

# Insight

Spring 2008

THE NEWSLETTER OF THE  
UNIVERSITY OF DELAWARE  
DEPARTMENT OF  
ART HISTORY

## On the trail of Islamic Art

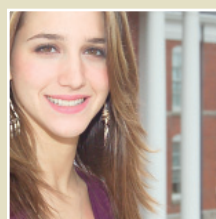
New Research  
and Courses  
at UD



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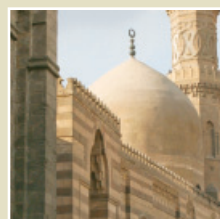


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Spring 2008

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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:**  
Sultan Hassan Mosque, Cairo *Photo Lawrence Nees*

## From the Chair

In the course of a meeting of Art History graduate program directors held at the Institute of Fine Arts in New York, the conversation turned to the larger question of why art history matters. Although it might seem odd that the very folks directing Art History programs in the colleges and universities of the northeastern U.S. would pose this question, there it was. Everybody around the table voiced an opinion:

Art is the ambassador to understanding cultures and Art History teaches the visual and cultural literacy necessary to that understanding. In an era of increasing globalization, we provide the tools for looking and learning from art and architecture in all its diversity.

Art History is central to the education of designers, artists, conservators, and museum professionals. We must incorporate Art Historical education in our university curriculum if we want to move our society forward in the world.

We educate and inspire the next generation of Art History scholars who will steward the world's cultural treasures.

The comments made in our conversation were directed largely to art history in a professional context. I believe in a broader purpose – that Art History enables us to comprehend the inspiration we find in art and to put that inspiration to work in our everyday lives, not only for ourselves but also for a greater good. Art History is essential to undergraduate education. It teaches visual literacy, historical literacy, cultural values, the role of creativity, and much more.

Art History at the University of Delaware is recognized as one of the most distinguished programs of its kind in the United States. Other Art History programs look to our accomplishments as a model for excellence. Always innovative, our faculty pioneered the history of American art and architecture. We broke new ground in the history of photography, African-American art, and material culture. Our graduates are leaders in the art world, teaching and working in universities and museums around the globe. Our department is in the vanguard of bringing decorative arts, material culture, and visual culture into art-historical contexts. Our collective endeavors – students, faculty, and alumni – in fields ranging from ancient to contemporary have shaped the larger understanding of art in its myriad international contexts. We are committed to the broadest histories of art, from the vernacular to the salon, from Africa and Europe to Asia and the Americas. Ours is a community to be celebrated, and I invite you to do so in the pages of *Insight*.



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

As our fiftieth anniversary approaches, we ask you to join us in building for the future. Excellence needs to be nurtured. Your support can provide a graduate or undergraduate student with a competitive fellowship and stipend to transform him or her into teacher, curator, scholar, or cultural citizen. You can help inspire students with professional development opportunities, bringing them into direct contact with art and architecture, museums and collections, and scholars around the world. Please help strengthen teaching by providing faculty with the means and opportunities to conduct research and bring the fruits of their scholarship into the classroom. There are many ways you can be central to our collective future, and we invite your participation at every level.

*“The role of oral tradition in Islamic studies is much more prominent than in the West; and one has to work backwards in Islamic art – in hindsight – casting the later evidence on the earlier material in order to begin to construct some kind of reliable context for dating and interpreting the art and architecture of this period.”*

# On the trail of Islamic Art

## New Research and Courses at UD

Professor Lawrence Nees, an international authority on Early Medieval Art, has taught in the Department of Art History since 1978. His outstanding scholarship and staggering productivity (four books and several dozen articles) have been recognized with prestigious fellowships at such academic powerhouses as the Institute for Advanced Study at Princeton, the American Academy in Berlin, and the Center for Advanced Study in the



Visual Arts at the National Gallery of Art in Washington, D.C. He has received innumerable grants, including a Guggenheim, and was recently elected as a Fellow of the Society of Antiquaries of London. The Society of Antiquaries is one of the United Kingdom's oldest learned societies, holding its first official meeting in 1707 and receiving its Royal Charter in 1751.

Nees's recent work has taken a bold and exciting departure, focussing on Islamic Art, a subject he began teaching for the first time only in recent years. He has also undertaken several major research trips to such places as Egypt, Israel, Palestine, and Turkey. *Insight* editor David Stone sat down with him in December to find out more about his new interests.

**DMS:** Congratulations on your recent award to attend a conference last month in the Middle East. Can you tell me something about it and why you applied?

**LN:** Three years ago, Virginia Commonwealth University School of the Arts started a biennial symposium on Islamic art at their campuses in Richmond and Doha, Qatar. I received the 2007 Hamad Bin Khalifa Fellowship to attend “Rivers of Paradise: Water in Islamic Art and Culture,” the title of this year’s conference, held in Qatar. This was a major international conference on Islamic culture, and it is was a big honor for me to have been chosen to participate as a Fellow. [Editor’s note: according to its organizers, Professor Nees was selected for the competitive fellowship from more than 300 applicants from 62 countries, including historians, art historians, architects, engineers and curators. Only 15 participants received this award, which was given to scholars from diverse countries and backgrounds.]

**DMS:** You’re an internationally recognized authority on early medieval art, especially illuminated manuscripts. When did you begin to get interested in Islamic art?

**LN:** Already in graduate school at Harvard I was fascinated by Islamic art. I took courses with Oleg Grabar, the leading Islamicist in the U.S. But, generally

speaking, I’ve always cast a wide net in my work. Earlier in my career I studied Irish art, Syriac manuscripts, Byzantine painting, and so on. And I have always been very interested in broad geographical interactions. As important as these criss-crossings of cultures are, they have tended to be de-emphasized in scholarship because of religious differences, geographical boundaries, and the barriers of language – not to mention the tendency of academic specialization per se to construct walls rather than bridges. The connections between western and Islamic traditions are terribly important, but that’s not the only reason for my interests – quite simply Islamic art is among the most beautiful and captivating of all artistic cultures, and poses fascinating intellectual issues. Since arriving at UD, I have consistently hoped that the Department would someday hire an Islamic art specialist. To that end, I kept myself informed about the field and the people doing important work in it.

**DMS:** When did you switch from being “informed” to actually teaching Islamic art yourself?

**LN:** A few years before the attacks of September 11th, I felt that we just could not afford to ignore such an important area of art and culture any longer. At the time we didn’t even teach Arabic language courses and there were few if

Dome of the Rock, with Dome of the Chain in foreground, Jerusalem.  
Photo Lawrence Nees



any courses in other departments dealing with Islamic countries and culture. I decided to develop a 200-level undergraduate survey course on Islamic art, and I gave it for the first time in 1999. Since then I’ve taught it a total of three times, and plan to offer it again in the near future and on a regular basis at least until our department hires a specialist in Islamic art, which I continue to hope will occur. I am pleased to be able to say that since I began teaching Islamic art, the University has added a number of scholars in history and language who specialize in this area. I participate in the Interdisciplinary Minor in Islamic Studies at UD, which is a new initiative and very promising for the future. President Harker’s arrival is hopeful, in my view, for he has on many occasions stated his belief that UD needs to do much more in terms of its offerings in foreign languages and cultures, and that students across the university need to develop a more global perspective. Our department is already ahead of this curve a bit, with relatively recent new faculty positions with specialists in African, Latin American and Asian art, and I hope that with presidential support we will be able to do even more.

**DMS:** When you work on new material, it is often the case that you confront new methodologies. Has this been your experience with Islamic art?

**LN:** Arabic and Islamic historical traditions are rooted in a vastly different approach from those used by most medievalists in the West. In fact, art history is not studied in any Arabic country; they focus exclusively on archaeology. The exceptions are places like the American University in Cairo or Beirut – but in

those schools, it is mainly outsiders doing the teaching.

**DMS:** Has studying Islamic art, including its unfamiliar methods, enhanced your research in your principal field?

**LN:** It definitely has. Some of the limitations in studying Islamic art provide insights into solving similar problems in early medieval studies. This is a bit complex to explain, but let me try to sum up the situation. Almost all our sources for early Islamic art are much later in date, that is, they post-date the art by hundreds of years in many cases. Naturally, this poses huge problems for understanding the origins of Islamic works. The role of oral tradition in Islamic studies is much more prominent than in the West; and one has to work backwards in Islamic art – in hindsight – casting the later evidence on the earlier material in order to begin to construct some kind of reliable context for dating and interpreting the art and architecture of this period. There are areas of early medieval art where, lacking contemporary evidence, one has to find other means of building a foundation for understanding.

Great Mosque in Sana’a, Qur’an manuscript, Yemen  
Photo Lawrence Nees



So, the very weaknesses in the record of Islamic art and the imaginative ways in which scholars have set about dealing with it – using a rigorous process of framing and testing hypotheses – paradoxically is a strength for me; it helps me think more creatively about my own material.

**DMS:** In Spring 2008, you are offering your first graduate/undergraduate seminar in this field, which has never previously been taught in our department at this advanced level. Is this new seminar, “Problems in the Beginnings of Islamic Art,” related to any of your current research?

**LN:** Yes. The seminar comes out of my current project, which deals with the earliest stages of the formation of the Islamic artistic tradition, with a focus on two special issues. The first of these is architecture, and the second is illuminated manuscripts. In some ways the beginnings of the Islamic tradition are very clear and well-attested. We have the

*Continues on page 22*

Matthias Waschek, Elizabeth Scheulin, and Lynne Cooke with Matisse's *Oceania*.




## Free-Flowing But Intense: “Water” Symposium Attracts M. Werth and Students

“Conversations took place deliberately during various times of day and in different parts of the exhibition space, making it all the more apparent how light and reflection shaped our interpretations of the exhibition.”

Professor Margaret Werth and two of her graduate advisees, Elizabeth Scheulen and Pepper Stetler, were recently invited to participate in a two-day symposium at the Pulitzer Foundation for the Arts in St. Louis, Missouri. The event, held on November 1–2, 2007, brought together a group of twelve art historians, museum professionals and artists from around the country to discuss issues related to the exhibition *Water*. All the works of art included in the exhibition featured some reference to water, such as Roni Horn’s serial photographs of the Thames River or Claes Oldenburg’s *Soft Bathtub*. But more importantly, the exhibition’s theme focused attention on an active dialogue between works of art and the unique space of the Pulitzer galleries in which they were exhibited. Designed by Japanese architect Tadao Ando, the Pulitzer Foundation building is organized around an outdoor pool, which dramatically influences the lighting and ambiance of the exhibition space. With minimal wall text, *Water* highlighted how the selection and

placement of works of art shape how they are experienced and understood. The exhibition included pieces by a diverse group of artists, including Max Beckmann, Robert Gober, Roy Lichtenstein, Richard Serra, Ellsworth Kelly, Richard Tuttle, Rachel Whiteread, and Henri Matisse, whose *Bathers with a Turtle* (1908) was arguably the star of the show, acquiring new life in the airy, luminous space of the Pulitzer building.

The symposium was led by Matthias Waschek, Director of the Pulitzer Foundation, and Camran Mani, Curatorial Assistant. In addition to the cohort from the Department, participants included the curator Lynne Cooke from Dia Center for the Arts, along with three of her students from the Curatorial Studies Program at Bard College, and the artists Ann Hamilton and Michael Mercil from Ohio State University, who brought with them several MFA students. The symposium took the form of a series of discussions, which were free-flowing and informal but also intense and stimulat-

ing. Student attendees came prepared with a brief talk on a theme or work of art in the exhibition that interested them. Topics ranged from the nearby Mississippi River and the actual circulation of water within Ando’s building to issues more metaphorically associated with water, such as randomness, formlessness, and containment. The symposium took full advantage of meeting in the Pulitzer Foundation galleries while they were closed to the public. As Stetler observed, “conversations took place deliberately during various times of day and in different parts of the exhibition space, making it all the more apparent how light and reflection shaped our interpretations of the exhibition.” Prof. Werth noted that, “this was a valuable opportunity to discuss art in the presence of the works themselves; the responses were refreshing, and there was a synergy in bringing together practitioners from different but related fields. Our art history students benefit greatly from interaction with artists and curators.” [For more information on the exhibition, go to: <http://water.pulitzer-arts.org/introduction.>] 



Margaret Werth recently published on a topic closely related to water and its depiction – Monet and foreign artists at Giverny – in her catalogue essay, “A Long Entwined Effort: Colonizing Giverny,” in *Impressionist Giverny: A Colony of Artists, 1885–1915*, ed. Katherine M. Bourguignon, exh. cat., Musée d’art américain Giverny / Terra Foundation for American Art, Giverny, 2007, pp. 57–73.



Margaret Werth, center, with her students P. Stetler (far left) and E. Scheulin (far right).

## Caravaggio Scholar D.M. Stone Turns Controversy to Advantage

“What scholars have been trying to understand for centuries has emerged more clearly now that these works have been cleaned and put in one space.”

David M. Stone, associate professor of art history at UD, recently shared his expertise on Caravaggio, lectured at a symposium held for scholars of the Italian Baroque painter and inadvertently found himself at the center of an artistic controversy during the opening in Malta of two exhibitions on the 17th-century master.

Invited by the Saint John’s Co-Cathedral Foundation to attend the opening of *Caravaggio and Paintings of Realism in Malta*, an exhibition commemorating the 400th anniversary of Caravaggio’s stay on Malta, Stone was a distinguished guest at the cathedral where the exhibition took place and was one of just four invited scholars scheduled to lecture at the Grand Master’s Palace in a symposium held in conjunction with the show. A member of the exhibition’s scientific committee, Stone – the leading international authority on the artist’s Maltese period works – contributed an essay, “Painting in Exile: Caravaggio and the Island of Malta,” to the accompanying catalogue. Additionally, comments he made on a rival Caravaggio exhibition that ran concurrently in Valletta garnered him media attention after the local paper *Malta Today* quoted him and fellow Caravaggio scholar Keith Sciberras (University of Malta). “We essentially blew the whistle on the misrepresentations and inaccuracies promoted by the rival exhibition, *Caravaggio and the Divine Image*,” Stone remarked.



David Stone with Curator Cynthia de Giorgio at St John’s Caravaggio exhibition in Malta.

Claiming in widespread promotional materials to contain 17 works by Caravaggio, the exhibition that Stone questioned in fact contained just two actual works (and a possible third) by the master. The discrepancy caused so much art world fallout that scholars and critics are still weighing in. “The controversy hasn’t yet reached broad international attention,” Stone said, “but I think it is going to, based on the fact that the Caravaggio art market and scholarship arenas have become so contentious.”

Meanwhile, Stone observed that the Caravaggio exhibition to which he contributed profited greatly from all the hoopla about the other show: “The exhibition,

*Caravaggio and Paintings of Realism in Malta*, which focused on Caravaggio and ‘caravaggism’ in Malta, showcased more than two dozen works from Maltese collections,” Stone said, adding that it also includes a major loan from the Pitti Palace in Florence and what is perhaps the most famous of all Caravaggio paintings, *The Beheading of John the Baptist*. “What is particularly interesting about this exhibition is that while many of these paintings have been studied previously, they’ve never all been in the same room together,” Stone said. “What scholars have been trying to understand for centuries has emerged more clearly now that these works have been cleaned and put in one space.”

Stone, who was on sabbatical this past fall, said that the experience of spending so much time at the exhibitions – and profiting from discussions in the galleries with several visiting experts – has been intellectually rewarding, and added that much of what he’s gained from his stay will end up in a graduate seminar on Caravaggio he is teaching at UD this



NHK producer Kayoko Mitsumatsu interviewing David Stone. Photo Linda Pellecchia

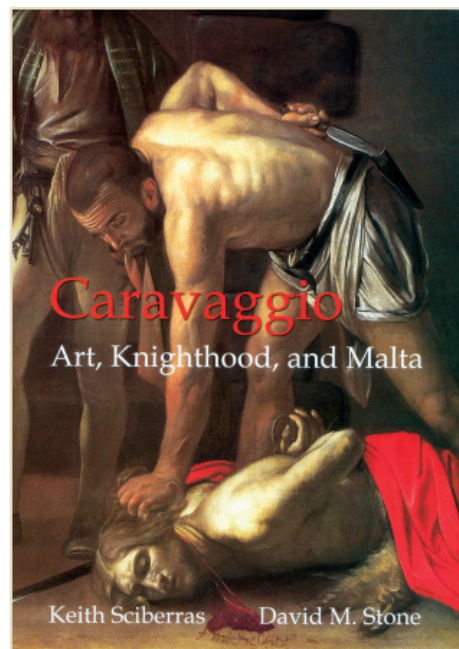
## Faculty Awards

**Wendy Bellion and Monica Dominguez Torres:** for the “Objects in Motion: Art and Material Culture across Colonial North America” symposium (April 2008), grants from: the Terra Foundation for American Art, the Association for Canadian Studies in the United States, and the Faculty Fellows Program, Center for International Studies, University of Delaware.

**Monica Dominguez Torres:** GUR grant (2008–2009), “Armorial of the Anahuac: The Creation, Regulation and Consumption of Indigenous Heraldry in 16th-Century Mexico”; John W. Kluge Center Fellowship, Library of Congress (2008–2009).

**Vimalin Rujivacharakul:** Andrew W. Mellon Foundation Research Fellowship, The Needham Research Institute, University of Cambridge, England (2008); and Visiting Fellowship, Clare Hall, University of Cambridge, England (2008).

**Margaret Werth:** The Clark–Centre Allemand Fellowship, Sterling and Francine Clark Art Institute (2008–2009).



Queuing for St John's Caravaggio exhibition in Malta, October 2007. Photo David M. Stone

spring. Stone said he also benefited from a visit to Florence, Italy, where he was asked by Caravaggio scholar and restorer Roberta Lapucci to lead a 3-hour seminar on attribution problems in Caravaggio studies at the Studio Art Centers International, a prestigious Florentine institution where several graduate student alumni of UD's conservation program enrolled prior to studying here in Newark.

Additionally, Stone said that his symposium paper, “Caravaggio, Signature Killer: The Poetics of Blood in the Malta *Beheading*,” was enthusiastically received and occupied center stage in an article the next day in the local newspaper, *The Malta Independent*. Stone is preparing his lecture for publication.

“My lecture was an analysis of the signature in the lower center in Caravaggio's gigantic painting of *The Beheading of John the Baptist*, which is the altarpiece in the Oratory of San Giovanni Decollato at St. John's Cathedral,” said Stone. “It's unlike any signature in the history of art. It's witty in that it seems to take the pool of blood beneath John's severed neck and draw it out, either with a brush or a stick or even a finger, into Caravaggio's

signature. It looks like an act of graffiti – a very daring act on many different levels. My lecture was all about the signature in the broader context of the politics and religiosity of the Knights of Malta,” Stone said, emphasizing his unique angle of scholarship.

“I've written about the painting and its various elements of iconography elsewhere,” he said, “but the signature I think in many ways is one of the most important elements in the picture, and no one has ever really done a thorough analysis of it before.”

Stone, with Maltese collaborator Sciberras, is author of the recent book, *Caravaggio: Art, Knighthood, and Malta* (Midsea, 2006). In 2006, Professor Stone also appeared in a 2-hour NHK (Japanese Broadcast Company) documentary on the artist filmed in high-definition, mostly on location in Rome and Malta. He has organized an international symposium “Caravaggio and the Knights of Malta: a 400-Year Perspective,” which will take place at the National Museum of Women in the Arts, Washington, D.C., on 24 October 2008. 🌐

Becca Hutchinson

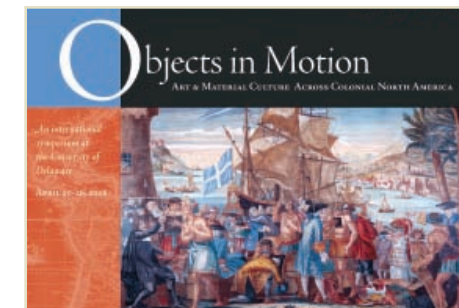
## Collaboration in Motion: Dominguez and Bellion Colonial Art Seminar

A familiar saying holds that necessity is the mother of all creation. But as Professors Monica Dominguez and Wendy Bellion learned this year, collaboration also yields creative opportunities. Dominguez, a scholar of Spanish colonial art, and Bellion, who specializes in early United States art, teamed up during fall 2007 to offer a seminar on the topic of “Colonial Art Across North America.” The result was an innovative course that immersed a group of fifteen graduate and undergraduate students in a wide-ranging exploration of the material cultures of New France, New Spain, and British America.

Supported by a Faculty Fellowship from the University of Delaware's Center for International Studies, the seminar built upon the Department's historical strengths in American art, proposing a new direction for study: a hemispheric look at art from Montreal to Mexico City, encompassing the geographical scope of early North America. This comparative approach linked two art-historical fields – Latin American art history and the art of the United States – that are ordinarily studied separately. In the process, it

introduced students to the astonishing cultural diversity of the colonial Americas and the cultural practices that emerged out of colonization. “The cross-cultural nature of the course allowed us to compare how people living in very different places used the arts for similar purposes or resisting political power,” remarked Bellion. For example, students learned how native American groups in sites as distant as northern Mexico and Quebec each appropriated aspects of European religious art to produce uniquely hybrid visual forms. According to Dominguez, “this was a unique learning opportunity, as our students studied a wide range of objects and images usually neglected by art historians but which offer remarkable insights into the cultural diversity of colonial North America.”

An early highlight of the seminar was a September field trip to Washington, D.C., to take in a symposium and exhibition organized by the Smithsonian Institution's National Portrait Gallery, “Legacy: Spain and the United States in the Age of Independence, 1763-1848.” M.A. student Rachel Schwartz, who



helped organize the exhibition, treated the group to a tour of the works on display. The field trip also provided an impetus for the major seminar assignment: a mock exhibition about colonial North American art. Complementing the collaborative nature of the course, students worked in teams to identify places in early America that were especially notable as cultural entrepôts. Their choices – New Orleans, the Caribbean, California missions, and Salem, Massachusetts – aptly reflected the cultural mélange of native Americans, Europeans, and Africans that characterized the northern New World. The objects selected to represent these places, ranging from prints and paintings to a Puritan sugar box and a Jewish gravestone, likewise suggested the extraordinary range of material life in early America.

Dominguez and Bellion learned a great deal from this course – about early North America, and about the rewards of collaborative teaching, too. They look forward to offering the seminar again in the near future. In the meantime, they will be busy working with their students on the organization of a related spring symposium: “Objects in Motion: Art and Material Culture across Colonial North America,” which will bring scholars from Canada, Mexico, and the United States to Newark to engage in conversations about early North American art. Supported by a \$20,000 grant from the Terra Foundation for American Art, the symposium takes place April 25–26, 2008. For more information, visit [www.udel.edu/materialculture/objectsinmotion.html](http://www.udel.edu/materialculture/objectsinmotion.html). 🌐



Front, from left: Colleen Terry, Nenette Luarca-Shoaf, Corina Weidinger, Marc Grossman, and Cara Zimmerman; back, from left: Isabelle Havet, David Amott, Steve Delisse, Sarah Jones. Not pictured: Katie Wood, Kristin Huxta, Sarah Gronsbell, Lauren Van Rees, Lynley Herbert, Rachel Schwartz. Photo Wendy Bellion

## Art History Welcomes New Visual Resources Director Derek Churchill

The Department of Art History is very happy to welcome Derek Churchill as the new Director of its Visual Resources Collection. Derek comes to Delaware from the University of Pittsburgh, where he was Lecturer and Curator of Visual Resources in the Department of the History of Art and Architecture. Over the last seven years, he has overseen that program's transition to a digital environment. Derek will work to expand visual resources and bring together the University of Delaware's diverse image collections into a single digital repository that will aid teaching and research across the disciplines. He hopes to put Delaware at the leading edge of new technologies for the development and management of visual resources, and to this end he will be actively involved in collaborating with the Library, Information Technologies, and departments throughout the university as well as colleagues at the national level.

Derek joins Jennifer Hintlian, Assistant Curator of Visual Resources, and George Freeman, Staff Photographer, who have worked tirelessly over the past several years on the VRC's digitization project.

**Derek Churchill.**  
Photo George Freeman



**Welcome Party at Old College, March 2007. Rebecca Klug and Derek Churchill, with Sandra Millard (center).** Photo David M. Stone

This huge undertaking began with the receipt of a UNIDEL grant in 2003 under the direction of Lenis Northmore, Slide Librarian, who retired in June 2006. The project has benefitted in myriad ways from many of our graduate student Research Assistants, and also Lynn McCarthy, who has been an especially great asset to the VRC over the past two years.

Margaret Werth, Associate Professor of Art History, chaired the search committee for this new position. Other members included David M. Stone, Monica Dominguez Torres, and Bernie Herman, all from Art History; Sandra Millard and Susan Davi from the University Library; and Dick Sacher from Instructional Technology.

A specialist in the art of the Northern Renaissance, Derek has taught advanced courses on Early Modern European art, published an exhibition catalogue on Gothic Revival art and architecture, and is preparing a study on the Netherlandish painter Dieric Bouts. He holds degrees in Art History from Oberlin College and Yale University. 🐼

## Receptions and Gala Events

**Annie Counter and Ann Gibson at Department Holiday Party.** Photo George Freeman



**Art History Club Luncheon.**  
Photo George Freeman



**Artist Faith Ringgold signs latest book for LaTanya Autry after Feb. 28 lecture.**  
Photo Jessica Schiffman



**Vimalin Rujivacharakul and Lawrence Nees at Dept. Holiday Party with, clockwise from l.r., LaTanya Autry, Isabelle Lachat, Lael Ensor.** Photo George Freeman

**Cara Zimmerman, Lauren Petersen, Sarah Beetham at Grad Student Welcome Picnic at the Hermans.** Photo George Freeman



**Dean Tom Apple presents a check to Bernie Herman.**  
Photo George Freeman



## Art, History, Talk

LECTURE SERIES, 2007–2008

## Evening Lectures

**Nasser Rabbat**, *Aga Khan Professor of Islamic Architecture, Massachusetts Institute of Technology*  
The Quixotic Quest: A Brief History of Islamic Architecture

**Christine Poggi**, *Associate Professor, University of Pennsylvania*  
Boccioni's Anxious Laugh

**Ikem Okoye**, *Associate Professor, University of Delaware*  
Representations of Slavery in Africa: From Visual Imagery Then, to Literary Imagination Now

## WAYNE CRAVEN LECTURE

**R. Howard Bloch**, *Sterling Professor of French; Director of Humanities Division Yale University*  
Romanesque Architecture and the Rise of Romance

## WILLIAM HOMER LECTURE

**Matthew Witkovsky**, *National Gallery of Art*  
Circa 1930: History and the New Photography

**Bernard Herman**, *Chair and Edward F. and Elizabeth Goodman Rosenberg Professor of Art History, University of Delaware*  
Quilt Spaces: Historical Narrative and Aesthetic Practice in Gee's Bend, Alabama

## Symposia and Afternoon Colloquia Series

## AFTERNOON COLLOQUIUM

Curating Exhibitions

**Wendy Wick Reaves**, *Curator of Prints & Drawings, National Portrait Gallery*

## AFTERNOON COLLOQUIUM

Publishing in Journals

**Ann Gibson, Perry Chapman, Nina Kallmyer**, *Professors of Art History, University of Delaware*

## AFTERNOON COLLOQUIUM

Perspectives from the Advanced Doctoral Students

## EVENING SYMPOSIUM

Graduate Students' Recent Research

## TWO-DAY SYMPOSIUM

Objects in Motion: Colonial Art and Material Culture Across North America

## Discovering Delaware Valley Architecture: The William Allen Research Assistantships

Standing in the forlorn and frozen interior of the Chrome Hotel in Chester County, Pennsylvania, graduate students Cara Zimmerman and Katie Wood carefully recorded the complex evolution of the structure's interior as it developed through the early 1700s. The previous summer Colleen Terry spent a sweltering afternoon documenting the ruins of a 1730s outbuilding in Bucks County. Eliza Butler scrolled through a literal mile of microfilms tracking down room-by-room listings of personal possessions in Delaware Valley households prior to 1740. Rebecca Schwartz slogged through hundreds of files compiling a first-ever comprehensive list of early colonial Delaware houses. Their combined efforts are part of a continuing project to produce an architectural and social history of the first-period (1675–1740) dwellings of the Delaware Valley, from the falls at Trenton to the capes of Delaware. Now in its third year, the project led by Professor Bernard Herman intends not only to address a significant gap in the greater narrative of early American building but also to provide a professional research experience for advanced students.

Alumnus William Allen (Class of '72), long a supporter of our department, initiated the first-period buildings project,



**Katie Wood at Chrome Hotel.** Photo Cara Zimmerman

providing a matching research assistantship awarded each year to a graduate student working in the history of American architecture. Additional support has come from other donors, as well as from the Center for Material Culture Studies and the Dean of Arts and Sciences at the University of Delaware. Student experiences have varied, but all feel that the opportunity for hands-on research has been beneficial.

**Rebecca Ayres Schwartz** recounted, "I began the project by amassing a list of existing first-period houses in the Delaware River Valley. The project forced me to deal with the problem of identifying the houses based on a particular problem as opposed to starting with a house and making up a problem to match the object. It was a great exercise in locating objects and organizing information in a database. But the best experience was participating in fieldwork with Professor Herman. We measured and recorded the Hallam House, an 18th-century Pennsylvania-German log cabin. Despite the bitter cold of working in an unheated house, recording the building's measurements and interpreting its space and materials was invaluable practice."

Current William Allen Research Fellow



**Allen RAs: from left, Colleen Terry, Eliza Butler, Katie Wood. Not pictured: Rebecca Schwartz.** Photo George Freeman

**"Buildings can be extraordinarily informative when the physical and historical evidence is interpreted within the context of an expansive visual memory."**

**Katie Wood** elaborated on her experiences, "Prior to this fellowship, I had only gained text-book exposure to decorative details. By closely examining materials such as painted surfaces and carved ornament, and by thinking about the ways that 18th-century cultural practices dictated the use of these spaces, the Delaware Valley Housing Project simultaneously utilizes my existing knowledge base and provides time for in-depth study of those things which I find the most interesting. This project has also provided a benefit that I didn't expect: interaction with my community. What happens when a structure requires significant rehabilitation? What sort of ethical guidelines are available for buildings that are slated for adaptive re-use? What sorts of processes are involved when determining the fate of these historic facades?" Like Schwartz, Wood gained much from working with actual buildings: "By far, the most exciting part of this semester's research was working at the Chrome Hotel, filled with all sorts of fascinating details: elaborately painted walls, swinging room-dividers, and a finished basement complete with enclosed, white-washed food storage areas."

**Colleen Terry** echoed the sense of the importance of learning to look at houses: "buildings can be extraordinarily infor-

mative when the physical and historical evidence is interpreted within the context of an expansive visual memory. Over the spring and summer we went on a number of site visits, and I learned what to look for when considering potential construction dates and the signs of idiosyncrasy in some of the buildings, which were for me a continual reminder of the stories that buildings (and objects more generally) can tell through their constantly evolving physical histories."

**Eliza Butler** offered her own perspective: "I spent most of my twenty-hour work weeks staring at what felt like hundreds of reels of microfilm – mainly original room-by-room inventories of first-period houses in Philadelphia and Chester Counties. This tedious and time-consuming experience provided access into a world I thought had long since vanished. In sifting through these documents, I began to imagine the rooms described in each inventory and the objects that once furnished them. This imagined picture was heightened by my many journeys into the field, where we attempted to work out the original organization of these spaces. These experiences proved rewarding not only for a paper I was in the process of writing on a Pennsylvania-German house but also more generally as a student of architectural history." 🐼

"It gives me great pleasure to assist this project which does two very important things," states **William Allen**, author of the comprehensive volume, *History of the United States Capitol: A Chronicle of Design, Construction, and Politics* (2001). "First, it provides a much better understanding and appreciation of the architectural heritage of Delaware and the surrounding region, a subject worthy of the energy and talents of Dr. Herman and his students. Secondly, the fieldwork that the students have undertaken will help them understand historic buildings in ways that cannot be duplicated in the classroom. Such hands-on experience will greatly benefit the next generation of architectural historians being trained at the University of Delaware. I'm glad to have been of some assistance in this worthy endeavor."

The William Allen Research Assistantships will continue through 2010.



## “It Was Worth It”: Looking Back at Art History

A CONVOCATION ADDRESS BY KATE LAPRAD (BA, '07)

“I wonder if the more compelling question might be, not where art history will take us in the future, but where it has already taken us.”

As I think all the new art historians in the room can confirm, there are many reactions to informing others that one is an art history major. No matter how the conversation begins, however, it invariably turns to a somewhat dubiously asked question, “Where are you going with that?” Though we are masters at recognizing Masaccio’s one-point perspective and eloquently discussing the historical import of an Impressionist work, others can’t imagine our lives after collegiate art history. Yet, as I consider the question, I wonder if the more interesting (and compelling) one might be, not where art history will take us in the future, but where it has already taken us. I questioned, emailed, and begged responses from a wide swath of graduating art historians, conservators, and artists. Their answers reveal a desire *to see* as a way to know, a willingness to experience the unfamiliar, and a profound curiosity about the worlds of both the past and present. Here is what they told me – some in their words, some in mine:

Art history has provided us with both mental – and physical – challenges. It took a visual communications and art history major up 463 steps – to stand at the top of the Duomo in Florence, Italy, from where the breathtaking view of the city, with its galleries, architecture, and gardens, unfolds. While the faint of heart would have been daunted, another stood in a line for two and a half hours for admission to the Sistine Chapel. It was “absolutely worth it,” she told me, to bend over backwards to look at art. I, myself, believed the same thing as I rode alone on an unfamiliar bus through Barbados looking for two of the three surviving Jacobean manor houses in the Americas.

I had to ask three people before I finally found Drax Hall – but it was worth it.

Art history also provides a good aerobic workout. On a study abroad trip to Paris, one woman learned about architectural history in the French capital. She saw the oldest house in Paris, experienced some six different aesthetic movements, and got “one heck of a good leg workout.” And, art history in Paris has other perks – documented art history students receive free admission to Parisian museums.

Art history has also provided the mechanism to challenge the status quo – both in permitted and prohibited ways. While studying in Spain, one art conservator went alone in search of the chateaux of the Loire Valley when the rest of her trip thought they would be boring. Two others wrote to me, “art history urged us to run under the ropes to see the Temple at Corinth during our study abroad in Greece. Despite the trouble we got in, it was worth it.” I didn’t ask about the trouble.

It seems that many of us were still somewhat incredulous about where we have been over the past four years. One remembers most fondly the “hot bacon salad dressing” at a Pennsylvania Dutch diner she visited as a part of her seminar on Pennsylvania German architecture. Many used words like “crazy” or “most surprising” to describe their experiences. One woman wrote, “I think that the craziest thing art history has done for me was take me to China.” Unable to take a class on Asian art on campus, she chose the trip that seemed most likely to visit China’s historic sites and museums. Ironically, this was the health and exercise trip to China. (Clearly, we art history



majors really like a good workout with our art.) She wrote, “I ended up training in ancient martial arts with the Shaolin Monks, I climbed the Great Wall, visited all sorts of museums, saw the famous terracotta warriors, was trapped in a spa, and experienced the Chinese New Year. The art history major was one of the best things I did in college.”

These experiences remind us, I think, that art is everywhere and that our art history training gives us ways to see it. Certainly, art is in classical Greece, Renaissance Italy, and pre-Columbian America, but it is also in the rotunda of Gore Hall, the steps of Old College, or the crenellated tower of Bayard Sharp Hall on the corner of Elkton Road and Delaware Avenue. It is even in New York City nightclubs. In researching Bayard Sharp Hall for an art history seminar, I learned that it had been designed in the 1840s by the same architect who built Trinity Church Wall Street and The Church of the Holy Communion on Sixth Avenue in New York City. I decided to write a comparison paper on the three structures, which necessitated the first of several research trips to New York. In the 1980s, Holy Communion became a nightclub. When the proprietors did not respond to my repeated requests to see the building’s interior, I took several friends with me to New York City, where, as I stood bemoaning my luck on the sidewalk outside, a fellow art history major persistently screamed through the crack in the door of the closed nightclub. A rather confused manager eventually conceded to our persuasive and persistent requests and allowed us to look inside the building at 6th Avenue and W. 20th Street.

*Continues on page 22*

## “Picturing” Samantha Cooper

Junior **Samantha Cooper** does not know what the words “go slow” mean. A double major (Honors) in Art History and Art Conservation – with a minor in History – Cooper has already packed more experience into her young life than most people five years her senior.

Her passion for art history began at the age of twelve when she won a National History Day research project entitled, *The Impact of Photography on Art*. Since then, she has dedicated herself to studying art history and art conservation in their broadest dimensions and has volunteered for several important student leadership and service positions at the University of Delaware.



Samantha Cooper.  
Photo George Freeman

Last summer, Samantha, a National Merit Scholar, was honored to receive an internship from the National Endowment for the Humanities in Washington, D.C. During her ten-weeks there, she was attached to the NEH’s newest program in the “*We the People*” project: *Picturing America*. This initiative will introduce K-12 students across the country to forty iconic American images in the form of a set of posters and an accompanying teacher’s manual as a way to teach a multitude of classroom subjects, including history, politics, social studies, English, science, and art history.

Cooper edited the art-historical essays in the accompanying teacher’s manual,

edited the poster proofs, wrote citations, conducted research in order to find more resources for teachers, and created a timeline and action plan for the program. In addition to contributing to *Picturing America*, she was also able to attend numerous special closed NEH grant-offering sessions, giving her first-hand experience on how such grant processes function. One of her favorite memories of her internship was being part of a small lunch gathering at the National Gallery of Art with NEH Chairman Bruce Cole, an NGA curator, and several staff members.

The Department’s Art History Club has thrived under Cooper’s leadership. She served last year as Secretary and is the current President. “I have seen the numbers of our active membership expand hugely and the degree of enthusiasm for our activities grow noticeably. This year we emphasized taking trips to a few new locations, namely the Walters Museum in Baltimore and the Barnes Foundation in Lower Merion, Pennsylvania. More importantly, we sought to bring increased unity to the Art History Department, fostering events that would bring together undergraduates, graduate students, and faculty.”

Samantha has been an invaluable representative of our department in other ways. For the past three semesters, she has been a member of the UD Blue Hen Ambassador program. As a BHA, she has spoken to high school students interested in Art History. She recently served on an Arts and Humanities Panel during Blue & Gold open house days and was invited to attend the Woman of Promise banquet. Cooper is particularly proud of being awarded the Undergraduate Teaching Assistant position in the Department, where she will work with Professor Lawrence Nees.

In case you think she is resting up for the spring semester and all her extracurricular duties, think again. When we last contacted Cooper in January, she was busy applying for numerous museum internships for this coming summer and packing for a Winter Session course in Museum Studies and Anthropology—in Chile and Peru! 🇨🇱 🇵🇪

## Art History Club Events (Fall 2007–Spring 2008)

**Art History Faculty Luncheon:**  
September

**The Walters Art Museum, Baltimore:**  
September

**First Friday, Philadelphia:** October

**The Barnes Foundation, Merion, PA:**  
October

**First Friday, Philadelphia:** November

**Delaware Art Museum, Wilmington:**  
March

**First Friday, Philadelphia:** March

**Art History Faculty Luncheon:** April

**The National Gallery of Art  
and Smithsonian Museums,  
Washington, D.C.:** April

**First Friday, Philadelphia:** May

**Longwood Gardens:** May

## Undergraduate Awards

**Trudy Vinson Award for Outstanding  
Junior in Art History**  
Samantha Cooper (2008)

**Outstanding Senior Award in Art  
History**  
Lauren Bradley (2008)

**Woman of Promise Awards**  
Camille Pouliot (2007)  
Anne Wylde (2007)

**Geis Student Research on Women –  
Undergraduate Division**  
Lauren Bradley (2007)



## Winning Biggs: Three Students Awarded Dissertation Writing Fellowships

The Choptank Foundation was created by University of Delaware benefactor Sewell Biggs, a great collector with a keen interest in historic preservation, art conservation, art history, and Delaware heritage. In 2005, the Foundation endowed the Sewell C. Biggs Dissertation Writing Award in Art History and Preservations Studies. These awards provide additional support for one or more students in their final year of dissertation writing in the Department of Art History and /



Dorothy Moss.

or the Ph.D. Program in Preservation Studies at UD. To date six Art History students have received critical support through these grants.

This past August, the Foundation and University announced the creation of the Robert R. Davis Dissertation Writing Award, in honor of Bob Davis's exemplary career at UD, which began three decades ago in 1977. A University of Delaware Art History alumnus, Davis recently held the position of Vice President for Development and Alumni Relations. Since September 2007, he has served as Director of Development at Winterthur Museum and Country Estate.

The 2007–08 winners of the Biggs

Carol Nigro.  
Photo David M. Stone



awards, Eric Gollanek, Dorothy Moss, and Carol Nigro, have made huge strides towards finishing their doctoral dissertations. Their work spans over three centuries, ranging from a contextual study of art and everyday objects in the British Empire during the eighteenth century to the use and culture of copies of paintings at the end of the nineteenth century, to the myth-inspired works of the Rome-based painter Cy Twombly. Below are some comments from these accomplished students, each working on an aspect of American Art, a subject that was near and dear to Sewell Biggs:

**Gollanek:** “During the last seven months, the Biggs fellowship has supported the culmination of research and writing for my dissertation, ‘Empire follows Art: Exchange and Visions of Empire in Britain and its Colonies, 1740–1775.’ The award has enabled me to refine the connections between my investigation of the role of artifacts in shaping the sensory worlds of the British Empire in the eighteenth century. In particular, I am concluding work on sociable drinking and the punch bowl as a space to come together through (literally) shared tastes and common interests in conducting the commercial work of mercantilism. This time has also enhanced the significance of ‘objects in motion’ to my dissertation, as my writing increasingly narrates the circulation of goods and people from India to Britain and British America. The Biggs fellowship has generously provided me with the means to complete writing in spring of 2008.”

**Moss:** “The Biggs Fellowship has been instrumental in helping me work towards the completion of my dissertation, ‘Re-

casting the Copy: Original Paintings and Reproductions at the Dawn of American Mass Culture.’ During the course of my fellowship year I am expanding chapters about the display of copies of European paintings at the Metropolitan Museum in the 1880s and supposed forgeries of William Harnett’s trompe-l’oeil paintings by Philadelphia artist Edward Snow. Both chapters began as seminar papers in courses taught by Michael Leja and Perry Chapman. For December 2007, I co-organized a colloquium at the Sterling and Francine Clark Art Institute on ‘Practicing American Art History.’ This event brought together art historians at various stages in their career to discuss what it means to be a historian of American art in the twenty-first century.”

**Nigro:** “I am very grateful for the Biggs fellowship, which is supporting my final year of work on a dissertation project centering on Cy Twombly and the search



Eric Gollanek.  
Photo George Freeman

for a ‘new humanism’ in the postwar period. The funds have allowed me to write without interruption. In recent months, I have devoted much of my time to an in-depth examination of a suite of Twombly’s paintings that were recently purchased by the Guggenheim Museum in Bilbao, Spain. These paintings, collectively titled *Discourse on Commodus*, have been in private hands since the 1960s and are only now available for study. I plan on submitting my dissertation to my advisor, Ann Gibson, by early summer.” 🐼

## Graduate Student News

**Christa Aube** was recently appointed a prints and drawings research assistant at the Getty Research Institute in Los Angeles. She is also working on her dissertation, “Printmaking and Print Collecting in the Grand Siècle: Robert Nanteuil, Michel de Marolles, and Louis XIV.”

**Jobyl A. Boone** was awarded a Smithsonian Predoctoral Fellowship for 2007–2008 and is currently in residence at the National Portrait Gallery/Smithsonian American Art Museum working on her dissertation, “Christo and Jeanne-Claude in the United States, 1964–2005.” She worked as a curatorial research associate on the exhibition, *Legacy: Spain and the United States in the Age of Independence, 1763–1848*, which opened at the National Portrait Gallery in late September 2007. She also contributed to the bilingual exhibition catalogue and was the American coordinator of the international symposium organized to coincide with the exhibition’s opening. She is a guest curator for the exhibition, *RECOGNIZE! Hip Hop and Contemporary Portraiture* opening at the NPG in February 2008.

**Sandra Cheng** is currently Visiting Assistant Professor at Pratt Institute in Brooklyn, New York. She will present a paper entitled “Collective Play: Drawing Games in the Carracci Academy,” at the Renaissance Society of America conference in Chicago in April 2008.

**Laura Cochrane** began a new job as a researcher at the Index of Christian Art in the Department of Art and Archaeology at Princeton University. As a member of the International Center for Medieval Art’s Graduate Student Committee, she organized a session for the 2008 International Congress of Medieval Studies in Kalamazoo, “Everything Old is New Again: Rethinking Medieval Art.” At this year’s Congress she will also present the paper, “Time, Eternity, and the Quadrivium in the Tiberius Psalter,” in a session on time in the Middle Ages.

**Victoria Cooke** has been named Assistant Director for Curatorial Affairs at the LSU Museum of Art in Baton Rouge, Louisiana.

**Heather Campbell Coyle** is Associate Curator at the Delaware Art Museum. She is co-curator of the traveling exhibition, *Seeing the City: Sloan’s New York*, which opened at

the Delaware Art Museum in October. She co-authored an essay and oversaw production of the exhibition’s catalog, *John Sloan’s New York*, which was published in association with Yale University Press. She also supervised the design of and prepared content for the exhibition’s website and touchscreen kiosk. She presented a paper “Laughing Matters: Caricature and Criticism at American Art Schools,” at CAA in 2007. A brief contribution, based on this paper, will appear in *American Art* in 2008.

**Janet Dees** will co-teach in summer 2008 *American Art History, Practice and Preservation* with Jennifer Jae Guitierrez, Asst. Prof. of Art Conservation and Peter Williams, Prof. of Fine Arts. This course will be offered as part of the Arts and Humanities Summer Institute (AHSI), a new initiative of the College of Arts and Sciences designed to encourage greater diversity in the applicant pool for arts and humanities graduate programs at the University of Delaware. The AHSI will bring to campus a small, select group of rising undergraduate seniors for an intensive four-week academic program. Dees’ course will introduce students to the theories and methodologies of American art history, studio practice and art conservation, focusing on the relationship between African-American art and the larger discourse of American art history. She is also the curator of *In Remembrance: Artists from the Paul R. Jones Collection*, on view at the Mechanical Hall Gallery, spring 2008. Dees also wrote the introductory essay for *Selections from Printed Proof: From the Paul R. Jones Collection of African American Art*, at Milburn Stone Theatre Gallery, Cecil College, in North East, Maryland, Jan. – Feb., 2008.

**Melody Barnett Deusner** received a Terra Foundation Pre-Doctoral Fellowship, Smithsonian American Art Museum, Washington, D.C., for 2007-2008.

**Karen Gloyd** presented a paper at a colloquium held Oct. 14–18, 2007 in Oaxaca, Mexico, Instituto de Investigaciones Estéticas, UNAM. 31st International Colloquium in History of Art, “The Future.”

**Eric Gollanek** won the Sewell C. Biggs Dissertation Writing Award in Art History and Preservation Studies for 2007–08. His lectures this year include: “Circumnavigating

## Graduate Student Awards

**David C. Amott**  
Fullbright Full Grant (2008/09)

**Lorena Baines**  
Summer Fellowship for Research in Material Culture, Center for Material Culture Studies (Summer 2008); Fellowship for Scholarly Research, the Historians of Netherlandish Art (2008).

**Jobyl A. Boone**  
Smithsonian Pre-Doctoral Fellowship, National Portrait Gallery, Washington, D.C. (2007/08)

**Laura Cochrane**  
Silver Award, Department of Art History (2007)

**Janet Dees**  
Silver Award, Department of Art History (2008)

**Melody Barnett Deusner**  
Terra Foundation for American Art Pre-doctoral Fellowship, Smithsonian American Art Museum, Washington, D.C. (2007/08)  
Samuel H. Kress Travel Fellowship (2008/09)

**Eric Gollanek**  
Sewell C. Biggs Dissertation Writing Award in Art History and Preservations Studies (2007/08)

**Lynley Herbert**  
University Graduate Fellow, University of Delaware (2008/09)  
Outstanding Achievement in Graduate Studies Award, Department of Art History (2008)

**Catherine Reed Holochwost**  
Douglass Foundation Pre-Doctoral Fellowship in American Art, Metropolitan Museum of Art, New York (2008/09); University Graduate Fellow, University of Delaware (2007/08)

**Molly Zillman Kaplan**  
Silver Award, Department of Art History (2007)

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#### Anna O. Marley

Henry Luce Foundation Dissertation Fellowship in American Art American Council of Learned Societies, New York, NY (2007/08); Lord Baltimore Fellowship Maryland Historical Society, Baltimore, MD (2007/08); Madelyn Moeller Research Fellowship in Southern Material Culture, Museum of Early Southern Decorative Arts, Winston-Salem, NC (2007); James R. Short Student Scholarship, 59th Annual Antiques Forum, Colonial Williamsburg, VA (2007); International Summer Research Grant, Center for International Studies, University of Delaware (2008)

#### Dorothy Moss

Sewell C. Biggs Dissertation Writing Award in Art History and Preservations Studies (2007/08); University Dissertation Fellows Award, University of Delaware (2007/08)

#### Carol Nigro

Sewell C. Biggs Dissertation Writing Award in Art History and Preservations Studies (2007/08); University Dissertation Fellows Award, University of Delaware (2007/08)

#### Colleen Terry

Summer Fellowship for Research in Material Culture, Center for Material Culture Studies (Summer 2008)

#### Corina Weidinger

Outstanding Achievement in Graduate Studies Award, Department of Art History (2007)

the punch bowl: sociable drinking and the consumption of empire in the Atlantic World” at *Alcohol in the Making of the Atlantic World: Historical and Contemporary Perspectives*, York University, Toronto, Ontario, October 2007; and “The World I Drank, or Empire in the Punch Bowl,” to be presented at *Material. Culture. Now. Sixth Annual Material Culture Symposium for Emerging Scholars*, University of Delaware and Winterthur Museum and Library, April 2008.

**Nikki Greene** gave birth to Mia Cameron on March 22, 2007. In March 2008, she will give a lecture on the prints of Jacob Lawrence as an invited speaker at the Kalamazoo Institute of Arts in Michigan. Also, at the 19th Annual James A. Porter Colloquium on African American Art, she will present, “Fetishizing the Real: Renee Stout’s Signs, Bodies and Personas,” on the panel, *New Research in African American Art*. In Fall 2008, Nikki will teach “African-American Art and Identity” at Swarthmore College.

**Lynley Anne Herbert** completed her Ph.D. coursework this fall, and will finish her exams by May. Last spring, she presented “Duccio di Buoninsegna: Icon of Painters, or Painter of ‘Icons’?” for the Italian Art Society at the 42nd International Congress on Medieval Studies in Kalamazoo, Michigan. This April, she will present a paper stemming from Dr. Petersen’s “Egyptomania” course: “Egyptian Appliqués: Sewing the Seeds of Cultural Revival,” in the 2008 Material Culture Symposium for Emerging Scholars at Winterthur Museum.

**Catherine Reed Holochwost** was awarded the one-year Douglass Foundation Fellowship in American Art at the Metropolitan Museum of Art for her dissertation project, “Landscape as Machine: Vision and Imagination in Nineteenth-Century American Painting.” The dissertation attempts to reconstruct a lost visual culture of moving “landscape entertainments,” such as the diorama, dissolving view, and moving panorama that were popular in America ca. 1820–1890. It also examines the implications of these “lowbrow” amusements for the production, reception, and display of landscape painting by artists such as Thomas Cole, Frederic Edwin Church, Robert Scott Duncanson, and John F. Kensett.

**Isabelle Lachat** presented a paper at the 42nd International Congress on Medieval Studies, Western Michigan University, in Kalamazoo, Michigan, in May 2007: “Appropriation and/or Aggrandizement? Ottonian Additions to Carolingian Manuscripts.” In May 2008 she will present: “‘On Earth as it is in Heaven’: Charlemagne Reflecting Christ in the Gospels of Sta. Maria ad Martyres (Trier, Stadtbibliothek, cod. 23)” at the 43rd Congress at Kalamazoo.

**Nenette Luarca-Shoaf** spent last summer as a Junior Fellow Summer Intern in the Prints and Photographs Division of the Library of Congress. Her duties included cataloguing 19th- and early 20th-century large-format prints in the collection of Popular and Applied Graphic Arts. In October 2007, she presented the paper, “A Crossroads in Santa Fe: John Sloan’s Traveling Carnival,” at the Southwest Art History Conference in Taos, New Mexico.

**Anna O. Marley** was one of ten national recipients of a Henry Luce Foundation Dissertation Fellowship in American Art for the 2007–2008 academic year, awarded by the American Council of Learned Societies. While conducting research funded by the Luce Fellowship she was a Madelyn Moeller Research Fellow in Southern Material Culture at the Museum of Early Southern Decorative Arts in the summer of 2007 and a Lord Baltimore Fellow at the Maryland Historical Society in the fall of 2007. In 2007 she presented “‘Real Views Taken on the Spot’, Landscape Painting and Mercantile Networks in Baltimore c. 1800” at the Society of Early Americanists Biennial Conference in Colonial Williamsburg; and “‘The most eminent thing’ . . . Landscape Representations in British American Interiors, 1756–1780” as part of the Smithsonian American Art Museum Lunchbag Series, in Washington, D.C. In 2008 Anna will present “Japaned and Gilt: Painted Furniture, Mercantile Networks, and Transatlantic Taste in Early Federal Baltimore” at the American Society for Eighteenth-Century Studies Annual Conference in Portland, Oregon.

**Dorothy Moss**, winner of the Sewell C. Biggs Dissertation Writing Award in Art History and Preservation Studies 2007–2008, and the UD University Dissertation Fellows Award, is finishing her dissertation and learn-



**New Art History Graduate Students 2007-2008:** back row, l-r: La Tanya Autry, Ashley Rye, Sarah Selzer, Lael Ensor, Barbara Kutis; front row, l-r: Tiffany Racco, Sara Brown, Katie Wood, Cara Zimmerman. Photo George Freeman

ing to balance research and writing with motherhood. She and her husband Stockton welcomed a healthy baby boy named James on January 6, 2007. She’s enjoying learning to see all over again through his eyes. She helped to organize a colloquium at the Sterling and Francine Clark Art Institute on *Practicing American Art History* in December 2007.

**Jessica Murphy** continues to work as a Research Associate at the Metropolitan Museum of Art, where she is researching the Alfred Stieglitz Collection for a forthcoming publication. She has also recently authored essays on subjects including Arthur Dove, Edward Hopper, and Precisionism for the Met’s online Timeline of Art History, and she regularly leads gallery tours on topics in American Modernism. In April 2007, she presented a paper titled “New Woman, Bohemian, Patron of the Arts: The Changing Style of Agnes Ernst Meyer, 1905–1925” at the symposium *Defining Culture Through Dress: Individual and Collective Identities* (Hofstra Cultural Center, NY). In October 2007, she was awarded a Theodore Rousseau Memorial Travel Grant for travel to the Georgia O’Keeffe Museum and the Georgia O’Keeffe Home and Studio in New Mexico. She was married to David J. Goodwin in May 2007.

**Tanya Pohrt** is working on her dissertation, “Touring Pictures: The Exhibition of American History Paintings in the Early Republic” and received a UD University Graduate Scholars Award for 2007–2008. She presented the paper “Reading History in Thomas Sully’s *Passage of the Delaware* at the Yale Graduate Student Symposium, *The New American Art History: Against the American Grain*, in May 2007, and will present “Mapping in the Art of Howardina Pindell” at the conference *New Critical Perspectives on African American Art History* at the David C. Driskell Center, University of Maryland in March 2008. Her family has also grown with the birth of Maxwell Binkowski on July 2.

**Pepper Stetler** is participating in a seminar entitled “Writing Art History” at the Courtauld Institute of Art. The seminar will meet four times in London over the next year and half. The last meeting, summer 2009, will be a conference in which participants will present their work to the public.

**Corina Weidinger** presented “Piety and Horror in Pierre Vafflard’s *Young Holding His Dead Daughter in His Arms*” at the Fourth Annual Graduate Student Symposium in Nineteenth-Century Art at the Dahesh Museum, New York.

## Graduate Degrees Granted

### PH.D. DEGREES

#### Jeffrey Hamilton, Winter 2007

Adapting the City to Meet Rural Desires: The English Urban Landscape as Surrogate Country House, 1720–1830 (Damie Stillman)

#### William Keller, Spring 2007

Architecture for Community and Spectacle: The Roofed Arena in North America, 1853–1968 (Damie Stillman)

#### Anne Samuel, Summer 2007

Vision Conceptualized in the American Renaissance Murals of Edwin Howland Blashfield (Michael Leja and Margaret Werth)

### M.A. DEGREES

#### Isabelle Havet, Spring 2007

Past, Present and Future: Visionary Landscapes in John Martin’s *Sakak in Search of the Waters of Oblivion* (1812) (Nina Kallmyer)

#### Stephanie Lambe, Spring 2007

Roman Outlaw: Horace Vernet’s 1830 Revolution, *Italian Brigands Surprised by Papal Troops* (Nina Kallmyer)

#### Sarah Rector, Spring 2007

Benjamin Franklin’s 1776 Continental Currency Design: An American Propaganda (Wendy Bellion)

#### Sarah Ruhland, Spring 2007

The Fragility of Significance: The Rise and Fall of the Cannon Ball House (Bernard Herman)

#### Tess Schwab, Summer 2007

Inclusion, Exclusion, and Transformation: Representing Slavery Through Edward Savage’s *The Washington Family* (Wendy Bellion)

#### Jessica Waldmann, Summer 2007

Gender in Crisis: Women of ’76, Molly Pitcher, The Heroine of Monmouth and the Women’s Rights Movement (Wendy Bellion)

# Alumni News

**Jennifer A. Amundson** (Ph.D. 2001) is Associate Professor at Judson University, where she teaches architectural history. A chapter drawn from her dissertation on Thomas U. Walter is included in the new volume *American Architects and Their Books, 1840–1914*, edited by James O’Gorman (University of Massachusetts Press). In January 2008, she began her sabbatical with research funded by the United States Capitol Historical Society and Winterthur.

**Anna Andrzejewski** (Ph.D. 2001) is Assistant Professor of American Art at the University of Wisconsin-Madison. She recently published in *Perspectives in Vernacular Architecture*, and gave papers this year at the Vernacular Architecture Forum and the Society of Architectural Historians. She currently serves as co-editor of the VAF book series. Her book on surveillance in Victorian-American architecture is forthcoming from the University of Tennessee Press.

**Kelly Baum** (Ph.D. 2005) began working in December 2007 as the Locks Curatorial Fellow for Contemporary Art at the Princeton University Art Museum, where she is launching a new contemporary art program. This past year, while still working at the Blanton Museum of Art at the University of Texas, Austin, Kelly curated five exhibitions on topics ranging from painting and narrative to contemporary art and alternative systems of distribution. She also published a number of essays, brochures, and catalogues.

**Jody Blake** (Ph.D. 1992) continues to be active in the visual and performing arts world as curator of the Tobin Collection of Theatre Arts at the McNay Art Museum in San Antonio. Highlights in 2007 include: co-authoring the catalog of the United States exhibition at the Prague Quadrennial International Theatre Design Exposition; contributing an essay “Africa on the Spiral” to the catalogue of the upcoming exhibition *Paris–New York, 1925–1939* at the Museum of the City of New York; and organizing an exhibition, *Madame Butterfly: From Puccini to Miss Saigon*, at the McNay.

**Alan C. Braddock** (Ph.D. 2002) spent the academic year 2006–07 on leave as a fellow-in-residence at Harvard’s Charles Warren Center for Studies in American History, where he worked on a book-in-

progress titled “Gun Vision: American Art and Logistical Perception, 1861–1918.” In August 2007, he left his teaching position at Syracuse University for a new tenure-track appointment at Temple University in Philadelphia, where he teaches courses in American art. His book, *Thomas Eakins and the Cultures of Modernity*, will be published by the University of California Press in early 2009. Another book, *A Keener Perception: Ecocritical Studies in American Art History* – a collection of essays co-edited with Professor Christoph Irmscher (Department of English, Indiana University) – will be published by the University of Alabama Press in 2009 as well. At CAA 2008 in Dallas, he gave a paper on “Bobby’s Pure Intention and the Question of the Animal in Eakins.”

**Julie Dunn-Morton** (Ph.D. 2005) is in her fifth year as Curator of Fine Art Collections at the St. Louis Mercantile Library at UM-St. Louis. She has recently completed writing a handbook of the art collection to be published in spring 2008 and distributed by the University of Missouri Press; she has now begun research for a Frederick Oakes Sylvester catalogue raisonné. She organized the exhibition *The Faces of Labor: Photographic Portraits by Lee Buchsbaum and Daniel Overturf* and taught a course on art patronage in St. Louis for Washington University’s American Culture Studies program.

**Diane Evans** (M.A. 1995) is working as the Director of the new Tech Virtual Exhibit Design Program at the Tech Museum of Innovation in San Jose, California. She is also getting her MBA through Duke University.

**Betsy Fahlman** (Ph.D. 1981) has had two major publications appear. Her *James Graham & Sons: A Century and A Half in the Art Business, 1857–2007*, is a history of one of the five Manhattan galleries still remaining from the nineteenth century. Her *Chimneys and Towers: Charles Demuth’s Late Paintings of Lancaster* was published by the Amon Carter Museum in Fort Worth, Texas, in conjunction with a traveling exhibition (the other venues are the Norton Museum of Art in West Palm Beach, Florida, and the Whitney Museum of American Art). She was also elected Co-Chair of AHAA (Association of Historians of American Art), a CAA affiliate.

**Cynthia Fowler** (Ph.D. 2002) began a new appointment as Associate Professor of Art at Emmanuel College in Boston, MA. She received the James Renwick Fellowship in American Craft from the Smithsonian Institution for three months of research on craft production and its relationship to modernism in early twentieth century American art. She also published this year: “Strategies for Self-Determination in American Indian Art,” *Social Justice* 34 (Fall 2007); “Oklahoma: A View from the Center,” co-authored with Maria DePriest and Ruthe Blalock Jones, *Studies in American Indian Literature* 19 (Fall 2007); and “Representations of the Female Nude by Women Artists of Generation X,” in *Blaze: Discourse on Art, Women, and Feminism* (Cambridge: Cambridge Scholars Press, 2007).

**Joan Marter** (Ph.D. 1974; M.A. 1970) has been named Editor-in-Chief of the *Grove Encyclopedia of American Art*. This five-volume publication is being produced by Oxford University Press, and a grant of \$150,000 has been awarded by the Luce Foundation in support of the project. The encyclopedia will appear in print version, and will also revise all American art entries in the *Grove Art Online*. In 2007 Marter was editor of *Abstract Expressionism, the International Context* (Rutgers University Press). She continues as editor of the *Woman’s Art Journal*, and recently published a special issue devoted to Lee Krasner.

**Roberta Mayer** (Ph.D. 2000) was promoted to Associate Professor and received tenure at Bucks County Community College in Newtown, PA. She recently gave an invited lecture on Lockwood de Forest to the Antiquarian Society of the Art Institute of Chicago and continues to be a board member of the Drumthwacket Foundation in Princeton, NJ.

**Rebecca Whitin Mitchell** (M.A. 2002) is working as a museum educator with school and teacher programs at the Philadelphia Museum of Art. She couldn’t be happier these days since her husband, Mark, also works as an assistant curator in the American art department at the PMA.

**Louis Nelson** (Ph.D. 2001) received tenure in the Department of Architectural History at

UVA in the summer of 2007, where he continues to work on the early architecture of the American South and the Caribbean, and the architectures of sacred space. Recent invited lectures on that latter subject have taken him to Catholic University and Yale University. This past year, Louis was awarded UVA’s 2007 All-University Teaching Award. He and Kristine love Charlottesville.

**Micheline Nilsen** (Ph.D. 2003) is in her fourth year of a tenure-track teaching appointment at Indiana University South Bend. Her revised dissertation is under contract with a projected publication date of November 2008. She is also guest curator for two upcoming exhibitions of nineteenth-century photographs of architecture at the Snite Museum at the University of Notre Dame, to be accompanied by a book and catalog in digital format. Papers delivered at national and international conferences include two on allotment gardens.

**Marina Pacini** (M.A. 1988) is Chief Curator at the Memphis Brooks Museum of Art, and was awarded a Short Term Visitors Grant from the Smithsonian Institution for her research on a Marisol retrospective. She recently published “Tracking Marisol in the Fifties and Sixties,” in the *Archives of American Art Journal* (October 2007).

**Mark Pohl** (Ph.D. 1994) has written an article on “Nat Finkelstein’s ‘Warhol Filming Duchamp,’” which appeared in the spring/summer (2007) issue of the journal, *History of Photography*. Additionally, Mark has been giving Illinois Humanities Council-sponsored lectures on Abraham Lincoln and photography at cultural venues across Illinois.

**Audrey Scanlan-Teller** (Ph.D. 2005; M.A. 1995) is in her second year as the Samuel H. Kress Fellow of the Curatorial Department at the Walters Art Museum. She has been working to get all the medieval objects currently on view in the permanent collection catalogued and available on the Walters Art Museum website.

**Karol Schmiegel** (M.A. 1975) is working on a major catalogue raisonné of the works of Frank E. Schoonover. The two-volume book with nearly 3000 images will be published in the fall of 2008 and is the result of nearly ten years of work by a very dedicated team. She is writing part of the biography, in addition to contributing information about

a number of the paintings and exhibitions. She is also the executive producer of *Frank E. Schoonover, A Life in the Arts*, a documentary being made for public television by Serviam Media, headed by Sharon Baker, another UD alum. The program will be completed this spring. On a smaller scale, she has penned the introduction to several exhibition publications: *Delaware Silver: The Col. Kenneth and Regina Brown Collection* for the Biggs Museum of American Art; and *Second Nature: Sculpture by Charles Allmond* for the American Swedish Historical Museum, both opening in March 2008. She also serves on the Fund board for the Cab Calloway School of the Arts, a magnet 6–12 school in Wilmington.

**Joyce Hill Stoner** (Ph.D. 2005) gave the keynote address for the international conference on “Art, Conservation and Authenticities: Material, Concept, Context” for the art history department of the University of Glasgow in September 2007. She has been re-appointed to both the US Senate Art Advisory Committee and the Delaware State Arts Council, and continues to serve as Vice President for the International Institute for Conservation. She is currently at work co-editing the 59-author, 300,000-word Butterworth-Heinemann book on *Conservation of Easel Paintings*.

**Thayer Tolles** (M.A. 1990) is Associate Curator in the Department of American Paintings and Sculpture at the Metropolitan Museum of Art. She has returned to researching and lecturing on Augustus Saint-Gaudens, the subject of her dissertation, in preparation for her 2009 exhibition “Augustus Saint-Gaudens in The Metropolitan Museum of Art.” She also curated “Cast Images: American Bronze Sculpture from the Metropolitan Museum of Art” at the New York State Museum in Albany. She is the proud parent of Paige (12) and Thomas (8), who are learning to love American sculpture.

**Jeroen van den Hurk** (Ph.D. 2006) has accepted a position in the Department of Historic Preservation at the University of Kentucky. He received the Hendricks Manuscript Award, awarded by the New Netherland Institute in Albany for his dissertation, “Imagining New Netherland: Origins and Survival of Netherlandic Architecture in Old New York.” In November 2007, he gave

a talk at the EC/ASECS Annual Meeting, in Galloway, NJ, on the survival of Dutch building traditions in the 18th century. He will be giving a talk at the annual OAH meeting in New York City at the end of March 2008. He is working on a chapter on the architecture of New Netherland, which is going to be published in *Birth of Freedom 1609–2009, 400 years of Relations between Amsterdam and New York* (working title) in 2009 for the 400th anniversary of Hudson’s exploration.

**Pamela Warner** (Ph.D. 2005) has been named Assistant Professor of Modern European Art History at the University of Rhode Island. She presented a paper on “Alterity and Identity: Edmond de Goncourt’s japonisme” at CAA in Dallas. May 2008 will find her presenting another paper (begun as a seminar paper for Prof. Chapman!) on a late eighteenth-century debate over the attribution of some seventeenth-century drawings at an international conference on “Les mutations dans le discours sur l’image au dix-huitième siècle,” at the Académie Française in Rome. Her article on “Symmetry, Contrast, and Framing in Edmond de Goncourt’s Aesthetic Interior” will be published in the Spring issue of *Studies in the Decorative Arts*. She will spend the summer in France completing her book on *Aesthetic Materialism in Nineteenth-Century France: Edmond and Jules de Goncourt and the Language of Realism*. She lives in Providence, Rhode Island with her husband.

## In Memoriam

**Thomas P. Somma** (Ph.D. 1990) passed away on May 10, 2007, following a long battle with cancer. Tom’s death is a tremendous loss to the University of Mary Washington, where he had served as Director of the University of Mary Washington Galleries since 1998. Tom was initially trained in chemical engineering and worked in the industry, but then switched fields, earning his doctorate in Art History at the University of Delaware in 1990, specializing in American Art, especially sculpture, with Wayne Craven. His dissertation on Paul Wayland Bartlett was revised and published as: *The Apotheosis of Democracy, 1908–1916: The Pediment for the House Wing of the United States Capitol*, Newark: University of Delaware Press, 1995.

Gospels MS in Arabic, dated 859 CE, Mt Sinai, St Catherine's Monastery. Photo Lawrence Nees



Continued from page 5

Qur'an text, surely close to the words transmitted by the Prophet Mohammed to his followers, and we have many sources for his life and actions, and for the early history of the community – although it must also be recognized that some important scholars have raised questions about the reliability of these sources, a problem we will address in the seminar. Many other subjects, including those having to do with art and architecture, remain mysterious, controversial, and fascinating. All scholars agree that the earliest well-preserved Islamic building is the Dome of the Rock in Jerusalem, datable by its inscriptions to ca. 692 CE, but we have little knowledge of what was earlier, in the first six decades of the Islamic tradition (the Islamic calendar begins in 622 CE, and the prophet died in 632). New light thrown upon architecture in the Islamic world before 692 is thus of great interest and significance, and I believe that I have something new and valuable to add.

**DMS:** Did you find a new document or inscription related to the earlier buildings?

LN: No, not exactly, but it does involve texts. Drawing on my expertise in Latin historical and artistic sources, and my familiarity with the literature on Byzantine art, I have discovered an important text (a Syriac hymn from Edessa describing the cathedral built there in the sixth century) that sheds unexpected light on a problematic early Islamic building, the so-called Dome of the Chain, which sits beside the much larger and better-known Dome of the Rock, on the Haram al-Sharif (aka the Temple Mount) in Jerusalem. My study of this material thus far

suggests that it was erected earlier than the Dome of the Rock and formed part of the complex known to scholars as the “mosque of Umar,” the second of the caliphs and the one who entered Jerusalem as its conqueror in 636. This hypothesis is in accord with one of three major Islamic traditions concerning the origin of the Dome of the Chain, but has been largely disregarded by scholars. The connection with Edessa, never previously proposed, is potentially very intriguing, for at least in later Islamic tradition Edessa is the original home of Abraham, the founder of divine worship at both the Jerusalem site and in Mecca.

**DMS:** Does the second part of your project also wrestle with a chronological problem?

LN: Yes. It focuses on the earliest Qur'an manuscripts – or, rather, my goal is to identify them, since the earliest dated example to survive is from 873 CE, leaving a gap of two and a half centuries since the time of the Prophet. Exactly which of the surviving manuscripts might date during that mysterious early period is also highly controversial and contested, on many levels. Few specialists in Islamic art have more than a cursory acquaintance with the Latin and Greek manuscripts with which I have been engaged for the last thirty years and more, and I think that here too I can offer new insights about the earliest stages of this great new artistic and cultural tradition. I have just learned that my proposal to present a paper on these manuscripts has been accepted for a major conference sponsored by the Historians of Islamic Art Association, meeting this coming October at the University of Pennsylvania. It is an area I intend to explore with the students in the seminar. 🌟

Continued from page 14

Art is everywhere in Paris as well. One art historian, in an assignment for an architecture class, had to take pictures of everyday Parisian things she found beautiful. After being surrounded by eight armed and shouting men, she realized she had been taking pictures of an embassy. I know it is difficult to explain the lure of art history in an era of suspicion.

So, what is it about art history? Clearly, by the sheer number of steps climbed, rules broken, and hours waited, art is compelling. It is everywhere, and its histories matter. It influences so many other disciplines – from politics and religion to history and international relations. But, there must be something else as well. As I have learned, art history, art, and conservation majors are curious, active, and *very* determined. I am honored to have been counted among you for the past four years. 🌟

With contributions from Amanda Antonucci, Laura Armstrong, Stephanie Black, Sarah Bozick, Leslie Burnard, Kelly Conant, Carleen Coulter, Rebecca Hussey, Stacy Kleber, and Sarah Rosenthal.

Old (Fatimid) city with Mamluk buildings, Cairo. Photo Lawrence Nees



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*Photo George Freeman*

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