoral Fellowship Award, **Caitlin Hutchison** dedicated the 2017-2018 year to writing her dissertation “The Irish High Cross: Landmark of Patronage, Prestige, and Protection.” She traveled to Scotland in the summer of 2017 with the support of the Unidel Louise Roselle Collections-Based Research Travel Award to attend the eighth International Insular Art Conference in Glasgow and perform research in collections, such as the National Museum of Scotland, as well as directly



Caitlin Hutchison at Brechin Cathedral during her research trip to Scotland (photo courtesy Caitlin Hutchison)

observing monuments in the field. Caitlin was also selected as UD’s representative for the “Spotlight Program” at the Philadelphia Museum of Art and continued to serve a two-year term on the Medieval Academy of America’s Graduate Student Committee.

In the summer of 2017, **Gabriella Johnson** worked with the European Decorative Arts Department at the Philadelphia Museum of Art to inventory a private collection that was recently donated to the Museum. This summer, she plans to conduct research for a forthcoming catalogue of the Kienbusch Collection. Additionally, she continues to work as a research assistant as needed for a private collector of sixteenth-century paintings.

In the spring of 2017, she presented her Master’s Paper, “Palermitano or Romano?: Problems of Chronology and Documentation in *Caravaggio’s Nativity with Saints Lawrence and Francis*” at the University of Delaware’s Graduate Student Forum.



Margarita Karasoulas (photo by Jonathan Dorado for the Brooklyn Museum)

Margarita Karasoulas was appointed Assistant Curator of American Art at the Brooklyn Museum in October 2017.

Sabena Kull was appointed the 2017-2018 Mayer Fellow for Spanish Colonial Art at the Denver Art Museum. In this position, Sabena assisted the New World Department with upcoming exhibitions, as well as with the research and interpretation of the museum's collection of colonial Latin American art. During her fellowship, she is especially thrilled to have had the opportunity to closely examine a group of embroidered samplers from eighteenth- and nineteenth-century Mexico and Spain. Sabena was also awarded a Global Dissertation Development Grant by the Department of Art History that will support research travel to Peru and Spain for her dissertation project.

In summer 2017, **Sarah Mead Leonard** participated in the internship program at the National Gallery of Art, Washington, D.C. where she assisted with curatorial research on James McNeill Whistler. In the fall, she travelled to Banff, Canada to deliver a paper at the annual conference of the North Amer-

ican Victorian Studies Association. Her travel to the conference was supported by the University of Delaware Center for Material Culture Studies Graduate Research Presentation Fund.

Since January 2018, she has been living the life of a nomadic art historian. She first spent two months as a short-term fellow at the Huntington Library in San Marino, CA. There, she focused on the Merton Abbey dye book, in which William Morris and his employees recorded work on his famous printed fabrics in the 1880s. After her time in California, she headed to the U.K. for further archival research and site visits. She spent a month resident at New College, Oxford, as the Huntington-New College exchange fellow. She then moved on to London, where she is supported by grants from the Paul Mellon Center for Studies in British Art, the William Morris Society (U.S.), and the University of Delaware Center for Material Culture Studies Friends of Rockwood Fund.

During the 2017-2018 academic year, **Kiersten Mounce** conducted archival research for her dissertation, "The Revolutionary Life of the Chaise sandows, 1928-1937," 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 portions of this research at the College Art Association, the Berkeley/Stanford Art History Symposium, and the University of Delaware Graduate Student Conference. Mounce also served as co-chair of "Haz-



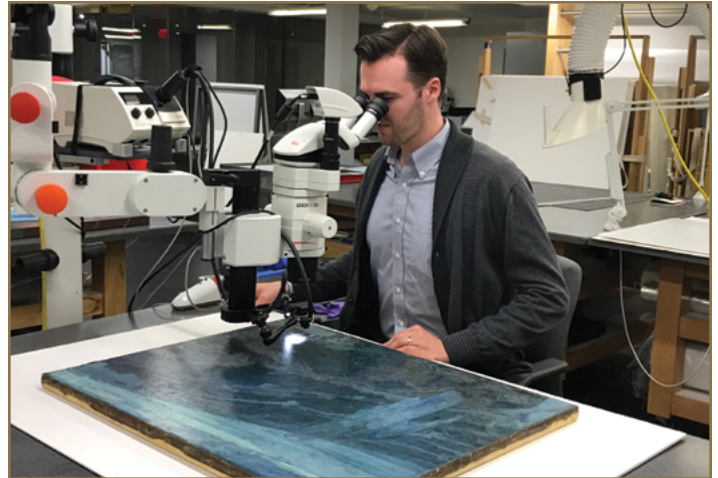
Kiersten Mounce presenting a poster on her dissertation at the annual University of Delaware Graduate Research Forum (photo by Dave Barczak for UD)

ardous Objects," the 15th Material Culture Symposium for Emerging Scholars, and participated in the Delaware Public Humanities Institute (DelPHI). She continues to support the Graduate Student Lecture Series as a committee member and is as an active member of the Fembot Collective.

In the summer of 2017, **Kristen Nassif** volunteered at the Delaware Art Museum to assist Chief Curator and UD alumna Heather Campbell Coyle with the exhibition "An American Journey: The Art of John Sloan." In this role, she worked to finalize the catalogue and began uploading photographs and illustrated letters to the newly developed Sloan digital archive. She also served as a research assistant to Professor Wendy Bellion. In July, Kristen presented "Material Immateriality: Forming Connections through the Screen in Ragnar Kjartansson's *The Visitors*" at the International Association of Word and Image Studies biennial conference "Images and Texts Reproduced" at the University of Lausanne, Switzerland. During the academic year, she presented her paper "Consuming the X-ray: Containing the Unknown and Illuminating the Invisible" at conferences held in Cleveland at Case Western Reserve University, where she was awarded second prize, and, through the support of the Center of Material Culture Studies, at the University of Montreal. Over winter break, Kristen joined Winterthur's M.A. candidates on the 2018 British Design History course.

Jeff Richmond-Moll received fellowship support from the Smithsonian American Art Museum, where he is currently the Joshua C. Taylor Predoctoral Fellow, and from the Department of Art History, Center for Material Culture Studies, and Office of Graduate and Professional Education at UD in connection with his dissertation, "Roots/Routes: Spirituality and Modern Mobility in American Art, 1900-1935." He recently published the article, "Triptychs at War: Violet Oakley's *Victory*," in the spring 2018 issue of the *Archives of American Art Journal*. He also published "Georgia O'Keeffe's Black Cross with Stars and Blue" in *MAVCOR Journal* (2018), the online peer-reviewed journal of Yale University's Center for the Study of Material and Visual Cultures of Religion. Since January 2018 he has presented dissertation-related research at the University of Birmingham (U.K.); at the annual conference of the Nine-

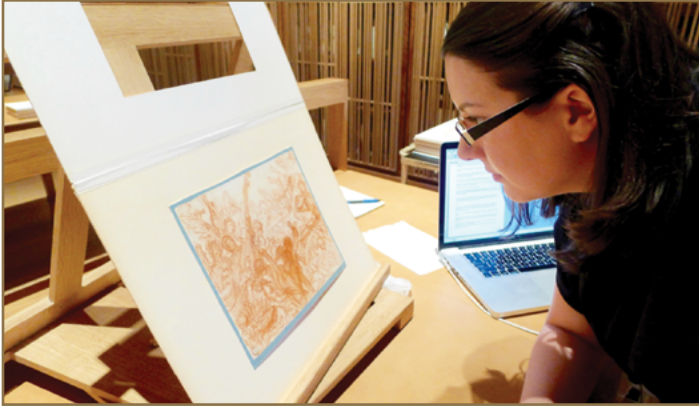
teenth-Century Studies Association; for the new "Art Bites" gallery talk program at the Smithsonian American Art Museum; and at the Smithsonian's annual Fellows' Lectures in American Art. In 2017 he also began a three-year term as Web Coordinator on the board of the Association of Historians of American Art.



Jeff Richmond-Moll examining works by Henry Ossawa Tanner in the Lunder Conservation Center (photo courtesy Jeff Richmond-Moll)

In the summer of 2017 **Emily Shartrand** received the Summer Doctoral Fellowship as well as the Center for Material Culture Studies presentation award which allowed her to travel to England to speak at the International Medieval Congress at the University of Leeds, and examine several manuscripts at the British Library. During this past year Emily has worked as a Teaching Assistant for the Department of Women and Gender Studies, assisting with a course on women in a global context. She took this position with the desire to expand her teaching expertise beyond that of Art History, and as a result she will offer a course this summer cross-listed between both departments titled "Women as Image and Image Maker." In addition to her work as a teaching assistant, Emily took on the position of Graduate Fellow at the Schoenberg Institute for Manuscript Studies at the University of Pennsylvania. There she helped to initiate SIMS' participation in the Fragmentarium Project, a developing digital laboratory for medieval manuscript fragments. Emily worked with a collection of approximately 4,000 fragments housed in the Free Library of Philadelphia originally purchased by John Frederick Lewis. It is her hope that the research she has done on Lewis' grangerized rare books containing tipped in medieval fragments will lead to further avenues of

investigation beyond her dissertation. Beginning in September she will be the first Lynn Herrick Sharp Curatorial Assistant of the Delaware Art Museum, a two-year appointment culminating in an exhibition of illustrated children's literature.



Liz Simmons studies a drawing by seventeenth-century Florentine artist Volterrano in the Uffizi's Print & Drawing Study Room (photo courtesy Liz Simmons)

During summer 2017, **Liz Simmons** researched in Italy and Austria for her dissertation, supported by a Graduate Research Travel Award from the Center for Material Culture Studies and a Summer Doctoral Fellowship from the Office of Graduate and Professional Education. A highlight of her trip was in Florence, walking through an empty Vasari Corridor in order to pass from the Uffizi to the Palazzo Pitti over the Ponte Vecchio, stopping along the way to admire the self-portrait of Volterrano, the subject of her dissertation.

While in Florence, Liz took the seminar course "Paleography and Archival Studies" at the Medici Archive Project, thanks to a Collections-Based Workshop Award from the Center for Material Culture Studies. In addition to analyzing Early Modern documents, the class delved into the complex Medici archives and took a field trip to the Vatican Secret Archives where they viewed fragile documents such as the 1530 letter from Parliament to the Pope asking for the annulment of Henry VIII's marriage!

In the fall, Liz served as a Communications Graduate Assistant and traveled to Venice and the Veneto on a scholarship with the Decorative Arts Trust. In spring 2018, she published a short article in *Antiques & Fine Art Magazine* entitled "Blossoming Prints: the proliferation of the Dutch flower still life."

Victoria Sunnergren presented "Broken Pottery: The Material Failures of Glazed Pottery and the Field Matron Program at Laguna Pueblo, 1899-1910," a talk based on her master's paper, at the UD Art History Graduate Student Research Symposium in April. She served as a co-chair for the "Material Culture Symposium for Emerging Scholars," a conference for graduate students and recent grads at Winterthur Museum in April. She also served as co-chair of the Methods in Material Culture Working Group, and a member of the ThingStor Working Group, committee member for the Graduate Student Lecture Series, and senator for the Graduate Student Government. Victoria has also been accepted as a Ph.D. candidate in the University of Delaware Department of Art History, to begin in the fall of 2018.



Victoria Sunnergren (photo by Cory Budden)

Karli Wurzelbacher completed her dissertation during the 2017-2018 academic year with the support of a University Dissertation Fellowship, a Sewell C. Biggs Dissertation Writing Award, and a Terra Foundation International Research Travel Grant that funded three weeks of study in Germany. She presented her research on Marsden Hartley's reverse paintings on glass at the College Art Association annual conference in February. She also contributed twenty-seven entries to the exhibition catalogue *Odyssey: Jack Whitten Sculpture, 1963-2017*, published by the Baltimore Museum of Art. The exhibition, which she helped to organize as a Research Fellow at the BMA in 2016-2017, opened in Baltimore in April and will be on view at The Metropolitan Museum of Art, New York, in the fall.

Alumni Notes

Allan Antliff (Ph.D. 1998) published an article, "Pedagogical Subversion: The 'Un-American' Graphics of Kevin Pyle," in *SubStance: A Review of Theory and Literary Criticism* 46:2 (2017). The article was based on a paper he presented at CAA (2016). His 2015 article on the New York-based Living Theater was translated into Italian and reprinted by the Fondazione Morra as a bilingual (Italian/English) booklet, *Tensione poetica, crudeltà estetica: Paul Goodman, Antonin Artaud e il teatro vivente/ Poetic Tension, Aesthetic Cruelty: Paul Goodman, Antonin Artaud and the Living Theatre* (2017). In February 2018, Allan was invited to Dhaka, Bangladesh to speak at "The Sunwise Turn," a two-day symposium examining the life and legacy of the Indian art historian and social activist Ananda Coomaraswamy. The symposium was part of Dhaka's much acclaimed biennale, "The Dhaka Art Summit," which focuses on modern and contemporary art in Southeast Asia. Additionally, he contributed a chapter on "Anarchism and Aesthetics," to *A Companion to Anarchist Philosophy* (Brill, 2017), edited by Nathan Jun, and a second chapter, "Aestheticizing Revolution," to *Anarchism 1914-1918: Internationalism, Anti-Militarism, and War* (Manchester University Press, 2017), edited by Matthew Adams and Ruth Kinna. His review of *Art and Anarchism* by Mark Mattern appeared in the journal *Contemporary Political Theory* (2017). He also reviewed *Breaking the Spell* by Chris Robe for *Anarchist Studies* 25:2 (2017). He continues to serve as art editor for *Anarchist Studies* and *Anarchist Developments in Cultural Studies*.

Lael J. Ensor-Bennett (M.A. 2009) has been Assistant Curator of the Visual Resources Collection at Johns Hopkins University since 2013. From March 2016 to March 2018, she served as co-chair of the Intellectual Property Rights Committee of the Visual Resources Association (VRA). She currently serves as the Secretary/Treasurer of the VRA Mid-Atlantic Chapter and on several VRA committees and taskforces. In late 2017 she was elected to the VRA Executive Board and took office in March 2018 as Vice President for Conference Arrangements. She is also an avid paper crafter and has begun to dabble in watercolor.

Betsy Fahlman (M.A. 1977; Ph.D. 1981) is currently the Adjunct Curator of American Art at Phoenix Art Museum (Betsy.Fahlman@phxart.org), and remains a Professor of Art History at Arizona State University (fahlman@asu.edu).

Cynthia Fowler (Ph.D. 2002) has a book titled *The Modern Embroidery Movement*, which was recently published by Bloomsbury Publishing. While studying as a Ph.D. candidate Fowler began research on Marguerite Zorach's embroideries and her dissertation focused on her embroideries as art. Fowler's new book builds upon this dissertation by considering Zorach's embroideries in relation to other women modernist painters who also made embroideries and considered their embroideries to be equal in creative expression to their paintings.

Fowler is grateful to Dr. Homer for his support of her work while a graduate student at UD.

Adrienne Gendron (B.A. 2016, Art Conservation and Anthropology, minor in Art History and Chemistry) will attend New York University in the fall of 2018 for their dual-degree graduate program, where she will earn an M.A. in Art History and an M.S. in Art Conservation. After graduating from UD, Adrienne has worked on conservation projects at several institutions, including the National Museum of Natural History, National Museum of the American Indian, and the National Park Service. Presently, Adrienne



Adrienne Gendron at the American Museum of Natural History (photo courtesy Adrienne Gendron)

enne is a Conservation Assistant for the Department of Anthropology at the American Museum of Natural History in New York City, where she is working with a team of conservators to preserve the museum's collection of monumental carved totem poles from the Northwest Coast of North America. Adrienne's interests lie in the conservation of ethnographic objects, and she looks forward to completing her degrees in 2022.

William Keller (Ph.D. 2007) gave a paper "The Ancient Oval and Bowl Enclosed: Modeling the Roofed Arena," at the Annual Conference of the Society of Architectural Historians in Glasgow, in June 2017.

Elizabeth J. Moodey (M.A. 1987) was a Paul Mellon Visiting Senior Fellow at the Center for Advanced Study in the Visual Arts during March and April of this year. Her project is a book on the use of the color grey in the Burgundian Netherlands under Philip the Good. The phenomenon is most familiar from the grisaille paintings on the exterior of altarpiece wings, but was also current in manuscript illustration, literature, heraldry, and dress. She lectured on the duke's color choices at the Courtauld Institute in London last year and presented a paper on his penchant for wearing black, for the conference "Inside Out: Dress and Identity in the Middle Ages," at Fordham's Center for Medieval Studies this March.

Harold "Hal" B. Nelson (M.A. 1972) reports that, having turned 70 last May and having recently completed a handbook of the Gail-Oxford Collection of American Decorative Art for the Huntington Library, Art Collections, and Botanical Gardens in San Marino, CA where he has worked for the past nine years as Curator of American Decorative Arts, he decided to retire in August 2017. In what he's now referring to as his "so-called retirement" he's working on several projects in connection with the non-profit Enamel Arts Foundation he and his partner Bernard Jazzar created ten years ago. In addition to the exhibition "June Schwarcz: Invention and Variation" they organized for the Renwick Gallery of the Smithsonian American Art Museum last year, Nelson and Jazzar are currently preparing a monograph on June Schwarcz, one of the leading figures in the late

twentieth-century enamels field. They are also regularly acquiring work for the Foundation's collection, now considered the largest and most representative collection of modern and contemporary American enamels in the U.S. The Foundation's mission is to increase awareness of this under-recognized field through its collection, exhibitions, and educational programs. For more information on the Foundation and its programs, please visit their website at www.enamelarts.org.

At the end of the first year of a three-year phased retirement, **Micheline Nilsen** (Ph.D. 2003) is enjoying a reduced teaching schedule and more time for reading. She delivered a paper at the Rural History Conference in Leuven, Belgium in September 2017 and attended two research-related conferences, the first in Kassel, Germany in September and the second in Philadelphia in November. Work continues on two research projects. She finds humor in a shift of focus from the collections of RIBA (Royal Institute of British Architects) to the work of another RIBA (Rhode Island Beekeepers Association). Efforts to stem bee colony collapse disorder and encourage pollinators survival, supported by the Rhode Island Department of Environmental Management, provide a new, and challenging dimension to her "field research" on allotment gardens.

Christine Isabelle Oaklander (Ph.D. 1999) is pursuing her "object obsession" with a series of "finds" at antique shows and shops. Recently she sold to the Morgan Library the only letter remaining in



Christine Oaklander (image courtesy Christine Oaklander)

private hands concerning the iconic Asher B. Durand painting *Kindred Spirits*. With the help of fellow Bill Homer advisee Beth Venn, she found and placed with the Art Institute of Chicago a rare E. Middleton Manigault painted porcelain bowl. She is waiting to hear from the National Gallery of Art (after initially contacting Deputy Director and fellow UD Americanist Frank Kelly) whether they will purchase a preparatory drawing for a portrait of Lincoln painted by Douglas Volk. The portrait was donated to the NGA by Andrew Mellon and was depicted in the U.S. four-cent stamp. She has also transacted business with Heather Campbell Coyle and Mary Holahan, UD Americanists and curators at the Delaware Art Museum. She has written a series of articles for *Maine Antique Digest* chronicling her discoveries of rare art and historical objects. Networking with fellow UD art history grads is not only enjoyable but productive, Oaklander remarks. Her new website shares some of her "object adventures:" www.christineisabelleoaklander.com. She would love to hear from classmates.

This year saw the publication of **Mark Pohlad's** (Ph.D. 1994) monograph on the American painter, *James R. Hopkins: Faces of the Heartland* (Ohio State University Press). It was published in conjunction with a three-venue museum retrospective of his work, which Mark co-curated at the Huntington Museum of Art, in West Virginia; the Springfield [Ohio] Museum of Art; and the Columbus Museum of Art.

Wilford W. Scott (Ph.D. 1984) retired as head of the department of adult programs at the National Gallery of Art in 2014. While at the National Gallery, he presented tours and lectures of all aspects of the permanent collection and special exhibitions. He also published essays on Morton Schamber's work in journals and exhibition catalogues.

Since his retirement, he has served in numerous capacities related to the arts. Dr. Scott was a member of the boards of the Trout Gallery at Dickinson College, the Mitchell Gallery at St. Johns College, and of the Maryland Federation of Art. He will also complete a two-year term as the president of the

board of the Anne Arundel County Arts Council in June 2018. An accomplished photographer, his work has been juried into shows from Los Angeles to Budapest and Athens, although he exhibits most frequently in the Baltimore/Washington area. His work has won awards and, as one might expect, is influenced by his studies of late nineteenth- and early twentieth-century American art. This is most obvious (but entirely unintended) in "TJ's Lunch Counter," a night shot of a lunch counter in a Vermont village on the upper Connecticut River.



Wilford W. Scott, *TJ's Lunch Counter*, ca. 2016 (image courtesy the artist)

2017 marked the publishing of **Joyce Hill Stoner's** (Ph.D. 1995) first article in *The Burlington Magazine* in addition to five other publications. She is especially proud of her essay on Andrew Wyeth's final tempera painting (2008, completed months before he died in 2009) in the Andrew Wyeth Centennial catalogue and being featured on the exhibition acoustiguide. Serving as his conservator for 12 years (and accumulating six binders full of primary research notes) gave her the opportunity to combine her background in conservation and art history. Also the 2012 book (889 pages and 79 international authors) she co-edited, *The Conservation of Easel Paintings*, has sold well enough that Routledge has requested an updated edition, including some exciting new techniques for the examination of paintings such as MacroXRF (finding underlying paintings and artists' changes that cannot be detected by x-radiographs). Perhaps most surprising to Joyce is that she (basically an Americanist) has been asked to be the keynote speaker at the Rijksmuseum in November 2018 on the history of the conservation treatment of paintings by Rembrandt--due to her 43 years of work on the Foundation of the American Institute for Conservation (FAIC) oral history project, through which she conducted interviews with many pioneer Rembrandt scholars.

Thayer Tolles (M.A. 1990) is the Marica F. Vilcek curator of American paintings and sculpture at the Metropolitan Museum of Art. Most recently she curated the exhibition "Frederic Remington at The Met." In March she participated in a panel "Monuments and Contemporary Context" at the Currier Museum of Art in conjunction with the exhibition "The Sculpture of Augustus Saint-Gaudens." Since June 2017, Thayer also serves as president of the Saint-Gaudens Memorial, which advocates for and supports the programs of the Saint-Gaudens National Historic Site in Cornish, New Hampshire. She is

also the very proud parent of a Blue Hen son, class of 2021, and delighted to be reengaged with UD.

In September 2017, **Rachel Zimmerman** (Ph.D. 2017) presented her paper, "Text, Image, Tradition, and Fashion: Elite Dress in Colonial Minas Gerais, Brazil," at the Dressing the Early Modern Network Conference in Berlin, Germany and participated in the Fifth Summer Academy of Atlantic History in Seville, Spain. In the spring of 2018, she presented "Of Excess and Undress: Banyans and Riding Habits in Eighteenth-Century Minas Gerais, Brazil" at the College Art Association conference in Los Angeles, and "Banyans in Brazil: Elite Dress and Narratives of Interimperial Exchange" at the American Society of Eighteenth-Century Studies Annual Meeting in Orlando. She is contributing essays on colonial Brazilian art and architecture to smarthistory.org.



(L-R) Alumnae Amy Torbert, Rachel Zimmerman, and Emily Casey at the 2018 American Society for Eighteenth-Century Studies conference in Orlando, Florida (photo courtesy Emily Casey)

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As part of our 50th anniversary celebration in 2016, the University of Delaware's Department of Art History launched an ambitious fundraising campaign with the goal of a permanent endowment to enhance our commitment to graduate education.

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 UD's Art History program, taught at UD for over three decades and instilled in their students a passion for lifelong learning in art history. Professors Homer and Craven established a significant legacy of art historical training and mentorship, and many of their students have gone on to prominent careers in the field in colleges, universities and museums across the country.

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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. Please visit this website to make a donation: <https://ud.alumniq.com/giving/to/18WBD>. Thank you.

Arthur B. Davies, Spring Landscape, date unknown (image courtesy the Metropolitan Museum of Art, www.metmuseum.org)

Insight

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James McNeill Whistler, [detail] Harmony in Blue and Gold: The Peacock Room, ca. 1876-1877 (image courtesy Freer | Sackler, <https://www.freersackler.si.edu/>)

