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### Chair's Letter

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Dear Alumni and Friends of the Department of Art History at the University of Delaware,

The academic year 2005-06 marks the second year of my tenure as Acting Chair. Professor Bernard Herman has been appointed by the Dean as Chair beginning in September 2006.

I use this opportunity to thank the following among my colleagues for their support and excellent work on behalf of our program: Professor Lauren Petersen, Associate Chair and Professor David Stone, Graduate Studies Director. Professor Linda Pellecchia worked ably and hard as Director of Undergraduate Studies.

I am very happy to announce the addition of a new member to our faculty, Professor Vimalin Rujivacharakul (Ph.D. Berkeley) who will be joining us in Spring 2006 (see p.2). A pre-doctoral Getty fellow during the past year, Dr. Rujivacharakul is a native of Thailand. With recent faculty hires specializing in varieties of non-western art historical fields, including African and Latin American art, Vimalin's special research interest, Chinese architecture, expands even further the scope of our course offerings in fulfillment of our department's all-embracing, global vision of art history.

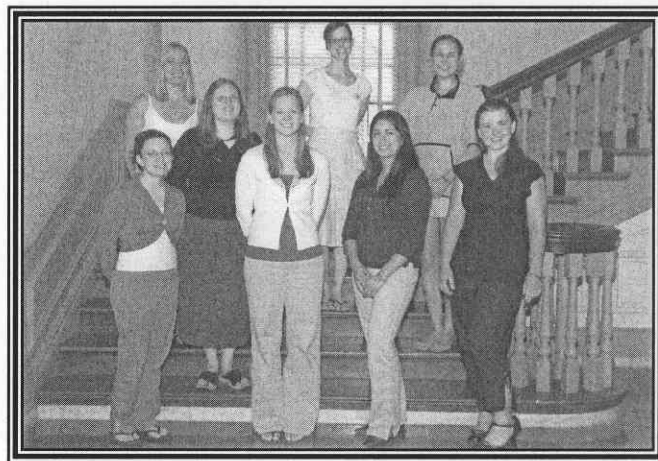
Looking ahead, we are eagerly anticipating the presence among us of Professor Alan Wallach as Distinguished Visiting Professor of American Art in Spring 2006. As a search for a scholar in American art begins in the Fall of 2006 to replace professor Michael Leja, we are delighted to be able to invite another senior Americanist to offer a graduate seminar next year. Professor Elizabeth Johns, Professor Emerita of the History of Art at the University of Pennsylvania, has accepted our offer to join our department in Fall 2006 as Distinguished Visiting Professor of American Art. Professor Johns is known for her path breaking scholarship on a number of subjects relating to 19<sup>th</sup> century American art and culture, including two prizewinning books, one on Thomas Eakins, the other on American genre painting. The topic of her seminar for our department, *Genre in American Art from the 19<sup>th</sup> to the Early 20<sup>th</sup> Century*, taps on research stemming from that book and more recent research she is conducting in relation to a major exhibition in New York. Professor Leja, now at the University of Pennsylvania, is thankfully not too far away. He holds an

Adjunct professorship at Delaware and will continue to advise and co-advise his Delaware Ph.D students.

Our faculty – several members of which were out on prestigious fellowships for part of last year – was back full steam in the Fall. This generated a nice feeling of “wholeness” but one that is not going to last for long. Both Ann Gibson and Perry Chapman are going to be away again in Spring and Fall 2006 with Guggenheim grants, and Lawrence Nees is planning to take a whole sabbatical year off to devote to his research in 2006-2007.

Just as in years past, our current lecture series, the result of the hard work of a graduate student committee advised by Professor Monica Dominguez Torres, features a set of distinguished speakers. They include, among others, Sarah Greenough, Curator and Head of the Department of Photographs at the National Gallery who offered the William I. Homer lecture in Photography in the Fall, an annual event made possible by the generosity of Charles Isaacs and Carol Nigro. In the spring we look forward to another distinguished speaker, Oleg Grabar, professor emeritus of Islamic Art at the Institute for Advanced Study in Princeton. Grabar will deliver the Wayne Craven Annual Lecture on the subject of “Shared Objects: 7-8<sup>th</sup> Century Silver from the Atlantic to the Pacific and the Origins of Islamic Art.” We are thankful to Bill Allen for his support over the years for this lecture.

### Entering Graduate Students



**Bottom Left to Right:** Sarah Ruhland, Jessica Waldmann, Tess Schwab, Jennifer Kozerawski **Top Left to Right:** Isabelle Havet, Stephanie Lambe, Catherine Reed, Sarah Rector

An exceptionally dynamic group of new graduate students, eight in all, have joined the department bringing in their enthusiasm and fresh ideas. Among the more seasoned group of older graduates, several are making their mark on the professional scene. Janet Dees has been selected to represent the department in the graduate symposium held at the Philadelphia Museum of Art; Isabelle Lachat will be our speaker at the Mid-Atlantic Symposium in April. I am delighted to announce, moreover, that the recipient of the first Sewell C. Biggs award – a fellowship that partly supports students who will be completing their dissertation within the award year – is our very own Teresa Nevins. Terri is finishing a dissertation on a 9<sup>th</sup>-century illuminated manuscript under the supervision of professor Lawrence Nees.

It is a pleasure, finally, to announce another addition to our department, Ms. Tracie Albanese who joined our office staff this semester. Tracie replaces Tina Trimble who moved up to the full-time administrative position left vacant by the retirement of Carolyn Rifino. Her presence in the office adds to our sense of privilege for having such an efficient and helpful staff to help us all along, indeed wonderfully, headed as always by Eileen Larson. Eileen's change of last name, by the way, is the result of a happy event: last spring Eileen married Marty Larson. Congratulations!

Lastly, on December 7 our annual holiday party brought us together once again with good food, and the warmth and good spirit that is so distinctive of our professional and intellectual partnership.

With warmest wishes,  
Nina Athanassoglou-Kallmyer

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## Holiday Event

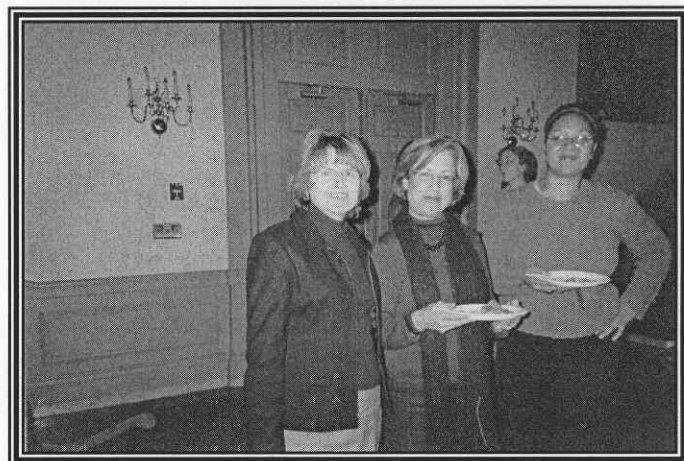
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Dr. Wendy Bellion and son Luke



Dawn Morehouse and Dr. Perry Chapman



Eileen Larson, Dr. Nina Athanassoglou-Kallmyer and Janet Dees

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## New Faculty Profile

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### Vimalin Rujivacharakul



Professor Vimalin Rujivacharakul will join the faculty this spring following a one-year Pre-doctoral Residential Getty Research Fellowship at the Getty Research Institute in Southern California. Professor Rujivacharakul's

area of specialization is the history and theory of architecture. She previously taught courses in the art history department at the University of California at Berkeley on the history of architecture and urbanism. Professor Rujivacharakul has held research positions at the Needham Research Institute at the University of Cambridge, the Institute of Modern Chinese Architectural History and Historic Preservation at Tsinghua University, and the Institute of East Asian Studies at the University of California at Berkeley. She also co-organized the exhibition *Chinese-style Bracket Systems* at the University of California at Berkeley.

Vimalin Rujivacharakul's publications include "Architects and the Game of Heroicization: The Rise of Architectural Profession in China, 1840s-1949," in *Cities in Motion*, eds. Sherman Cochran, David Strand, and Wen-Hsin Yeh (forthcoming); "Rereading Chinese Architectural History: Cross-Cultural Reading of the Rise of Chinese Architecture, 1860s-1930s," in *World Anthology of Architectural History*, eds. Paula Lupkin and Parker James (forthcoming); as well as entries for "Twentieth Century Architecture in Bangkok" and "Baiyok Tower," in *Encyclopedia of Twentieth-Century Architecture* (Chicago, London: Fitzroy-Dearborn, 2003). She is currently preparing articles titled "The Emperor, the Jesuits, and a Concubine: Contested Meanings of 'China and the West' in Early Modern Architecture," "Toyo and Dongyang: Japanese Architectural Historians and the Search for 'Oriental' Roots in China," and "Preserve China: Meanings of a Temple and Sino-Japanese Politics of Historicization."

Professor Rujivacharakul has just received her Ph.D. from the University of California at Berkeley, where she wrote a dissertation titled "The Rise of Chinese Architecture: Cross-Cultural Studies and the Making of Modern Knowledge." She has been awarded fellowships from numerous institutions besides the Getty, including the Society of Architectural Historians and UC Berkeley. Vimalin Rujivacharakul also

holds a Master's in Architecture from the University of Michigan at Ann Arbor, and a Bachelor's in Architecture with High Honors from Chulalongkorn University in Thailand.

In April 2006, Professor Rujivacharakul is co-chairing a session titled "Architecture, Anime, and Alternate Landscape" for the Annual Meeting of the Society of Architectural Historians. Delaware's undergraduates are looking forward to Professor Rujivacharakul's spring lecture course, *The History of Architecture*, while graduate students are eagerly awaiting a seminar on *Theories and Methods of Non-Western Architecture* scheduled for the following academic year. She will be moving to Newark in January and is "looking forward to joining the intellectual community at the University of Delaware."

Annie Counter

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## Faculty News

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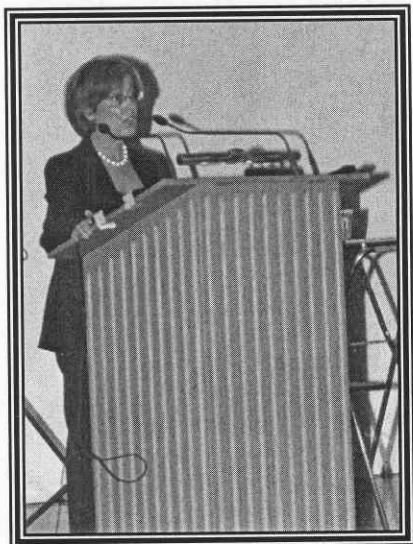
### Nina Athanassoglou-Kallmyer

Nina Kallmyer continues for a second year as Acting Chair. Her impressions from one year of chairing were positive. Undoubtedly this is a demanding position that taps skills much different from those traditionally expected from a strictly academic job. Surprisingly, however, she finds that chairing and scholarship are not so far apart, indeed they have one (unexpected) feature in common: they are both incentives that rely on imaginative and creative thinking.

In between going to meetings and signing letters, therefore, she pursued her current research on Classicism and modern art relentlessly. Several talks resulted from it: a CAA presentation in February; a presentation at the annual meeting of the Association of Art Historians in Bristol (England) in April; a lecture at Brown University in May; and a lecture at the American School of Classical Studies in Athens (Greece) in November 2005. At the same time, two of her essays appeared in the collected papers of past conferences, *Re-penser la Restauration and Paris 1820*, both held in Paris (France). She has just sent in the manuscript for yet another paper to be published in a volume of essays from a conference held in Toronto on the theme of the Mediterranean in the modern artistic imaginary.

Exhibitions also became a focus of her activities this year and for the year to come. Part of her contribution to the exhibition *The Legacy of Homer. Four Centuries of Art from the Ecole Nationale des Beaux Arts*, jointly on display at the Dahesh Museum (New York) and the Art Museum (Princeton University), included a talk titled "Possessing Homer" in a symposium held at Princeton University in October 2005. In

2006, she will be offering lectures at the Smithsonian Institution and at the National Gallery in conjunction with the museum's major show *Cézanne in Provence* and will be coordinating a related symposium. In Fall 2006, she will also be part of a symposium celebrating the show's European opening in Aix-en-Provence, Cézanne's home town.



Dr. Nina Athanassoglou-Kallmyer lecturing at the American School for Classical Studies in Athens, November 2005

### **Wendy Bellion**

Wendy Bellion enjoyed a busy first year as the newest Americanist to join the department. Her course offerings have included an undergraduate survey of early American art, an undergraduate seminar on "Illusionism in American Art," and two graduate seminars: "Vision and Virtuality in Eighteenth Century Britain and North America" and "Art and Revolution in Early America," for which she was awarded a UD Global Citizenship Faculty Fellowship. She is nearing completion on her book manuscript, *Citizen Spectator: Art, Illusion, and Discernment in Early National America*, which will be published by University of North Carolina Press for the Omohundro Institute for Early American History and Culture. In addition, she published book reviews in *The William and Mary Quarterly* and *Common-place.org*, plus a state-of-the-field essay on scholarship in early American art in the Smithsonian journal *American Art*. She also had the pleasure of working with Winterthur students and staff as part of the executive committee for the UD-Winterthur Program in Early American Culture, and she initiated and organized a year-long faculty colloquium on "Material Cultures of the Atlantic World" for the Center for Material Culture Studies.

Professor Bellion has also been active beyond Newark with speaking engagements. Last spring, she was invited to lecture on Gilbert Stuart as part of the Edgar P. Richardson Symposium on American Art at the National Gallery of Art and

to speak about the future of the field at the Reynold House a Museum of American Art. She also organized a session entitled "Figuring Washington" for the third biennial meeting of the Society of Early Americanists. This fall, she presented material from a book chapter about the "Invisible Lady" – a wildly popular illusionistic spectacle in Jeffersonian America – to the Women's Studies department at UD and the Columbia University Seminar on Early American History. In December, she was invited to present new research on iconoclasm during the American Revolution as part of a conference inaugurating the new McNeil Center for Early American Studies building at the University of Pennsylvania. This spring, she'll be speaking at CAA; as part of the Thomas Jefferson Distinguished Lecture Series at the University of Virginia; and as a respondent at the fourth annual Emerging Scholars symposium, organized by the Center for Material Culture Studies and co-chaired by UD art history graduate student Lori Miller.

### **Hilton Brown**

Professor Brown taught his new course MSST/WOMS 215 Queer Sexual Imagery in the Visual Arts for the first time during Spring, 2005. This course will be repeated for the first time during Spring, 2006. Professor Brown has a new website on the internet. The website presents a selection of 45 years of his artwork, his teaching, writing, curating, etc. The URL is: <http://www.hiltonbrown.com>.

Dr. Brown has exhibited seven new drawings in the GALA Visual Arts, 2005 Invitational Group Show at the High Wire Gallery, Philadelphia during May-June, 2005. Professor Brown completed two oil painting reconstructions on a commission received from the Delaware Art Museum after two paintings in that collection for docent education. He reconstructed sections of paintings by Benjamin West: "Return to Tobias" and Dante Gabriel Rossetti: "La Bella Mano." In October, 2005 Brown presented a lecture at the Delaware Art Museum about the oil painting materials and techniques of West and Rossetti. Dr. Brown's film project: "Breaking Eggs; Making Paint" produced by the Brandywine River Museum and funded in part by a \$15,000.00 grant received from the National Endowment for the Humanities, 2005. Completed an egg tempera panel painting reconstruction of a section of an egg tempera panel painting by Simone Martini of S. Andrew in the Collection of the Metropolitan Museum of Art. Professor Brown demonstrated the materials and techniques of egg tempera painting on camera. The cd may be purchased from the Brandywine River Museum.

### **Monica Dominguez-Torres**

In January 2005, Prof. Domínguez co-directed the Winter Brazil Study Abroad program, which took 27 undergraduate students to Rio de Janeiro, Ouro Preto and João Pessoa. In April, she presented two papers at the UD campus: "Native Hieroglyphics on the Road to Salvation" at the Medieval-

Renaissance Colloquium organized by the English Department, and "Artistic Dis/Placements in Colonial Maracaibo" at the Latin American Cities Symposium, sponsored by the Greater Philadelphia Latin American Studies Consortium (GPLASC). This last paper was published in the June issue of *Delaware Review of Latin American Studies* (DeRLAS). In August, she traveled to Bogotá, Colombia, to present the paper "A frustrated vision? Mexican paintings and the Jesuits in colonial Maracaibo" at the Second International Interdisciplinary Symposium of Colonialists of the Americas, organized by the Colonial Americas Studies Organization (CASO). In November 2005, she presented the paper "On Images, Friars and Indians: Monastic Ornament as Space of Cultural Negotiation in 16<sup>th</sup>-Century New Spain" at the International Symposium "Arts, Science and Letters in Colonial Latin America" sponsored by the National Library in Buenos Aires, Argentina. In September 2005, she was officially granted a joint appointment in Latin American Studies. Prof. Domínguez will be on leave during the Spring 2006, and during that time she will be a visiting fellow at the Center for Reformation and Renaissance Studies at the University of Toronto, Canada. She is planning to use this time away from teaching to complete her upcoming book *Arma Indorum: Chivalric Images and Values in the Monastic Decoration of New Spain (1540-1580)*.

#### **Ann Gibson**

Ann Gibson gave talks in 2005 at the Minneapolis Museum of Art, the New York Campus of the State University of New York at Purchase, at the State University of New York at Purchase, and in January 2006 at the Philadelphia Museum of Art.

This spring she published "It Is: A Magazine for Abstract Art," in *New York School: Another View* (Albany, N.Y.: The Sage Colleges, Jan. 24 – Mar. 20, 2005) and "On Norman Lewis's Civil Rights Series," in *Cosmopolitan Modernisms*, ed. Kobena Mercer, London: Institute of International Visual Art. She continues on the editorial board of *Genders Magazine*, on the Education Committee of the Whitney Museum of American Art, and has become a member of the editorial board of the *American Art Journal*.

#### **Bernard Herman**

In November Bernard Herman saw the publication of *Townhouse: Architecture and Material Life in the Early American City, 1780-1830*, University of North Carolina Press for the Ohmohundro Institute for Early American History and Culture. The result of a decade of fieldwork and documentary research in cities on both sides of the Atlantic, *Townhouse* interprets urban dwellings through the ways in which people designed, occupied, experienced, and understood domestic environments ranging from servants' quarters to merchant families' dining rooms and parlors. The book would never have come into being without the many conversations he

shared with students, colleagues, and friends of the department. In addition to *Townhouse*, Dr. Herman published a chapter on the art of Thornton Dial in *Thorton Dial in the 21<sup>st</sup> Century*, the book that accompanied the show of Dial's work at the Museum of Fine Arts in Houston. His essay explored the relationship between Dial's recent art and the African-American quilting traditions that the artist knew as a child growing up in Alabama and more recently through the recognition of the quilts of Gee's Bend. Herman's ongoing book projects include an architectural history of the first period (c. 1680-1740) buildings of the Delaware Valley and a collection of essays on awakening the spatial imagination in everyday life (c. 1600-1800). His work on the "Architecture of Gee's Bend Quilt" will appear in the spring of 2006.

In the fall of 2005 he offered his seminar Vernacular Architecture. In a departure from past practice, he encouraged students to undertake thematically linked research projects that investigated the early buildings of the Philadelphia region. Although many of these buildings are well known, the class soon discovered that they were not well understood. The resulting presentations and papers produced insights and questions about the region's formative building traditions. Several seminar participants have continued to develop their research for conference papers. The previous spring he offered a new reading seminar called Writing Material Culture that introduced students to a range of interdisciplinary methodologies and perspectives that can be brought to bear on all aspects of art and material culture. In the fall 2006 he will offer his seminar on the arts and architecture of the Pennsylvania Germans with the added opportunity for students to work with collections and exhibition initiatives at both the Winterthur Museum and the Philadelphia Museum of Art.

He is in the final year of his role as Director of the Center for Material Culture Studies, which now offers an interdisciplinary Ph.D. in Preservation Studies. The big news from the Center, though, is the publication of *People Were Close*. Compiled and designed entirely by undergraduates, the 112-page book celebrates the history of Newark's historic African-American community. The fourteen students who worked on the book included Art History majors and minors as well as students from Fine Arts and Visual Communications, Anthropology, and Consumer Studies. The project, which is beginning to receive national attention, inspired a second student-made volume, *Food, Poems, and Stories*. The new book will be released in May and contains a collection of recipes and narratives about food in the community. If you ever needed a recipe for "roof-top strawberry jam" or sweet potato pie, this will be the source.

Dr. Herman also worked with students to curate *QuiltVoices*, an exhibition of contemporary quilts and quiltmakers' words about their work. Produced in partnership with the University Museums and The Alliance for American Quilts, the exhibition also presented public programs that included gallery talks, a symposium, a two-day campus visit by Mary Lee Bendolph of

Gee's bend and filmmaker Matt Arnett, and a one-day "quilt-in" where students and faculty pieced and quilted nearly two dozen quilts for hospitalized children.

He also participated in symposia and presented numerous talks. These included a visit to the campus of Texas Christian University as the Green Honors Scholar, James Madison University to keynote their undergraduate art history symposium, the University of Bonn to give a paper at an international conference on contemporary visual and material culture, and the Yale Center for British Art for a workshop leading to the publication of *Gender, Taste and Material Culture in Britain and North America*.

#### **Lawrence Nees**

During the spring term Professor Nees offered an undergraduate course on Arts of the Islamic World and a graduate seminar on "Images and Cult," from which he learned a great deal, reports and papers having been offered on a fascinating range of topics including Salvador Dali and monumental recent sculpture in Brazil among others. He also taught a graduate course on early Islamic art at Temple University, standing in for Prof. Elizabeth Bolman while she held a research fellowship at Dumbarton Oaks. During the fall term he taught the large introductory survey course, and enjoyed working with a terrific group of teaching assistants, and also offered a new Freshman Honors Colloquium on Rulers' Images from Augustus to the Present. He was very proud when one of the recent Ph.D.s in the medieval area, Audrey Scanlan-Teller, won the Adele Dalsimer Prize for the outstanding American dissertation in any area of Irish studies. Two other medievalists, Terri Nevins and Isabelle Lachat, are making splendid progress on their dissertations in the medieval area, for the completion of which during the current year Terri was awarded the first Biggs Fellowship in the Department of Art History. Laura Cochrane completed her pre-doctoral examinations, and is getting started on her dissertation, and deserves special congratulations for winning the Alison Goddard Elliot Award at the annual conference of graduate students from the northeastern United States, at Brown University. Lynley Herbert is working toward her M.A. degree with a special focus on medieval art, and expects soon to complete her thesis on the spectacular new painting by Duccio recently purchased and exhibited at the Metropolitan Museum of Art. It is great that they are all working so well together in a mutually supportive and beneficial way, including extensive car-pooling while driving to lectures and conferences in Washington, Princeton, Philadelphia and Baltimore, and teaching Professor Nees a good deal along the way. In addition, he was the outside examiner for Ph.D. oral and written examinations for Andrew Irving, a student in The Medieval Institute at Notre Dame University, and will be working with Andrew on his dissertation. Finally, Ellen Seagraves (nee Tweed) completed a fine undergraduate Honors Thesis on the Bayeux Tapestry.

Professor Nees continued to serve on the Board of Directors of the International Center of Medieval Art, and also on the Council of the Medieval Academy of America, and expects to serve each of these scholarly organizations for two more years in this capacity. He also continued to serve on the special advisory committee for the reinstallation of the Medieval and Renaissance galleries at the Victoria and Albert Museum in London, a project now literally taking shape with the involvement of architects and the really detailed and difficult questions of installation being addressed. He began a term of service as Co-Editor of the journal *Studies in Iconography*, which is now published at the Index of Christian Art at Princeton University.

Still in press but scheduled to appear early in 2006 are the following articles: "The Jonathan Gospels (Vatican, B.A.V. cod. Pal. Lat. 46)," in Susan L'Engle, et al., eds., *Tribute to Jonathan J.G. Alexander: Making and Meaning in the Middle Ages and the Renaissance*, and "Godescalc's career and the Problems of 'Influence,'" in Alixe Bovey, ed., *Under the Influence: The Concept of 'Influence' and the Study of Illuminated Manuscripts*, the latter having been extensively revised for publication this year. Articles written this year and now in press, scheduled to appear in 2006, are the following: "Alcuin and manuscript illumination," in Ernst Tremp, ed., *Alkuin von York (um 730-804) und die geistige Grundlegung Europas*; "Weaving Garnets: Thoughts about two 'excessively rare' belt mounts from Sutton Hoo," in Rachel Moss, ed., *Making and Meaning. Proceedings of the Fifth International Conference on Insular Art*; and "Peoples or Persons? Ethnicity as a paradigm for the study of early medieval art," to appear in Celia Chazelle and Felice Lifschitz, eds., *Paradigms and Methods in Late Ancient and Early Medieval Studies: A Reconsideration*. (Dublin [Ireland]). He also published a book review in *The Catholic Historical Review*, and several reviews in *Choice*. He is also working on a book manuscript, tentatively entitled *Illuminating the Word: On the beginnings of medieval book decoration*, which he hopes to complete during the next academic year.

He presented conference papers at the Dumbarton Oaks Center for Byzantine Studies in Washington, D.C.; at the American Academy of Religion/Society of Biblical Literature joint annual conference in Philadelphia; at the Fifth International Conference on Insular Art, "Making and Meaning," in Dublin (Ireland), in this case the invited keynote lecture for the conference; and at "The Cambridge Illuminations: Ten Centuries of Book Production in the Medieval West," Fitzwilliam Museum and Cambridge University Library. He was chosen as the third Chaney Lecturer in Medieval Studies at Lawrence University (the first two having been faculty members at the Institute for Advanced Study in Princeton and at Harvard U.) In addition he attended many conferences, including the Medieval Academy of America and the International Medieval Congress at Kalamazoo. Professor Nees presented a lecture in the series Research on Race,

Ethnicity and Culture sponsored by the Women's Studies Department at the University of Delaware.

### **Ikem Okoye**

This year was a most interesting and successful one for Professor Ikem Stanley Okoye, having completed a term as Associate Chair of the Department, given three paper presentations at major scholarly events, published an important paper, and participated in colloquia (both scholarly and professional-service related) here and abroad. He presented "The Ends of Worlds are with Twinning" at a symposium held last January (2005) at Tulane University, and in November "Double Time: Narratives of Similarity and Architectural Influence in a Southeast Nigerian Christian milieu c 1930" at the African Studies Association annual conference (Washington DC). His paper "Linger or Flee?: Pieter Aertsen, 'Iguegha Uhe,' Michel Leiris" was published in *Anthropologies of Art* (edited by Mariët Westermann and published out of the Clark Art Institute).

Okoye was a participant at a Mellon funded workshop convened at Columbia University, part of a research project investigating the nature of the recent difficulties encountered by art historians in the contemporary book publishing climate (a preamble to doing something to change it). At the University of Illinois Urbana-Champaign, he was part of a group of leading scholars of African architectural history brainstorming on a proposed edited volume, possibly a first ever text book, on African architecture and its history. As a member of the Diversity Committee of the Society of Architectural Historians, Professor Okoye contributed to the first phases of the implementation of the Society's push to actively court and embrace a more diverse set of scholarly and professional interests, foci and agendas than it has tended to in the recent past.

Okoye has also taught two new graduate seminars. "Medium, Mode, Histories, Representation: Art Congo/Art Kongo" explored 17<sup>th</sup> and 18<sup>th</sup> century Kongoese art and visual culture as a preface to a fresh engagement with Kongoese and Angolan art in the 20<sup>th</sup> century, while "Art and Ethnicity: the Bigths of Benin and Biafra" set the stage for new ways of imagining the backgrounds to the art of Africa prior to the European presence as an entry to describing alternative constellations of African art.

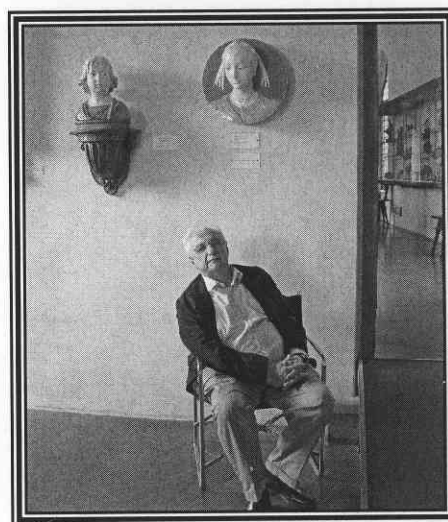
### **Linda Pellecchia**

During March through July, Professor Pellecchia was in London and Florence doing research on Renaissance fables. During this period, she was able to use the unparalleled collections of the Warburg Institute and the British Library as well as those in Florence. In March she gave a paper in the international conference at the Henry Moore Institute in Leeds that was jointly sponsored by the Victoria and Albert Museum

in London on "Courtyards, Staircases, and Renaissance Reliefs: the Example of Giuliano Gondi's Quattrocento Palace."

One of the highlights of her stay abroad, however, was getting to know Frank Gehry and taking him around Florence for three days. Through him, she also met David Childs of SOM and Harry Cobb of I.M.Pei. The three architects, of national and international fame, were delightful. Frank has a wonderful wry sense of humor. David and Harry were stimulating to be around. The experience of seeing Michelangelo's Laurentian library, arguable the most exceptional work of Renaissance architecture ever built, with three of the top architects living today was extraordinary.

Professor Pellecchia continues to be Director of Undergraduate Studies and to have a secondary appointment with Women's Studies. In the fall, she taught her undergraduate lecture course on Italian Renaissance architecture as well as her undergraduate seminar on Renaissance Women, Art, and Society.



Frank Gehry

### **Lauren Hackworth Petersen**

On sabbatical leave in spring 2005, Professor Petersen completed her book manuscript, *The Freedman in Roman Art and Art History*, forthcoming from Cambridge University Press. Last year, she also gave a paper, "Beyond the 'Villa as Model': Simulacra in Roman Houses," at the College Art Association Annual Meeting in a session on new approaches to domestic architecture in the ancient Mediterranean. With a General University Research grant, Professor Petersen spent part of the summer at the American Academy in Rome before heading to Naples to undertake research for her new project on religion in ancient Roman society. She presented her latest work on

Isis and things Egyptian in Roman art this past fall at the Institute of Fine Arts in New York with a paper, "Isis Unveiled: The Meanings of an Egyptian Goddess in Roman Society." She continues to serve on the Editorial Board for the University of Delaware Press and on the Steering Committee for the Women's Classical Caucus.

#### **Chandra L. Reedy**

Professor, Museum Studies and Art History, Dr. Reedy continues to teach two courses for the department on a regular basis: Art of Tibet, and Science and the Detection of Art Forgeries (the only Art History course to meet a Group D science requirement for the college!). Both are usually taught in an on-line format. For the design of these courses, Dr. Reedy recently won UD's Innovative Teaching Award in Distance Education and an Exemplary Application of WebCt award. During the past year she gave lectures on her research in technical art history of Asian art at the Walter's Art Museum in Baltimore, the Los Angeles County Museum of Art, and the Freer/Sackler Galleries in Washington, D.C. She had three book chapters and one journal article that went into press on various technical art history topics: technological style and change in Sri Lankan bronzes; provenance studies of Cambodian bronzes through analysis of casting core materials; multiple functions and histories of Tibetan votive clay tablets (tsa-tsas); and new applications of digital image analysis in art conservation research. She received a grant from the Center for International Studies to initiate a new project on preservation and change in traditional Tibetan craft technologies, for which she is preparing a series of fieldwork trips to northern India, Tibet, China, and Mongolia.

#### **David Stone**

In February, 2006 (in collaboration with Prof. Keith Sciberras, University of Malta), Professor Stone published a book entitled *Caravaggio: Art, Knighthood, and Malta*. Printed by Midsea Books on behalf of the History of Art Programme, University of Malta, this monograph presents two new chapters on Caravaggio's late period in addition to two revised and greatly expanded essays originally published in *Caravaggio, The Final Years*, the catalogue of the popular exhibition held at the National Gallery, London, in Spring 2005. The Stone-Sciberras exhibition essays were singled out for praise recently in the *New York Review of Books*, the *Burlington Magazine*, *Simiolus*, and the *Times Literary Supplement*. The exhibition itself recently won *Apollo* magazine's prize for "Exhibition of the Year."

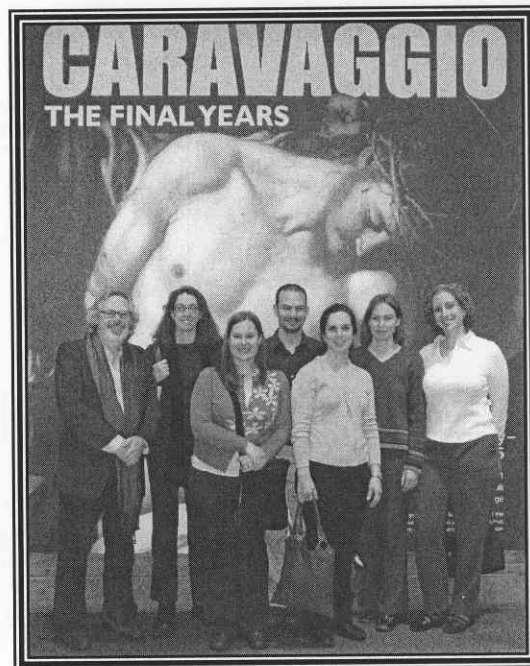
Thanks to generous grants from UD's Center for International Studies and the Department of Art History, six graduate students were able to fly to London for a week to visit the *Final Years* exhibition with Professor Stone in March 2005 (see photo). Erika Suffern, Christa Aube, Scott Mangieri, Molly Zillman, Sarah Bavelli and Lorena Baines also got a private

tour of the show by the National Gallery's Italian Paintings curator Dawson Carr, one of the exhibition's organizers.

With Professor Beatrice Buscaroli (Università di Ravenna), Stone edited an exhibition catalogue, *Il Gesto Trattenuto: Torna a Bologna un affresco del Guercino* (Bologna: Bononia University Press, 2006) and wrote the main essay: "Frescante Riluttanté: Gli affreschi del Guercino giovane e la *Madonna che offre un bocciolo di rosa al Bambino*." In January 2006 he presented a lecture in Italian on Guercino as a Muralist at the exhibition opening (Fondazione Cassa di Risparmio in Bologna, Casa Saraceni) in Bologna.

In November 2005, Stone presented a lecture at the University of Malta entitled "Art, Crime, and Self-Mutilation in the Paintings of Caravaggio." Stone is a contributor to the forthcoming exhibition catalogue on the *Painter-Etcher*, edited by Michael Cole, Larry Silver, and Madeleine Viljoen, to be published in Spring 2006 by Penn State University Press. A revised and expanded version of Stone's essay, "Self and Myth in Caravaggio's *David and Goliath*," will appear shortly in *Caravaggio: Realism and Rebellion*, ed. Genevieve Warwick, published by the University of Delaware Press.

In September 2005, Professor Stone was appointed Director of Graduate Studies.





### **Margaret Werth**

As Director of Graduate Studies, Faculty Advisor for the department's lecture series, and also teaching the Introduction to Art History (154) in spring semester, Margaret Werth had a very busy academic year in 2004-05! Among the lectures for the series were Leah Dickerman of the National Gallery (speaking on Dada, the exhibition opens this spring) and Tom Cummins of Harvard University. Last spring we also had our first-ever graduate Teaching Roundtable, attracting lots of graduate student participants for a lively discussion of teaching issues and strategies. Despite the busy year, Margaret found time to write an essay on *Matisse for Matisse Masterpieces at Statens Museum for Kunst*, Copenhagen entitled "Nude with a White Scarf: A Thick and Full Material," which was published in August. She continues to work on her book on representations of the face between 1870-1930, and gave lectures on the project at Bryn Mawr's Visual Culture Colloquium in December. She took time out from that project to visit Giverny, France last summer where she gave a public lecture "Colonizing Impressionism: Visions of Landscape at Giverny" –at the Musée d'art américain Giverny and a seminar on late 19<sup>th</sup> century portraiture with an emphasis on American examples as Visiting Scholar at the Terra Foundation in Giverny. (A delightful part of that trip included traveling to parts of Normandy she had never visited!) This academic year her courses and research have focused on connection between literature and art, text and image in the late 19<sup>th</sup> and early 20<sup>th</sup> century. She had a great time teaching a new undergraduate seminar on the subject this fall that included lots of media (painting, prints, photography, film, poetry, drama, novels, criticism), a class trip to the Redon exhibition at MOMA and to the Mark Samuels Lasner Collection and Special Collections at UD, and seminar visits from Art History graduate students Pepper Stetler and Kerry Roeder, who shared their research and interest in early photobooks and early comics.

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## **Emeritus Faculty**

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### **Maurice Cope**

In retirement Professor Maurice Cope continues to collect prints and drawings of the sort which he often used as adjuncts to his teaching. Some of these are now being lent to an exhibition of etchings from the sixteenth to eighteenth centuries to open this April at the University of Pennsylvania and travel to the Ringling Museum in Sarasota and Smith College. He is delighted that one of his recent Renaissance acquisitions is from the famous seventeenth century Pierre Mariette collection, which is being studied by one of our current graduate students, Kristel Smentek, for her dissertation. Recently he has enlarged the scope of his collection to include French Romantic, Barbizon, Impressionist, Post-Impressionist, Cubist and even such modern works as the first Dada/Surrealist book by Max Ernst, the photographs by

Mapplethorpe used as illustrations for Rimbaud's *A Season in Hell*, and prints by Frank Stella and Ellsworth Kelly.

### **Wayne Craven**

Wayne Craven's book *Stanford White: Decorator in Opulence and Dealer in Antiquities* was published by Columbia University Press in May. He is now completing the writing of his next book, which will be titled: *Gilded Mansions and Marble Halls*.

### **William Homer**

William I. Homer, H. Rodney Sharp Emeritus Professor of Art History, retired since 2000, remains active in the field. He is continuing his work on his book of Thomas Eakins' letters, which is being supported by a 2005 grant from the Wyeth Foundation for American Art. He has recently put the finishing touches on an interview-article on Georgia O'Keeffe, which will serve as one of several pieces on the artist to be published by *American Art*. The cataloguing and conservation of his extensive Early American Modernism archive, now housed at the George O'Keeffe Museum, Santa Fe, has been supported by a \$100,000 grant from the Henry Luce Foundation. In addition to his research and writing, he is advising several University of Delaware dissertations and consulting with students and professionals on various art historical problems. Much of his time is spent organizing his research archives for donation to public institutions. In 2005, gifts have been made of pictorial photographs to the Philadelphia Museum of Art, photographic ephemera and periodicals to the University of Delaware Library, and original color transparencies of SoHo and the East Village art scene to the Department's Slide Collection. In his spare time he enjoys the tranquil life of Greenville and Centreville (no billboards), close to the idyllic settings of the Winterthur and Hagley libraries.

### **Damie Stillman**

Although Damie Stillman is no longer Editor-in-Chief of *Buildings of the United States*, having retired a second time, first from the University and then from this position, he has continued to read manuscripts for the series, including that for the forthcoming *Buildings of Delaware*. He is also continuing to work with his remaining Ph.D. students. During the year he was appointed Chair of the Development Committee of the Society of Architectural Historians; and he continues to serve on the Governor's Consulting Committee on the National Register of Historic Places for Maryland, the Board of Directors of the Baltimore Architectural Foundation, and the advisory committee for a Getty-funded project on a survey of architecture, planning and landscape on the American college campus, sponsored by the Council of Independent Colleges. He has also continued to read manuscripts for the *Pennsylvania Magazine of History and Biography* and to review books for that journal, as well as for *CHOICE*. In 2005 he published two articles:

"The United States Capitol: Icon of the Republic" *In Capital Drawings: Designs for Washington, D.C., from the Library of Congress*, ed. C. Ford Peatross, pp. 59-86. Baltimore: Johns Hopkins University Press, 2005; "Six Houses for the President," *Pennsylvania Magazine of History and Biography* 129, No. 4 (Oct. 2005): 411-31. Both of these are related to his continuing work on his book on *Neo-classicism in America: The Architecture of the Young Republic*. Also related to this project is a lecture he gave in October: "The Emergence of the Villa in the New American Republic," Savannah College of Art and Design, Oct. 6, 2005.

He and his wife have continued to travel, having visited Greece in May and Northern Italy in September of 2005.

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2005-2006

## Department of Art History Incoming Graduate Students

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### ISABELLE HAVET

Isabelle grew up in San Francisco and moved to the Boston area to attend Brandeis University. She was very disappointed to find that she couldn't major in everything, and eventually settled on Art History, English and American Literature, and European Cultural Studies. In 2003 she interned at Childs Gallery, where she researched and catalogued nineteenth-century prints about Napoleon. During this internship she also came to be in charge of tracing loaned artworks that the gallery had temporarily "misplaced." In 2004 Isabelle interned at the Rose Art Museum as a curatorial assistant. She had the wonderful opportunity to plan the contemporary art show "Domestic Archaeology," help write the exhibition catalogue, and take part in a performance piece. In 2005 she was offered to TA an Art History survey course at Brandeis, which she counted as one of her most rewarding experiences. Besides studying all that is nineteenth-century culture, Isabelle loves horseback riding, skiing, and traveling.

### JENNIFER ANN (ANIA) KOZERAWSKI

Originally from Warsaw, Poland, Jennifer immigrated to Canada with her family as a child and grew up in Toronto. Along with her European roots and the influence of her mother's great enthusiasm for travel and adventure, Jennifer developed an early wanderlust, taking her throughout Europe, the Middle East, and northern Africa. An early trip to Greece, and later to Italy, proved particularly persuasive, and eventually led Jennifer to the world and study of art history, particularly in the areas of Greek and Roman art. As an undergraduate at the University of Toronto, Jennifer completed her honors degree in Architectural Design and Art History. Since her graduation last June, Jennifer has spent her time working,

volunteering whenever possible and wherever needed at the Royal Ontario Museum, taking additional courses in art history and German, and strengthening her French. During her spare time, Jennifer enjoys making jewelry, Middle Eastern dancing, trying to grasp the vast expanse of Roman history, and tending to the whims of her two small dogs. Jennifer is excited and very grateful for the opportunity to study art history at the University of Delaware. She looks forward to confronting new challenges, exploring possibilities, and making new friends.

### STEPHANIE LAMBE

Stephanie Lambe was born and raised in Raleigh, NC. She first fell in love with Art History during an Art History course in her senior year of high school. Leaving Raleigh, she developed her passion at Lake Forest College. Her junior year, Stephanie studied in Paris and Greece. While in Paris, she interned in a small art gallery called FOOD. Returning for her senior year, Stephanie combined her experiences abroad with her interest in eighteenth- and early nineteenth-century French painting. Her senior thesis explored the relationship between France and Greece during the Greek War of Independence, as shown in Eugène Delacroix's paintings. She graduated from Lake Forest College in May 2005 with a double major in Art History and French. Stephanie is excited to immerse herself in Art History scholarship with the faculty and students at the University of Delaware.

### SARAH RECTOR

Sarah Rector, a Denver native, graduated from Yale University with a degree in History of Art in 2004 after having switched her major from architecture the year previously. Since then she has moved on to the Dallas Museum of Art for a dual internship in the American and Decorative Arts departments. For the past year she has concentrated on industrial American silver production of the last century for the DMA's upcoming exhibition, *Modernism in American Silver*. Sarah looks forward to continuing her dual interests in American art and architecture at the University of Delaware in the fall, as well as pursuing her interests in Medieval art and turn of the century German art and architecture. Besides art, Sarah enjoys tennis, golf, playing piano, reading, and fishing.

### CATHERINE REED

Catherine grew up in Texas and Georgia, although her Northern-bred parents ensured that she speak without an accent. She attended Yale as an undergraduate, majoring in art history, and returned to school the following year to pursue a Ph.D. at Rutgers University. She intended to become a modernist, exploring topics like the early roots of abstraction and Abstract Expressionism's ties to Cold War politics before realizing that her true interest lay in American art of the nineteenth century, thanks to the teaching of Wendy Bellion at Rutgers and John Wilmerding at Princeton. Her Master's thesis, "Ut picture musica: The Changing Nature of Vision in

Nineteenth Century American Aesthetics" explored the scientific and poetic connections between sight and hearing. She has spent the past year teaching the art history survey, and spent the summer teaching a seminar on nineteenth- and twentieth-century African-American art at Rutgers. She thinks that moving, starting at Delaware, and getting married (in October 2005) should be enough excitement for the foreseeable future, but she is thrilled about the prospects of all three.

#### **SARAH RUHLAND**

Sarah Ruhland often received strange looks by visitors at Carlsbad Caverns National Park after explaining that she, as a caving park ranger, had a degree in Art History. She graduated from the College of William and Mary in 2003 and immediately drove 2,000 miles to New Mexico, and then back to Virginia, and then to Kansas, then back to New Mexico..... Eventually all that driving got to her, as well as the desert summers, and she will now be pursuing her master's in art history, never having been able to shake a nagging interest in the subject. She plans to concentrate on American art, material culture, and museum studies. Her hobbies include baking disasters, irresponsible crafting with crazy glue, and walking painfully slow up the sides of mountains.

#### **TESS SCHWAB**

Tess Schwab graduated from the University of Illinois in May of 2005 with her BFA in Art History. Since graduation she has been working at the Dallas Museum of Art, as a curatorial intern for the Senior Curator of Painting and Sculpture. Although constantly bombarded with projects, she has been concentrating on an exhibition entitled, *Dialogues: Duchamp, Cornell, Johns, and Rauschenberg*, which opens in September 2005. This exhibition has increased her interest in modern art, specifically American art that deals with issues of race and/or gender. Tess looks forward to moving to Delaware, as she was born in San Antonio, Texas and raised in Illinois, and has yet to live anywhere on the east coast. When she has free time, Tess enjoys reading books, going to concerts, taking photographs, and sleeping.

#### **JESSICA WALDMANN**

Jessie Waldmann spent the majority of her early years in Loveland, OH, before receiving her BA in Art History from Miami University in Oxford, OH (not Florida!). Jessie began her college career as a pre-med student but drastically changed her goals after taking an introductory art history class. Since then, Jessie has pursued her interest in art history by volunteering at various Cincinnati museums, working as an Assistant to the Curator of Education at the Miami University Art Museum and by being involved in Miami's Art History Association. While at Miami, Jessie worked as an editor for the University's art historical magazine, organized group trips

to CAA conferences and also created and implemented the art history department's first honors program. Jessie is looking forward to beginning her graduate career at the University of Delaware with a concentration in eighteenth- and nineteenth-century French art. She also hopes that someone at the University can teach her how to cook otherwise she will be living on pizza and peanut butter sandwiches for the rest of her life.

## **Graduate Degrees Granted**

### **Ph.D. Degrees**

#### **Kelly Baum, Spring 2005**

The Politics of Pleasure: Gender, Desire, and *Détournement* in the Art of the Situationist International, 1957-1972  
(Gibson)

#### **Audrey Scanlan-Teller, Winter 2005**

Bishops, Abbots, Kings, and Crosses: Twelfth-Century Irish High Crosses in Munster as Monuments of Ecclesiastical Reform (Nees)

#### **Pamela Warner, Winter 2005**

Word and Image in Art Criticism of the Concourt Brothers  
(Kallmyer)

### **M.A. Degrees**

#### **Lorena Baines, Summer 2005**

The Artists's Devices: Illusionism and Imagination in Gerrit Dou's "Painter with a Pipe and Book"  
(Chapman)

#### **Janet Dees, Summer 2005**

Rewriting the Body: Carl and Karen Pope's "Palimpsest"  
(Gibson)

#### **Ryan Dougherty, Summer 2005**

Staging Sensation and Architectural Absorption: Theatrical Re(-)Presentation and Eighteenth-Century French Aesthetic Theory (Kallmyer)

#### **Andrea Renner, Summer 2005**

A Nation that Bathes Together: Finding Class in Turn-of-the-Century New York City Public Baths  
(Herman)

#### **Adam Rudolphi, Spring 2005**

Manifesto in Fire and Air: A New Interpretation of Paris Bordone's Athena Scorning the Advances of Hephaestus  
(Stone)

## Graduate Student Awards, Papers, Publications & News

### **Christina Aube**

In March, 2005, Christina Aube presented her paper "Collage and the Politics of Paul Rand: *Direction!* 1938-45" at the "Collage as Cultural Practice" Obermann Humanities Symposium at the University of Iowa.

### **Jobyl Boone**

Jobyl A. Boone chaired an American art open session at the Southeastern College Art Conference in Little Rock, Arkansas in late October. In early October she began working as a part-time research assistant in the Department of Prints and Photographs at the National Portrait Gallery, Smithsonian Institution.

### **Arthur DiFuria**

Arthur DiFuria conducted research in Berlin, Brussels, London, Besancon, and Rome, courtesy of a Kress Foundation Travel Fellowship in the History of Art.

Arthur gave a paper entitled "The 'Serlian Backdrop' in the Print Designs of Maerten van Heemskerck" at a conference called "Representing Space in the Renaissance" at the University of Warwick, July 2005. He also reviewed Lisa Pon's new book: *Raphael, Dürer, and Marcantonio Raimondi: Copying and the Italian Renaissance Print* (New Haven: Yale University Press, 2004) for the Winter '05 issue of the *Sixteenth Century Journal*.

### **Adrian Duran**

Adrian Duran has taken a post as Assistant Professor of Art History at the Memphis College of Art. He has recently given papers at "All-Over: Abstract Expressionism's Global Context" at SUNY Stony-Brook, Manhattan and the Association for the Study of Modern Italy's 2005 conference "Italy at war 1935-2005" in Edinburgh, Scotland and will deliver a paper at the 27<sup>th</sup> Annual Meeting of the Southwest Texas Pop Culture Association/American Culture Association in Albuquerque, New Mexico in February 2006. Adrian can now be reached at [aduran@mca.edu](mailto:aduran@mca.edu).

### **Nikki Greene**

This past summer Nikki Greene received a Samuel S. Fels Fund grant to update the inventory on the African-American art collections at the Philadelphia Museum of Art. Nikki will also be teaching an art history course "Explorations in African-American Art and Identity" in conjunction with the Beauford Delaney exhibition in January 2006 at the PMA. Additionally, Nikki is an invited speaker in honor of Black Heritage Month at

the Thomas Jefferson University in Philadelphia, and she will deliver a paper entitled "Rhythm Nation from Jazz to Hip Hop: Music and its Impact on African-American Visual Artists."

### **Jeff Jara**

Jeff Jara will teach an upper level undergraduate survey course in American Folk and Outsider Art at the University of Wisconsin-Milwaukee during Spring Semester 2006.

### **Ellen Menefee**

Ellen is in her second year of a full-time tenure track position at Harford Community College where she teaches Survey and American Art and Architecture. Ellen will be designing an Honors Survey Course that she will teach beginning next Fall. Ellen is also the Coordinator for the Chesapeake Gallery at Harford Community College, which shows work of regional, contemporary artists.

In January, Ellen will present a paper entitled "The Rhetoric of the Furnished Model Home at the Turn of the 21<sup>st</sup> Century" in Honolulu at the Hawaii International Conference on Arts and Humanities. She presented a paper last spring at MIT's conference, *The Work of Stories; Storytelling as Cultural Practice*, entitled "The Stories Embedded in Today's Model Homes".

Ellen is trying to find a few more hours in each day in order to finalize her dissertation. The final edits to the last two chapters and inserting illustrations are all that is between now and the defense.

Ellen is now a single parent (her name is legally Ellen Avitts now) raising two wonderful but trying teenage daughters.

### **Jessica Murphy**

In March 2005, Jessica Murphy presented a paper titled "Breaking the Traditions' of Modernism: Katharine Rhoades and Marion Beckett at 291 Fifth Avenue" at the symposium "Redressing American Modernism," held at the Brigham Young University Art Museum. In October 2005, she accepted the position of Research Associate in the Department of Modern and Contemporary Art at the Metropolitan Museum of Art, where she is researching the Museum's Alfred Stieglitz Collection and contributing to the writing of an accompanying catalogue.

### **Mark Parker Miller**

This fall, in addition to teaching American Art Since 1865, Mark co-taught UNIV601 Pedagogy in the University Classroom, part of UD's Higher Education Teaching Certification Program (for graduate students who plan to become professors).

**Kristel Smentek**

Kristel Smentek was awarded an Andrew W. Mellon Curatorial Fellowship at the Frick Collection in New York (Sept. 2005 through Sept. 2007), where she is finishing her dissertation and working on a few upcoming exhibitions, including a show on the eighteenth-century artist Jean-Etienne Liotard that opens in June 2006. In April, Kristel will present a paper, "A Printseller and his Clients in Pre-Revolutionary Paris" at the American Society for Eighteenth-Century Studies conference in Montreal.

**Erika Suffern**

Erika Suffern was the 2005-2006 Recipient of the American Friends of the Mauritshuis Fellowship.

**Jeroen van den Hurk**

Jeroen received the inaugural Quinn Foundation Dissertation Fellowship for the study of New Netherland and the Dutch Atlantic World, through the McNeil Center for Early American Studies at the University of Pennsylvania. He spent the fall semester in Albany working on his dissertation at the New Netherland Institute, which is located in the Cultural Education Center, across from the State Capitol in Albany at the opposite end of the Empire State Plaza. In the spring he will be commuting back and forth to Philadelphia from Newark, and plans to finish his dissertation at the end of the spring semester. At the end of March he will present a paper titled, *Origins and Survival of Netherlandic Building Traditions in North America*, based on his dissertation research, at the second International Congress on Construction History, at Queens' College, in Cambridge England.

**2005 Awards**

**Robert T. and Anne R. Silver Award  
Pepper Stetler**



**Outstanding Achievement In  
Graduate Studies In Art History  
Melody Deusner**

**Undergraduate Awards**

**Outstanding Senior Award  
Kathryn LaPrad**



**Trudy Vinson Award  
for Outstanding Junior  
Amanda Antonucci**



**Woman of Promise  
Danielle Delaney**



**Arts and Humanities Scholarship  
Margaret Ferger**



**In Memoriam**

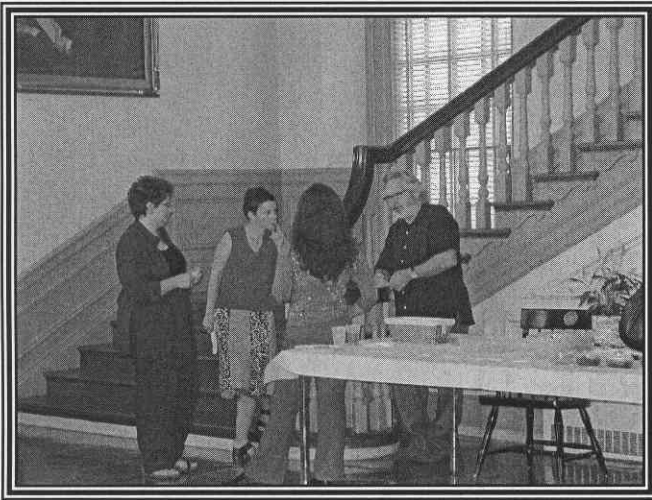
Melvin P. Lader, Ph.D. 1981

Roxanna Cummings, 2001

David Meschutt, Ph.D. 2006

## Art History Club

The Art History Club has had an exciting and eventful year. The club's presidents, Jenny Stettler and Amanda Antonucci kept the members busy with trips to local museums, including the Guggenheim in November, and the Delaware Art Museum in October. There were plenty of fun filled activities such as a trip to Philadelphia Old City, the Ghost Walk at the University of Delaware Campus, as well as other campus events. The members graciously hosted the annual Art History Club Luncheon which was enjoyed very much by the Faculty, Staff, and students of the Art History Department.



Art History Club Faculty Luncheon



## Alumni News

### Jody Abzug (M.A. 1994)

Though still professionally in the development world Jody's passion and interests remain in the art world. Jody is on the board of the Wallingford Symphony Orchestra and is a member of the Arts Council of Greater New Haven.

Jody has seven-year-old twins who are in the first grade. Her husband is director of Summer programs at Choate Rosemary Hall where Jody is Director of the Parents Fund.

[jodyabzug@aol.com](mailto:jodyabzug@aol.com)

### Allan Antliff (M.A., 1995; Ph.D. 1998)

Allan Antliff is the Canada Research Chair in Modern Art at the University of Victoria, Canada.

In 2004 he published *Only a Beginning: An Anarchist Anthology* (Arsenal Pulp Press, 406 pgs.). This book is a compendium of anarchist theory and practice in Canada from 1976 to the present and includes a section devoted to the arts (music, fine art, installations, film, poetry and literature). *Only a Beginning* has attracted considerable media attention in Canada. Allan has appeared on television ("Interview with Daniel Richler," CBC TV and "Noam Chomsky, Allan Antliff, and Susan Sontag": Big Ideas TV Ontario-lecture and discussion). A sample radio interview can be accessed through the Internet ("The Anarchy in You and Me: Interview with Lisa Christiansen" CBC Radio 3. Aired December 2-9, 2004. Web page article: [www.cbcradio3.com/issues](http://www.cbcradio3.com/issues)). Allan has also given talks related to his book in Montreal, Toronto, Edmonton, Vancouver, Los Angeles, and New York.

In addition to *Only a Beginning* he has published four essays: Allan Antliff and Marcus Milwright, "The Public Humiliation of Saddam Hussein," *Anarchist Studies* No. 1 (2005): 78-82; "Visionary Seer for a Post-Industrial Age: Anada Coomaraswamy's Nietzsche," *I am Not a Man, I am Dynamite!: Friedrich Nietzsche and the Anarchist Tradition*, ed. John Moore. *Autonomedia* (2005): 39-47; "Lucy Pullen On the Margins of Art and Life," *Canadian Art Magazine* 21 no. 4 (2004): 66-69; and "Pop Against Pop," *Subversive Pop: Robert Dowd's Paintings from the 1960's* (exhibition catalogue) Detroit: Center Galleries, 2004: 4-5.

He also has been active writing art reviews: "Terrorvision," *Exit Art*, New York, *Canadian Art Magazine* 22 no. 3 (2004): 147-48; "Dax Morrison: Day by Day," *Windsor Art Gallery, C Magazine* no. 83 (Fall, 2004): 46; "Silver, Dreams, Screens, and Theories," *Art Gallery of Greater Victoria, Canadian Art Magazine* 21 no. 2 (2004): 93-94; and "Memoirs of Water," *Station, Houston C Magazine* no. 46 (Summer, 2004): 84. Allan's essay, "Palestine Without Borders," *Made in Palestine*, ed. Jim Harithas (exhibition catalogue) Station Art Gallery (2004): 86-87, merits mention. This controversial exhibition

opened in Houston and has since traveled to San Francisco. It will soon be opening in New York City and is slated to go to Montreal and Toronto.

He has given a number of scholarly presentations. In 2004 he gave a paper "Interrogating Fascist Organism," at the Modernist Studies Association 6<sup>th</sup> Annual Conference and spoke on "Herbert Read and the Abstract Imperative in Anarchist Art" at Tate Britain, London (this paper was presented at a conference on the English art critic Herbert Read). He continues to serve as art editor for the UK journal *Anarchist Studies* and is on the editorial board of the Washington, DC-based political affairs magazine, *Alternative Press Review*. [allan@uvic.ca](mailto:allan@uvic.ca)

#### **Julie Aronson (Ph.D. 1995)**

Julie Aronson, Curator of American Painting and Sculpture at the Cincinnati Art Museum, is the co-curator with Betsy Wiesman, another Delawarean, of the upcoming exhibition *Perfect Likeness: European and American Portrait Miniatures* from the Cincinnati Art Museum (opens March 4). This contextual exhibition provides a window onto the most intimate and personal of artworks and their exquisite craftsmanship. Julie and Betsy jointly authored the catalogue, to be published by Yale University Press. In other projects, Julie oversaw the acquisition of Arthur Dove's painting *Sowing Wheat* of 1934 and the Cincinnati presentation of *Strokes of Genius: Masterworks from the New Britain Museum of American Art*. She also wrote a successful grant application to the Henry Luce Foundation in support of *Bessie Potter Vonnoh: Sculpture of Women*, an exhibition and publication planned for 2008 drawn on her dissertation. [jaronson@cincyart.org](mailto:jaronson@cincyart.org)

#### **Kelly Baum**

Kelly Baum is assistant curator of American and Contemporary art at the Blanton Museum of Art at The University of Texas in Austin. She co-edited her department's collection catalogue and is helping to organize programs and exhibitions for the museum's new building. Her independent curatorial projects include an exhibition of work by Carol Bove, to open in July 2006, as well as a group show on contemporary art tentatively titled "ArtMarket\and another on contemporary painting currently titled "Siren's Song," both to open in 2007. [kcbaum@mail.utexas.edu](mailto:kcbaum@mail.utexas.edu)

#### **Jack Becker (M.A. 2002; Ph.D. 2002)**

In 2005 Jack Becker was appointed President/CEO of Cheekwood Botanical Garden and Museum of Art in Nashville, TN. Becker also completed his MBA from the University of Michigan in May 2005. His essay "Championing Tonal Painting: The Lotos Club," was published in the exhibition catalogue, *The Poetic Vision: American Tonalism*, for Spanierman Gallery, in November, 2005. [jbecker@cheekwood.org](mailto:jbecker@cheekwood.org)

#### **Alan Braddock (Ph.D. 2002)**

Alan Braddock is now in the fourth year of a tenure-track position in American Art History at Syracuse University. He recently created two new undergraduate courses: "Art and Environment in American Culture since 1800" and "Native North American Art." His article "'Jeff College Boys': Thomas Eakins, Dr. Forbes, and Anatomical Fraternity in Postbellum Philadelphia" appeared in the June 2005 issue of *American Quarterly*. Another article, "Shooting the Beholder: Charles Schreyvogel and the Spectacle of Gun Vision," will appear in the journal *American Art* in 2006. He continues to revise his book *No Lines in Nature: Thomas Eakins on the Threshold of Culture*, which is under review at the University of California Press. He has also begun work on a new book entitled *Gun Vision: American Art and Logistical Perception, 1861-1918*. In November, 2005, he chaired a session on "The Environmental Imagination: Toward a Green History of American Art" at the American Studies Association conference in Washington, DC. [abraddoc@mailbox.syr.edu](mailto:abraddoc@mailbox.syr.edu)

#### **Catherine Chudzik (M.A. 1989)**

Catherine Chudzik worked as an editor at Winterthur Museum before beginning a career in teaching at Glasgow High School in Newark. She received National Board Certification in Adolescent and Young Adulthood Social Studies in 2001 and currently teaches AP European History and World Civilizations. She is elated to be offering the first AP Art History class at Glasgow this year and reviving her elective class, Art Humanities next year. She also plans to return soon to finish her Ph.D. work as retirement approaches. [chudzikc@christina.k12.de.us](mailto:chudzikc@christina.k12.de.us)

#### **Linnea Dietrich (Ph.D. 1972)**

Linnea Dietrich has become very interested in contemporary art in the near and middle east and has been teaching courses to learn more.

Linnea's publications include "Huda Lutfi: A Contemporary Artist in Egypt," in *Woman's Art Journal*, Fall 2000/Winter 2001, Vol. 21, #2, pp. 12-15. "Prehistoric, Ancient Near Eastern, and Egyptian Art", Boulder, CO.: *The Reindeer Company, 2002. The Art Historian Pocket Reference Series, Book 1*. "Orientalism's Interlocutors: Painting, Architecture, Photography", Edited by Jill Beaulieu and Mary Roberts. Duke University, 2002. Review in *Woman's Art Journal*, Fall 2004/Winter 2005, Volume 25, #2 pp. 31-33. "Contemporary Arab Women's Art: Dialogues of the Present", Edited by Fran Lloyd. London: Women's Art Library, 1999. Review in *Woman's Art Journal*, Spring/Summer, 2005, Volume 26, #1, pp. 56-57. "Change in Egyptian Art," Miami University, Nov. 4, 1996. "Issues in Contemporary Feminist Art: Open Doors and Global Families," The American University in Cairo, Egypt, March 11, 1997. "Contemporary Pedagogies for Ancient Egyptian Art and Architecture," American Research Center in

Egypt's International Conference, Ann Arbor, April 12, 1997. "(Re)Conceptualizing Otherness: Egypt, Education and Cultural Studies-Contemporary Egyptian Art and Its Other(s)," the American Research Center in Egypt's International Conference, Los Angeles, April 25, 1998. "Contemporary Arab and Persian Women Artists," ARLIS, Cincinnati Art Museum, October 3, 2003. [dietrils@muohio.edu](mailto:dietrils@muohio.edu)

**Cynthia Fowler (Ph.D. 2002)**

Cynthia Fowler is Assistant Professor at Wentworth Institute of Technology in Boston, MA. Her articles, *Gender Representation in the Art of Jaune Quick To See Smith*, was published this year in *Aurora: The Journal of the History of Art VI* (2005).

Cynthia was awarded a one-month fellowship to research the hooked rug collection of Henry Francis Dupont at the Winterthur Museum this year.

She presented the following papers: "Representations of Gender Complementarity in Contemporary American Indian Art" presented at the annual conference of the Women's History Network, Southampton Solent University, Southampton, UK. "Batik as Art in Early Twentieth Century New York", at the International Batik Conference, Massachusetts College of Art, Boston, MA. She will co-chair a panel "Interrogating Boston as a Site for Contemporary Art," at the 2006 annual conference of the College Art Association in Boston.

An Exhibition of batik art of Belgian contemporary batik artist Rita Trefois was held at Wentworth's Casella Gallery during the month of June. The Exhibition was part of the International Batik Conference sponsored by the Massachusetts College of Art. Cynthia is organizing an exhibition with the Boston branch of the Women's Caucus for Art titled "Local Women in a Global World: Perspectives of Boston Women Artists" to be held at Wentworth's Casella Gallery in conjunction with the annual conference of the Women's Art Caucus, which runs at the same time as CAA. Wentworth affiliates are invited to the opening reception, date and time TBA. [fowlerc@wit.edu](mailto:fowlerc@wit.edu)

**Randall C. Griffin (Ph.D. 1994)**

Randall C. Griffin is Chair of the Art History Department at Southern Methodist University. He has a forthcoming monograph, *Winslow Homer: An American Vision*, which Phaidon Press is publishing in the Spring of 2006. His book, *Homer, Eakins, and Anshutz: The Search for American Identity in the Gilded Age*, was awarded the Dallas Museum of Art's Vasari Award for the best art history book authored by a scholar in Texas. [randallg@mail.smu.edu](mailto:randallg@mail.smu.edu)

**Marjorie Hall (M.A. 1975)**

Marjorie J. Hall (Ph.D. University of Michigan, 1984) is the Associate Professor of Art History and the Chair of the Arts Department at Wheelock College in Boston, MA. She recently published: "Narrative Strategies in Medieval Images of the Journey to Emmaus," *Arte Medievale XIV* (2000), pp. 1-13. [mhall@wheelock.edu](mailto:mhall@wheelock.edu)

**Peter Kaellgren (Ph.D. 1987)**

Peter continues as curator in the European Section of the Department of World Cultures at the Royal Ontario Museum, Toronto. While serving as Curator-in-Charge of European (1989-1994), he headed the team that created the south wing of the Samuel European Galleries where period rooms and decorative arts from the ROM collection document the evolution of style from c. 1100 to 1940. He has been responsible for developing an annual Decorative Arts Symposium, now in its 16<sup>th</sup> year, which brings together speakers from North America, Britain and Europe. The upcoming program is *The History of Dining: Reflections from the Decorative Arts*, April 20-22, 2006. In recent years, Peter's research has focused on the silver collection at the Royal Ontario Museum. Since 1981, numerous gifts and bequests have created one of the top ten museum collections of British and European silver in North America. A new state-of-the-art Silver Vault was opened in 2004. An annual scholarly lecture for silver has been established, and Peter has pursued research on early English silver toys and the Lee Collection. Lord Lee of Fareham, one of the founders of the Courtauld Institute and a leading figure in the London art world during the 1920s and 1930s, donated his collection of silver, gold and manuscripts to Toronto in 1947. Peter was appointed chair of the Art & Archaeology Editorial Board last fall. His exhibition *Déco Lalique*, drawn from the ROM collection, showcases Lalique glass and its imitations. It is on view until January, 2007. Recent publications include catalogue entries for A. Duncan, *High Style: Masterworks from the Bernard and Sylvia Ostry Collection in the Royal Ontario Museum* (ROM, Toronto, 2005; distributed by the Antique Collectors' Club). You can contact Peter at the Royal Ontario Museum, 100 Queen's Park, Toronto, Ontario M5S 2C6, Canada. Tel. 416-586-5706 or [peterk@rom.on.ca](mailto:peterk@rom.on.ca) Peter and his partner John Alexander just purchased a larger home in the east end of Toronto.

**Ellen Landau, (Ph.D. 1981)**

Ellen Landau was a visiting scholar at the American Academy in Rome: July 2005. She published and edited volume with extensive introductory essay, *Reading Abstract Expressionism: Context and Critique* (Yale University Press, 2005). Currently Ellen is curating "Pollock Matters": international touring exhibition set to open August, 2006; accompanying book to be published by Harry N. Abrams. [exl3@case.edu](mailto:exl3@case.edu)



**Joan Marter (Ph.D. 1974)**

Joan Marter has recently become Editor-in-Chief of *Woman's Art Journal*, which is now co-sponsored by Rutgers University and Old City Publishing, Inc. Marter continues as a member of the Board of Directors of the College Art Association, and has recently been appointed Chair of the Exhibitions Committee. Current publications include: "Arcadian Nightmares: The Evolution of David Smith and Dorothy Dehner's Work in Bolton Landing" in *Reading Abstract Expressionism, Context and Critique* edited by Ellen G. Landau (Yale University Press, 2005). At the annual conference of the CAA in 2005, Marter presented "Science Fiction and Technological Interface: Constructivist Sculpture of the 40s and 50s". Last April she organized a symposium entitled "All-Over: Abstract Expressionism's International Context" at Stony Brook University. Marter is Distinguished Professor of Art History at Rutgers University and Director of the Certificate Program in Curatorial Studies. [joanmarter@aol.com](mailto:joanmarter@aol.com)

**W. Barksdale Maynard (M.A. 1994; Ph.D. 1997)**

W. Barksdale Maynard's book, *Walden Pond: A History* (Oxford, 2004) has received two awards, a Certificate of Commendation from the American Association for State and Local History and the Boston Authors Club Julia Ward Howe Special Award. [wbmaynard@worldnet.att.net](mailto:wbmaynard@worldnet.att.net)

**David McCarthy, (M.A. 1988; Ph.D. 1992)**

David McCarthy was promoted to professor in the spring 2005 and currently holds the James F. Ruffin Professorship of Art and Archaeology at Rhodes College. This past summer he participated in a six-week NEH seminar on the Vietnam war, and recently published an essay on James Gill's Vietnam paintings in *Uncommon Places: The Art of James Francis Gill* (San Angelo, Texas: San Angelo Museum of Fine Arts, 2005). In October he gave a paper on American artists and mass media during the Vietnam war at the SECAC conference. He is currently researching a book entitled *Against Imperium: American Artists in an Age of Global War, 1936 to the Present*. [mccarthy@rhodes.edu](mailto:mccarthy@rhodes.edu)

**William Morgan, (Ph.D. 1971)**

William Morgan has been writing full time following his last teaching job as a sabbatical replacement at Wheaton. Two books came out in 2004: *American Country Churches* (Abrams) and *The Abrams Guide to American House Styles*. In the Spring of 2006, Princeton Architectural Press will publish *The Cape Cod Cottage*. [divineprovidence@verizon.net](mailto:divineprovidence@verizon.net)

**Louis Nelson (Ph.D. 2001)**

Louis Nelson continues to enjoy his position as Assistant Professor of Architectural History at the University of Virginia. He and his family have just returned from a sabbatical leave in

fantastic Chicago courtesy of a Mellon fellowship at the Newberry Library. Upon his return, he established a three-week summer field school in Falmouth, Jamaica, as a means of integrating his teaching and his research interests in the architectures and cultures of the Greater British Caribbean. His volume of edited essays entitled *American Sanctuary: Understanding Sacred Spaces* is due out from Indiana University Press early in 2006. [In6n@cms.mail.virginia.edu](mailto:In6n@cms.mail.virginia.edu)

**Micheline Celestine Nilsen (Ph.D. 2003)**

Micheline Nilsen is in her second year of a tenure-track art history teaching position at Indiana University South Bend. She has also been appointed Campus Theme Director for the 2005-2006 academic year, for which she has been awarded an Indiana University New Perspective Grant. Thanks to a Faculty Research grant, she spent the Summer 2005 doing additional research on her dissertation topic in London, Paris, Berlin and Brussels. She is hoping to spend next summer revising her dissertation for publication. In the past year, she delivered papers at Hagley and CAA and is preparing another for a national conference in April. She contributed several entries to a forthcoming *Encyclopedia of Urbanism*. A proposal for a Minor in Art History at IUSB has just been approved and work is underway for extensive curriculum revision and a Major. New courses are providing exciting research and classroom developments. [mnilsen@iusb.edu](mailto:mnilsen@iusb.edu)

**Penelope O'Sullivan (M.A. 1999)**

Penelope O'Sullivan, the former Penelope Bass Cope, is a garden writer and designer near Portsmouth, NH. She finished her 10th book, *Miracle Gro's Beautiful Perennials Made Easy*, last summer and has two books scheduled for publication in 2007. [p.ji@comcast.net](mailto:p.ji@comcast.net)

**Marina Pacini (M.A. 1988)**

Marina Pacini, Chief Curator at the Memphis Brooks Museum of Art, curated "Ernest Withers & Memphis: Capturing a City," "Un/Bound: A Survey of Artists' Books," and "From Byzantine Icons to Nefertiti: The Jewelry of William Bartholomew." She also delivered a paper entitled "Pop Art and Religion: Marisol's The [Holy] Family," at the Southeastern College Art Conference in Little Rock, Arkansas. [marina.pacini@brooksmuseum.org](mailto:marina.pacini@brooksmuseum.org)

**Joyce Hill Stoner (Ph.D. 1995)**

Dr. Joyce Hill Stoner (Ph.D. 1995) is the Director of the new Preservation Studies Doctoral Program at the University of Delaware and is chairing a session at CAA on "Art Historian-Art Conservator Alliances." She finished her term as Vice President of CAA in May 2005. [jhstoner@udel.edu](mailto:jhstoner@udel.edu)

**Thayer Tolles (M.A. 1990)**

Thayer Tolles delivered a paper at CAA last February in Atlanta in the session on American sculpture historiography. The paper was titled, "Writing for a Cause: Late-Nineteenth-Century Critics, Augustus Saint-Gaudens, and American Sculptures." In the Spring Thayer published an article for *American Art*, "The Saint-Gaudens National Historic Site," and currently is co-curating a show at the UBS Gallery in New York, "Nine Contemporary Sculptors: Fellows of the Saint-Gaudens Memorial." [thayer.tolles@metmuseum.org](mailto:thayer.tolles@metmuseum.org)

**Catherine Turrill, (Ph.D. 1986)**

Catherine Turrill is now in her second three-year term as Chair of the Art Department at California State University, Sacramento. She also is the chair of the Student Affairs Committee of the Academic Council on International Programs for the CSU system (this committee has the delightful task of selecting students for the year-long foreign study programs sponsored by California State University). In Spring 2006, she will be teaching a short seminar on Dan Brown's novel, *The Da Vinci Code*, for the College of Continuing Education at

Sacramento State. This last task was accepted in the spirit of mounting a crusade, as she has fairly strong opinions about the book and its presentation of Renaissance art and culture.

[turrillc@csus.edu](mailto:turrillc@csus.edu)

**Beth Venn (M.A. 1998)**

Beth Venn recently accepted the position of Curator of Modern and Contemporary Art and Senior Curator of the Department of American Art at the Newark Museum in New Jersey.

[bethvenn@aol.com](mailto:bethvenn@aol.com)

**Pamela Warner (M.A. 2004; Ph.D. 2005)**

Pamela Warner began teaching art history full-time at the University of Massachusetts-Dartmouth in September, 2005. She married in Paris in January and will share her time between the United States and France. Her translation of Max Ernst letters was published in a new catalogue raisonne edited by Werner Spies, *Max Ernst: Life and Work* Cologne: Dumont,

2005. She is continuing research on the Goncourt brothers in view of publishing a book based on her dissertation.

[pamela.warner@yogadelaplaine.org](mailto:pamela.warner@yogadelaplaine.org)

**Judith Zilczer (Ph.D. 1975)**

Judith Zilczer, Curator Emerita at the Hirshhorn Museum and Sculpture Garden, co-organized the exhibition, *Visual Music, 1905-2005*, on view at the Museum of Contemporary Art, Los Angeles, from February 13-May 22, 2005 at the Hirshhorn Museum from June 23-September 11, 2005. Her essay "Music for the Eyes: Abstract Painting and Light Art" served as the lead essay for the accompanying catalogue, published by Thames and Hudson. In addition, Dr. Zilczer contributed entries on Raymond Duchamp-Villon for the catalogue *Collecting Modernism: European Masterworks from the Munson-Williams-Proctor Arts Institute* (2005). She was invited to contribute an essay, "L'univers symbolique de Richard Lindner," to the catalogue for the exhibition, *Richard Lindner: Adults Only, at the Musee de la Vie Romantique*, Paris (2005). Currently, Dr. Zilczer is working on a monograph on the art of Willem de Kooning for Phaidon Press, London..

[zilczerj@verizon.net](mailto:zilczerj@verizon.net)

Department of Art History Newsletter

Faculty Coordinator: Lawrence Nees

Production: Eileen Larson, Tina Trimble, Tracie Albanese

Please direct any inquiries, comments, suggestions or contributions to: Eileen Prybolsky, Department of Art History, University of Delaware, 318 Old College, Newark, Delaware 19716.

Telephone 302.831.8416; Fax 302.831.8243 E-mail: [eileenp@udel.edu](mailto:eileenp@udel.edu)

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Linda Pellecchia  
Associate Professor  
Department of Art History  
University of Delaware  
"Wit and Wisdom: Aesop's Fables and the  
Kalila wa-Dimna on a Renaissance  
Staircase"  
Thursday, September 29, 2005 at 5:30 p.m.

Peter X. Feng  
Associate Professor  
Department of English  
University of Delaware  
"Television, Ethnicity, and Masculinity: The  
Business of Syndication"  
Thursday, October 12, 2005 at 5:30 p.m.

William I. Homer Lecture in Photography  
Sarah Greenough  
Curator and Head, Department of  
Photographs, National Gallery,  
Washington, DC  
"Mystery, Melancholy and Nostalgia:  
André Kertész's View of Paris"  
Thursday, November 3, 2005 at 5:30 p.m.

Graduate Student Symposium  
Thursday, March 2, 2006 at 5:30 p.m.

Helen Langa  
Associate Professor of Art History,  
American University, Washington DC  
"American Printmaking: Social Justice and  
Politicized Visual Culture in the 1930's"  
Thursday, March 16, 2006 at 5:30 p.m.

Cynthia Hahn  
Gulnar K. Bosch Professor of Art History,  
Florida State University  
"Medieval Treasures: Legends and Relics"  
Thursday, April 6, 2006 at 5:30 p.m.

Wayne Craven annual Lecture  
Oleg Grabar  
Professor Emeritus of Islamic Art and  
Architecture, School of Historical Studies,  
Institute for Advanced Study, Princeton  
"Shared Objects: 7-8<sup>th</sup> Century Silver from  
the Atlantic to the Pacific and the Origins  
of Islamic Art"  
Thursday, April 20, 2006 at 5:30 p.m.

The Lecture series was organized by Rebecca Ayres, Laura Cochrane, Janet Dees, Ellery Foutch, Dawn Moorehouse, and Professor Monica Domínguez Torres. All programs are free and open to the public. For more information, please contact the Department of Art History, University of Delaware, Newark, Delaware, 19716-2516, phone (302) 831-8415, fax (302) 831-8243. Visit our Web site: [www.udel.edu/ArtHistory](http://www.udel.edu/ArtHistory). To request disability accommodations, please call (302) 831-8415 at least 10 business days in advance of the lecture. Funding support provided in part by the University of Delaware's Committee on Activities and Public Events (CAPE) and the Visiting Women Scholars Fund.

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