

Insight

Spring 2007



Collecting China

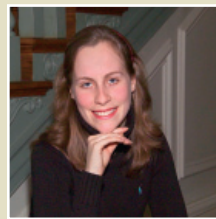
Interdisciplinary symposium
expands dialog on
Chinese art objects

THE NEWSLETTER OF THE
UNIVERSITY OF DELAWARE
DEPARTMENT OF ART HISTORY

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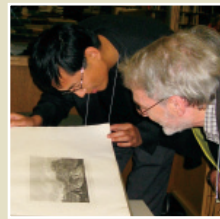


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Spring 2007

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Insight is produced by the Department of Art History as a service to alumni and friends of the Department. We are always pleased to receive your opinions and ideas. Please contact Eileen Larson, Old College 318, University of Delaware, Newark, DE 19716 (302-831-8416) or eileenp@udel.edu.

On the cover:

Vimalin Rujivacharakul speaking on *From Tian Yi Ge to Zhongshan Gongyuan: Subjects, Objects, and Things in Republican China* Photo George Freeman

From the Chair

No doubt, you've noticed that the Art History newsletter has changed its look and now has a name, *Insight*. The department, launched more than forty years ago, has flourished and *Insight* allows us to spread the news of our extraordinary record of accomplishments. Some news builds on traditional strengths. Other items reflect exciting new directions. Our focus on American art will expand next year with the arrival of a new colleague in the history of African American art and another in the 19th and 20th-century art of the United States. Our curriculum has, on the other hand, expanded globally beyond America and Europe. We now teach the arts and architecture of Africa, Asia, and Latin America. Art History undergraduate and graduate students have garnered prestigious grants and awards. This past year our faculty published several books, multiple chapters, and numerous essays. They have lectured on topics ranging from the mystery of Caravaggio's signature to the design practices of Gee's Bend, Alabama, quilt makers. Vimalin Rujivacharakul, in partnership with Winterthur Museum, organized an international symposium, "Collecting 'China.'" Perry Chapman and Ann Gibson returned from Guggenheim fellowships. Nina Kallmyer's discovery of an American copy of Gericault's *The Raft of the Medusa* has inspired collaboration with museums, art conservationists, and art historians that will culminate in an international exhibition.

Wendy Bellion and Monica Dominguez are launching "Crossing Borders: Colonial Art and Art History across North America," our upcoming 2008 symposium. Our Art History family is truly remarkable. You have contributed to that legacy and, we hope, will be a vital participant in its future. We are embarking on a major effort to raise funds to capitalize on our strengths and achievements. Student support at all levels is our major goal. Because our undergraduate majors and minors rank among the best at UD, we want to support their professional development. We want to create more internships, study trips, and outreach activities. Our graduate students are exceptional and committed to furthering an understanding of art history in classrooms, museums, galleries, and the public sphere. We need to provide them with better fellowships, and more funding for research travel and participation in professional meetings and symposia. That kind of exposure translates into enthusiastic teaching and an advocacy that instills in others a lifelong understanding of the importance of art in our lives. Our invitation to you is to be part of the future; to be a partner in propelling art history at the University of Delaware to the next level. We share a dynamic heritage. Together we will build a legacy for a world that must sustain art at its heart to be complete.

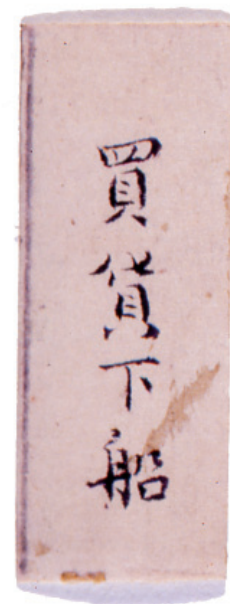


Prof. Bernard Herman, Edward F. and Elizabeth Goodman Rosenberg Professor of Art History and Chair, Department of Art History Photo George Freeman

Collecting China

An International Gem

Could there ever be a universal paradigm governing “Chineseness” encoded in material objects, or does the cultural code “Chinese” vary from object to object, interpreted differently according to those who collect the objects and their various collecting practice?

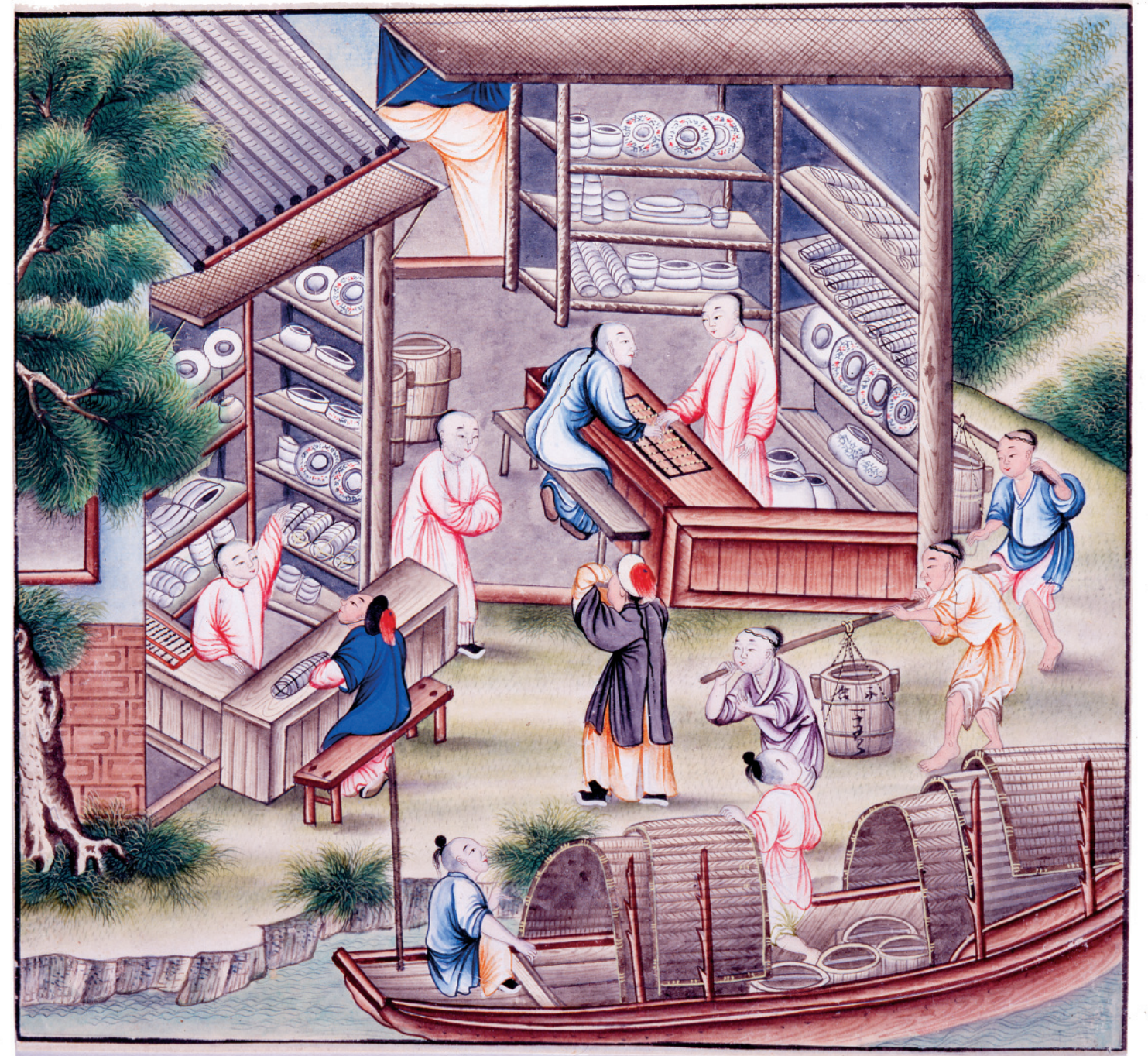


On an autumn weekend late in September, the campus of the University of Delaware and the Winterthur Museum & Country Estate became the site of an extraordinary interdisciplinary conference on Chinese art and its collectors, “Collecting ‘China’: Objects, Materiality, and Multicultural Collectors.” Co-organized by the Department of Art History and Winterthur under the direction of Prof. Vimalin Rujivacharakul, the symposium demonstrated how a conference designed for specialists can have far-reaching appeal for non-specialists as well. Because collecting was the fulcrum, the conference appealed to scholars of Western and non-Western art alike. “It was splendid to see such a strong turnout for scholarly papers in an area, the art of China, that has not received much attention on the University of Delaware campus,” commented Prof. Lawrence Nees.

The conference also exemplified how the traditional boundaries of geography, discipline, and chronology can be transcended to produce exciting new perspectives. For almost three full days, art historians, archaeologists, and anthropologists rubbed elbows with museum curators, collectors, and art critics at a series of lectures, discussions, dinners, receptions, and meetings. Speakers, from highly acclaimed senior scholars to young

rising stars, took us on journeys spanning three centuries. In a series of elegant and stimulating presentations, they demonstrated how our perceptions of China and its culture were shaped and reshaped by collections of objects and artifacts. From Shang-dynasty oracle bones to Neolithic jades, export ceramics, and pre-modern manuscripts, the speakers revealed how objects helped establish what “Chineseness” means to modern viewers. According to Prof. Rujivacharakul, “the study of ‘Chinese objects’ and their collections has been at the center of the study of Chinese art, architecture, and archaeology in recent decades, but basic questions about the objects’ cultural code in relation to their materiality remain under-examined. To explore these interconnections on a global scale, we invited scholars to participate in an interdisciplinary and cross-cultural conference so that they could examine objects beyond the typically fixed realms of national culture and accepted historical interpretations of China.”

In that spirit of cross-cultural interaction, Prof. Rujivacharakul opened the conference with a roundtable discussion on collecting composed of faculty from the Art History department, none of whom are scholars of Chinese art. Moderated by David M. Stone (Italian Baroque), the participants represented a variety of fields: Lawrence Nees (Medieval),



“Loading Boats for Canton,” Watercolor, 1956.38.127, Courtesy Winterthur Museum & Country Estate.

Perry Chapman (Northern Baroque), and Bernard Herman (American folk art and material culture). Regardless of their differing subjects, a single message became apparent: collecting affects the meaning of objects. Collections can alter our view of the societies that made them or transform our ideas about the ones that collected them. Artifacts of high symbolic value to one culture became “loot” in the eyes of a later civilization. The African American quilt made to provide comfort and warmth for an Alabama family was turned into “art” through the will of mod-

ern collectors. Objects in Rembrandt’s *kunstkamer*, a collection of art and natural curiosities meant to represent the knowledge of the world and popular in seventeenth-century Holland, acquired new meanings when used as splendid motifs in his paintings.

Collecting ‘China’ moved into full swing with three sessions on China: “China and the Discourse of Things”; “The World and Its Collections”; and “On Different Grounds: Collecting Practices and Private Collectors.” A sampling of the

paper titles conveys the expanse of topics covered and the interdisciplinary range of speakers: *Monumental Miniature, An Oxymoron?: A Han-Dynasty Bronze Mat Weight and Its Cosmos* (Eugene Wang, History of Art and Architecture, Harvard); *Bug Collecting: Imagining the Exotic in Late Ming China* (Yuming He, East Asian Languages and Civilizations, Chicago); *Goncourt’s China Cabinet*, (Ting Chang, Visual Studies and Critical Theory, Carnegie Mellon); *Collecting China in Britain: Sir Percival David and*

Continues on page 20

Lost & Found

Kallmyer Rediscovered Painting

Nina Athanassoglou-Kallmyer, Full Professor, is a truly international scholar. She received the Licence-ès-Lettres from the Institut d'Art et d'Archéologie of the University of Paris (Sorbonne); a doctorate from the School of Philosophy of the University of Thessaloniki (Greece); and a Ph.D. in art history from Princeton University.



George Cooke *Raft of the Medusa* Photo Lauren Cox

Professor Kallmyer specializes in late-eighteenth and nineteenth-century art in Europe. She is a prolific scholar with three books to her name: *French Images from the Greek War of Independence, 1821-1830: Art and Politics under the Restoration* (Yale, 1989), *Eugène Delacroix: Prints, Politics and Satire* (Yale, 1991), and *Cézanne and Provence. The Painter in his Culture* (Chicago, 2003), along with a host of articles in scholarly journals and essays in books.

Her *Art Bulletin* article "Under the Sign of Leonidas: The Political and Ideological Significance of David's Leonidas at Thermopylae" won CAA's prestigious Arthur Kingsley Porter Prize for the best article written that year in the *Art Bulletin*. Kallmyer has received numerous fellowships: a Getty, the Institute for Advanced Study, the American Philosophical Society, a Guggenheim, a Senior Ailsa Mellon Bruce Fellow at C.A.S.V.A. at the National Gallery and a J. Stanley Seeger Fellow at Princeton.

LP: Your achievements are truly daunting. If you had to pick one thing that most contributed to your success as a scholar, what would it be?

NK: Moving to the United States. Unequivocally. There is a sense of enormous opportunity in this country that only an outsider can really appreciate. The grants, fellowships, sabbaticals and other support for scholars are unique. This willingness to support research and publication results in advances in scholarship and allows individuals to become known in their chosen field. For me this is a specifically American phenomenon.

LP: You were born in Greece, studied in Paris, returned to Greece for a doctorate and then got a Ph.D in the United States. How would you compare the education you received in each of those countries?

NK: Art historians in France and Greece learned a single method: formal analysis leading to a monograph on the life and work of a single artist. My first doctorate in Greece was in this vein—a study of a nineteenth-century Greek artist. Even then the approach was ossified and conventional. So it was a revelation when I got to Princeton to find that there were different ways of approaching objects. Suddenly I was reading Tim Clarke (whose first book had just come out) and dealing with issues of ideology. Even Panofsky's work on iconography was an eye opener for me. That was it. My career as a nineteenth-century scholar was born in those seminars at Princeton.

LP: You are currently writing a book on Géricault for Phaidon.

NK: Yes. I was commissioned to write the book for a series called *Art and Ideas* which is geared to a broader audience

than most scholarly books. It's a comprehensive overview of Géricault's work in the context of the culture, politics, and ideas of his time.

LP: I gather you came across an interesting discovery in the New York Historical Society while you were researching the book?

NK: Yes. I was writing the last chapter on the reception of Géricault's work. Although I knew there were copies made after *The Raft of the Medusa* (1819), I was fascinated to discover that George Cooke, an American artist, copied the painting while in Paris in 1830-31. At that time American artists traveling to Europe copied the old masters—you know, Raphael, Correggio, or Rubens. Géricault's *Raft*, a controversial work with an inflammatory political message, hardly seemed the kind of painting to inspire an American copyist. So I was intrigued by Cooke's bold decision.

LP: Did you find the copy?

NK: I did. It turned out that Cooke had made two copies, one full-scale (16 x 25 ft) and another roughly 4 x 6 ft. According to written sources, a *Raft* by Cooke was in the New York Historical Society. But the museum had no record of it because long ago it had been catalogued under the more famous name of Gilbert Stuart. But it wasn't Gilbert Stuart. It was the smaller version of Cooke's copies. I was delighted to find it.

LP: Do you know anything about the response to Cooke's copy?

NK: It was a big hit. It went on a tour (Washington, Baltimore, New York, and Boston) usually reserved for masterpieces. Now this was interesting because of the conservative artistic culture of

"The Society is thrilled to have Nina apply her considerable expertise to this long-overshadowed work. We are equally delighted with Joyce and her legendary conservation team. The collaboration between Delaware's Department of Art History, Winterthur, and the New-York Historical Society is a perfect example of the successful implementation of one of the Society's most important missions—to use our collections to foster research that reveals our nation's richly layered past."

—Marybeth De Filippis, Curator, New-York Historical Society



Nina Kallmyer discusses George Cooke's copy of Géricault's *Raft of the Medusa* with Joyce Hill-Stoner and Laura Cox. Photo Duane Perry

America in the 1830's. And yet there they were lining up to see a work that was ground-breaking and highly controversial even in France at the time. Instead of being shocked or indifferent, the American public embraced both the original and Cooke's copy. A Boston newspaper extolled Géricault's *Raft* as excelling over "anything we have ever seen of the school to which it belongs.... No lover of the arts, can ever visit this noted collection [the Louvre] without pausing to admire this *chef-d'oeuvre* of sea pieces." It continued, "a faithful and highly finished copy of this picture, the only one that has ever reached our country, is now exhibiting in this city." Another paper called it "wonderfully represented by Cooke's brush." So both the original and the copy made a splash on this side of the ocean.

LP: Why do you think people were so excited about it?

NK: Géricault's painting refers to a famous French shipwreck of 1816. A group of survivors were stranded on a raft for two weeks without food or water. They even resorted to cannibalism. The American press covered the ordeal of the raft castaways in a big way and were still writing about it in the 1860s. So the public was really interested in this story.

Remember America was a seafaring nation and shipwrecks were important culturally. They were a favorite topic for early 19th c. American painters.

LP: Those American shipwreck images must have been quite different from Géricault's?

NK: They certainly were. They were mostly very conventional—you know, stormy seas, a boat tossed about, a dark sky. So Géricault's work must have really impressed people. It doesn't show the shipwreck itself but rather the moment when the dying men on the raft spot the boat that will rescue them. So it's an image of extreme suffering but also of salvation. It shows both tragedy and hope.

LP: Do you have any idea why Cooke made this copy?

NK: One copy seems to have been a commission. The other might have been made to take on tour. I don't yet know who the patron was. I've limited it to two individuals—James Robb, a progressive and liberal banker from New Orleans who opposed slavery (there are three black sailors in the painting, one of them signaling for salvation on top of the human pyramid). The other is a New Yorker named Uriah Phillips Levy, a naval officer. Levy, who retired at the rank of

admiral, collected French paintings and admired France and Thomas Jefferson. He even bought Monticello. Just think—Cooke's copy of Géricault's *Raft* may have hung in Monticello!

LP: I gather the painting is now at Winterthur being restored?

NK: Encouraged by Linda Ferber (Director, NY Historical Society) and Debbie H. Norris (Interim Associate Dean, College of A&S), I approached Joyce Hill Stoner, one of our Art History Alumnae and Director of the Winterthur Museum Program in Conservation and Preservation Studies. Joyce generously agreed to restore the work. This is a wonderful multi-institutional exchange that showcases the interrelationship between art history, art conservation, and museums.

LP: Has the restoration produced any results yet?

NK: Localized tests reveal the high quality of Cooke's *Raft*. The brushwork is quite beautiful. When the restoration is complete, I intend to organize an exhibition around this copy and similar ones from France. I want to pursue the concept of early European avant-gardism and its reception in ante-bellum America. 🐼

Interview with Lauren Petersen

LP: Your new book on the art of former Roman slaves is fascinating. How did you come to work on such a topic?

LHP: It all began during a graduate seminar on Pompeii when I realized that all the scholarship on slaves and ex-slaves treated them as if they were non-human. Why was this negative perception so pervasive, I wondered. Everyone, I soon concluded, relied on the same small group of literary works penned by upper-class writers. It's always problematic to conflate literary texts with historical reality, but in the case of slaves and freedmen, the literary distortion became fact and influenced the way scholars viewed ex-slaves and their art.

LP: Can you give me an example of this confusion between fact and fiction?

LHP: There's a famous character in Petronius's novel, *Satyricon*, called Trimalchio. He's the literary character that I love to hate. Anybody who knows anything about Roman social history is familiar with this fabulously wealthy boorish ex-slave who gets everything wrong—the quintessential *parvenu* who has wealth without taste. Now as a satirical figure, he's very funny. But taken in by his wit, scholars unfortunately mined Petronius's text for specific information about freedmen in ancient Rome. Rich ex-slaves emerge as base characters imitating the art of elite culture without understanding it. So I set out to find a different model. I show that freedmen commissioned art in sophisticated ways that reflected their own experience and historical reality.

LP: So you're saying that ex-slaves had both wealth and knowledge?

LHP: Yes. When slaves were freed they continued to work for their masters and often got a share of the business profits. This may sound odd—why would they give slaves money and status? But it really was a form of social control. By freeing slaves, you rewarded loyalty. Also there was prestige involved for the master in having a retinue of wealthy ex-slaves.

LP: And education?

LHP: Slaves came from all over the Roman world, often from conquered lands. Many of them were educated and even acted as teachers for the children of elite couples.

LP: Can you give me an example of how preconceptions about freedmen have complicated the study of Roman art?

LHP: There is an extraordinary tomb in Rome right beside the Porta Maggiore. It's a large stone monument decorated with striking circular forms. They turn out to be copies of kneading-machines turned on their sides. The rest of the images also refer to baking. So here was a monumental tomb dedicated not to a senator, but to a baker named Eurysaces. Scholars concluded that he had to be a freedman since who else would have created such an outsized image of baking? Who else would have created the unlikely combination of elite tomb architecture and non-elite profession? But as I got deeper into the subject, I found that there was not a shred of evidence to suggest that Eurysaces was an ex-slave. We can no longer just assume that every quirky monument in Rome is the brainchild of an ill-informed freedman. The picture that emerges of Roman art through my work is that we can no longer think in the simple dichotomies of elite versus freedmen.

Prof. Lauren Petersen Photo George Freeman



LP: You teach courses over a span of thousands of years (from Ancient Egypt and Mesopotamia to Modern Rome).

How has your research influenced your teaching?

LHP: In my own research I look for ways to challenge the dominant view. That approach informs my teaching whether I'm teaching a graduate seminar or an undergraduate lecture course. I want students to question received wisdom. Also my scholarly interest in freedman art has also led me to pay attention to the art of ordinary people in my classes. I don't ignore the major monuments, but I'm also fascinated by everyday topics such as latrines. In my seminars on Pompeii, I enjoy getting away from the scholarly focus on houses and painting to see how people interacted with the city on a daily basis. In other words I like to examine how the elite and the common folk lived.

LP: What about vice versa? Has your teaching affected your research interests?

LHP: Yes. I like to teach courses that allow me to explore new areas. I just finished teaching a new course on the Art of Ancient Egypt and the Near East. Teaching outside my area stimulates me to think in original ways about art and leads me to new topics. I'm now interested in the cultural exchanges between the Greek and Roman world and the cultures of Egypt and the Near East. I see a lot more interconnection than I saw before I taught this course. 🐼

LP: What is your next scholarly project?

LHP: I'm doing a study of the material life of Roman slaves. It's a collaborative study with a scholar of ancient literature to see how far we can get to understanding the experience of slaves from a new paradigm—that of the slaves perspective. What sort of possessions did slaves have? Where did they sleep? How did they move about the city when they worked? Our working premise is that they absorbed a lot more culture from their proximity to their masters than has traditionally been thought. After all, slaves were not necessarily ignorant. They were often simply non-Romans in servitude to Rome.

LP: What advice would you give to undergraduates thinking about working in the field of Ancient art?

LHP: Dig! Go abroad and join an archaeological excavation. That's where you develop the passion to learn more and understand how knowledge of the ancient world is formed. It's one of the most exciting experiences you will have. Go to museums in Greece, Italy, or Turkey and look at the artifacts of past cultures first hand. There is no substitute for seeing the originals and nothing can replace seeing art in its original context.

Lauren Hackworth Petersen, Associate Professor, received her B.A. from Santa Clara University in California and an M.A. from Florida State University. Her Ph.D. in Roman art and architecture comes from the University of Texas at Austin. She joined the department of Art History in 2000. Her teaching and research interests include the art in the everyday life of ancient Romans, visual culture in Pompeii, the art of commemoration, classical art revivals and their meanings, ancient constructions of sexuality, and feminist theory. Her new book, *The Freedman in Roman Art and Art History*, examines the art and lives of former slaves (freedmen) in Rome and Pompeii. She has also done extensive research on Greek and Etruscan art and assisted with the excavations at Cetamura del Chianti, Italy. Professor Petersen has received a Getty Postdoctoral Fellowship, an NEH Summer Stipend, a Rome Prize at the American Academy in Rome, and a Fulbright Grant.

Return of the Guggenheims: Chapman and Gibson and the Rewards of Research

Prof. H. Perry Chapman Photo George Freeman



Prof. Ann Gibson Photo George Freeman



Having two winners of Guggenheim grants in 2006 is a great honor for any department and especially one of our size. Prof. H. Perry Chapman, a specialist in seventeenth-century Dutch art and Prof. Ann Gibson, a scholar of post-war art of the United States, join Prof. Nina Kallmyer, an historian of nineteenth-century French art, and Prof. Lawrence Nees, a medievalist, as members of the elite club of Guggenheim fellows. At this point, one third of our department has won the prestigious grant.

Perry Chapman spent 2006 researching (in the Netherlands and United Kingdom) and writing. The support of a Guggenheim fellowship (2006) and a Kress Fellowship at CASVA (2004-05) permitted her to return to her book project, *The Painter's Place in the Dutch Republic, 1604-1718*, after four years as editor of *The Art Bulletin*. The book examines "how Rembrandt, Vermeer, and their contemporaries were shaped by and in turn shaped the development of the independent republic, a free market economy, and an artistic culture centered in the painter's studio." It addresses what it meant to be an artist in 17th-century Holland when scenes of home and domesticity rather than religious or royal subjects became the focus for art. Self-portraits and images of the artist's studio—many of them idealized or fanciful—became common. "I do a lot of interdisciplinary thinking, about the

politics or the economics of 17th-century art," Chapman says. "Looking at economics is a new direction art history is taking, and it's especially strong in Dutch art." This semester Chapman is sharing her research with students in her graduate seminar "The Art Market in the Dutch Republic."

Ann Gibson devoted her Guggenheim year to research on the topic of diaspora, migration, and travel in the twentieth century. She especially concentrated on the places that the painter Hale Woodruff had lived and traveled: Cairo, Illinois, various places in France, Indianapolis, Chicago, Atlanta, Mexico, Los Angeles, and New York City. For a project that will read his work through the focus of varied and overlapping patterns of his experiences in new surroundings and his memories of earlier ones, she worked in archives in Atlanta, New York, Washington, D.C., and Los Angeles. She is collaborating with the High Museum in Atlanta on a projected exhibition tentatively entitled "Hale Woodruff Across Cultures," that will focus on the relation between place and production in the artist's drawings, prints, and paintings. She also worked on her forthcoming book, *Seeing Through Theory: Intention, Identity and Agency in the Wake of Abstract Expressionism*, a collection of her essays on those themes. 🐼

Art and Religion of the New World UD students at the Philadelphia Museum of Art

Teaching Spanish colonial art in North America is always a challenge. Missing from art history surveys and traditional curricular offerings, the art of colonial Latin America is virtually unknown to most students. So, when Professor Monica Dominguez learned that the Philadelphia Museum of Art was organizing the largest show of colonial Latin American art ever on display in the Americas, she knew she had to design a seminar that would take full advantage of this unprecedented exhibit. “At last,” she said, “my students will be able to see these magnificent objects in the flesh. They’ll be able to appreciate their dimensions and examine unusual techniques such as feather painting, corn-paste sculptures, wood panels inlaid with tortoise shell and mother-of-pearl.”

The overall experience proved to be even more rewarding than she had anticipated. When *Tesoros/Treasures/Tesouros: The Arts in Latin America, 1492-1820* finally opened, it included not only canonical pieces she always uses in her courses, but also artifacts she had never seen. “Not only had the 18th-century confessional I studied back in my college years in Caracas, Venezuela made its way to Philadel-

phia,” she explained, “it was surrounded by a dazzling display of sculpture, painting, furniture and cult objects from Peru, Bolivia, Mexico, and Brazil, to name just a few.” Scholars of Spanish colonial art have never had the opportunity to see such a diversity of objects under one roof.

With such riches on display seminar discussions began focusing on larger issues. Students made connections that even established scholars had not previously explored. The exhibit also encouraged students to think about design challenges. Since it involved international agreements, multilingual considerations, and special transportation and assembly procedures, it allowed students to study organizational complexities. Students, amazed by the richness of the field, found exciting research topics that led to new areas of study. Lynley Herbert decided to minor in Latin American art and David Amott found a dissertation topic.

The Philadelphia museum was extraordinarily generous. Joseph Rishel, curator of European Painting before 1900 and organizer of the exhibit, gave the seminar a private tour. Andreina Castillo, Program Coordinator for External Affairs, not

Lynley Herbert presents “The Trials and Travails of the Tricephalous Trinity” at the Philadelphia Museum of Art



From left to right: Rachel Schwartz; Jessica Waldmann; Nenetee Luarca-Shoaf; Tess Schwab; Catherine Walsh; Stephanie Lambe at Philadelphia Museum of Art Photo Monica Dominguez

only facilitated visits to the museum, she found space in the museum for a public, graduate-student colloquia. The colloquia turned out to be a great experience for the students who were given high praise from the museum staff and UD faculty alike. “Needless to say,” Professor Dominguez concluded, “it was also one of the most gratifying teaching experiences I have ever had. I hope to continue such collaborative interactions in the future.” 🐼

Faculty Awards

Wendy Bellion: GUR grant (2006-07) “Citizen Spectator: Art, Illusion, and Visual Perception in Early National America.”

Bernard L. Herman: Abbott Lowell Cummings Award for the best work on North American vernacular architecture from the Vernacular Architecture Forum (2006).

Nina Kallmyer, GUR grant (2007-2008), “Theodore Géricault, Romantic Modernist”

Vimalin Rujivacharakul, Gur Grant (2007-2008) “Exhibiting ‘Chinese Architecture’, 1959-1983”; Chiang Ching-kuo International Conference Grant (2006) “Collecting ‘China’: Objects, Materiality, and Multicultural Collectors”

Do you know a Mola from a Guercino? Drawings Seminar brings UD to Princeton

Last semester, I got the chance to have a rare encounter with Old Master drawings from Princeton’s collection in Dr. Stone’s class, and Spanish Colonial paintings at the Philadelphia Museum of Art in Dr. Dominguez’s course - two of the most truly unique and valuable experiences I have had at the University of Delaware.

The opportunity to study directly from an original work of art, to see and even touch it, provides an extraordinary sense of connection with its creator that no reproduction can ever foster. Layers of the image otherwise invisible in photographs and impossible to experience in any other way become accessible as the result of retracing the artist’s hand, seeing his brush strokes, and viewing the image from varied angles.

Lynley Ann Herbert, Ph.D. candidate

John Shearman used to begin a Michelangelo lecture by reading aloud a Renaissance document that mentions Raphael as the author of the Sistine Ceiling. One of the core skills every art historian needs is the ability to work with original objects. Otherwise, we are simply unequipped to double-check the basic facts concerning a particular piece and to understand its material and stylistic context. If the building blocks used to construct an artistic personality are false or misidentified (what if Shearman’s “Raphael document” were our only written source on the Sistine?),

the results will be unreliable – and broader interpretations based on them will be vulnerable to attack. How do we know who made what – and when?

Prof. Stone’s seminar, *Authorship and Authenticity in 17th-Century Art* (fall 2006) taught students a variety of connoisseurship methods from which to approach the thorny problems of attribution, dating, technique, creative process, and function in Italian Baroque drawings. The seminar would not have been possible without the participation of the Art Museum at Princeton University, with its world-class collection of Italian drawings and its generous curator Dr. Laura Giles. Three seminar meetings took place at Princeton, where UD students worked on a variety of topics, including: papers, inks, and chalks; regional and individual styles; functions and typologies; fakes and forgeries. The eight participants each chose five previously unpublished or problematic drawings from the Princeton collection as the subjects for their oral reports and final (catalogue entry) papers.

The seminar was enhanced by three remarkable guest lectures. Prof. John Marciari, Associate Curator of Early Eu-



Dr. Laura Giles, Curator of Prints and Drawings, Princeton Art Museum Photo Jeff Evans

ropean Art at the Yale University Art Gallery, spoke on problems of connoisseurship and scientific analysis in the study of 16th-century Italian drawings. Art di Furia (lecturer, Moore College of Art) and Kristel Smentek (curatorial intern at the Frick Art Collection) – both Ph.D. candidates at UD – lectured, respectively, on the Berlin sketchbook of Maarten van Heemskerck and the restoration/alteration of drawings by collector-connoisseur Pierre-Jean Mariette.

Visits to the print collection of the late Prof. Maurice Cope (an expert on Renaissance Venice and the history of printmaking who retired from UD several years ago) and to the Italian baroque collection of well-known Philadelphia portraitist Nelson Shanks allowed for further discussion of the relationship between drawings and other media. The seminar ended with an animated “Ebay Derby” in which students had a chance to flex their new connoisseurial muscles by proposing actual Ebay old master offerings as either “great deals” or “highway robbery.” Stone plans to offer his seminar in the near future with a focus on paintings. 🐼



From left: Adam Koh, Lynley Herbert, Colleen Terry, Prof. David M. Stone (not pictured: Christa Aube, Eliza Butler, Lorena Baines, Sarah Beetham, Nina Lasak) Photo George Freeman

Liminal Visions, Elusive Objects

Lecture Series, 2006-2007
Department of Art History, University of Delaware

Gwendolyn DuBois Shaw, Associate Professor of American Art, University of Pennsylvania
(Un)Lovely Louisiana: Prescient History in the Recent Work of Carrie Mae Weems

Ikem Okoye, Associate Professor, University of Delaware
Captive Audience: Theorizing Art and Slavery in late 18th and 19th century near Coastal West and Central Africa

Elizabeth Johns, Professor Emerita, University of Pennsylvania
Winslow Homer: the Nature of Observation

Debra Hess Norris, Associate Professor and Conservator of Photographs, University of Delaware
We Can Work it Out: The Preservation of our Photographic Heritage at Risk

Richard Meyer, Associate Professor of Modern and Contemporary Art, University of Southern California
What was Contemporary Art?

William I. Homer Lecture in Photography

Douglas R. Nickel, Director of the Center for Creative Photography, University of Arizona
Physiological Optics: the Photography of Peter Henry Emerson

Graduate Student Symposium

Wayne Craven Annual Lecture

Alex Potts, Max Loehr Collegiate Professor of the History of Art and Chair of the Department of History of Art, University of Michigan
The Romantic Art Work

Receptions and Gala Events

Reception at College Art Association, Throckmorton Gallery, New York, Adrian Duran and Sandra Cheng



Department Reception, Laura Cochrane, Anna Marley, Rebecca Ayres

Photos David Stone



Reception at College Art Association, Throckmorton Gallery, New York, Karen Sherry and Teresa A. Carbone



Left: Department Reception, Adam Koh, Nnette Luarca-Shoaf Anna Marley

Below: Reception at College Art Association, Throckmorton Gallery New York, Bernie Herman welcomes faculty members and graduate students



What can you do with an Art History B.A? Lots!

“What a perfect way to use my love for art, apply the skills I learned as an art history major, and advocate for education in the arts.”



When I was faced with picking a major, I thought about so many things. What are my strong points? What do I love? What can I do when I graduate? I picked art history because I wanted to learn about culture, history, art, and the humanities. But, my parents noted, “You have to make a living.” Here are some personal answers to the perennial question, What can you do with that major?

Graduate school is the obvious first response. With a graduate degree you can become a museum curator or a professor. However, I wanted to experience “the real-world” and I needed a momentary reprieve for my overly abused bank account. So, with diploma in hand and a freshly typed resume on ivory linen paper, I began the ritual of searching for that perfect job. Museums, I thought. Daily I checked postings—at the American Association of Museums, the Philadelphia Cultural Alliance, and even Craigslist. Even entry-level jobs required experience. How do I get experience if no one will give me a job? Then I began to think outside the box. My choices weren’t limited to a university or a museum.

Chance played a part in my journey. I bumped into a Delaware alumnus who was leaving his job at a non-profit organization to go to graduate school. I applied for and got his job at the Delaware Humanities Forum! DHF supports museums, historical societies, theatre groups, and other cultural venues in Delaware with grants from funds provided by the National Endowment for the Humanities. What a perfect way to use my love for art, apply the skills I learned as an art history major (critical thinking, writing, and visual skills), and advocate for education in the arts and humanities. I work

with cultural agencies across Delaware and throughout the United States to develop grant strategies and program initiatives. I love this job and intend to get a degree in Public Administration so that I can apply my background in the arts to foster cultural growth for all Americans.

My path led me to a non-profit foundation; other classmates found different opportunities. Corey Chockley now works for Bohn Associates, Inc. as an interior designer in New York City. Amanda Krantz is getting an M.S. degree in art education at Penn State. She recently completed an internship at the Peggy Guggenheim collection in Venice. Emily Ernst studied museum education at the University of the Arts in Philadelphia and now works in New York. Tierney Sneeringer decided to live in Spain where she teaches English in public schools. Michele Kinicki found a way to foster her love of traveling—she’s spent time in Italy since graduation and found a job in the Passport Services Department.

Majoring in Art History doesn’t close doors, it opens them. There is an assortment of careers in the museum world, cultural organizations, tourism, commercial galleries or even law. Yes, art law is a thriving and lucrative career. This list could expand to work in the non-profit sector, philanthropic organizations, design firms, and countless educational programs worldwide. You can search in fields of government, industry, and organizations of social concern. So, in the future if someone asks you that intimidating question, “What are you going to do with an art history degree?” The answer is, “Well, where do I begin?”

— John Van Heest, Class of 2005

Kate LaPrad, DuPont Scholar, Alison Scholar, and Warner Outstanding Senior Woman

Kate LaPrad did not have art history on her mind when she arrived at UD as a freshman in 2003. A native of Seaford, Delaware, Kate intended to major in history. But after taking Prof. David M. Stone's "Introduction to Art History II" (ARTH 154), Kate was hooked on art. Those of us who teach art history are glad she expanded her focus. When she graduates in May, Kate will have a double major in history and art history – not to mention a double minor in medieval studies and material culture studies. And these are just the most obvious of Kate's accomplishments.



Kate LaPrad
Photo George Freeman

As predicted by her stellar high-school achievements—Kate was her class valedictorian—her college career can only be described in superlatives. She entered UD as a Eugene DuPont Memorial Distinguished Scholar and, as an Honors student and Alison Scholar, quickly distinguished herself in the classroom. She has been recognized as the Outstanding Senior in the Department of Art History and, this year, was a nominee for national awards including the Marshall Scholarship and the Rhodes, for which she was a regional finalist. She was also awarded UD's 2007 Emalea P. Warner Award for Outstanding Senior

As chair of the DuPont Scholars lecture series for three years, she helped bring nationally renowned speakers to campus. Her concern for giving back to the community led her to become a Peer Mentor for the LIFE Program which helps first-year students adjust to college life. Kate is participating in a new Associate of Arts Program, designed for non-traditional students who need to stay closer to home. In one of the projects she designed for the course, students collected photographs of Sussex County as a way of documenting the positive and negative effects of rapid development on the county.

Kate is fascinated with a long lost practice called colonial or Sacred Harp singing. Used to teach musically illiterate people about harmonies in the eighteenth and nineteenth centuries, it survived in the southern US, but died out elsewhere. Kate is a founding member of a colonial singing group in Plymouth, MA.

Her love for art and history has led Kate to pursue opportunities at museums. She interned at the Biggs Museum of Art and was an education intern at Plimoth Plantation in Plymouth, MA. She returned to Plimoth as an intern in the Development office and a Summer Programs Coordinator (in Education), where she helped the museum work on an NEH grant for an exhibition on seventeenth-century, bicultural (English and Native) adornment. The exhibit will highlight the material culture of the Wampanoag nation. Kate is currently an intern with Winterthur's visitor services office.

As she prepares to leave UD, Kate's goal is to pursue a career in the museum field. She says she'll miss conversations with friends and the view from the top of the steps at Old College once she is gone. We've enjoyed sharing that view with Kate for the past four years, and, for our part, we'll miss her too. Kate has been an exceptional member of our academic family and we wish her all the luck in her future endeavors.

Three Graduate Students awarded Smithsonians

The Art History department has numerous stars in its graduate program, but this year in an unprecedented triple hitter three of its graduate students won Smithsonian pre-doctoral grants for dissertation research. As Bernie Herman, the department chair sees it, "Having three graduate students receive prestigious Smithsonian grants in one year is an extraordinary accomplishment that reflects the department's breadth and depth in the history of art. We have a fabulous program in American art precisely because we have such talented faculty and students in all areas of art history. Our broad-based curriculum prevents students from becoming too narrowly specialized and helps them understand American art in more nuanced and intellectual contexts. I believe our expansive vision of what American art is and how it needs to be understood gives our graduate students a competitive edge in the universe of art historical studies."



Anna Marley
Photo George Freeman

Anna Marley was a McNeil Dissertation Fellow at Winterthur Museum and Country Estate in 2005/06. Her Smithsonian Fellowship allows her to continue her research on landscape paintings found above mantels or on furniture in 18th century American homes. Her dissertation, "Rooms with a View: Landscape Representation in Early National

Domestic Interiors," looks at centers of exchange from wealthy tobacco plantations to houses in the booming port city of Baltimore. "I want to see how Americans in different regions of the county invested the landscape with meaning," she noted, "and how they represented those images to themselves within their homes. What do these intimate landscapes tell us about conceptions of nature, home, land, and empire in the early national period in America?" Anna received her B.A. from Vassar College and a master's degree in Art History and Museum Studies from the University of Southern California. She entered the PhD program at Delaware in 2003.

Sarah Powers
Photo George Freeman



Sarah Powers who came to Delaware with a B.A. from Barnard College and a Master's degree from Williams College and the Clark Art Institute is equally impressive. Her dissertation, "Images of Tension: City and Country in the Work of Charles Sheeler, Edward Hopper and Thomas Hart Benton," deals with urban and rural themes in the US between the two World Wars as the nation's identity shifted from rural to urban.

"This group of artists fascinate me because they approached the representation of the city and the country with very different ideas about style, language and content. I'm looking at how their works deal with broad concepts like nostalgia, history and myth, modernity, commercialism and technology." Before coming

to Delaware, Sarah was a curatorial assistant in the Modern and Contemporary department at the Philadelphia Museum of Art and worked on the Andrew Wyeth exhibition there just before winning the Smithsonian grant.

Kerry Roeder loves comic strips and found a way to integrate them into her work at Delaware. Her dissertation, "Cultivating Dreamfulness, Fantasy, Longing and Commodity Culture in the Work of Winsor McCay (1905-1915)" treats a subject of popular culture with the sophisticated methodology normally lavished only on high art. McCay's *Little Nemo in Slumberland*, a Sunday comic strip, leads her to think about "the intersection of imagination, childhood, and urban leisure at the turn of the century. Fantastical, surreal, and wildly inventive, McCay's comics draw upon a rich array of cultural sources and warrant critical consideration." Kerry is also a fellow at the Swann Foundation for Cartoon and Caricature Art at the Library of Congress. In 2005, she was a research fellow at the Corcoran Gallery of Art in Washington, DC. Kerry came to Delaware with a B.A. from Trinity College and a master's degree in Art History from the University of Maryland at College Park.



Kerry Roeder

Art History Club Events: (Fall 2006-Spring 2007)

Art Career Panel September

First Friday in Philadelphia, October

Longwood Gardens, December

Art History Faculty Luncheon, February

Philadelphia Museum of Art, March
National Gallery of Art, Washington, D.C. April

First Friday, Philadelphia, May

Undergraduate Awards:

Outstanding Senior Awards in Art History

2006, Devon Stewart
2007, Stephanie Oman

Emalea P. Warner Award for Outstanding Senior Woman at the University of Delaware

2007, Kate LaPrad

Trudy Vinson Award for Outstanding Junior in Art History

2006, Lauren Bradley
2007, Camille Pouliot

Arts & Humanities Scholarships

Summer 2006, Laura Armstrong and Chad Longmore

Graduate Student Awards

David Amott

Sally Kress Tompkins Fellowship, Historic American Buildings Survey, Summer 2006.

Sandra Cheng

Sewell C. Biggs Dissertation Writing Award, 2006/07
Pre-doctoral Fellowship, Metropolitan Museum of Art, NYC, NY, 2006/07

Sara Desvernine Reed

Sewell C. Biggs Dissertation Writing Award, 2006/07.

Eric Gollanek

McNeil Dissertation Fellowship, Winterthur Museum Garden and Library, Winterthur, DE, 2006/07.

Nikki Greene

Barra Foundation Fellowship, Center for American Art, The Philadelphia Museum of Art, Philadelphia, PA, 2006/07

Anna O. Marley

Smithsonian Pre-doctoral Fellowship, Smithsonian American Art Museum, Washington, D.C., 2006/07
McNeil Dissertation Fellowship, Winterthur Museum Garden and Library, Winterthur, DE, Fall 2006
Gilder Lehrman Fellowship, John D. Rockefeller, Jr. Library, Colonial Williamsburg, Williamsburg, VA, Fall 2008

Sarah Golda Powers

Smithsonian Pre-doctoral Fellowship, Smithsonian American Art Museum, Washington, D.C., 2006/07

Kerry Roeder

Smithsonian Pre-Doctoral Fellow, National Portrait Gallery, Smithsonian Institution, Washington, D.C. 2006/07

Pepper Stetler

Berlin Program for Advanced German and European Studies, Freie Universität, Berlin Pre-doctoral Fellowship, 2006/07
German Academic Exchange Service, DAAD, 2007
Library Research Grant, Getty Research Institute, Los Angeles, CA September 2006

Sandra Cheng was awarded the Sewell C. Biggs Dissertation Writing Award in Art History and University Dissertation Fellows Award for 2006-2007 to complete her dissertation, *“Il bello dal deforme: Caricature and Comic Drawings in Seventeenth-Century Italy.”* She recently concluded a year in residence as a pre-doctoral fellow in the Department of Drawings and Prints at the Metropolitan Museum of Art, where she presented a paper “Parodies of Life: Burlesque Drawings by Baccio del Bianco and Stefano della Bella.” In 2006, she also presented “The Carracci at Work and Play: Pranks, Caricature, and Art Theory” at the graduate symposium “Punch Line: Humor, Irony, and Satire in Art and Visual Culture” (Boston University/Museum of Fine Arts).

Laura Cochrane organized “Conveying the Image: Publishing and Teaching in a Digital Age (A Roundtable Discussion),” a session for the 41st International Congress of Medieval Studies [ICMS], Kalamazoo, in 2006. In 2007 she organized “Medieval Monuments, Modern Methodologies,” also for Kalamazoo, in which she will present a paper, “‘The Trembling Canvas’: Political Polemic in Jean-Paul Laurens’s Paintings of Byzantine Subjects,” in a session on 19th-century medievalism. Her article, “The Wine in the Vines and the Foliage in the Roots’: Representations of David in the Durham Cassiodorus,” will appear in *Studies in Iconography* in 2007.

Art Di Furia gave a paper at the Renaissance Society of America [RSA] Conference called “The Consumption and Production of ‘Serlian Space’ in mid-16th-century Northern European Prints” in 2006. He also organized “Interiors and Interiority in 16th- and 17th-century Northern European Art” for the same conference. His article “Wikipedia and Undergraduate Research Papers” appeared in *CAA News* (Sept. 2006).

Karen Gloyd presented “Why Label? Reconsidering the Inscriptions on an Eighth Century Crucifixion Icon” in 2006 at “Word and Image: Visual Dialogues,” the University of Pennsylvania Graduate Humanities Forum.

Eric Gollanek has received a McNeil Dissertation Fellow at Winterthur Museum, Garden and Library for 2006-2007, after three years at the Center for Historic

Architecture and Design. In 2006 he presented *“Final Victory on the First Battlefield of the Rebellion?”* Commemoration and Memory on the Front Lines at Manassas Battlefield,” at *Ritual Spaces and Places: Memory and Commemoration in 19th Century America*, Salve Regina University’s 10th Annual Conference on Cultural and Historic Preservation and “Material as Evidence: Figured Woods in Eighteenth-century America” at Yale’s graduate student symposium, *The New American Art History: Against the American Grain*. In 2007 Eric will present, *“This busy Spot, as in a Map, contains . . . Visions of Empire* in John Wood the Elder’s Exchange at Bristol,” at the annual meeting of the Society of Architectural Historians [SAH]. He received a Rosann S. Berry Annual Meeting Fellowship from SAH to attend the meeting and present his paper.

Amy Henderson is researching and writing her dissertation, “Furnishing the Republican Court: Building and Decorating Philadelphia Homes, 1790-1800.” In 2006 she completed a one-year Barra Dissertation Fellowship at the McNeil Center for Early American Studies at the University of Pennsylvania. She published a revision of her M.A. thesis as “A Family Affair: The Design and Decoration of 321 South Fourth Street, Philadelphia,” in *Gender, Taste and Material Culture in Britain and North America, 1700-1800*. In 2007 she will present two papers, one at the McNeil Center, “‘She rambles through the town’: Shopping and Self-Fashioning in Federal Philadelphia,” and the other “Feting the Republican Court: The Pleasures and Pains of the Drawing Room,” at the Society for Early Americanists’ conference at Colonial Williamsburg. On a personal note, she and her husband, John, welcomed their second child, Ella Virginia, in early July.

Lynley Anne Herbert completed her Master’s degree last spring and has entered the PhD program. Last spring, she presented, “Duccio di Buoninsegna: Icon of Painters, or Painter of ‘Icons,’” at the Graduate Student Symposium. In 2007, she will present a version of this paper at the ICMS in Kalamazoo.

Catherine Reed Holochvost, now in her second year at UD, served as a Fellow for the Center for American Art at the Philadelphia Museum of Art last summer. She researched under-studied and recently-acquired objects

in the museum’s collection, including a very early Thomas Cole landscape and a magnificent Saint Gaudens’ marble sculpture that will be on view at the museum this winter.

Isabelle Lachat was selected by the faculty to represent Delaware at the Mid Atlantic Symposium, at the National Gallery of Art in Washington DC in 2006. She presented “A Gift Fit for a King: Reconsidering Carolingian Court Taste in the Gospels of Sta. Maria ad Martyres (Trier, Stadtbibliothek, cod.23),” which she also presented at the Graduate Student Symposium. Isabelle participated at the 41st ICMS, Kalamazoo, with “Alcuin and the Gospels of Sta. Maria ad Martyres: Sacred Genealogy, Humble Treasures, and the Carolingian Leader of the People of God.”

Anna O. Marley is currently finishing up a very productive semester as a McNeil Dissertation Fellow at Winterthur Museum working on her dissertation “Rooms with a View: Landscape Representation in Early National American Domestic Interiors.” In 2007 she will take up a year-long residence as Smithsonian Pre-Doctoral Fellow at the American Art Museum. She has also been awarded a two month Gilder-Lehrman fellowship at Colonial Williamsburg and is looking forward to spending time doing research in Williamsburg. This past academic year she had a wonderful experience working as a Research Assistant for the University of Delaware Museums on the Edward Loper Sr. Project. The Edward Loper retrospective exhibition will open in April of 2007.

2006-7 new graduate students: From left: Adam Koh, Elizabeth Scheulen, Nina Lasak, Colleen Terry, Sarah Beetham, Eliza Butler, Nenette Luarca-Shoaf, Rachel Schwartz, Ted Triandos



Dorothy Moss won two fellowships, a Smithsonian Pre-doctoral Fellowship (2005-2006) and an ACLS/Henry Luce Foundation Dissertation Fellowship in American Art (2006-2007) to continue work on her dissertation, “Recasting the Copy: Original Paintings and Reproductions at the Dawn of American Mass Culture, ca. 1900.” In 2006 she presented “The Copy on Campus: Reading Photographs of Paintings at Smith and Harvard, ca. 1900” at CAA in New York.

Sarah Ruhland presented “Constructing the Cannon Ball House: Subjectivity and Documentation” in 2006 at “Word and Image: Visual Dialogues,” the University of Pennsylvania Graduate Humanities Forum.

Kristel Smentek continues as a Mellon curatorial fellow at the Frick Collection in New York where she curated an exhibition “Rococo Exotic: French Mounted Porcelains and the Allure of the East” (which will be on view until June 2007) and wrote the catalogue. She has given papers on Pierre-Jean Mariette, the subject of her dissertation, and presented a paper on Jean-Étienne Liotard (1702-1789) at CAA in February.

Erika Suffern won a two-year Kress Fellowship to Leiden University for 2006-2008. She presented the paper “Interiority in the Miniature Domestic Spaces of Petronella Oortman’s Dollhouse” at the RSA annual meeting in a session on interiority chaired by Art Di Furia.

Graduate Degrees
Granted

PH.D. DEGREES

Ellen Avitts, Summer 2006

Live the Dream: The Rhetoric of the Furnished Model Home at the Turn of the Twenty First Century (Bernard Herman)

Adrian Duran, Summer 2006

Il Fronte Nuovo Delle Arti: Realism and Abstraction in Italian Painting at the Dawn of the Cold War, 1944-50 (Ann Gibson)

David Meschutt, Winter 2006

The Portraiture of James Monroe 1758-1831 (Wendy Bellion)

Jeroen Van den Hurk, Winter 2007

Early Dutch Neo-Gothic Architecture, 1772-1849 (Bernard Herman)

M.A. DEGREES

Corina Weidinger, Summer 2006

Imperial Desire and Classical Revival: Gustave Boulanger’s Rehearsal of “The Flute Player” (Nina Kallmyer)

Lynley Herbert, Spring 2006

Duccio Di Buoninsegna: Icon of Painters, or Painter of “Icons”? (Larry Nees)

Catherine Walsh, Spring 2006

Walter Crane in Greece: Antiquity Through Socialist Eyes (Margaret Werth)

Anne Counter, Spring 2006

Photography, Text, and the Limits of Representation in Marcel Proust’s “In Search of Lost Time” and Roland Barthes’s “Camera Lucida” (Margaret Werth/Ann Gibson)

David Amott, Winter 2006

Of Heaven and Of Earth Guarabira’s Memorial to Frei Damiao (Monica Dominguez)

Alumni News

Jhennifer A. Amundson (Ph.D. 2001) received tenure at Judson College in Elgin, IL. Her book, *Thomas Ustick Walter: The Lectures on Architecture, 1841-1853* was published in 2006 (Athenaeum, Philadelphia). Her chapter on Walter is scheduled to appear in 2007 in *American Architects and Their Books, 1840-1914*, ed. James O’Gorman (U. Mass.). In 2006 she presented a paper on symbolism and architectural technology for a conference sponsored by the Smithsonian Institution and held at the University of Virginia, and another on the culture of architectural education at a conference held at Oxford University.

Allan Antliff (Ph.D. 1998) is the Canada Research Chair in Modern Art History at the University of Victoria, Canada. In 2006 he published, “Breaking Free: Anarchist Pedagogy,” in *Radical Experiments in Utopian Pedagogy: Confronting Neoliberalism in the Age of Globalization* (U. of Toronto) and two feature articles: “Masters in Glass,” *Galleries West Magazine* 5 no. 3 (Fall/Winter, 2006): 50-55 and “The Making and Mauling of Marcel Duchamp’s Readymade,” *Canadian Art Magazine*, 23 (Spring, 2006): 56-61. In 2006/07, he co-curated “Touching Ground,” an exhibition of Canadian and Mexican landscape art (*Maltwood Art Gallery*, U. of Victoria). Allan programmed speakers for the “*Artists of Conscience*” International Arts Symposium (2006, Victoria, Canada). In April he delivered the keynote address, “Porous Anarchy” at the *International Anarchist Academics and Activists Conference* (Pitzer College, Claremont, CA).

Kelly Baum (Ph.D. 2005) is Assistant Curator of American and Contemporary Art at the Blanton Museum of Art, at the University of Texas at Austin, where she has worked for four years. In 2006 she co-edited the collection’s catalogue, *Blanton Museum of Art: American Art since 1900*, to which she also contributed numerous essays. She assisted on the exhibitions that inaugurated the Blanton’s new building, which opened in April 2006. In 2006, she also curated an exhibition on New York-based artist Carol Bove, wrote the exhibition brochure and designed the exhibition *Wide Open Wide* at an alterna-

tive artspace in Austin. Kelly is currently preparing three exhibitions for 2007.

Jack Becker (Ph.D. 2002) President/CEO of Cheekwood Botanical Garden and Museum of Art in Nashville, Tennessee (since 2004), received an M.B.A. from the University of Michigan in 2005. His publication, “Championing Tonal Painting: The Lotos Club,” was printed in *The Poetic Vision: American Tonalism*. exh. cat (Spanierman Gallery, 2005).

Jody Blake (M.A. 1992) is the Curator of the Tobin Collection of Theater Arts at the McNay Art Museum in San Antonio, Texas. Jodi lectured in Madrid, Spain on “*A certain comb, a certain shawl, a certain flower*: Natalia Goncharova’s Spanish Dancers” at *La noche española. Flamenco, vanguardia y cultura popular*, a symposium held at the Museo Nacional Centro de Arte Reina Sofia. She also contributed an essay on “Modernistische Kunst und popular Unterhaltung im Paris der Jazz-ära,” in *Black Paris: Kunst und Geschichte einer Schwarzen Diaspora* organized by the Iwalewa-Haus der Universität, Beyreuth. Among the exhibitions she organized at the McNay Art Museum, is *Toulouse-Lautrec and Friends at the Theatre*, celebrating the museum’s acquisition of a rare collection illustrated programs for avant-garde theatre in fin-de-siècle Paris.

Jonathan P. Canning (M.A. 1992) was appointed the Martin D’Arcy Curator of Art at the Loyola University Museum of Art, Chicago in 2006. He came to Chicago from Canterbury, England, where he had been the Research Curator for the city’s Museums and Galleries Service.

Julie Dunn-Morton (Ph.D. 2005) is the Curator of the Fine Art Collections of St. Louis Mercantile Library (University of Missouri - St. Louis). During 2006 Julie co-curated the exhibition “History Uncorked: Two Centuries of Missouri Wine” which is slated to travel to France in 2007. Julie also taught for the UM-St. Louis Honors College and presented “Early Patrons of Western Art and St. Louis Connoisseurship” at the Western History Association’s annual conference.

Betsy Fahlman (Ph.D. 1981) Professor of Art History, School of Art, Arizona State University, Tempe, AZ won the Katherine K. Herberger College of Fine Arts Research Award in 2005. Among her publications in 2006 were “Realist Variations: Pennsylvania Painters and Modernism,” in *Artists of the Commonwealth: Realism and its Response in Pennsylvania Painting, 1900-1950* and “Realism and Its Response in Pennsylvania Painting,” *American Art Review*.

Kevin Hatch (M.A. 2001) is currently a PhD candidate at Princeton University writing his dissertation on Bruce Conner. Kevin received an ACLS/Luce Dissertation Fellowship in American Art for 2006. His essay, “Roy Lichtenstein: Wit, Invention, and the Afterlife of Pop,” will appear in *Pop Art: Contemporary Perspectives* (Yale U. 2007). He and his wife Julia Walker live in Philadelphia.

Susan Isaacs (Ph.D. 1991) was promoted to full professor at Towson University in 2005. She teaches courses on Modern and Contemporary Art and Criticism, curates exhibitions for their two galleries, and for the Delaware Center for the Contemporary Arts. Last year she published several exhibitions brochures and two catalogues for the DCCA, (works on paper by Eric Fischl and the works of Gretchen Hupfel). She also published an article on Piper Shepherd for *Surface Design Journal*. She is working on a catalogue for a exhibition of prints by Alison Saar.

Toby Jurovics (M.A. 1991) was appointed Curator of Photography at the Smithsonian American Art Museum in March 2006. He is responsible for research, exhibitions and acquisitions related to the museum’s photography collection.

Ellen Landau (Ph.D., 1981), published her essay “Mexico and American Modernism: The Case of Jackson Pollock” in *Abstract Expressionism: An International Language*, Joan Marter, ed. Rutgers U., 2006). She presented an expanded version of “Pollock Matters,” in 2006 at CAA (Boston M.A.) in memory of Kirk Varnedoe. Invited to lecture at the New York Studio School on “Action/Re-Action: The Artistic Relationship

of Herbert Matter and Jackson Pollock” in 2006, she is also organizing an exhibition entitled “Pollock Matters” which opens in 2007. Forthcoming in 2007 is “Double Consciousness in Mexico: How Philip Guston and Reuben Kadish Painted a Morelian Mural,” *American Art*.

Sylvia Leistyna Lahvis (Ph.D. 1990) presented “Negotiating Identities: William Rush and his Native American Figureheads” at a Philadelphia symposium honoring the carver’s 250th birthday. She teaches for the Master of Arts in Liberal Studies Program at UD. She has published in *Winterthur Portfolio*, *The Magazine Antiques*, and *American National Biography* and is preparing a book on American sculpture.

Joan Marter (Ph.D. 1974), Distinguished Professor and Director of Graduate Studies in Art History at Rutgers has become the editor of *Woman’s Art Journal*. Marter’s recent publications include: *Abstract Expressionism, The International Context*, edited volume, (Rutgers, 2007) and “Ethical Issues and Curatorial Practices,” a chapter in *Ethics and the Visual Arts*, Elaine A. King and Gail Levin, eds. (Allworth, 2006). Marter continues as a member of the Board of Directors of CAA and Chair of the Exhibitions Committee.

Roberta Mayer (Ph.D. 2000) is the Visual Arts Area Head in the Department of the Arts at Bucks County Community College and was promoted to Associate Professor this year. Her book, *Lockwood de Forest: Furnishing the Gilded Age with a Passion for India*, will be published by the University of Delaware Press. This year she presented: “Lockwood de Forest’s Vision of India in Gilded Age Baltimore,” at the Baltimore Museum of Art and “Unraveling Louis Comfort Tiffany’s Early Businesses,” at the Charles Hosmer Morse Museum, in Florida.

David McCarthy (Ph.D. 1992) continues to study American artists and war since 1936. He published “Andy Warhol’s Silver Elvises: Meaning through Context at the Ferus Gallery in 1963” in the *Art Bulletin*, and “Becoming H. C. Westermann” in the exhibition catalogue *Dreaming of a Speech Without Words* (Honolulu: The Contemporary Museum). In 2006 he gave two papers: “In Mourning and Rage: American Sculpture

and War in Mid-Century” (Duke University) and “David Smith and the Gender of War” (SECAC annual conference).

Mark Parker Miller (M.A. 1992) was appointed director of publishing for Oak Knoll Press in May 2006.

Elizabeth Moodey (M.A. 1987) is spending the year teaching at Vanderbilt University.

Micheline Nilsen (Ph.D. 2003) is now in her third year of a tenure-track position at Indiana University South Bend. Beyond small publications and reviews, she is continuing to work on revising her dissertation for publication. A future curatorial project on nineteenth-century photographs in the collection of the Snite Museum (Notre Dame) is in the works.

Marina Pacini (M.A. 1994) curated “Blocks and Pieces: The Quilts of Hattie Childress,” and “Music in Memphis Through the Lens of Ernest Withers,” at the Brooks Museum of Art in Memphis, TN. She presented a paper entitled “Marisol’s Families” (SECAC, 2006).

Mark Pohlad (Ph.D. 1994) has been named Director of the First Year (Freshman) Program at DePaul University (Chicago). He published “The Appreciation of Ruins in Blitz-Era London,” in *London Journal*, 2006, and a catalogue essay, “American Women Printmakers and their Relationships with Men,” in *Paths to the Press: Printmaking and American Women Artists, 1910-1960* (Kistler Museum, Kansas State U., 2006.)

Audrey Scanlan-Teller (M.A. 1995) will be the Kress Fellow of Medieval Art at the Walters Art Museum until September, 2007 in order to catalogue the medieval metalwork in the collection. She invites everyone to visit when next in Baltimore.

Leo Sewell (M.A. 1970) makes his living as a junk artist (www.leosewell.net). His works have often been published (most recently in *The Sculpting Techniques Bible*, Claire Waite Brown, ed., 2006), and shown in galleries around the country (most recently at the Delaware Center for Contemporary Arts Wilmington and the Shipley School in Bryn Mawr). He lives in Philadelphia with his wife and daughter.

Thomas P. Somma, (Ph.D. 1990) is the Director of the University of Mary

Washington Galleries and an Adjunct Professor in American Art History at Georgetown University. He was awarded the 2008-09 Dorothy K. Hohenberg Chair of Excellence in Art History at the University of Memphis. In 2007, he will co-direct an NEH Landmarks in American History and Culture Workshop for School Teachers entitled “The U. S. Constitution and the Art and Architecture of the Capitol.” Part of the President’s “We the People” initiative, this workshop has been funded by the NEH for the past four summers. In 2006, Tom presented two papers on the sculptures of Paul Wayland Barlett and George Grey Barnard in Washington, DC and Harrisburg, PA respectively. In addition, he has curated several exhibitions for the Ridderhof Martin Gallery.

Joyce Hill Stoner (Ph.D. 1995) was the guest curator of “Factory Work: Warhol, Wyeth, and Basquiat,” at the Brandywine River Museum which will travel to the McNay Museum in San Antonio, Texas, and the Farnsworth Museum in Rockland, Maine, in 2007. In addition she wrote for the catalogue and coordinated the essays. In November, 2006, Joyce participated in the 40th anniversary symposium on the Florence Flood rescue held at the Villa la Pietra in Florence. Together with four WUDPAC graduate students, she interviewed flood rescue pioneers for the NYU/FAIC oral history project.

Thayer Tolles (M.A. 1990) Associate Curator of American Paintings and Sculpture at the Metropolitan Museum of Art is working on ongoing renovations and reinstallation in the Metropolitan’s American Wing galleries which will continue through 2010. In 2006 she co-authored the monograph and catalogue of works, *Captured Motion: The Sculpture of Harriet Whitney Frishmuth* and (with Janis Conner), “Double Take: Looking at American Bronze Sculpture,” *Antiques*.

Erin Valentino (B.A. 1987) completed her M.S.L.I.S. degree at Simmons College in 2004 and is now working as a Reference Librarian at Trinity College Library, Trinity College in Hartford, Connecticut.

Andrea Youngfert (B.A. 2006) moved to Boston for her new job at Harvard University as a Photograph Conservation Technician.

Continues on page 22



Top left: Wen-Hsin Yeh, Morrison Professor of 20th Century Chinese History, University of California Berkeley Photo George Freeman Left: Eugene Wang, History of Art and Architecture, Harvard University photo George Freeman Above right: Eugene Wang and Jerome Silbergeld looking at books on China at Winterthur Library Photo Pat Halfpenny



Continued from page 5

the Institutionalization of Chinese Art (Stacey Pierson, Percival David Foundation of Chinese Art, London); and *A Passion for Porcelain: Henry Francis du Pont's Collection of Export Porcelain*, (Ronald W. Fuchs II, Winterthur Museum).

The keynote address by Professor Wen-hsin Yeh, Morrison Professor of 20th Century Chinese History at Berkeley

delighted and challenged the audience. She held the audience spellbound with provocative comments on the contrasting conceptions of collecting Chinese artifacts by Americans, Chinese-Americans, and the Chinese. “How,” she mused, “can we assume that an object can possess a stable meaning when historical contexts and agents continually change over time.”

The final events at Winterthur, a remarkable series of workshops held by Winter-

thur’s senior librarian, Catherine Cooney, and three curators of collections, Linda Eaton (Curator of Textiles), Ronald W. Fuchs II (Associate Curator of Textiles), and Leslie Grigsby (Curator of Ceramics and Glass), gave the participants a direct experience of Winterthur’s collections of Chinese and Chinese-inspired objects. This experience alone would have made the conference a memorable one. As Jodi Cross, Assistant Curator of Education at Winterthur, remarked, “the conference



Left: Title page, Athanasius Kircher, *China Monumentis, qua Sacris qua Profanis* (Amsterdam, 1667) Photo Courtesy, The Winterthur Library Printed Book and Periodical Collection. Above: Participants of the Symposium and Art History Faculty Members Photo George Freeman

allowed Winterthur to highlight a select portion of its collection while learning from scholars in the field. We hope to see some of those prestigious speakers back as visiting scholars and to continue mutually beneficial collaborative projects with the Art History Department at UD. “Collecting ‘China,’” the first major event on Chinese art and culture ever held by both institutions, allowed everyone to see,” Cross continued, “how fruitful the collaboration between the Department of Art History and Winterthur can be even when moving beyond the confines of American art.”

“Collecting ‘China’” drew an international audience of over two hundred participants, including academics, curators, collectors, and graduate students from a range of disciplines. Attendees not only came from out-of-state, but several scholars from universities in Europe and Asia flew in to hear the papers. Conversations introduced by the day’s sessions continued well into the night, and

moved from lecture halls to receptions and from museum workshops to lunch and dinner tables. Participants were treated to an entire weekend of thought-provoking dialogues on multi-cultural collecting practices. Stacy Percival, one of the conference participants, said “I think it was one of the best [symposia] I’ve ever been to and I’m so glad I could be a part of it.”

The conference was funded by the Department of Art History, the East Asian Studies Program, the Dean’s Office of the College of Arts and Sciences, Winterthur Museum, and the Chiang Ching-kuo Foundation for International Scholarly Exchange. 🌏

“The Collecting ‘China’” symposium stands as milestone in the history of our department on numerous counts. It set a standard for our future as a dynamic and collaborative partner in widening conversations about the history of art and architecture in global contexts. “Collecting ‘China’” built on our department’s long partnerships with the Winterthur Museum and our colleagues throughout the University community, generating energy and goodwill as we worked toward a common goal.”

— Prof. Bernard Herman, Edward F. and Elizabeth Goodman Rosenberg Professor of Art History and Chair, Department of Art History

“This conference was a stimulating conversation from beginning to end, reminding us that global exchanges engage far more than economics and politics. To study Asian art and design, we have to reframe our perspectives, from the Atlantic World to one that materialized in countless subtle ways around the globe.”

— Prof. Ritchie Garrison, Director, Winterthur Program and Professor of History, University of Delaware

“Collecting ‘China’” The Students’ Perspective

Serving on the planning committee for “Collecting ‘China’” provided us with a valuable opportunity for professional development. It was helpful to witness key planning decisions involved in organizing and publicizing such an event. Most beneficial was the one-on-one interaction with conference presenters and the academic and institutional relationships these encounters helped us to build. Student Symposium Committee Graduate Students: David Amott, Laura Cochrane, Annie Counter, Janet Dees, Melody Barnett Deusner, Karen Gloyd. Undergraduates: Gina Watkinson, Amy Hanenberg and Marisa Porgpraputson

I’m not a student of China, but for me this conference was fabulous. Not only did it introduce me to the variety of current scholarship in East Asian studies—providing an important supplement to my largely Western art history education—it also helped me with my own research on late-nineteenth-century art collections. The papers stimulated me to think about broader collecting patterns and priorities.

— Melody Barnett Deusner, Ph.D. candidate

In Memoriam

Continued from page 19

Saul Zalesch (Ph.D. 1992) organized the exhibition "Commerce and Graphic Design, American Catalogs, 1901-1960" at the Louisiana Tech Art galleries in Ruston, LA, which documented the changing visual styles in commercial design and tracked the rise of photographic illustration. Saul published several articles on the visual qualities of old catalog and sheet music covers in *Paper & Advertising Collectors' Marketplace* and other journals. Last year his review of Nancy Heller's "Why a Painting is Like a Pizza" appeared in the *SECAC Review*.

Judith Zilczer, (Ph.D. 1975) Curator Emerita of the Hirshhorn Museum and Sculpture Garden, received two awards for her final curatorial project at the museum, *Visual Music* (2005). The exhibition, co-organized with the Museum of Contemporary Art, Los Angeles, was named the Best Exhibition of Time-Based Art by the International Association of Art Critics, American Section. The accompanying catalog, *Visual Music: Synaesthesia in Art and Music Since 1900* (Thames and Hudson, 2005) won the George Wittenborn Memorial Book Award of the Art Libraries Society of North America for 2006. Working now as an independent scholar, she has contributed entries on works by Francis Bacon, Jean Hélion, Earl Horter and William Sommer for the catalogue of the collection of the Board of Governors of the Federal Reserve. Her work continues on a monograph on Willem de Kooning for Phaidon Press.

Maurice E. Cope

Dr. Maurice E. Cope, Professor Emeritus in the Department of Art History at the University of Delaware, died peacefully at his home in New Castle, Delaware, on February 26, 2007, at the age of 81.

A Veteran of World War II, Cope later attended the University of Chicago where he received his M.A. and Ph.D. degrees in Art History. He taught at Valparaiso University, the University of Chicago,

Dr. Maurice E. Cope



Pomona College, Ohio State University, and, for the final 24 years of his career, at the University of Delaware. He retired in 1997.

His articles appeared in various academic journals, and his well-regarded book, *The Venetian Chapel of the Sacrament in the Sixteenth Century*, was published in 1979. Recipient of a Fulbright fellowship for study in Italy in 1954-55, Cope returned to Florence for eighteen months in 1967-68, helping to recover works of art damaged in the 1966 flood. He received the University's Excellence in Teaching Award in 1978.

Maurie (as everyone affectionately called him) was born February 4, 1926, in Detroit, to Henry E. Cope and Myragene M. Cope who were both physicians. His grandfather, Henry F. Cope, a professor of religious education at the University of Chicago, founded a religious retreat at Little Point Sable, Michigan, over 100

years ago. His great grandfather was a civil war surgeon for the Union Army.

He led a happy life traveling extensively in Europe and enjoying a deep interest in art of all periods, classical music, ballet, and especially opera. He was a passionate and discriminating collector of prints, especially those of the Renaissance and Baroque periods. Endlessly generous in making his collection accessible to students – not only to those in his own seminars, but also to other professors and their students – Maurie taught generations of UD students to look closely at objects and appreciate their complex techniques, range of quality, and subtleties of iconography.

He is survived by two sons, Thomas and Nicholas, a daughter, Cynthia, and four grandchildren.

We will all miss Maurie and remember him with affection.

Maggie Ferger

Maggie Ferger, who had just completed her junior year as an art history major, was tragically killed in an automobile accident last July, near her home in the St. Louis area. Maggie came to Delaware because of her interest in art history, especially modern French painting. Though she later shifted to a pre-dental program, she returned to art history in her junior year. Her unexpected death cut short her plans to begin graduate study in art history after graduation. In the department, she was well-known to professors and students alike; on Main Street many knew her as a *barrista* at Brewed Awakenings. Maggie was a lively person and enthusiastic about art history. Her family established a memorial fund in her name at the Cottonwood Gulch Foundation, a small camp in New Mexico dedicated to ecological awareness and education, where she spent several summers. Donations in her name can be sent to the Maggie Ferger Memorial Fund, Cottonwood Gulch Foundation, P.O. Box 3915, Albuquerque, NM 87190.

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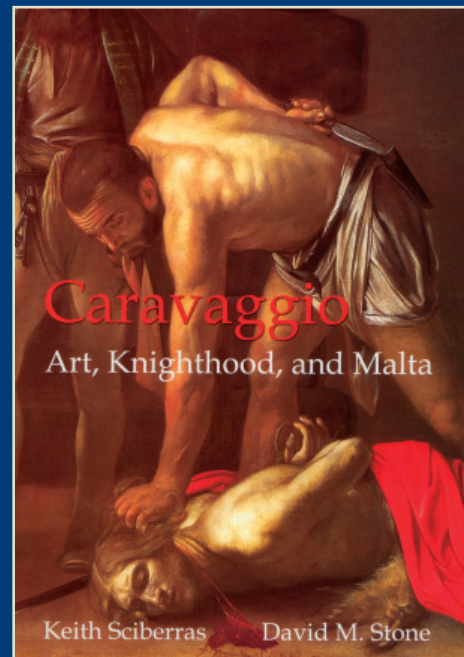
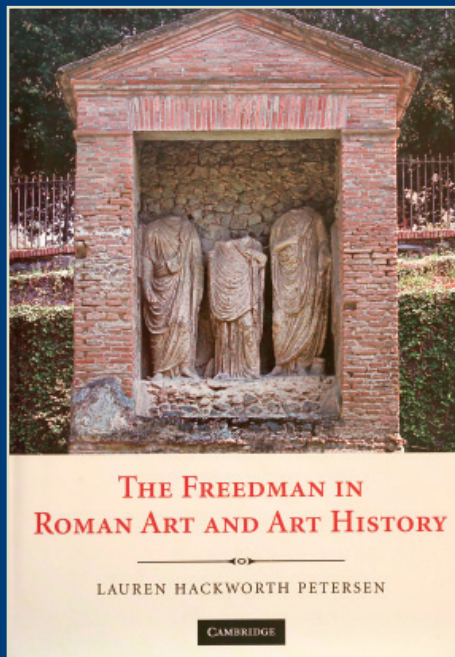
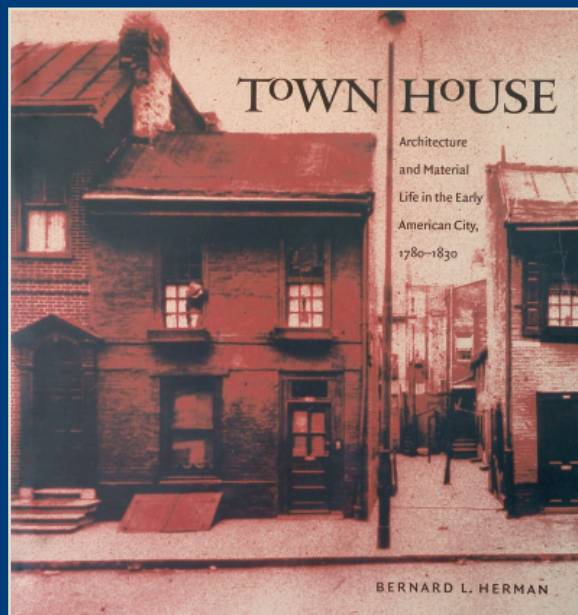
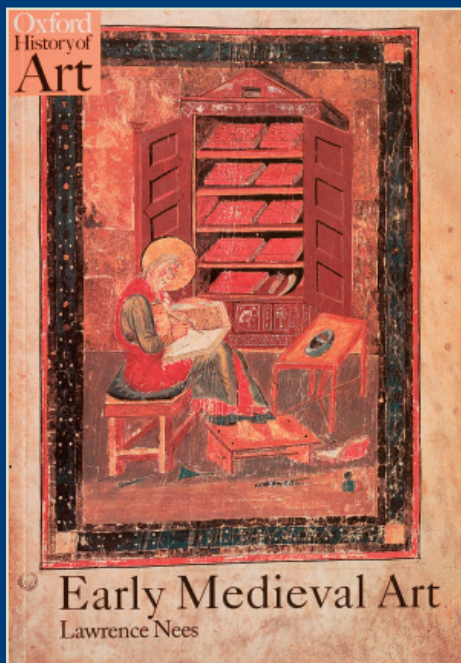
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